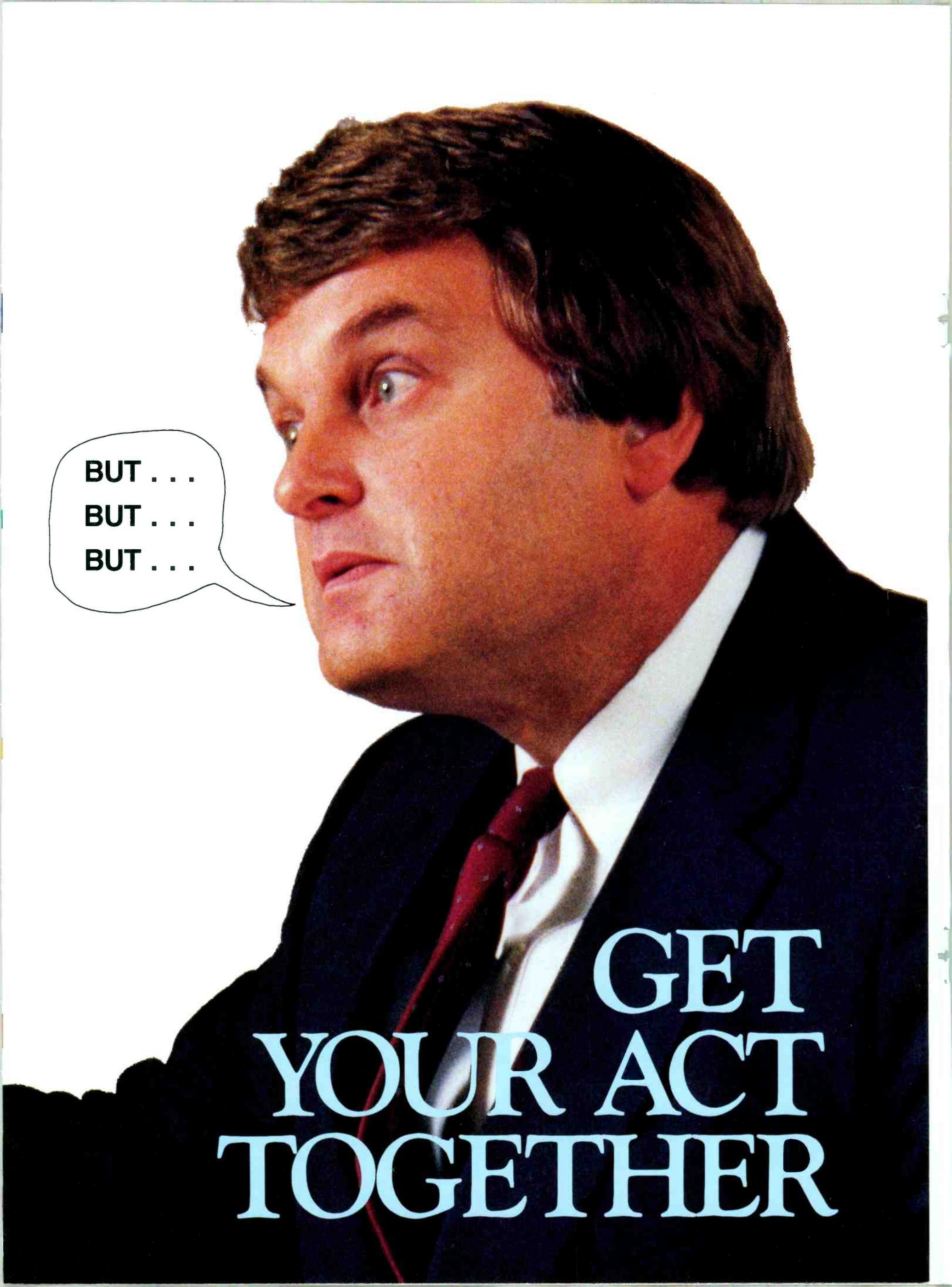




THE INDUSTRY'S NEWSPAPER

The page is decorated with several horizontal, wavy, ribbon-like lines in various colors: orange, teal, yellow, green, and purple. These lines are positioned around the central text, creating a dynamic and celebratory feel.

**THE FIRST
FIFTEEN
YEARS**

A man with dark, wavy hair, wearing a dark suit jacket, a white shirt, and a red tie, is shown in profile from the chest up. He has a thoughtful or slightly skeptical expression, looking towards the left. A speech bubble is positioned to his left, containing the text 'BUT ... BUT ... BUT ...'. The background is plain white.

BUT ...

BUT ...

BUT ...

GET
YOUR ACT
TOGETHER



Thanks
for the

ACCURACIES.

15 YEARS LATER,



IS STILL THE RULE BY WHICH ALL OTHERS ARE MEASURED.

R&R Fifteenth Anniversary

©1988 WARNER BROS. RECORDS INC.



EPA SUCCESS

CHEAP TRICK is 1988's major success story with two Top 5 singles, including their first-ever #1 single, "The Flame," from their Top 20 platinum album Lap of Luxury. Listen for their new single, "Ghost Town," to hit the airwaves soon!

LUTHER VANDROSS' success is in the platinum. The new single "Any Love" is already dominating all formats, and with Luther's history of #1 Urban hits and five consecutive platinum albums, look for Any Love to be number six!

RHYTHM CORPS strikes it big with their Top 10 AOR track "Common Ground." Their new track, "Father's Footsteps," will be a highlight on their extensive concert tour with Pat Benatar as the Corps continues to recruit.

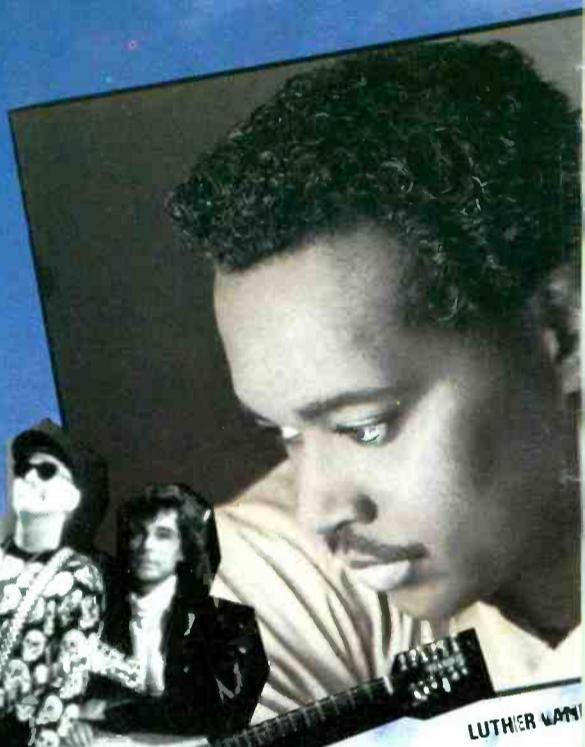
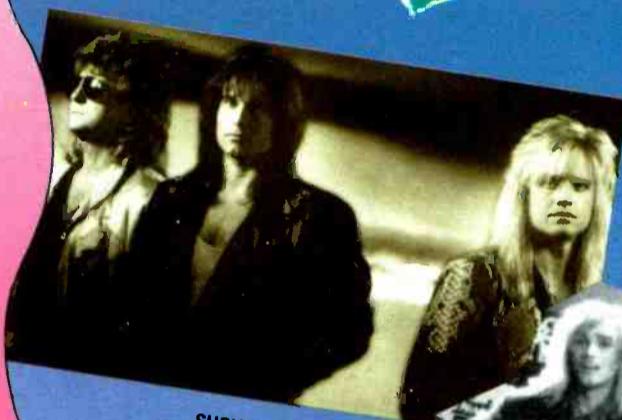
MICHAEL JACKSON'S Bad album is shattering all records with an absolutely unprecedented five consecutive #1 singles. Watch as his new video and single, "Smooth Criminal" steal yet another #1 spot.

CHERRELLE'S Affair with radio has just begun. The hit single, "Everything I Miss At Home" from the long-awaited album, Affair, is already burning up the urban charts, and is primed for crossover pop success.

SURVIVOR releases their long-awaited single, "Didn't Know it Was Love," from their hit album, Too Hot To Sleep. Watch for their exciting new video on MTV and other video outlets.

"WEIRD AL" YANKOVIC'S near platinum Even Worse album is his fastest selling album to date. Look for his soon-to-be-released greatest hits album to eat up the charts!!

REO SPEEDWAGON'S The Hits collection is already gold and contains the A/C/Top 40 hit, "Here With Me." The new single, "I Don't Want to Lose You," is already rushing onto Top 40 formats across the country.



EPIC, PORTRAIT, CBS ASSOCIATED

STORIES

GLORIA ESTEFAN & MIAMI SOUND MACHINE

HENRY LEE SUMMER

GLORIA ESTEFAN & MIAMI SOUND MACHINE'S

Let it Loose album has sold over 2.5 million units and has produced four Top 10 singles, including their first #1 single, "Anything for You." 'Nuff said.

WILL TO POWER burst onto the charts with their first Top 40 single, "Baby, I Love Your Way/ Freebird (Medley)." Their self-titled debut album also includes two Top 5 dance floor hits "Dreamin'" and "Say it's Gonna Rain."

HENRY LEE SUMMER, Indiana's favorite rocking homeboy, has a Top 20 single, four AOR monsters, and a debut album pushing gold!

BASIA is the incredible artist development story of the year. With a gold album and the Top 20 single, "Time and Tide," the story will continue to amaze throughout 1988 and well into 1989.

EUROPE, one of the planet's hottest young bands, goes platinum *again* with *Out of This World* while the new single "Open Your Heart" rockets to the top of the charts.

JOAN JETT & THE BLACKHEARTS return in 1988 with their gold Top 20 album, *Up Your Alley*, featuring the new single, "Little Liar," following the Top 10 hit, "I Hate Myself for Loving You."

SADE's third sultry LP, *Stronger than Pride*, is Top 10 and Platinum-Plus with the Top 20 single, "Paradise." Now the second single, "Nothing Can Come Between Us," captures Urban, A/C, and it's only just begun.

THE GREGG ALLMAN BAND's *Just Before the Bullets Fly* is a huge Top 5 AOR album. The new single, "Slip Away" is the LP's second smash at AOR and crossing to Top 40 formats.

WILL TO POWER

UP YOUR ALLEY

JOAN JETT AND THE BLACKHEARTS

EUROPE

THE GREGG ALLMAN BAND

SADE



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R&R

THE FIRST FIFTEEN YEARS

Contents

Fifteen Years Of Setting The Standards

In 1973 R&R was created out of a desire to serve the industry with unbiased news coverage and honest, understandable charts. There was a gaping hole for a newspaper with an objective approach.

At the time, trade publications generally had little sympathy and respect for radio. And existing charts lacked supportive information that would allow readers to see for themselves how a record was performing.

R&R put the focus on radio, became the first to publish current music information the same week it was reported, and took the mystery out of national charting. Our airplay-only charts eliminated the built-in time lag of charts using sales figures. Our reporters have always been market leaders, as measured objectively by ratings credentials. Our format editors are successful major market programmers with the experience to relate to their peers in the radio realm.

We set unmatched standards of integrity and depth of information, then began expanding our coverage. We branched out to Washington and Nashville. We covered radio and record news, music, business, government, and in-depth programming, marketing, and sales developments in the most up-to-date, comprehensive fashion the industry had seen.

Today, R&R is truly the information leader. We are still guided by our original principles of honesty, fairness, and high quality.

Thanks to you, the readers who have given your approval to what we've tried to do, R&R stands head and shoulders above our competitors. In survey after survey - by radio research firms and record labels - R&R is clearly the leader . . . by a wide margin. Thank you for making our first 15 years of dedication and hard work so successful . . . your support and friendship means everything to us.

Bob Wilson
Founder/Publisher

The Top Artists By Format

To celebrate R&R's 15 years, we're saluting the top 15 artists of the R&R era in each major format, along with the next 15 artists and the alltime leaders in No. 1, Top 5, and Top 15 hits.

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Photo Log..... PAGE 90

STAFF

FOUNDER/PUBLISHER: Bob Wilson
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SR. VP/SALES & MARKETING: Bill Clark

SUPERVISING EDITOR/WRITER: Ken Barnes
EDITORS/WRITERS: Gail Mitchell, Don Waller, Joann Woodworth
ART DIRECTOR: Richard Zumwalt
INVALUABLE ASSISTANCE: Richard Agata, Hurricane Heeran, Kendra Payne, Kent Thomas, Lucie Morris, Bill Mohr, Roger Zumwalt, Gary Van Der Steur, Tim Kummerow, Kathy Markbreit, and the R&R staff past and present

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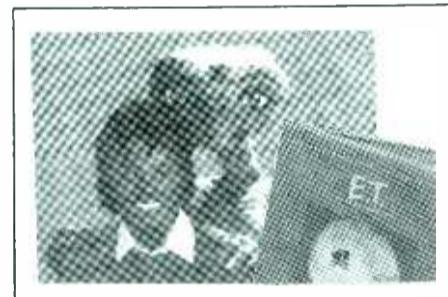


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R&R

THE FIRST FIFTEEN YEARS

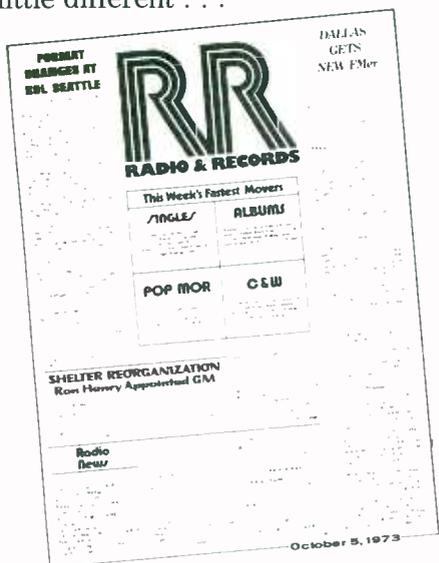
1973-74

Beginnings

The tail end of 1973 and on through 1974 was a time of contrasts. Early glimmerings of the energy crisis surfaced. The nation's most noteworthy (if short-lived) craze was streaking. While the Watergate scandal showed that even your government wasn't trustworthy, along came a radio/record trade publication that the industry found it could trust.

The very first issue's editorial by Publisher **Bob Wilson** set the tone for the next 15 years. "There is a definite need for a sheet that serves all facets of the industry, one that furnishes organized factual material, compiled by professionals in a direct, more usable manner than is currently available."

R&R filled a gap, and the news and novelties, history and hi-jinks, were covered. Join us for the first episode in a 15-year look at news headlines as they happened, early careers of industry stars, the hits of the day, and a healthy dose of the humor and fun that makes this business just a little different . . .



The First Issue

Readers knew right away they were getting a newspaper. The logo would change and the Fastest Movers would shift to the top right and become the (CHR) Top 20, then off the front page and onto the back. We'd clean up the typesetting once we fired its perpetrator, a spectacularly inept typographer named Ken Barnes, and we'd even figure out we could use photos on the front page by the next issue. But the immediate information and urgency a newspaper communicates have stayed with us throughout.

The Starting Lineup

- Here at the start and still here:
- Bob Wilson, Publisher
 - Dick Krizman, Ad Director
 - Ken Barnes, Typesetting
 - Richard Zumwalt, Production
 - Roger Zumwalt, Production
 - Nancy (Lecuyer) Hoff, Chart Director



Introducing The Back Page

Until May 10, 1974, R&R's back page featured an advertisement, similar to virtually every other trade publication in the industry. Looking for a well-read location to place the CHR chart, New & Active, and what would later become Significant Action, we hit upon the Back Page, and it became an institution in the industry. (We didn't start calling it The Back Page until June 27, 1975, but haven't stopped yet.)

HEADLINES

Bogart Forms Casablanca
Resigns From Buddah Early In Year; Later Takes Casablanca Indie

Drake Back In L.A. Radio
Buys Share Of KIQQ With Chenault

Bartell Broadcasting Sold To Charter Oil

Clive Davis To Become Bell President
Later Changes Label Name To Arista



ARTIST BREAK THROUGHS

- Abba
- Bachman-Turner Overdrive
- Bad Company
- Billy Joel
- Barry Manilow

Hot Streak

For three consecutive issues, streaking — the then-popular indoor/outdoor spectator sport of running nude in public — shot to the top of R&R's news coverage, as stations across the nation decided to display their nose for nudes.

The first week, **WPOP/Hartford** gave away "Streaker Sneakers" and **KEYN/Wichita** promoted "Straker Kits" that came complete with "a rosebush warning system."

The second week, **WBBQ/Augusta, GA** morning man **Buddy Carr** displayed his shortcomings by becoming the first man to streak a TV show.

The moon finally set on R&R's coverage when **KIMN/Denver** morning man **Mike Butts** decided to honor the 1500 people who'd recently streaked the Colorado University campus by cueing up "The Strip-

The NAKED Truth...



is a SMASH!

WHERE YOUR FRIENDS ARE!

Caught In The Act



WHAT SORT OF MAN READS R&R?

In our wonder years — as in it's a wonder we made it to the printer on Tuesday — R&R found itself practicing the manly art of self-promotion via a series of in-house ads. This "What Sort Of Man Reads R&R" campaign positioned R&R as the alternative to "singlespaced typewritten xeroxed 'magazines'" and publications that devote as much space to pinball machines and jukeboxes as they do news and facts."

Among the adults who consented to lend their personal endorsement to "The Industry's Newspaper": **Hugh Hefner**, **John Lennon**, and (pictured) then-**Elektra/Asylum** VP **Jerry Sharell**, who was definitely one of those "men on the way up," as he's currently Exec. VP/Entertainment & Marketing for **Westwood One**.

Energy Crisis

In response to the energy crisis of 1974, several stations, including **KLEO/Wichita**, **WBZ/Boston**, and **WTOP/Washington**, set up carpool promotions that attempted to link listeners via computer networks.

While the US government talked about asking radio stations to conduct voluntary sign-offs as well as decrease their power usage, **KDWB/Minneapolis** PD **Chuck Buell** volunteered that the public could cooperate by listening only to 500-watt outlets instead of those 50,000-watt powerhouses. R&R Engineering columnist **Andy Laird** noted that a 50,000-watt radio station consumes as much power as do 60 or 70 electric irons.

per" and disrobing live on-air. 30 seconds into the disc, he was joined by a nude man and woman, the latter of whom bent over to reveal the message "I listen to Mike Butts in the morning" written on her posterior. 'Twas the brainchild of a pair of local **RCA** reps, who commemorated the event with photos, which we can't reproduce here as they currently reside in one of our old editors' personal collection.

Meanwhile, at a **WEA** distribution meeting, **Alan Mink's** comment that "Warners is streaking up the charts" served as a cue for two nude employees (one male, one female) to run through the room, underscoring the naked truth of his sentiments. This was also the first (and last) week that a snapshot of a man streaking the **KLOS/L.A.** studios made R&R's front page.

HAPPY 15th



The FITZGERALD HARTLEY Co
Los Angeles / Nashville

73-74

RR TOP TWENTY October 5, 1973

1	THE BROTHERS	1
2	THE BROTHERS	1
3	THE BROTHERS	1
4	THE BROTHERS	1
5	THE BROTHERS	1
6	THE BROTHERS	1
7	THE BROTHERS	1
8	THE BROTHERS	1
9	THE BROTHERS	1
10	THE BROTHERS	1
11	THE BROTHERS	1
12	THE BROTHERS	1
13	THE BROTHERS	1
14	THE BROTHERS	1
15	THE BROTHERS	1
16	THE BROTHERS	1
17	THE BROTHERS	1
18	THE BROTHERS	1
19	THE BROTHERS	1
20	THE BROTHERS	1

additional programming

THE FIRST FIFTEEN YEARS

Notable Newcomers

R&R expanded quickly from its original corps. Following are some of the significant expansion moves.

- Jonathan Fricke, Country Editor, 2/1/74
- Mike Kasabo, AC Editor, 3/8/74
- Candy Tusken, Records Editor, 4/19/74
- Mike Harrison, FM Rock Editor, 5/17/74
- Jim Duncan announced as Country Editor, 8/9/74
- Jim Duncan finally shows up to assume Country Editorship, 9/20/74
- Jim Duncan's first Country column actually appears, 9/27/74
- Chris Blase (Brodie) Asst. to publisher, then Radio Editor, 1/31/75

NUMBER ONE HITS

CHR: OLIVIA NEWTON-JOHN/
I Honestly Love You (MCA)

Country: CHARLIE RICH/
A Very Special Love Song (Epic)

The Watergate Tapes

The cover-up of the Watergate Hotel break-in was the break-in story of 1974. Among the station promotions that attempted to capitalize on the lies coming out of the nation's Capitol were: WEBN/Cincinnati, which gave away a tape recorder that didn't erase to the winner of a Rosemary Woods lookalike contest; and WNCU/Columbus, OH, which awarded listeners "Watergate Memorial" items that consisted of a framed piece of recording tape, billed as "your very own undeleted expletive."

CLASSIFIED INFORMATION

Actual Positions Sought ads from the archives of R&R.

- "THE GREASE MAN," formerly with WRC, looking for gig. (1/18/74)
- DWIGHT DOUGLAS, former PD at both WDVE and WYDD in Pittsburgh, looking for contemporary PD spot (FM). Will relocate. (7/12/74)
- STEVE DAHL, currently with KROY/Sacramento, MD also doing 6-9, previously with KKDJ/Los Angeles and KAFY/Bakersfield, is looking. (8/16/74)
- BARRY SKIDELSKY, formerly WDOT, college graduate, looking for announcer, assistant PD, or PD-ship in small or medium market. Salary consideration is secondary. (9/13/74)
- PAT CLAWSON, formerly with KSLQ/St. Louis, looking for news gig — medium or major market. Investigative reporting if available. Will relocate. (9/13/74)

Pittman Writes First R&R Ratings Column

First in a distinguished line of R&R ratings & research contributors was MTV founder Bob Pittman, then PD at CHR WPEZ/Pittsburgh. He took readers on a guided tour through Arbitron headquarters in scenic Beltsville, MD.

THE LABEL SHUFFLE

Besides the Casablanca and Arista formations (see Headlines), the following labels formed, folded, or found new partners during 1973-74:

- Larry Uttal forms indie Private Stock
- Led Zeppelin's Swan Song distributed by Atlantic
- George Harrison's Dark Horse goes to A&M
- ABC distributes Sire
- ABC folds Blue Thumb, Paramount, Dot into parent label



QUOTES

"I like American radio. I wish it was everywhere."

—John Lennon

"When people say, 'He's a prick to work for, but everyone works for him,' that's a compliment in radio."

—Jay Thomas, WAYS/Charlotte PD

The More Things Change . . .

A CBS-TV news special entitled "The Trouble With Rock" alleged that the Mafia has ties to record companies, that record companies are in the business of distributing drugs, and that radio stations often take money in exchange for airplay. The year: 1974.

Where Were They Then ?

A chronological look at the gigs now-famous industryites were moving up to way back when.

- BILL SHERARD Jefferson Pilot Nat'l PD
- BUZZ BENNETT exits as Heftel Nat'l PD
- JOHN GEHRON WLS/Chicago PD
- JERRY CLIFTON WXLO/New York PD
- DAVE SHOLIN KFRC/SF swing shift
- HAROLD CHILDS A&M VP/Promotion
- DON BERNIS WKBW/Bufalo 6-10pm
- BILL TANNER fired as WJXQ/Jackson PD after on-air resignation prank
- GREASEMAN WPOP/Hartford airshift
- GERRY PETERSON KHJ/Los Angeles PD
- DICK BRESCIA CBS Radio Network VP/GSM
- MARC NATHAN Bearsville Nat'l Promotion
- FRANK WOOD WEBN/Cincinnati GM
- MIKE BONE GRC Progressive Dept. head
- RAY TUSKEN Capitol L.A. rep
- ALLAN CHLOWITZ KRTH/Los Angeles GM
- BOBBY RICH KFMB/San Diego Ops. Dir.
- CLIFF BURNSTEIN Phonogram Asst. NPD
- JOE GALANTE RCA/Nashville Mgr./Admin.
- DENNIS CONSTANTINE KTLK/Denver on-air
- WALLY CLARK WIL & KFMS/SL Pres./GM

- GEORGE CHALTAS Columbia Carolinas rep
- SCOTT SHANNON Mooney B'castg Nat'l Programming Consultant
- RICK SKLAR ABC O&O AMs Ops. Dir.
- JOHN ROOK resigns as Heftel Nat'l PD
- BILLY BRILL KXFM/Santa Maria PD

- DON BERNIS WPHD/Bufalo airshift
- AL TELLER UA President
- SHADOE STEVENS KMET/Los Angeles PD
- STEVE RIVERS Z97/Atlanta PD
- JIM MAZZA Capitol Director/Int'l Mktg.

- JAY STONE KRIZ/Phoenix PD
- JOEL DENVER WFIL/Philadelphia MD
- GEORGE WILSON Bartell Exec. VP
- RAY ANDERSON UA VP/Promotion
- DR. DEMENTO Show starts nat'l syndication

- CHARLEY LAKE Portland, ME PD
- MARK SCHULMAN Atlantic Dir./Adv.
- AHMET ERTEGUN Atlantic Chairman
- JERRY WEXLER Atlantic Vice Chairman
- NESUHI ERTEGUN Atlantic Vice Chairman

- JERRY GREENBERG Atlantic President
- HENRY ALLEN Atlantic Sr. VP
- DAVE GLEW Atlantic Sr. VP
- DON DEMPSEY Columbia VP/Merchandising
- JOHN BARBIS London WC Reg. Promo.

- JERRY CLIFTON Bartell Nat'l PD
- RON ALEXENBURG Epic VP/GM
- PAT O'DAY exits as KJR/Seattle PD
- VINCE FARACI Atlantic Nat'l Pop Promotion

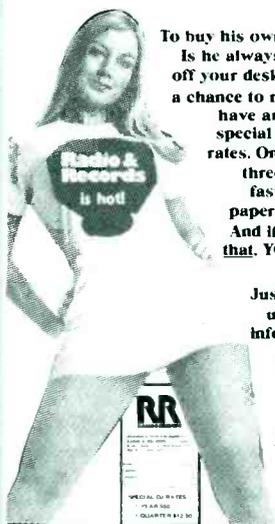
- MARGO KNESZ Atlantic Asst. To Nat'l Pop Promotion Director
- SAM BELLAMY KMET/Los Angeles Asst. PD
- LES GARLAND K100/Los Angeles PD
- GIL FRIESEN A&M Sr. VP

Unparalleled Invention

The main element of music information that distinguished R&R from dozens of previous trades was the Parallels, a means of grouping together stations with similar formats, market size, and ratings impact. The first design had room for six parallels, soon trimmed to three for simplicity's sake. At right, the first CHR chart, a Top 20 complete with airplay acceptance graphs.

Mr. Program Director

IS YOUR JOCK TOO TIGHT?



To buy his own copy of R&R? Is he always stealing yours off your desk before you get a chance to read it? Well, we have an answer: R&R's special low disc-jockey rates. Only \$12.50 brings three months of the fastest rising trade paper in the industry. And if he can't afford that, YOU'RE too tight.

Just have him give us the necessary information on the conveniently located coupon or call me at (213) 466-1605. Ask for Bobbi...

Itchy Pitch

As we've progressed through the '70s and '80s, R&R has had both its rate card and its consciousness raised, as evidenced by this ballsy, in-your-face example of the kind of self-promoting ads we've, uh . . . outgrown by now.

Note the strategic placement of what "the fastest-rising trade paper in the industry" termed the "conveniently located coupon." Boys, boys, boys!

r&R

For Some Of Us You're A Way Of Life.



SUE BRETT/REPRISE PROMOTION MANAGER, SEATTLE. © 1988 REPRISE RECORDS. PHOTO: HUGH BROWN.



R&R

THE FIRST FIFTEEN YEARS

1975

Second Year, First Convention

Radio had an eventful year in 1975. More AM Top 40s bit the dust, while a new L.A. outlet called KIIS debuted and WKYS/Washington became the first major market Disco station. Disco's impact on American pop music became impossible to ignore, with "The Hustle," "Jive Talkin'," and two KC & The Sunshine Band records in the year's Top 15.

The big event for R&R was our first convention, an event still remembered (if not necessarily fondly) by the staff at the Atlanta Royal Coach Motor Hotel. And a suggestion for a human procession of "hands across America" for next year's Bicentennial provoked a torrent of interest — well, a trickle — and went on the back burner for 11 years.

The First R&R Convention

R&R held its first convention March 21-23, 1975, at Atlanta's Royal Coach Motor Hotel, and industry meetings (not to mention the Royal Coach) were never again the same. Clive Davis hosted a Q&A session, Joe Smith chaired a record promotion panel, the leading radio gurus of the day (from Lee Abrams to Jerry Clifton, Scott Shannon to Bill Tanner) appeared. Jay Thomas hosted musical performances by the Pointer Sisters, Jim Stafford, Paul Davis, and more, and John Leader contributed a visitor's guide to Georgia. The radio and record industries met on neutral ground, discovered it was possible to exchange ideas and still have a good ol' time, and an institution was born.

BAD



The only word to describe how good the new Quincy Jones single is "Is It Love That We're Missin'" from the album, "Mellow Madness."

DEJA VU? — How bad can one dude get? In Quincy Jones's case, real bad. Little did A&M know when it placed this ad for the super producer's single, "Is It Love That We're Missin'," that one day he'd produce a terrifically "Bad" album for Michael Jackson.

THE LABEL SHUFFLE

- Ariola America formed with Jay Lasker President; Capitol distributes
- Chicago manager James William Guercio forms Caribou Records; distributed by CBS
- Pasha formed by Spencer Proffer



Full Moon Over R&R

When there's a full moon, people do eccentric things. And no one had more lunar tics than Who drummer Keith Moon. When he visited R&R, promoting a 1975 solo LP, full moon conditions definitely prevailed. Pictured at the photo opportunity that produced an unforgettable Page One shot are Wolfman Jack, Moon, and his designated mooner.

R&R's Second Anniversary: Dead On It



RADIO DAYS

- WRC-FM becomes Washington Disco outlet WKYS
- KKDJ switches to KIIS
- New York AOR WQIV sets return to Classical WNCN
- WCOZ/Boston goes AOR
- Cox buys KOST/Los Angeles

Improving The Ratings

Arbitron was becoming thoroughly entrenched as the ratings standard by 1975, and although we still published stray Hooper or Pulse numbers here and there, we were firmly on the Beltsville bandwagon with our first R&R Ratings Report. This December project, subtly titled "ARBreakout," included five-book 12+ trends and a bit of cume and demo info for the top 59 markets (don't ask us where that cutoff point came from).

Using a striking Grateful Dead icon (by permission), we raised a clawed finger in the direction of industry skeptics who thought a radio-oriented newspaper could never threaten the established trade powers of the day (*Billboard*, *Cash Box*, *Record World*, *Gavin*, the *Ted Randal* sheet). A new approach to music data and the grateful dedication of our supporters made the difference.

You've Got To Hand It To Him

Artist manager Ken Kragen used good timing when he planned Hands Across America. He proposed the idea for a coast-to-coast human chain while the Band Aid, USA For Africa, and Live Aid projects were still fresh in everyone's memory. And with the exception of a few gaps in remote areas, Kragen was able to pull off the May 1986 event.

It was a great idea — except it wasn't a particularly original idea. A front page story in the September 12, 1975 issue of R&R describes an almost identical promotion, proposed by RKO VP/Programming Paul Drew. He suggested that stations nationwide should encourage Americans to form a coast-to-coast human chain on July 4, 1976 (the country's bicentennial). At a designated time (3pm ET) all US citizens would sing "God Bless America."

The R&R story heralded the idea as "the largest radio promotion in history." However, Drew was 11 years ahead of his time; he couldn't drum up enough support for the project, and it was eventually scrapped.

HEADLINES

Star Stations Lose Licenses

'Misconduct' Dating Back To 1964 Cited; WIFE-AM & FM/Indianapolis, KOIL-AM & FM/Omaha, KISN/Portland Nailed

Industry Mourns Loss Of Tom Donahue

Progressive Rock Pioneer, WIBG & KYA Star Dies At 48

Jacksons Sign To Epic

Wonder Signs \$13 Million Motown Pact

Postpones African Relocation Plan

"CONGRATULATIONS R&R"



PHOTO BY MIKE LAVIN



FRANK M. DILEO
ARTIST MANAGEMENT, INC.



*"Everyone will be famous
for 15 minutes!"*

—Andy Warhol



Fame is fleeting;
success is everlasting.

MCA RECORDS

would like to congratulate

R&R

for its first 15 years

and

ELTON JOHN

#1 CHR Artist

1973-1988

1975

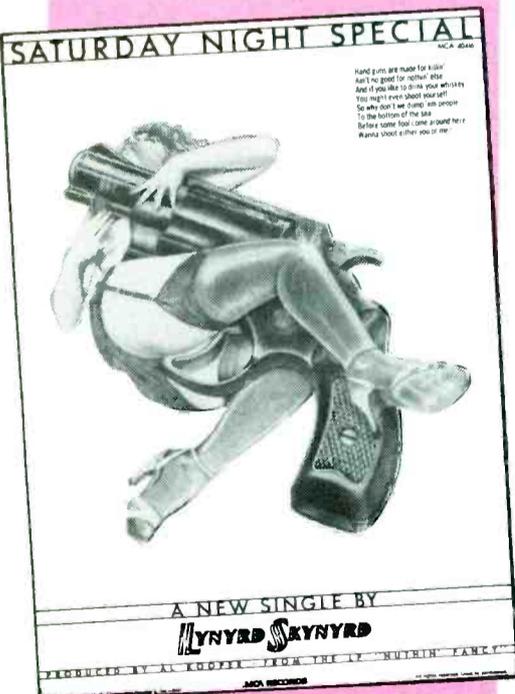
THE FIRST FIFTEEN YEARS

We Lead The Way In Disco . . . Then Duck

Sometimes you can be a little bit ahead of your time. In January 1975 the disco/dance industry was a loosely organized bunch of clubs playing Gloria Gaynor, "The Hustle," and Disco Tex & His Sex-O-Lettes. Sensing a trend, R&R joined with the late Marc Paul Simon, one of disco's true visionaries and later a trailblazer at Casablanca, to launch a "Discos" section presenting top audience response numbers at clubs nationwide. The section went biweekly, then went bye-bye immediately thereafter, as the whims of club jocks did not seem to be as reliable an indicator as we hoped. When Disco (later Dancemusic) radio became a force in 1979, we reintroduced coverage, but club jock-poll charts had long since become the widespread (if still dubious) standard.

NUMBER ONE HITS

CHR: **CAPTAIN & TENNILLE**/Love Will Keep Us Together (A&M)
Country: **FREDDY FENDER**/Before The Next Teardrop Falls (ABC/Dot)
AOR Albums: **JEFFERSON STARSHIP**/Red Octopus (Grunt/RCA)
AC: **CAPTAIN & TENNILLE**/Love Will Keep Us Together (A&M)



GIMME BACK MY BULLETS — This piece of creative advertising — for MCA group Lynyrd Skynyrd's single "Saturday Night Special" — gave new meaning to the phrase "number one with a bullet." The song's lyrics describe the dangers of misusing handguns. (Keep an eye on that hair trigger.)

CLASSIFIED INFORMATION

- **JIM CARNEGIE** has resigned as PD at KQV and is available. (1/1/75)
- **LES GARLAND**, formerly with KYNO and K100 as PD, is available and looking. (2/21/75)
- **RON FELL**, most currently PD at KNBR, looking for a similar position with a people-oriented station. (2/28/75)
- **ROSS BRITAIN**, PD of WIIN/Atlanta, looking for medium market PD or major market morning position. (6/20/75)
- **GREASEMAN DOUG TRACHT**, talented morning man of WPOP, looking for air shift. (6/27/75)
- **DENE HALLAM**, 21, just completed a year at WRNW-FM/Westchester, available immediately for AOR, Top 40, or MOR. Third phone, production. Good worker and eager to learn. (9/19/75)
- **DAN HALYBURTON**, looking for Top 40 and is available immediately. (11/7/75)

The More Things Change . . .

You Can't Say That (Or Six Other Words) On The Radio

When listener-sponsored WBAI/New York aired comedian George Carlin's now-legendary "Seven Dirty Words You Can't Say On Radio Or Television" routine back in 1973, at least one listener complained to the FCC, which then accused the Pacifica station of "broadcasting indecent language when children are in the audience."

In 1975, the station was appealing a lower court's decision, asking the FCC to either clarify what constitutes "indecent" material and define what hours that children may be listening or to throw the ruling out entirely. But such legal battles cost money, which is why on Columbus Day, 1975 the man himself, George Carlin, headlined a fundraising concert for WBAI before 1500 free-speech advocates at New York City's Town Hall.

FLASH FORWARD

No Cold Cash Calls

WKTQ (13Q)/Pittsburgh got a \$2000 slap on the wrist from the FCC for failure to give notice of its intention to air phone calls. The incident that triggered the action dated back to 1973, when a "cash call" contest resulted in some listener-generated profanity assaulting the public sensibilities.

The Heftel-owned station argued unsuccessfully that impromptu listener statements such as "I listen to 13Q" were not conversations and therefore not subject to FCC guidelines. The FCC, however, maintained that "cash calls" are an invasion of privacy, and that broadcasters are required to inform the party to whom they are speaking prior to airing or recording any phone conversation.

The FCC reaffirmed this ruling recently (R&R, 7/22/88), claiming that a person's right to answer the telephone without their response being transmitted to the public in the absence of prior notice was greater than a radio station's right to create spontaneous humor.



ARTIST BREAK THROUGHS

Bay City Rollers
Captain & Tennille
Fleetwood Mac
KC & The Sunshine Band
Bruce Springsteen
ZZ Top

QUOTES

"I would much rather give away a scarf that had been worn by Elton John on stage that was sweaty than give away \$1000."

—Kent Burkhart

"If I hear someone constantly saying 'my staff,' 'my station,' 'my people' . . . that turns me off. I think people who use the phrase 'I am the boss' are fooling themselves."

—John Rook

"Stations hire people, they expect these people to move clear across the country, relocate themselves, plug themselves into the radio, and if they don't sound like killer DJs in six weeks, they throw them out and bring somebody else in. There seem to be no human relationships."

—Jerry Clifton

Where Were They Then ?

PAUL LOVELACE 20th Nat'l Country Mktg.
BILLY BRILL KVAN/Portland PD
BUZZ BENNETT forms consultancy in L.A.
CHARLEY LAKE WPEZ/Pittsburgh MD
BOBBY RICH B100/San Diego PD
STEVE POPOVICH Epic VP/A&R
MIKE ATKINSON Columbia Western Regional
KEN DOWE Waterman Broadcasting VP
JOHN LONG KRUX/Phoenix PD
SAL LICATA UA VP/Sales
BILL TANNER Heftel Nat'l PD & 13Q/Pitts. PD

BERT WAHLEN KCZN/San Diego GM
MARK DRISCOLL turns down Buzz Bennett Org. post, stays at WBBF/Rochester
BUD O'SHEA Epic WC Assoc. Promo. Dir.
JOHN LONG WAPE/Jacksonville PD
BOB PITTMAN WMAQ/Chicago OM
MIKE O'SHEA WFTL/Ft. Lauderdale PD
LARRY DOUGLAS joins Management III
JOHN LEADER KHJ/L.A. airshift

ROBERT W. WALKER Y100/Miami PD
E. ALVIN DAVIS Y100/Miami Asst. PD
TOM BIRCH Y100 air personality
CHARLIE TUNA KKDJ/Los Angeles PD
RICK SKLAR ABC Radio VP/Programming
STAN MONTEIRO Columbia VP/Promotion
JIM DAVENPORT leaves WFOM/Marietta after 14 years for indie promotion
ERIC NORBERG KEX/Portland PD
GERRY PETERSON forms consultancy
CHARLIE VAN DYKE KHJ/Los Angeles PD
WALT LOVE forms consultancy
ALLAN CHLOWITZ KRTH/L.A. VP/GM

LES GARLAND CKLW/Detroit PD
E. ALVIN DAVIS WNOE/New Orleans PD
CHARLIE TUNA KIIS-AM & FM/L.A. PD
BERRY GORDY JR. Motown Pres.
OSCAR FIELDS GRC VP/GM
DON BENSON WQXI/Atlanta OM
MARK DRISCOLL KSTP/Minneapolis PD
RUSS THYRET WB VP
JERRY SHARELL E/A VP/Int'l
EOB KAGHAN WAVZ/New Haven PD
TOM BIRCH WNOE/New Orleans MD
RAY HARRIS RCA Nat'l R&B Promo. Mgr.
NICK HUNTER Playboy Dir./Country Sales

TODD WALLACE KUPD/Phoenix PD
BRUCE JOHNSON SRO Broadcast Pres.
STEVE RIVERS WDRQ/Detroit PD
WALTER YETNIKOFF Columbia President
HARV MOORE WYSL/Buffalo PD
PAUL LOVELACE 20th Century VP/Promo.
DWIGHT CASE RKO Radio President
CHUCK KNAPP, KSTP/Minneapolis Station Manager, fires self as PD
ED SALAMON WHN/New York PD
CHARLIE KENDALL WMMS/Cleveland MD
RON O'BRIEN WCFL/Chicago PD

SAM BELLAMY KMET/Los Angeles OM
ROBERT W. MORGAN KMPC/L.A. mornings
JIM JEFFRIES E/P/A Nat'l Promo. Director
JIM LADD KMET/Los Angeles air personality
MIKE SHALETT WHCN/Hartford PD
DON KELLY WFYR/Chicago PD
JOE CASEY Columbia/Nashville Assoc. Director/Sales & Promotion
ROY WUNSCH Epic/Nashville Assoc. Director/Sales & Promotion
MIKE BONE Mercury Nat'l LP Promo. Mgr.
BRAD MESSER KMET/L.A. News Director
DAVID GEFFEN heads WCI movie division
JOE SMITH E/A Chairman

distinctly

Chrysalis

Presenting remarkable recordings by artists of uncommon merit whose singular achievements position them



contemporary culture. Huey Lewis and the News



is the heart of rock and roll and truly Chrysalis.

Featuring "Overhang"

Featuring "Small World" and "Give Me The Keys"

Jethro Tull's latest is a stunning tribute to their 20 years as a major force in modern music. With her newest release, Pat Benatar secures her reputation as the



company's uncompromising rock diva.

Featuring "Let's Stay Together"



Featuring "Jump in the River"

From Ireland, Sinéad O'Connor's intense



compelling presence in American of soul is Was (Not Was)



artistry is now a music. The future whose dramatic live

Featuring "L.O.V.E."

Featuring "Spy in the House of Love"

persona makes these wacked-out funksters true inheritors of constant pursuit of Pursuit of Happiness,



Motor City traditions. Our excellence has brought us The Toronto's hottest band. Cult favorites,

Featuring "Little Lives"



Featuring "I'm An Adult Now"

the Waterboys, is another alliance which Chrysalis. Jellybean Benitez, made him producer/mixer to the



Featuring "Fisherman's Blues"



is quintessentially whose street beat has superstars, is now a

Featuring "Coming Back for More"

chart-topping artist on his own. Ensuring future performance are releases by avant-gardist Adele Bertei, blueblood song stylist Tyka Nelson, London soul singer Tony Stone, Memphis rocker Jimmy Davis, and the pride of Scotland, Runrig. There you have it: incontrovertible proof that, at Chrysalis...

1976

Stepping Up The Pace

The United States' 200th year went something like this. Bicentennial promotions abounded, the CB craze went over and out, a financially troubled, eccentric L.A. rock station called KROQ went back on the air after an absence of two years, and consultant Kent Burkhardt acknowledged the contributions of a key staffer by changing his firm's name to Burkhardt/Abrams & Associates.

R&R was frenetic in '76: a second convention, also in Atlanta; the introduction of Parallel One Playlists, a Black Radio section, and the Picture Pages; a comprehensive Country special set in type smaller than the Parallels; our first Top 40 Editor, J.J. Jordan (previously all Top 40 info was lumped under Radio News); and the ambitious, ahead-of-its-time offshoot publication the R&R Forum.

PATRIOTIC PROMOS

America Celebrates Its Bicentennial

Patriotic fervor was at an alltime high when Americans celebrated the nation's Bicentennial in 1976. While all the flagwaving was going on, stations nationwide did their part to promote the country's 200th birthday.

KUPD/Phoenix's Cleveland Wheeler wanted to develop a "Communications Time Capsule '76," designed to represent the broadcast industry as it stood that year. The capsule would be buried at KUPD's studios, not to be opened until the year of the tricentennial (2076).

Then there was WRKO/Boston PD J.J. Jordan, who suggested all stations play "God Bless America" simultaneously (sound familiar?). However, the project never got off the ground. In a letter to R&R (6/25/76), Jordan thanked the "few stations that volunteered their participation." (Maybe he should have joined hands with RKO VP/Programming Paul Drew.)

THE LABEL SHUFFLE

- Irving Azoff forms Morning Sky label; Arista distributes
- Stax Records folds
- Arista distributes Dennis Lambert's Haven Records
- Atlantic reactivates Cotillion
- Chrysalis goes independent
- Monument splits from CBS distribution
- CBS forms Portrait division
- Dark Horse switches to WB distribution

THE FIRST FIFTEEN YEARS

Listing To The Forefront

Ripped off countless times in subsequent years, the playlists started here July 16 — a chance to see the actual lists of major market CHR stations. The P-1 Playlists originally had to be typeset by hand, eventual computerization coming as a godsend.

A Funny Thing Happened On The Way With The Forum



The idea was to create a lighthearted, satirical, irreverent publication for the industry, using lots of color, slick paper, and heavy participation from record and radio folk. Tragically, we didn't think to combine under-the-table independent promotion services with ad packages for the R&R Forum, so after three wiggled-out monthly issues, lack of revenue (advertisers preferred to put their money where the charts were, in the weekly R&R) impelled its demise.

But not before the Forum presented such priceless contributions to industry lore as:

- a nude centerfold of producer Snuff Garrett
- the debut of Bobby Ocean's "Err-Waves" radio comic strip, which later ran in R&R for years
- a New Products section which presaged both our "What's New" feature and later "R&R Overview"
- the debut of a column by the legendary Gary Owens, also later absorbed in R&R
- a warning about video's threat to radio (in '76, yet)
- and the indescribable exploits of R&R's "Rambling Radio Reporter" (actually, now it can be told, former Editor and noted author Mark Shipper), who hit the road to critique radio stations and demolish their markets' civic reputations in some of the wildest satire ever published.

NUMBER ONE HITS

CHR: **Chicago**/If You Leave New Now (Columbia)
AOR LP: **PETER FRAMPTON**/Comes Alive (A&M)
Country: **CRYSTAL GAYLE**/'ll Get Over You (UA)
AC: **STARLAND VOCAL BAND**/Afternoon Delight (Windsong/RCA)

R&R Convention II: Let An Industry Come In & Do The Popcorn

The hordes of the industry returned to sack Atlanta in 1976 for the second R&R Convention, this one at the "world's tallest hotel," the Peachtree Plaza. RKO Radio President Dwight Case and E/A Chairman Joe Smith keynoted. Clive Davis, Irving Azoff, and Kent Burkhardt were among the panelists, and Ronnie Milsap, Michael Martin Murphey, and the Spinners headlined, hosted unforgettably by Tony Orlando. And who could forget the 27th floor completely carpeted in popcorn?

HEADLINES

Burkhardt/Abrams Assoc. New Name For Consultancy FCC Commissioner Hooks Resigns To Head NAACP

Jimmy Carter Presidential Campaign



IT'S BEEN
A LONG TIME
SINCE A MAN
WHO WORKS
THE SOIL WITH
HIS HANDS
HAS RUN FOR
PRESIDENT.

IT'S ABOUT
TIME.

It's A Dirty Job, But . . .

Marking the only time that a Presidential candidate has taken out an ad in the hallowed — now make that yellowed — pages of R&R, we proudly reproduce Page 15 of our 3/12/76 issue. Talk about your soil of approval.

Street Talkin' Guys

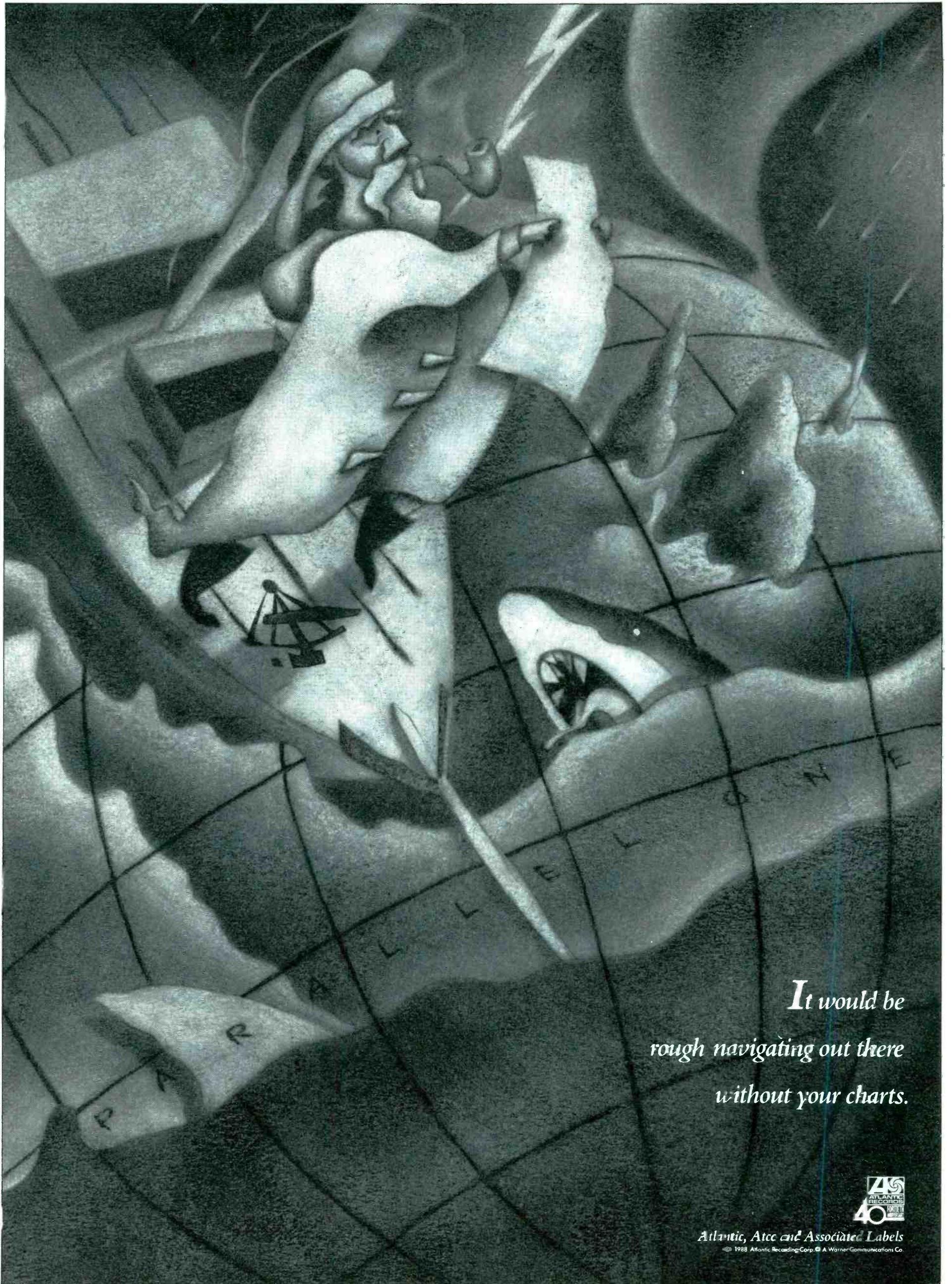
In November we introduced one of our true institutions (just ask any of the mental types who've compiled it). After rejecting titles like Boulevard Banter, Curbside Chatter, Road Rappin', and Chinwag, we named it Street Talk and debuted it as the bottom 20% of a Parallel page.

It was originally credited to its first author, Top 40 Editor J.J. Jordan; later, after it gained enough importance to rate its own page, we turned it semi-anonymous (although anyone who's ever seen John Leader could deduce from the caricature that headed the page that he was the man responsible for several years). Street Talk continues to be the industry's prime source for rumor and humor, whose innuendo and who's out the door, and the hottest up-to-the-minute news.

FCC Probes Innuendo, Double Entendre

After spending a year cranking off angry letters to radio stations that broadcast Fanny's "Butter Boy," Norman Markowitz filed a February FCC petition that charged Washington, DC outlets WRC, WKYS, and WINX with violating the Commission's rules on indecency.

Six months later, the FCC denied Markowitz's complaint, saying that double entendre and innuendo were not patently offensive and that in the future the Commission would limit its view of indecency to "words that depict sexual and excretory activities and organs in a manner deemed to be offensive with regards to contemporary community standards for the broadcast medium." Well, it was clearer than subsequent pronouncements on the subject.



*It would be
rough navigating out there
without your charts.*



Atlantic, Atco and Associated Labels

© 1988 Atlantic Recording Corp. © A Warner Communications Co.



L.A.'S HIT MUSIC 102.7

TOP 40 AIR TALENT FOR 3 YEARS IN A ROW

#1



IS FM & AM
TH ANNIVERSARY
LEBRATION
ACK
UTUR

NEW KIISFM STEREO MUSIC 102.7

DID YOU HEAR WHAT RICK DEES SAID THIS MORNING?



KIISFM

Congratulations on 15th YEAR

More Music... Variety

WAYS TO WIN \$50,000 FROM 102.7 KIIS FM. Share of Over \$250,000 in C

Rick Dees
KIIS FM 102.7 AM 1150

R&R

FREE MONEY

LAUGH YOUR WAY TO WIN THE MORNING. LORNA LO... WRIGHT AND COMMAND... to 10AM!
11 STRONG SONGS IN A NON-STOP MUSIC NOW WITH MORE VARIETY

Tip On Winning:
- Set every radio in your ho... KIIS FM (or 1150 on the AM... - Take 102.7 KIIS FM to work... numbers... - Listen to 102.7 KIIS FM for fr... - Tell your friends to listen

you! Send CARD to in you

Music More Money More Fun

KIISFM 102.7

RADIO & RECORDS

CONTINUOUS HIT MUSIC ALL DAY.

NAME _____
ADDRESS _____
CITY _____ STATE _____
HOME PHONE _____

Tell us what you think about 102.7 music station:

TELL US WHEN YOU LISTEN:
 10AM - 12AM
 12AM - 3PM
 3PM - 7PM
 7PM - 12AM
 OTHER

Complete details availabl...
15. FREE MONEY CARD. CLIP AND MAIL.

EVERY YEAR A BIGGER SUCCESS STORY.

KIISFM 102.7

How does it feel to be treated like a commodity?

Not very good, we're sure.

There's no way to avoid this feeling when you're just one of 10, 12 or 20 stations that are being represented by one of the megareps.

So if you're beginning to get that sinking feeling of becoming just a supplier of inventory, we have a way for you to escape the "numbers game."

Move to a place where you don't have to compete for attention.

At Eastman, you're an individual station with a unique personality, not a commodity. We don't blur the competitive differences between stations.

In fact, our people work overtime to understand your individual market, station and audience. They look for ideas and values that contribute to your getting a higher price for your product. In the top 20 markets, where Eastman reps a leading station, the market cost per point has increased 11 percent in two years.

Does your rep really sell your station the way you want it sold...or is it just price and ratings? If you're ready to be sold on quality, not just quantity, give Eastman a call at (212) 581-0800.

Number of stations represented.

	Megarep A.	Megarep B.
New York	20	12
Los Angeles	8	17
Chicago	12	10
San Francisco	9	12
Boston	7	11
Washington	10	12

Source: SRDS, July 1, 1988.

Number of stations represented.

	Eastman Radio.
New York	2
Los Angeles	2
Chicago	1
San Francisco	1
Boston	1
Washington	1

EASTMAN RADIO

The alternative to the megarep.

1976

FLASH FORWARD

AM Stereo

A joint FCC radio/electronics committee announced that it would begin testing at least six newly-developed AM stereo systems later this year.

After the completion of testing (the cynical among us will note that there was no hard-and-fast deadline attached), the committee said it would make a recommendation as to how one uniform system could be used. (*The Ghost of Christmas Present* also notes that this opened up a whole 'nother can of worms that delayed any formal decision-making for another year or so.)

What's Your Handle, Good Buddy?

Novelty records occasionally inch their way onto the charts. Sometimes they even make it to the top. But the short-lived CB fad abetted by C.W. McCall's "Convoy" went beyond the airwaves and spilled over into the national consciousness. Of course, Hollywood couldn't wait to get into the act: "Convoy," starring Kris Kristofferson, capitalized on the craze. (Even First Lady Betty Ford had her own "handle" — First Mama.)

While people across the country formed CB clubs, stations nationwide fueled the fad with numerous promotions, most consisting of highway-clogging convoy caravans. Some of the more successful station promos included:

- **WPLO/Atlanta:** An eight-and-a-half mile long, 1500-vehicle convoy from Marietta to Buford, GA; it took three-and-a-half hours to move the convoy from start to finish.

- **WAPE/Jacksonville:** Over 600 vehicles participating, with C.W. McCall himself leading the way.

- **WLAC/Nashville:** A line of cars, trucks, and motorhomes circled the city's "inner loop" section of freeway.

By the time summer rolled around, however, Bicentennial fever had replaced CBs as the country's latest craze.



ARTIST BREAKTHROUGHS

Aerosmith
Boston
Peter Frampton
Hall & Oates
Heart
Donna Summer

THE FIRST FIFTEEN YEARS

General Tire To Spin Off RKO To Shareholders

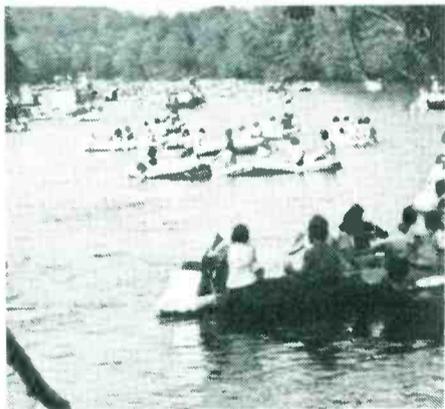
In a move designed to protect its broadcast holdings (including eight major market radio stations) from license challenges regarding alleged improper payments to foreign governments by the parent company, **General Tire & Rubber Co.** announced it would spin off its **RKO General Inc.** subsidiary to a group of Gen Tire shareholders.

The proposed move would be subject to the ruling that the action would be tax-free to the shareholders and that the deal would clear all regulatory agencies, including the FCC. Twelve years later, RKO's still spinning 'em off.

RIDIN' THE RAPIDS

Raft Races Run Rampant

Though other summertime promotions might fail, stations can rely on an old standby that's sure to generate community interest: raft races. And during the mid-'70s, contestants had plenty of opportunities to beat the heat and show off their homemade rafts. (Some of them actually stayed afloat.)



In 1976, **WAPE/Jacksonville** held its first Florida-Georgia Raft Race, which featured more than 150 rafts rolling down the border of the two Southern states.

WSAM/Saginaw, MI's fourth annual race included more than 200 rafts. But **WQXI/Atlanta** pulled out all the stops for its Ramblin' Raft Race, perhaps the biggest annual radio promo in the country at that time. More than 40,000 participants ventured down the 9.2-mile course. (The event was so big, it was designated as Georgia's first official Bicentennial event.)

However, in 1979 **WQXI** found itself in a promotional battle with crosstown **CHR** rival **WZGC (Z93)**. **WQXI** had a financial falling out with the **American Rafting Association (ARA)**, cosponsor of the race. The ARA then hooked up with **Z93** to promote the event. (It was the first time in ten years **WQXI** was not the official radio sponsor.) This prompted **WQXI** to take legal action; however, the court ruled against the station.

Where Were They Then?

GERRY PETERSON KCBQ/San Diego PD
JO INTERRANTE KFRC/San Francisco ND
BOB PITTMAN WMAQ/Chicago PD
JERRY CLIFTON WMJX/Miami PD
PAT SHAUGHNESSY KIQQ/L.A. VP/GM

MASON DIXON KCBQ/San Diego overnights
BRUCE WENDELL Capitol VP/Promotion
DWIGHT DOUGLAS DC101/Washington PD
RICK DEES Plough Nat'l Promotion Director
SCOTT SHANNON Casablanca VP/Promotion

LARRY FITZGERALD Caribou VP/GM
ART LABOE KRLA/Los Angeles PD
STEVE RIVERS KROY/Sacramento PD
BERNIE SPARAGO Buddah VP/R&B Ops.

STEVE RESNIK ABC Nat'l Secondaries
DON EASON ABC Nat'l Director R&B Promo.
RICK CARROLL KEZY/Anaheim PD
JEFF POLLACK KBPI/Denver MD
AL COURY RSO President
ARTIE MOGULL UA President

TOM BIRCH KOMA/Oklahoma City PD
BOB SHERWOOD Columbia Nat'l Promo Dir.

JOHN DAVID KALODNER Atlantic A&R staff
DAVID BERMAN WB VP/Business Affairs
WALT BABY LOVE WVON/Chicago PD
RUSS THYRET WB VP/Promotion
BRUCE LUNDVALL CBS President
RON ALEXENBURG E/P/A Sr. VP
JACK CRAIGO CBS VP/GM
GARY STEVENS Doubleday Sr. VP
DENNY SOMACH WYSP/Phil. Asst. MD

STEVE MEYER Capitol Nat'l Promotion Mgr.
BUZZ BENNETT WNOE/New Orleans PD
FRANK CODY KBPI/Denver PD
FRED DEMANN E/A Nat'l Promotion Director
CHARLIE MINOR ABC VP/Promotion
E. ALVIN DAVIS WSAI/Cincinnati PD
JOHN BAYLISS Combined Comm. Pres.
DAVE GLEW Atlantic Sr. VP/GM
LES GARLAND WRKO/Boston PD

RADIO DAYS

- **KROQ/Los Angeles** returns to airwaves
- **ABC** buys **WMAL/Washington**
- **WCFL/Chicago** drops **CHR** for Beautiful Music
- **WIXY/Cleveland** switches to **WMGC** ("Magic") calls
- **WDHF/Chicago** becomes **WMET**

ROLLING STONES' LP

Women See Red Over "Black And Blue"

The **Rolling Stones**, rock's original bad boys, made headlines in 1976 when a billboard promoting their latest LP "Black And Blue" was defaced by feminists.

The billboard — located on the Sunset Strip — showed a bruised and battered woman, bound and trussed, her clothes ripped, and her legs spread at a rather revealing 90-degree angle. If the visual aspects weren't obvious enough, the ad copy definitely delivered the message: "I'm 'Black and Blue' from the Rolling Stones — and I love it!"

When someone spraypainted a rather pointed commentary across the billboard — "This is a crime against women" — the story generated national press coverage.

Atlantic Records took a lot of heat from various women's rights groups. (Atlantic eventually took down the billboard, a week before its scheduled removal.) By the end of the year, the **National Organization for Women (NOW)** had spearheaded a drive to boycott all **WEA** product, just in time for the all-important Christmas retail season. (Sales were not affected, however.)

The issue was eventually resolved two-and-a-half years later; in a joint statement, **Warner Communications Inc. (WCI)** and **Women Against Violence Against Women (WAVAW)** agreed **WCI** would "strongly discourage the use of images of physical and sexual violence against women" on record covers, and in advertising and promotional materials.



QUOTES

"We find that a lot of albums from 1968-69, classics by Cream or Hendrix, are just like brand new records to a lot of people today."

—Lee Abrams

"If we did what our listeners told us, we would be playing no commercials, and we would never play a hit record, and we would never repeat a record."

—Allen Shaw
 VP ABC-FM O&O's

"[When Country radio goes after a bigger mass audience], it offends the hell out of country purists who say, 'Why aren't you continuing to support the artists who've made country music what it is?'"

—Ed Salamon



**WE SHOOT FOR THE MOON...
AND MAKE IT MORE TIMES THAN ANYONE.**

THAT'S THE ARISTA ADVANTAGE.

ARISTA™

1977

The King Is Dead — Long Live . . . Disco?

Elvis Presley died, "Star Wars" was born, and the leadoff single from a forthcoming film called "Saturday Night Fever" propelled the Bee Gees to No. 1 toward the end of 1977. Times were good in the radio business, as major group purchases began to happen, and in records as well, with countless custom label deals going down.

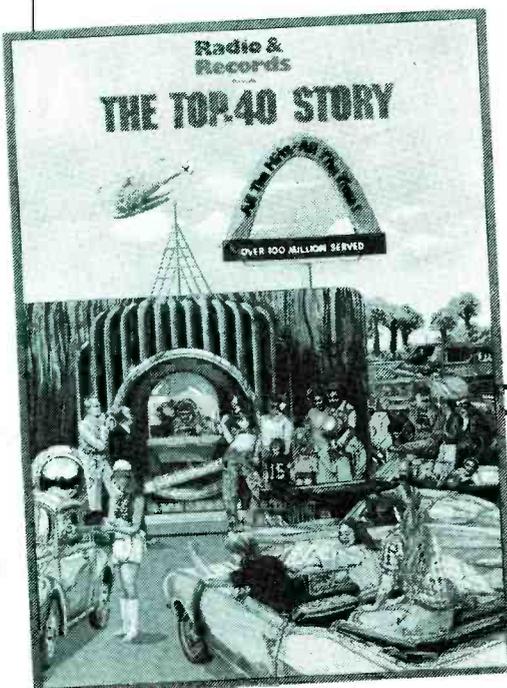
R&R went to Dallas for a smokin' convention in more ways than one, published the definitive "Top 40 Story," added several key staffers, and bolstered its editorial content in a big way, essentially becoming an industry newspaper with the accent on news.

Convention '77 Explodes In Dallas

By February 1977, the R&R Convention had arrived as an industry fixture. When a two-alarm fire broke out in the kitchen of the Fairmont/Dallas, the throngs of registering attendees carried on with their "whenja get ins" and "how ya doins," pausing only to politely applaud the fire department when it came to the rescue. The industryites apparently thought the fire was part of the show.

By convention's end, they were probably convinced it was, after seeing Casablanca President Neil Bogart vanish in a cloud of smoke after his keynote address on new technology. Radio pioneer Gordon McLendon made a rare public appearance as a keynoter, and the reclusive David Geffen's audience Q&A session was a first.

Boz Scaggs and Emmylou Harris provided the entertainment, seminars starred the leading lights of radio and records, and nearly 3000 people went home happy — if a little singed.



Legends Immortalized In Top 40 Story

In our first separate-issue special, we chronicled the history of the Top 40 format in the words of the people who created and developed it. The September '77 "Top 40 Story" featured elaborate displays of station facilities, a music research interview with John Sebastian, record promotion and engineering articles, and a historical essay by Kent Burkhart, but the highlights were interviews with WABC architect Rick Sklar, RKO programming chief Paul Drew, and candid talks with two pioneers who rarely spoke with the trade press, Top 40 legend Gordon McLendon and the man behind Boss Radio, Bill Drake. The special remains a matchless historical perspective and a useful primer for today's CHR programmers.

KMOX Caller Offers To Sell Nuclear Bomb

"Wanna buy a nuclear bomb?" When KMOX/St. Louis talk show host Jim White opened the phone lines on his 9pm-3am segment, the listener who called in this innocent question touched off a potential breach of national security that wound up embarrassing the FBI, the Pentagon, the Strategic Air Command, and the local phone company.

The caller, purporting to be a security guard at Whiteman Air Force Base near Sedalia, MO, said he had a nuclear warhead in his garage that had been stolen from the base and replaced by a fake to point out a general laxity in security precautions at the base.

Claiming that the bomb was being replaced as he spoke, the caller offered to steal another, meet White, and take a photo of White straddling the warhead. Declining the invitation, White calmly informed the FBI, then kept the caller on-line for the four hours it took to trace the call.

The military fed White a series of appropriate questions to ask the caller, while they checked out the story. Although circumstances coincided with the caller's claim, no warhead was found missing. However, the next night, the same man phoned White back to relay the message that the story was all a hoax, but that his brother was a security guard at the base and had supplied him with the pertinent information. The military was decidedly not amused by the prank and promptly instituted tighter security measures. Now about that four hours it took to trace the call . . .



FEELS SO GOOD!

Jello Jumps — Wobbly (And Sticky) Promos

Another tried-and-true station promo is the Jello jump. One of 1977's best jumps — a charity event sponsored by KINT/EI Paso — was highlighted in the September 14, 1977 issue of R&R.

The "Great KINT 98 Jello Jump" was staged in a huge vat containing 4000 pounds of strawberry Jello. The 198 contestants had to jump into the vat and search for 198 car keys placed at the bottom. One key belonged to a VW Super Beetle, and the contestant with the right key won the car.

CBS, Mottola: The Second Time Around

Tommy Mottola may be the new CBS Records Division President, but it's not the first time the two parties ventured into a business agreement. Back in '76, Mottola's Champion Entertainment Organization struck a production deal with CBS, in which Mottola would deliver artists to the company. (Champion's best-known clients at that time were relative newcomers Hall & Oates, who were already signed to RCA.)

The two companies would jointly determine which CBS label would release the new acts; in addition, the Champion logo was to appear on the records. Can you remember the first CBS/Mottola collaboration? The band was Network, and they were signed to Epic. (The first time CBS and Mottola were affiliated, as recently noted in R&R, was when he was signed to an Epic artist contract as T.D. Valentine.)

What's New At R&R

In August a generalized feature called Business News split into two entities, Mediascope and What's New. The former would disappear after a couple of years, its content going to various versions of Washington and Radio Business or to What's New, which started as a place we could run news of any product, trend, or event that might interest radio or record folk. What's New was a repository for the practical and the bizarre, an unpredictable collection of offbeat novelties and hard facts. In 1987 it evolved into the groundbreaking Overview section of the paper.

QUOTES

"I've never been a copycat. With everybody else doing the same thing, I'm the guy who always comes in and does the exact opposite."

—Mike Joseph

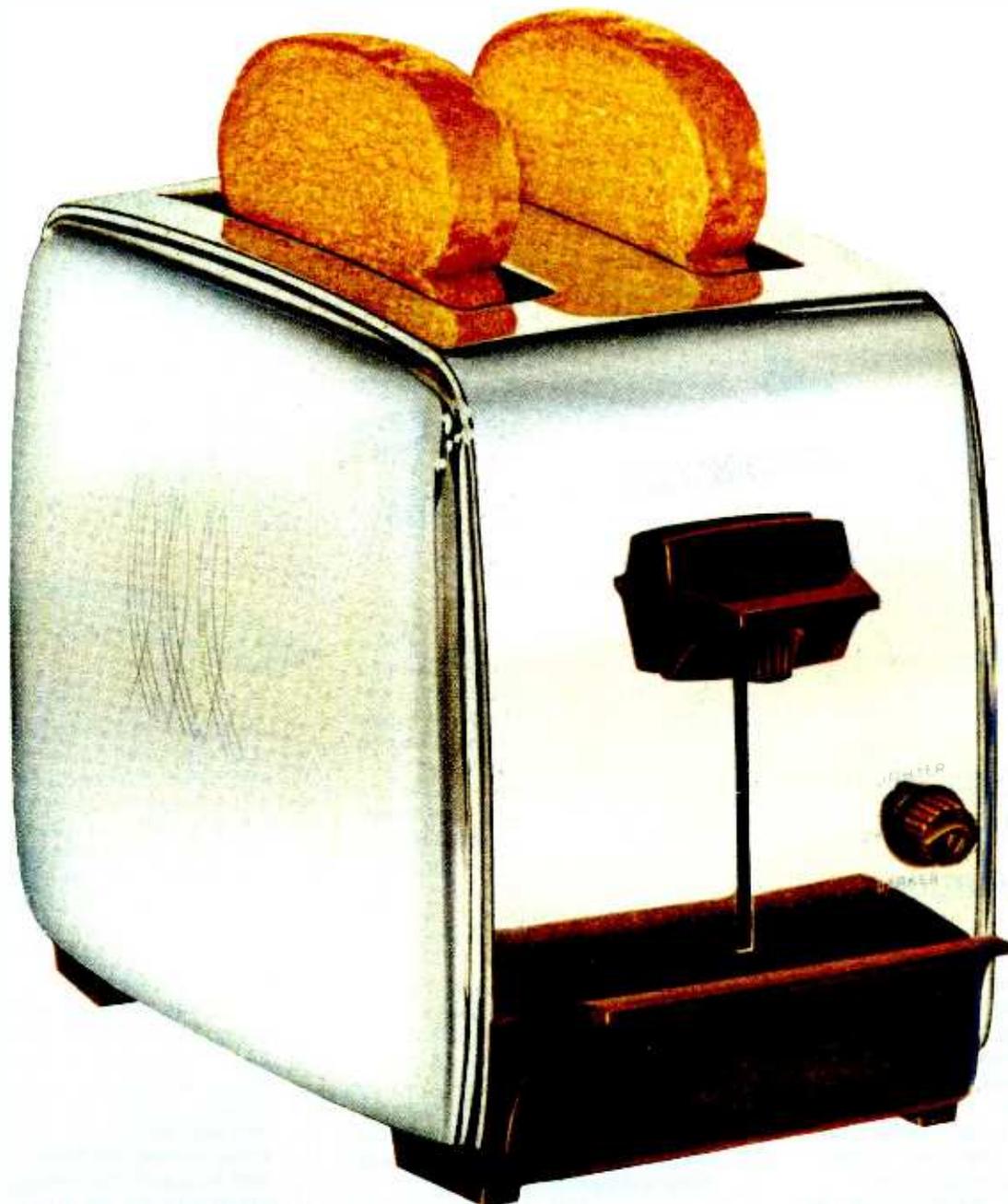
"The only thing that matters in radio is what comes out over the air, your programming . . . Nothing else is important."

—Gordon McLendon

RADIO DAYS

- Amway buys Mutual for \$15 million
- Harte-Hanks buys Southern Broadcasting for \$57 million
- FCC judge recommends denying WLIR/Long Island's license
- WNBC/New York goes Top 40
- ABC buys WMAL/Washington for \$16 million
- All-Pro changes KAGB/L.A. to KACE
- Combined buys Globe chain for \$13.8 million
- WPIX shifts to AOR
- Norman Wain buys Y100/Miami & KEZK/St. Louis

For 15 Years



R E A D Y T O J A M

We Toast Your Success.

Capitol.

©1988 CAPITOL RECORDS, INC.

1977

THE FIRST FIFTEEN YEARS

Notable Newcomers

- **John Leader**, Top 40 Editor, from KHJ evenings
- **Ken Barnes** went fulltime as News Editor
- **Jeff Gelb**, AOR Editor, from KGB afternoons
- Longtime staffers **Pam Bellamy** (now Rothman) and **Krisann Aglio** (now Alio) And **Dick Krizman** became Vice President/Sales.

THE LABEL SHUFFLE

- EMI America formed
- Millennium distributed by Casablanca
- Prelude formed
- Playboy distributed by CBS
- Capricorn exits WB distribution
- Parachute distributed by Casablanca
- Cream Records buys Hi
- Sire distributed by WB
- Silver Cloud distributed by CBS
- Lifesong distributed by CBS
- PolyGram buys interest in Casablanca
- Rocket exits MCA distribution
- De-Lite distributed by Phonogram
- Robert Goulet forms Rogo Records

FLASH FORWARD

Cassette Singles Debut In UK

How's this for a "new" marketing concept: In order to boost sagging sales of 45s — and at the same time expand the tape market into the singles field — why not take both sides of a single and release the tracks on one side of a prerecorded cassette tape? Sounds good, right?!

Well, someone did come up with the idea — way back in '77. (Actually, **Liberty Records** introduced a variant of the concept in 1968-69.) A British company, **Fifth Avenue**, issued that country's first cassette singles; the price was comparable to a standard 45 (approximately \$1.25 in US currency).

At the time, **R&R** wrote that this newfangled configuration made more sense in the UK, due to the country's depressed economy, and because British music fans historically showed a stronger attachment to singles. The first UK cassette single releases included three double gold combos by the **Crystals**, **Duane Eddy**, and the **Coasters**.



ARTIST BREAK THROUGHS

Foreigner
Bob Seger
Styx

America Catches 'Saturday Night Fever'

Little did radio know that when a new **Bee Gees** single, "How Deep Is Your Love," first entered the **R&R** National Airplay chart at #27 on October 7, 1977, the entire music industry would soon be stood on its ear.

A musical genre that had been bubbling more or less underground burst wide open with the release of "Saturday Night Fever" and its corresponding soundtrack, extending the trend beyond the clubs and radio into American culture.

For a while, anything the **Bee Gees** touched turned to gold (and platinum) — on March 3, 1978, they wrote, produced, and sang on the top four songs: "Stayin' Alive" and "Night Fever" by the **Gibb Bros.** themselves, **Samantha Sang's** "Emotion," and **Andy Gibb's** "(Love Is) Thicker Than Water."

Next step: radio took the Disco plunge.

NUMBER ONE HITS

- CHR: **DEBBY BOONE**/You Light Up My Life (WB)
Country: **RONNIE MILSAP**/It Was Almost Like A Song (RCA)
AOR Albums: **FLEETWOOD MAC**/Rumours (WB)
AC: **BARBRA STREISAND**/Evergreen (Columbia)

Sci-Fi Movies Inspire Out-Of-This-World Radio Promotions

In 1977, Hollywood — or, more accurately, **George Lucas** — took the traditional Western movie, used the typical good guys-vs.-bad guys theme, applied it to a futuristic setting, added the latest in special effects, and came up with one of the most influential science fiction movies of all time: "Star Wars."

And, of course, radio didn't miss a beat in cashing in on the "Star Wars" craze. Station promos based on the movie abounded nationwide. In addition, the fad was prolonged when it overlapped with the release of another outer space epic, **Steven Spielberg's** "Close Encounters Of The Third Kind."

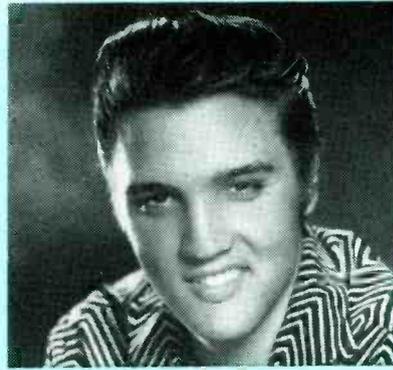
One example of the promotional competition occurred in **San Bernardino**, where two CHR outlets staged their own mini-battle. **KFXM** challenged listeners to call in and "speak" to "Star Wars" robot **R2D2**, which helped direct contestants in trying to torpedo the **Death Star** enemy spaceship. Callers who made a direct hit won \$59 in cash.

However, crosstown rival **KMEN** staged a contest in which a **Princess Leia** lookalike was planted somewhere in town. The first person to spot the pretty lady and recite the phrase "I Go For It On **KMEN**" received a crisp \$1000 bill.

Both the quirky "Star Wars" musical theme and the haunting, five-note signature melody from "Close Encounters" inspired quasi-rock renditions that received plenty of airplay.

CLASSIFIED INFORMATION

- **Cleveland Wheeler**, formerly WAPE, KUPD, KROY, looking for gig. Programming/AOR desired.
- **Pat Clawson**, former ND KRAV and investigative reporter NBC News, Washington. I am looking. Help!
- **Marc Coppola**, formerly KLOS, WOMP/FM-100, currently PD J13/Greenville, looking for medium to major Southwest market, but will consider all.



FATAL SKYNYRD CRASH

Elvis: Gone But Not Forgotten

The most important news story of 1977 — at far as the music industry was concerned — was the death of **Elvis Presley**. And in true rock 'n' roll style, **Elvis** became an even bigger star after he died.

The King's passing gave birth to a whole generation of entrepreneurs (read "grave-robbers"), hawking items such as **Elvis** shampoo and **Elvis** liquor decanters. In addition, every **Elvis** impersonator in the Western world came out of the woodwork to perform his (or her) own rendition of **Presley's** Las Vegas act.

In another tragedy, three members of **Lynyrd Skynyrd**, Southern rock's premier band, died in a plane crash.

Where Were They Then?

JOHN ROOK KFI/Los Angeles PD
SCOTT SHANNON Casablanca VP
BRUCE BIRD Casablanca VP/Promotion
BOB PITTMAN WKQX/Chicago PD
PAT CLAWSON KRAV/Tulsa News Director
ROCHELLE STAAB KIIS-AM & FM/L.A. PD
RICK DOBBIS Arista VP/Artist Development
DENE HALLAM WFEC/Harrisburg PD
BOB HAMILTON KRTH/Los Angeles PD
RICK SKLAR ABC Radio VP/Programming

RAY ANDERSON RCA VP/Promotion
DON IENNER Millennium Nat'l Promotion
CHARLEY LAKE Bartell Nat'l PD
JIM MADDOX KMJQ/Houston VP/GM
JOE GALANTE RCA Nashville Director/Ops.
GEORGE GARRITY WB Nat'l Artist Relations
MICHAEL SPEARS KHJ/Los Angeles OM
STEVE RIVERS WFI/Philadelphia PD
JEFF POLLACK KYNO/Fresno PD
STEVE WAX E/A President

LOU MAGLIA E/A Nat'l Singles Sales Mgr
BOB SHERWOOD Columbia VP/Promotion
RICHARD PALMESE Arista VP/Promotion
BOB KAGHAN WRJZ/Knoxville PD
SYLVIA RHONE Bareback Label Promo.
LES GARLAND KFRC/San Francisco PD
HARRY NELSON WRKO/Boston PD
STEVE DIENER ABC Records President
ERNIE SINGLETON Fantasy Southern rep
DEAN TYLER WNEW/New York PD

CHARLES WARNER NBC Radio VP
"MARK" BABINEAU Arista Chicago rep
BRUCE HOLBERG WIP/Philadelphia PD
TOM BARSANTI KCMO/Kansas City PD
JHAN HIBER Arbitron Radio Syndication Mgr.
BOB PITTMAN WNBC/New York PD
JOEL DENVER WMJX/Miami PD
TOMMY HADGES WBCN/Boston PD
JOHN LANDER WLCY/Tampa PD
JON SCOTT ABC Nat'l Album Promotion

Court Throws Out FCC 'Offensive' Rule

In March, a US Court of Appeals overturned an FCC ruling regarding the broadcasting of "offensive" language while children could be listening. The action stemmed from **WBAI/NY's** airing comedian **George Carlin's** "Seven Dirty Words . . ." routine during a lunchtime discussion of contemporary language.

The court's 2-1 decision found that the FCC's attempt to censure **WBAI** violated the Federal Communications Act as well as the First Amendment. Furthermore, the court ruled that the Commission's complaint was so overblown and vague that **Shakespeare** and the **Bible** could be banned under present FCC guidelines (see **Indecency**, 1988). Nevertheless, the FCC announced it would appeal the lower court's decision to the Supreme Court as soon as possible.

MARK LARSON KFMB/San Diego Prod. Dir.
BUDDY SCOTT WGBF/Evansville PD
LEE MASTERS WNBC/New York airshift
SHADOE STEVENS KROQ/L.A. weekends
DONNIE SIMPSON WKYS/Wash. afternoons
JOHN BEUG Ode Creative Director
TOM BIRCH WQAM/Miami PD
HARVEY LEEDS, **JIM MCKEON**, **LOU MANN**, **JON KIRKSEY** join E/P/A

FRANK CODY KLOS/Los Angeles PD
BILL BENNETT Columbia SE Album Promo.
DAN HALYBURTON WDGY/Minneapolis PD
MICHAEL O'SHEA KVI/Seattle PD
DICK DOWNES WNOX/Knoxville PD
DICK DOWNES KGGG/Des Moines PD
SCOTT SHANNON Ariola Sr. VP
JIM KEFFORD Drake-Chenault Exec. VP
STEVE KINGSTON WYRE/Annapolis MD

DINO & JOHN BARBIS ABC Nat'l Promotion
MIKE McVAY WCHS/Charleston, WV PD
DAN MASON First Media Nat'l PD
LEE SIMONSON WFYR/Chicago GSM
RUBEN RODRIGUEZ Casablanca NE rep
JOHN TYLER KLIF/Dallas GM
DENNIS MCNAMARA WLIR/Long Island PD
DICK BARTLEY WBBM-FM/Chicago PD

DON ZIMMERMANN Capitol President
JOE ISGRO Motown VP/Pop Promotion
JIM MAZZA EMI America President
GARY STEVENS Doubleday President
ANDREA GANIS Polydor Nat'l Secondaries
OEDIPUS joins WBCN/Boston for weekly "punk rock review"

FRONT LINE

MANAGEMENT COMPANY, INC.,

AN MCA COMPANY

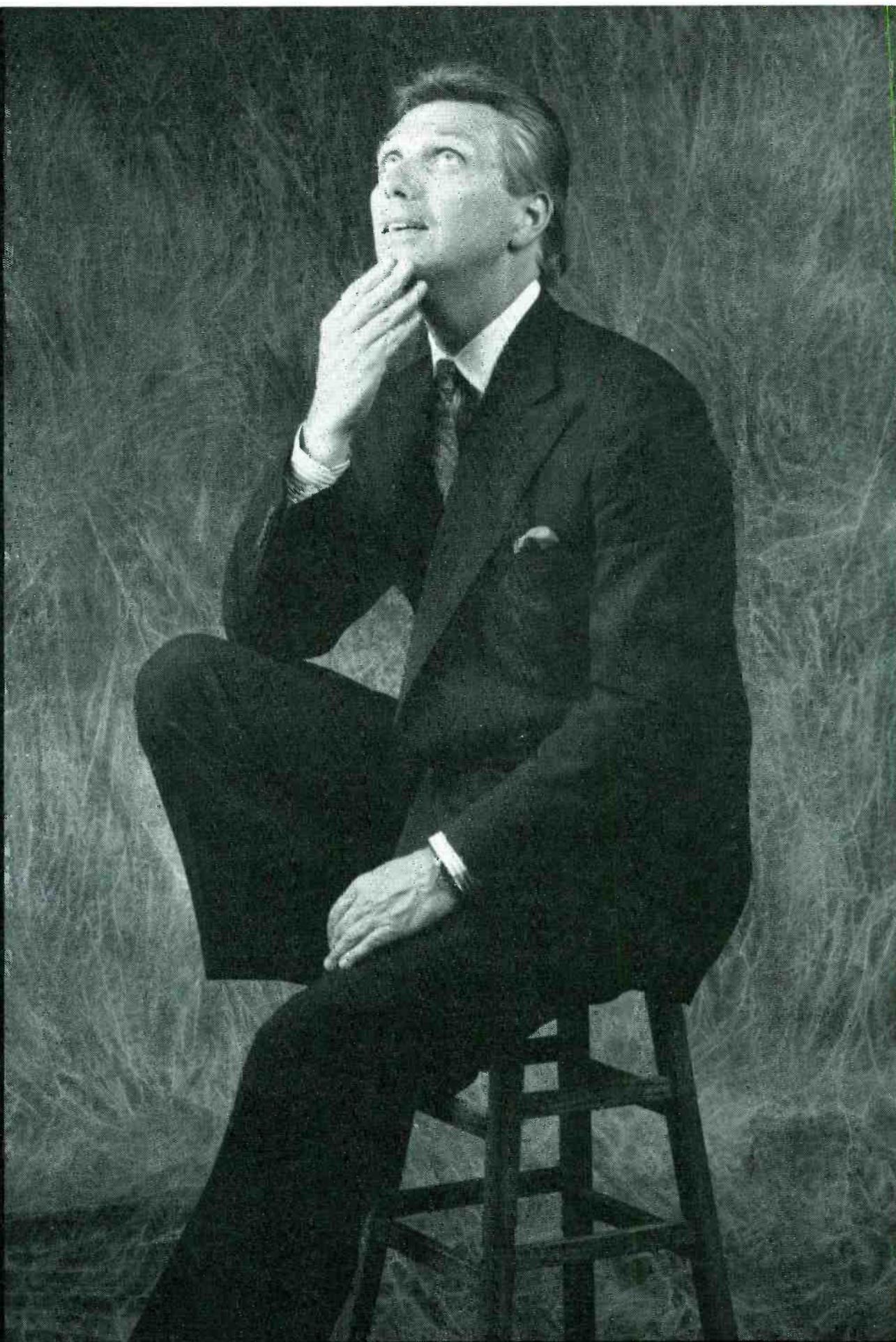
*Congratulations
On Your
First
15 Years!*

On the Unexpected...

At Durpetti & Associates we deliver the unexpected . . . An exceptional and spirited sales force with a no-nonsense approach to conducting business. We offer neither jingles, slick schemes nor stale promises.

Our clients are our only priority. Their success is what continues to fuel our creativity and imagination. They have grown to appreciate the unexpected . . . *results!*

*Bruce Pollock
Executive Vice President/
Western Division Manager
Los Angeles Office*

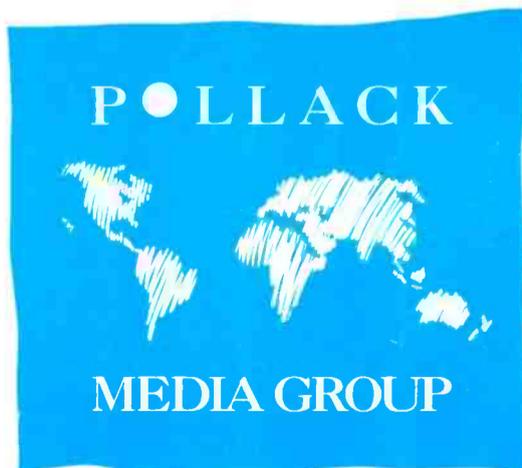


DURPETTI & ASSOCIATES

A Commitment To Excellence

△ AN INTEREP COMPANY

To one of
the industry's
true innovators
Bob — you're
the best!



LOS ANGELES (213) 459-8556

ADVICE THAT WORKS!

NASHVILLE (615) 371-6658

**POLYGRAM.
MAKING
RECORDS
THAT
SET
RECORDS.**



15

PolyGram Records make records that make history. From record-setting reviews to record-setting sales, PolyGram and its artists have earned a worldwide reputation as leaders in the music industry. But we didn't do it alone.

Join us in saluting R&R and 15 years of cooperation, commitment and inspiration.

1978

Feverish Outbreak Of Activity

“Saturday Night Fever” and Disco radio soundtracked a dance of profit for record labels, which proliferated at a dizzy pace in 1978. Radio had a high-profile year, too: the first serious radio deregulation proposal emerged and was shot down, the medium came to TV on “WKRP In Cincinnati,” and the KGB Chicken was all over our pages and the nation’s television screens. Keith Moon died and the Sex Pistols made their US debut . . . and promptly broke up. The Supreme Court listed the Seven Dirty Words you couldn’t say on the radio . . . and R&R, going where no trade publication had ever gone before (or has often wished to since), front-paged the salacious septet.

We moved to Century City, opened a Washington office, and matured considerably. A black music section was belatedly introduced, to stay, and a marketing research column by Dr. Richard Lutz was introduced. On the lighter side, Gary Owens also contributed a long-running column, providing many a comic nurgle (is there any other kind?) to confused but amused readers. Key staff additions were Washington Bureau Chief - Jonathan Hall and Asst. Editor (now Overview Editor) Don Waller. And Sr. Editor Mark Shipper published the acclaimed novel “Paperback Writer.”

R&R Goes To Washington (& Century City)

After almost five years in the heart of Hollywood (mostly at the corner of Sunset & Cahuenga; just above “Gong Show” headquarters), R&R moved to its present Century City location in May, miraculously managing to publish an issue in the midst of the move. In that very issue, we announced the opening of our Washington Bureau, headed by ex-NAB executive Jonathan Hall. Over the next ten years (and three DC locations) the bureau grew to deliver radio’s most comprehensive legislative/business news coverage.

RADIO DAYS

- Combined, Gannett agree to \$360 million merger
- Outlet buys KIQQ/Los Angeles
- Starr, Shamrock set to merge
- WSAI/Cincinnati goes Country
- TEN-Q/Los Angeles sold for \$8 million, goes Spanish
- 91X/San Diego debuts as CHR
- GE to acquire Cox for \$500 million
- Storer to sell radio division

HEADLINES

- 96X License Renewal Denied Over Contest Fraud
- Arbitron Bows Extended Measurement In Two Markets
- Ratings Firm Also Forms Radio Advisory Council
- Supreme Court Says Existing Crossownerships OK
- Reverses Appeals Court Verdict Ordering Divestiture
- Warner Bros. Signs Prince

McLuhan, Martin/Parton Headline Convention '78

R&R went from McLendon to McLuhan in the course of its two Dallas Conventions, as the foremost media theorist of our day, Marshall McLuhan, keynoted the '78 gathering. New marketing columnist Richard Lutz chaired a marathon music research session, while format panels were packed with heavyweights: Gary Stevens, Lee Abrams, Kid Leo, Randy Michaels, Bruce Holberg, Les Garland, Scott Muni, John Sebastian, and more.

The Alan Freed biopic “American Hot Wax” was premiered during the festivities. Steve Martin, at the peak of “King Tut” mania, opened the Saturday night banquet, with the Nitty Gritty Dirt Band backing him on the hit and performing on their own. Dolly Parton, enjoying her own peak of crossover acceptance, headlined. Later that year, R&R announced the next Convention was finally coming to L.A.



The KGB Chicken: Mascot Marvel

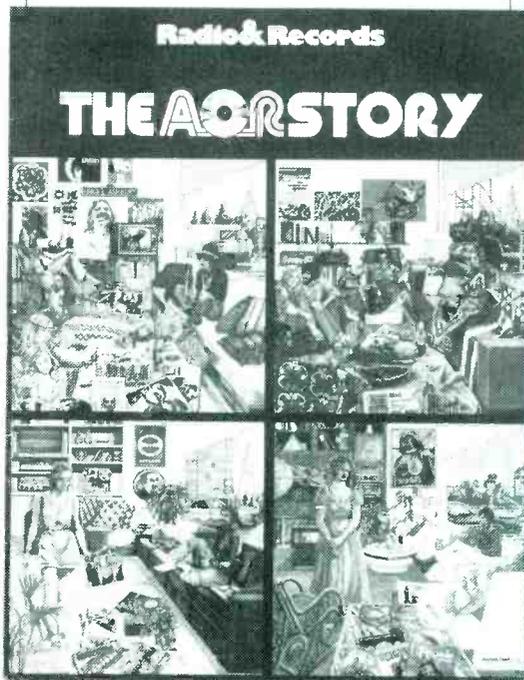
One of the most effective longterm station promos ever realized — and probably radio’s best-known mascot — was the original KGB Chicken. The San Diego station hatched the idea for the bird in the '70s, and before too long the Chicken (aka Ted Giannoulas) was garnering national media attention.

Giannoulas became a celebrity in his own right, and began appearing at events other than KGB promos and his regular performances at San Diego Padres home games. He even wrote a 96-page autobiography (“From Scratch”), and was seen in all his full-color glory on the front page of R&R, posing a la Burt Reynolds’s infamous *Cosmopolitan* centerfold spread.

But after the Chicken ran afoul of KGB’s appearance approval rules, the station suspended him. KGB won the first round in court; Giannoulas was barred from appearing anywhere in the KGB Chicken costume. However, the court ruled Giannoulas could appear in any nationally broadcast sports event — unless it involved a San Diego team — wearing a chicken suit.

So Giannoulas unveiled a new costume and identity at a Padres home game the weekend of June 29, 1979. The bird of an unknown species bore some resemblance to his distant Chicken cousin, although his color scheme was different. Giannoulas’s modest comment on all the hoopla: “I’m my own animal.”

AOR Story Charts Format’s First Decade



A sequel to 1977’s definitive “Top 40 Story,” May’s separately-published “AOR Story” traced the format’s evolution from freeform to progressive rock to album-oriented rock. Raechel Donahue remembered her late husband Tom, album rock’s chief architect, while Donahue’s East Coast equivalent, Scott Muni, was interviewed at length. Leading group executives (Metromedia’s George Duncan, ABC’s Allen Shaw, and more) outlined their AOR philosophies, top GMs told their stories, Lee Abrams and other consultants were spotlighted, and the record community had its turn at bat (with a few prophetic complaints about tightening playlists).

Finally, AOR’s Top 43 alltime tracks were compiled (there was a big gap between #43 and #44, so rather than arbitrarily cut off at 40, we stayed with AOR’s unconventional approach and presented a Top 43. At least that was the excuse at the time) and annotated. What was #1? Surprise . . . “Stairway To Heaven!” “Free Bird” was #2, “Layla” #3, and most of the chart (excepting a few dated cuts) reads like a Classic Rock primer.

‘WKRP In Cincinnati’—TV Imitates Life

The day-to-day operations of an ailing 5000-watt station are hardly front-page news to anyone in the radio industry. But when those scenarios are played out weekly in front of millions of TV viewers, then it is big news — and great advertising — for the industry.

And that’s exactly what happened in fall 1978 when CBS-TV premiered its new sitcom, “WKRP In Cincinnati.” The show’s premise was simple: each week’s story presented a new problem encountered by the staff of a mythical Midwest outlet, currently in the throes of a format transition from MOR to rock.

“WKRP”’s producer/head writer Hugh Wilson tried to incorporate as much realism into the plots as possible, drawing on many actual situations he had personally encountered or heard about in his dealings with radio. (Wilson was the former head of an Atlanta ad agency that worked with WQXI/Atlanta.)

1978

Supreme Court Upholds 'Seven Dirty Words' Ban

In a 5-4 ruling, the US Supreme Court upheld a government ban on the broadcast of "dirty words," claiming the FCC reacted properly in banning the broadcast of comedian George Carlin's "Seven Dirty Words . . ." monologue during hours when children are likely to be listening. The case stemmed from one New York father's 1973 complaint after he and his son heard Carlin's routine — which contained the words piss, shit, fuck, cunt, motherfucker, cocksucker, and tit — aired over Pacifica's WBAI/NY during lunchtime hours.

The court's majority opinion rested on the unique characteristics of the broadcast medium, society's right to protect children from inappropriate speech, and the interests of unwilling adults not to be confronted by offensive speech. The dissenting members of the Court argued that Congress sought only to prevent obscene speech — not words deemed merely "indecent."

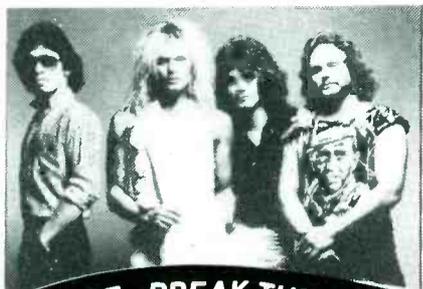
The decision was attacked by the National Association of Broadcasters as a blow to Americans' freedom of expression. The NAB added that while it did not approve of indecent language on the air as such, the organization feared that the FCC would not stop with the seven dirty words and that where it would stop was anyone's guess. It still is . . .



Records Out Of Shape

Boom times for the record industry, and new promotional gimmicks were the rage. Colored vinyl was revived, picture discs (remember Bob Welch's "French Kiss" and Warren Zevon's "Werewolves Of London") emerged, and records in strange shapes showed up in PDs' mailboxes (usually broken). We highlighted some of the early square and teardrop-shaped discs, and watched as the trend accelerated. In the UK, records cut out in the shape of cars or the silhouettes of artists still command attention, and we still see the occasional US promo item, but it's hardly turned out to be the shape of discs to come.

THE FIRST FIFTEEN YEARS



ARTIST BREAK THROUGHS

- Cars
- Chic
- Ray Parker Jr. & Raydio
- Prince
- Toto
- Van Halen

Dukakis Declares 'Beaver Day'

WRKO/Boston morning madman Dale Dorman's second annual "Beaver Day" celebration included serving "Beaver Buns" for breakfast and "Beaver Burgers" for lunch. Massachusetts Governor Michael Dukakis joined in the festivities, proclaiming March 2 "Beaver Day," citing the virtues of the beaver and his positive effect on the environment. Touched by the Governor's heartfelt appreciation for the industrious mammal, Dorman enthused, "Groundhogs have their day. Why not beavers? I've been a beaver fan for years!"

THE LABEL SHUFFLE

- ABC dissolves Dot
- Jerry Rubinstein, Charlie Minor form Xeti; change plans when UA becomes available
- Tabu distributed by E/P/A
- Stiff distributed by Arista
- Scotti Bros. formed, Atlantic distributes
- Ron Alexenburg forms new MCA label, Infinity
- Jet distributed by E/P/A
- Atlantic buys out Big Tree
- Rocket distributed by RCA
- Hilltak formed, Atlantic distributes
- Willie Nelson forms Lone Star, Mercury distributes
- Beserkley distributed by GRT
- ECM distributed by WB
- RFC formed, WB distributes
- Millennium exits Casablanca distribution

Deregulation Starts Here

But Van Deerlin Rewrite Doesn't Get Off Ground

You think the Fowler/Patrick Commissions have pushed deregulation? Recall the sweeping changes Rep. Lionel Van Deerlin (D-CA) proposed in his 1978 Communications Act rewrite plan:

- Virtually permanent license terms
- No government involvement in programming: no Fairness Doctrine, format restrictions, log maintenance, contest rules, nothing (except EEO rules)
- Graduated spectrum fees
- Ownership limit cut to five stations (not very deregulatory, true, but radical nonetheless)
- No FCC. (It would be replaced by the "Communications Regulatory Commission," which would monitor technical matters only.)

It didn't get through Congress, but it set the stage for the deregulatory fever that marked the '80s.

NUMBER ONE HITS

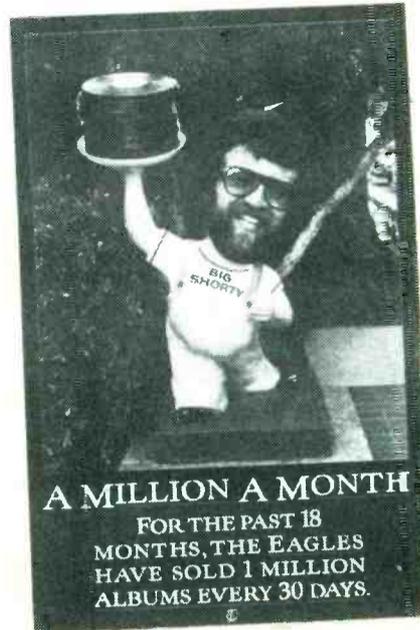
CHR: BEE GEES/Night Fever (RSO)
AOR Albums: ROLLING STONES/Some Girls (Rolling Stones/Atl.)
Country: WAYLON & WILLIE/Mamas Don't Let Your Babies Grow Up To Be Cowboys (RCA)
AC: BARRY MANILOW/Can't Smile Without You (Arista)

And The Beat Goes On . . .

Disco danced its way into becoming a radio format to be reckoned with in 1978. Thanks to the popularity of "Saturday Night Fever" and pioneering efforts from WBSL/New York and WKYS/Washington, the format's budding potential caught the eyes and ears of stations and consultants alike.

In February Plough Broadcasting — banking on the success of O&Os WVEE/Atlanta, WXYV/Baltimore, and WHRK/Memphis — announced plans to syndicate its disco format.

Six months later, Burkhart/Abrams & Associates boogied its way onto the floor with a "Disco/Black" format and division, headed by former WBSL MD Wanda Ramos Charres. Initially signed to B/A's dance card were soft-AOR alumnus WKTU/New York and KSET-FM/El Paso; the firm's second major market client, KIIS-FM/Los Angeles, traded in its Top 40 suit in November.



A MILLION A MONTH
FOR THE PAST 18 MONTHS, THE EAGLES HAVE SOLD 1 MILLION ALBUMS EVERY 30 DAYS.

Platinum Platter Special

When did the Big Boy mascot grow a beard, anyway? On closer examination, the cheery visage hoisting the platter of platters turns out to be Eagles manager Irving Azoff, aka (for this E/A ad's purposes) "Big Shorty," celebrating spectacular sales achievements by the group. MCA, sensing a bonanza, agreed to license a chain of "Big Shorty" drive-in record store/burger joints that revolutionized the music retail and fast food businesses and led to an association that continues today.

Where Were They Then ?

JOHN SEBASTIAN KHJ/Los Angeles PD
MOON MULLINS WINN/Louisville Ops Dir.
MEL KARMAZIN WNEW/New York VP/GM
LARRY KING joins Mutual

E. ALVIN DAVIS Affiliated Program Coord.
BOBBY RICH 99X/New York PD
DAVE SHOLIN RKO Nat'l Music Coordinator
GEORGE TAYLOR MORRIS WPIX/NY PD

DENE HALLAM WEEP-AM & FM/Pitts. PD
RALPH TASHJIAN Motown Nat'l Pop Promo.
CARL BRAZELL KRLD/Dallas VP/GM
ALAN BURNS WLS/Chicago MD

JERRY CLIFTON WEFM/Chicago PD
CHARLIE KENDALL WBCN/Boston PD
TOMMY HADGES WCOZ/Boston PD
MIKE OWENS KNIX/Phoenix GM
ALAN BERG KNOW/Denver talk host

JHERYL BUSBY Atlantic West Coast R&B
FRED HAAYEN Polydor President
BEAU PHILLIPS KISW/Seattle PD
BOB SUMMER RCA President
DON DEMPSEY Epic Sr. VP/GM

NEIL ROCKOFF Storer VP
ED SALAMON Storer Nat'l PD
DOUG MORRIS Atco/Custom Labels Pres.
JACK CRAIGO Columbia Sr. VP/GM
HAROLD CHILDS A&M Sr. VP/Promotion
GERRY DE FRANCESCO WFIL/Phila. MD

DON BENSON WQXI-AM & FM/Atlanta PD
DAN VALLIE 92Q/Nashville PD
TONY BERARDINI WBCN/Boston MD
JON SINTON KDKB/Phoenix PD
DWIGHT DOUGLAS joins Burkhart/Abrams

DEAN THACKER WMMS/Cleve. Sales Mgr.
CHARLIE MINOR UA VP/Promotion
JIMMY BOWEN MCA/Nashville VP/GM
JOEL DENVER KCBQ/San Diego PD

MASON DIXON Q105/Tampa PD
JOHN BRODEY Casablanca Boston AOR rep
NICK HUNTER MCA/Nashville Nat'l Promo.
ANDREA GANIS Polydor Secondaries
LENNY BRONSTEIN A&M National Promo.
ROY WUNSCH CBS/Nashville Marketing Dir.
JOE CASEY CBS/Nashville Promotion Dir.
JEFF POLLACK WMMR/Philadelphia PD

RANDY MICHAELS WKRC/Cincinnati PD
GEORGE HAWRAS WEZV/Bethlehem PD
BOB HATTRIK KWK/St. Louis PD
KEVIN METHENY 96KX/Pittsburgh PD
MIKE MCVAY 10Q/Los Angeles PD

GUY ZAPOLEON KRTH/Los Angeles MD
BRAD HUNT MCA SW rep
DONNIE SIMPSON WKYS/Washington MD
JOE GALANTE RCA/Nashville VP/Marketing
CHARLIE COOK WGBS/Miami PD

JOE ISGRO Venture Exec. VP/GM
WALT SABO NBC Radio Exec. VP/GM
BILL SOMMERS KLOS/Los Angeles Stn Mgr
BRUCE HOLBERG WMMR/Phila. VP/GM
KEN KOHL KFML/Denver PD
LARRY BRUCE KFML/Denver MD

RON RODRIGUES KMPC/L.A. Music Coord.
ANNE JONES nominated for FCC
DICK DOWNS KWK/St. Louis AE
AL TELLER Windsong President
TOM HOYT Heftel President

HOWARD ROSEN Casablanca VP/Promo.
BARRY MAYO WGCI/Chicago PD
JOHN BARBIS ABC VP/Promotion
SONNY TAYLOR Polydor VP
JIMMY BOWEN E/A Nashville VP/GM

MIKE WAGNER KIIS-AM & FM/L.A. PD
NICK VERBITSKY WHN/New York VP/GM
ED ROSENBLATT WB Sr. VP/Sales & Promo.
LENNY WARONKER WB Sr. VP/A&R

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Tracy Chapman	Teddy Pendergrass
The Cure	Trevor Rabin
Dale Degroat	Linda Ronstadt
Renée Diggs	The Screaming Blue Messiahs
Dokken	Sharp
George Duke	Shinehead
Faster Pussycat	Simply Red
Michael Feinstein	The Sisters Of Mercy
Lisa Fisher	Starpoint
Flotsam & Jetsam	The Sugarcubes
The Georgia Satellites	Superlover Cee and Casanova Rud
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Howard Hewett	Mark V
Tomi Jenkins	Sadao Watanabe
Howard Jones	Yazz

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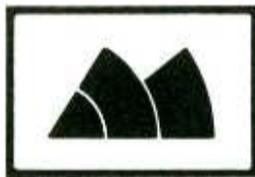


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INDUSTRY
ON
IT'S
EAR



THE DEMANN
ENTERTAINMENT
COMPANY

1979

Record Reality Checks

In many ways 1979 was a signpost to the future — Skylab dominated headlines and radio promotions, and the FCC paved the way for easy satellite transmissions, spurring the network boom that began here with the birth of RKO and the Source. For the record industry, however, it was time to come down to earth — ABC and Infinity folded, UA was merged with EMI America (same for Portrait with Epic), and several majors announced substantial staff cuts.

Some trauma was felt by R&R as well — in June Publisher and principal owner Bob Wilson and partners sold the publication to communications giant Harte-Hanks for \$12.5 million. Things were changing . . . fast.



The Big One — Convention '79

In 1979 the R&R Conventions came home to L.A. — right across the street from our offices, at the Century Plaza Hotel — and a legend was created. Yes, it was a hell of a party, the biggest radio/record gathering to date. The Blues Brothers, at the pinnacle of their success, convulsed the audience. The KGB (now San Diego) Chicken was omnipresent.

But seriously, folks, this was also a landmark convention for substantial issues. Rep. Lionel Van Deerlin (D-CA), the chief advocate for deregulation in the pre-Fowler days, delivered a keynote speech and participated in a Q&A session via live transcontinental satellite — a rarity at that time. Significant forums on AM stereo and



ratings took place. Combined Communications Radio President John Bayliss explored radio's future in the '80s, and present-day radio was vividly depicted in a multimedia sound-and-vision salute. An industry lifestyles survey conducted by R&R's Richard Lutz revealed that radio and record people were far more progressive and adventurous in attitude than the general public but less likely to spend time canning food.

Convention '79, as anyone who was there will tell you, was a tough one to top. We didn't try — not until 1988 was there another full-fledged R&R Convention.

RADIO DAYS

- RKO Radio Network formed
- Source formed by NBC
- Classical WFMT first radio superstation

Charting New Territories

As it was for record labels, 1979 was a year of experimentation for R&R, some of which worked, some of which didn't. We expanded our Disco listings from a brief list in the Black Radio area to a full section, column and chart. We started a short-lived retail report, but discontinued it after the supplier failed to meet our integrity standards.

Beautiful Music columns began, as did Brad Messer's "Rip 'N' Read" (now "Calendar"). And we tried out a "Crossover Page," which showed you key records' progress in six formats simultaneously. Key staffers joining in '79 were Black Radio Assoc. Editor Gail Mitchell, now our Executive Editor, and longtime Ratings & Research columnist Jhan Hiber.

Disco Runs Its Course

The Disco format stayed in step with the rhythmic pace carried over from 1978. Disco prophets the Bee Gees sang their way to a star on Hollywood's Walk of Fame; R&R changed the name of its format section to Dancemusic to better reflect the music's evolution; and disco programming even popped up on Radio Moscow. And although an epidemic of a grave malady called "disco finger" (callouses caused by constant finger-snapping) was reported, a number of stations decided to switch rather than fight: WDAI/Chicago, WXKS-FM/Boston, WDRQ/Detroit, WZZD/Philadelphia, K101/San Francisco, and more.

In June, however, WLUP/Chicago AM personality Steve Dahl struck a note of discord with his anti-disco movement — the "Insane Coho Lips" Disco Army (reportedly over 6000 strong). He mounted

KYYX's MacDonald Weathers Mt. Rainier Storm

Promotion directors know even the best-planned events can go awry. And in September 1979, one station promo almost had a tragic ending.

As part of a charity promo tied in with the muscular dystrophy telethons, KYYX/Seattle morning man Terry MacDonald — along with three experienced guides — attempted to climb 14,300-foot Mt. Rainier. In addition, KYYX had scheduled periodic remote broadcasts from the mountain so listeners could chart MacDonald's progress.

Just after reaching the summit, however, the climbers were hit by a severe snowstorm that dumped eight feet of snow onto Mt. Rainier in just 72 hours. The mini-blizzard produced avalanche conditions, forcing MacDonald and his party to seek shelter overnight in an ice crevasse.

Fortunately, the weather cleared on the morning of September 4, allowing a helicopter to land and rescue the four weary climbers. (MacDonald and company got out just in time; another storm was headed toward the mountain.) In spite of the hardships, MacDonald's effort raised \$27,000 for charity.

THE LABEL SHUFFLE

- RCA forms Free Flight Nashville pop subsidiary
- A&M distributed by RCA system
- Curtom distributed by RSO
- Bang distributed by CBS
- Millennium distributed by RCA
- Starflite distributed by CBS
- Capitol buys UA, consolidates it with EMI America
- MCA absorbs ABC, dismisses 300
- Janus folds
- Parachute folds
- Butterfly distributed by MCA
- Stiff distributed by CBS
- Portrait consolidates with Epic
- Backstreet formed; MCA distributes
- Takoma distributed by Chrysalis
- Earmarc distributed by Casablanca
- Russ Regan forms Fabulous label
- Beserkley distributed by E/A
- Horizon folded by A&M
- Rocket distributed by MCA again
- Paul Drew forms Zephyr (later Real World) label; Atco distributes
- Modern distributed by Atco
- Radio Records formed
- Capricorn folds
- T-Electric distributed by Infinity
- Infinity folds



THE SKY(LAB) IS FALLING!

Stations Used Humor To Defuse Fears

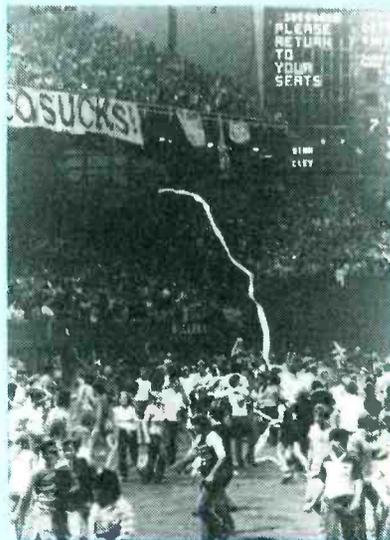
One news event in 1979 that caused some concern (and prompted humorous promotions) was the unavoidable crash landing of Skylab. After collecting scientific data for several years, the satellite was due for reentry into the Earth's atmosphere. Unfortunately, no one knew exactly where it would fall.

Although a NASA release stated the chances of being hit by debris were one in 600 million, not everyone's fears were alleviated. Here's how a few stations used humor to defuse the situation:

- WNCI/Columbus put up a \$98,000 reward for the first piece of the satellite recovered within the borders of Ohio.
- KILT/Houston's Jackson O'Conner capitalized on the upcoming "event" by taking out a \$1 million insurance policy with Lloyd's of London, in case of injury or death caused by a piece of the plummeting lab.
- Listeners who sent in postcards to WQUA/Quad Cities, IL air personality W.W. Baker were entered in a drawing for a \$100,000 insurance policy. Runners-up received crash helmets.

NUMBER ONE HITS

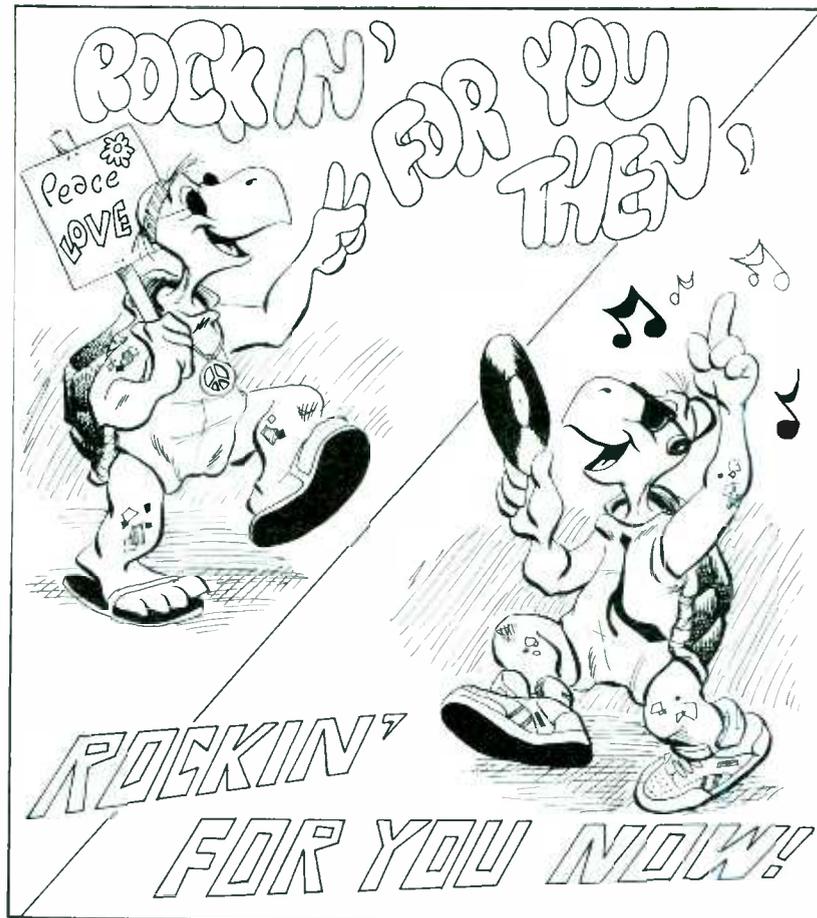
- CHR: ROD STEWART/Da Ya Think I'm Sexy (WB)
- AOR Albums: SUPERTRAMP/Breakfast In America (A&M)
- Country: KENNY ROGERS/She Believes In Me (UA)
- AC: HERB ALPERT/Rise (A&M)



his assault with on-air anti-disco stunts and actual record-breaking demonstrations. In one such event, held between games of a White Sox doubleheader, Dahl and cohort Gary Meier blew up 20,000 disco albums collected as part of the entry fee. The promotion copped more attention than anticipated when 7000 swarmed the field, resulting in 37 arrests, the cancellation of the second ballgame, nationwide publicity, and Sox owner Bill Veeck's threat to ban Dahl from the park for life.

Dahl, meanwhile, went on record against the format with the release of the single "Do Ya Think I'm Disco" (a Rod Stewart parody). But disco's viability as a longstanding format hit a resounding downbeat when prominent format pioneer WDRQ/Detroit defected in favor of Top 40.

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1979

THE FIRST FIFTEEN YEARS

Environmental Radio

Ecology-minded radio stations generated front-page news in '79:

Taking its commitment to the airwaves literally, soft AOR KFMU/Steamboat Springs, CO erected a giant windmill (a "Jacobs wind generator") atop a 163-foot-high pole. This breeze of a contraption provided enough electricity for 285-watt KFMU to maintain its 19-hour daily operation and five days' power storage. In the event wind power ran out, a gasoline generator triggered by remote control would kick in, thereby cutting the chances of KFMU being blown away by the competition.

Things began heating up in Bryan, OH when local WBNO (AM) claimed fame as the country's first solar-powered commercial radio station. Eighty percent of the electricity required to run the 500-watt Country daytimer was produced by 36,000 photovoltaic (PV) cells. This system cost about \$5-6 per watt versus \$2 per watt for conventional electric power. But this ray of information didn't deter the Energy Department from predicting that such solar systems could be "economically feasible for many AM, FM, and TV stations by the mid-'80s."



ARTIST BREAK THROUGHS

Blondie
Rosanne Cash
Cheap Trick
Dire Straits
Journey

Iran Crisis Spurs Station Support

The fate of American hostages in the Mideast today was foreshadowed by another hostage crisis in November '79. That's when Iranian students seized control of the US embassy in Tehran, holding 50 Americans. Radio rallied to the freedom cause with various demonstrations of support, ranging from news updates, editorials, talk shows, and prisoner contact attempts to silent prayers, Christmas card/letter-writing campaigns, candlelight vigils, and the playing of patriotic music and satirical songs.

One of the more notable national displays of unity was launched by WSOC/Charlotte talk host Dick Pomerantz, who, during an exchange with a caller, hit upon the idea of wearing a white armband inscribed "Unity Is Strength." Listener requests poured in from across the country; meanwhile other stations picked up Pomerantz's gesture, providing white armbands inscribed "50" (symbolizing the number of hostages) or left blank.

A PD/morning man in Ohio, however, took the hostages' plight to heart. In December WOBL/Oberlin's Scott Miller pledged to remain in "captivity" until the prisoners were freed. Confining himself to the Country station's studios and letting himself be strapped to a chair in a newsroom cubicle for three hours daily, Miller stopped contact with his family and depended on listeners for food. He terminated the ordeal 50 days later (1/28/80), tying in with the 50 hostages and citing the "inability to complete my work." A month later Miller was fired, although the owner/manager emphasized the PD's confinement wasn't a factor in his dismissal.

RIDE 'EM, COWBOY!

Travolta Goes 'Urban'

From small things, big things sometimes come. That was the case when the next big musical trend was foreshadowed in a small article in R&R (3/23/79).

The story mentioned that John Travolta — who was still riding high on the success of "Saturday Night Fever" — had been signed to star in a movie titled "Urban Cowboy," to be coproduced by Irving Azoff and Robert Evans.

It was also noted many scenes would be filmed at Country singer Mickey Gilley's Pasadena, TX watering hole, and the subsequent soundtrack LP would be released on Elektra/Asylum.

Where Were They Then?

BOB SINER MCA President
T.J. DONNELLY WHBQ/Memphis GM
BOB SHERWOOD Phonogram President
JOEL DENVER KSLQ/St. Louis PD
JOHN YOUNG Z93/Atlanta PD
SUNNY JOE WHITE WXKS-FM/Boston PD
TOM HUNTER WZOK/Rockford MD
CHUCK MARTIN KHJ/L.A. PD
DAN MASON KTSA & KTFM/San Ant. GM
MICHAEL LIPPMAN goes into management
JIM MADDOX Amaturio Sr. VP
LEE MICHAELS KKSS/St. Louis OM
PAM WELLS Motown Texas rep
DANNY BUCH Atlantic New York rep
AL CAFARO A&M Philadelphia rep
PHIL QUARTARARO A&M DC rep
MICHAEL PLEN A&M Buffalo rep
BEN HOBERMAN ABC Radio President
KEVIN METHENY WEFM/Chicago PD
SCOTT SHANNON WPGC/Washington PD
BILL WARD Metromedia Sr. VP
GEORGE GREEN KABC/L.A. VP/GM
FRANK CODY KBPI/Denver PD
BRUTE BAILEY WIGO/Atlanta PD
DON IENNER Millennium VP/Promotion
RICK DEES KHJ/L.A. mornings
BOB COBURN WMET/Chicago PD
MICHAEL O'SHEA Golden West Nat'l PD
MARTY GREENBERG ABC FM President
CHARLES GIDDENS KFMK/Houston GM
GARY GUTHRIE FM100/Memphis PD

RICK CARROLL KROQ/L.A. PD
MARK LARSON KFMB/San Diego PD
JOHN FAGOT CBS Atlanta rep
TONY BERARDINI WBCN/Boston PD
RICHARD PALMESE Arista VP/Promotion
MIKE BONE Arista VP/AOR Promotion
TOM BURCHILL RKO Nets VP/GM
JOHN MCGHAN joins Source
DON KELLY 99X/New York PD
HERB McCORD Greater Media Radio GM
WALLY CLARK WWWW/Detroit GM
HOWARD BLOOM KMET/L.A. VP/GM
LYNN TOLLIVER WVON/Chicago MD
NORM WINER WXRT/Chicago PD
FRANK DILEO E/P/A Assoc. Promo. Dir.
BOBBY RICH KHTZ/L.A. PD
GARY BERKOWITZ WROR/Boston PD
AL BRADY WABC/New York PD
ALAN BURNS WRQX/Washington PD
JOHN LANDER KGB/San Diego PD
CARL HIRSCH Malrite President
JACK WESTON KBOX/Dallas PD
PAT SHAUGHNESSY TM President
MARTY RUBENSTEIN Mutual President
BOB PITTMAN Warner Amex Director/Pay TV Programming
DAN VALLIE WEZB/New Orleans PD
GEORGE SOSSON KCBS-FM/SF VP/GM
JOHN LUND WNBC/New York PD
GEORGE WILSON KIQQ/L.A. VP/GM
BILL TANNER Metroplex Nat'l PD

WKBO BREAKS STORY

Radio Active In Three Mile Island Crisis

As the threat of a meltdown at the Three Mile Island nuclear power plant loomed over Harrisburg, PA and the rest of America, a healthier form of radio activity also flourished as stations offered comprehensive coverage of the unfolding events, averting a potential city-wide panic.

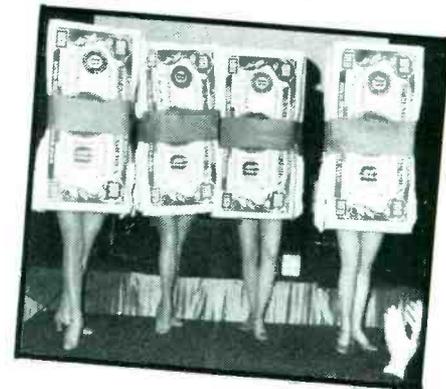
CHR-formatted WKBO/Harrisburg broke the story when traffic reporter "Captain" Dave Edwards overheard a call summoning all local fire marshals to the nuclear plant. Suspicion aroused, he flew over the site and saw that there wasn't any steam escaping from the now-famous trio of smokestacks, which indicated that the reactor had been turned off. WKBO ND Michael Pintek called authorities for a statement, threatening to go on-air with the facts as known if he wasn't given one. To forestall a panic, he got one.

With the danger of a nuclear explosion and the possible need to evacuate 1.1 million people very real, WKBO and the rest of Harrisburg's radio outlets proceeded to break formats to provide listeners with actualities, updates, hotlines, and the resultant stream of often-conflicting reports until the plant was pronounced secure.

QUOTES

"Trying to relay to a consumer-oriented publication something to do with the process of choosing music for a radio station is like trying to teach trigonometry to a three-year-old."

— Tom Owens
KZEW/Dallas PD



NBC's Ross Raises Payola Issue

On May 10, an NBC-TV "Nightly News" segment spearheaded by correspondent Brian Ross reminded Americans that not a single US radio station has lost its license due to payola violations in the last 20 years. However, the broadcast noted that the FCC was currently looking into allegations of payola at WDAS/Philadelphia and that the Commission had recently voted to designate WOL/Washington, DC for a hearing on the issue.

FLASH FORWARD

The Digital Revolution

As the first digital mastering machines were delivered, paving the way for the production of laser-read, distortionless digital discs, the 2/2 issue of R&R contained a full-page feature on this latest advance in technology.

Along with pointing out that these developments could conceivably mean as much to the recording industry as the creation of electrically-made discs in the 1920s or the conversion from shellac 78s to vinyl LPs in the '50s, the experts quoted noted that "it could be ten years before digital recording technology became firmly entrenched at the consumer level."

HEADLINES

Jay Thomas Joins 'Mork & Mindy' Cast

Bertelsmann Buys Arista For \$50 Mil

FCC Gets Deregulation Off Ground
Asks For Comments; Supports 'Marketplace' Doctrine

BUYS WAAA/WINSTON-SALEM

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Woman To Own Station

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1980

Cold Winds Of Change

The December 8 death of John Lennon cast a pall on an eventful year. A month earlier Ronald Reagan was elected, signalling, for broadcasters, a new era of deregulation that would kick off in '81. Stations hopped the Country bandwagon in the wake of "Urban Cowboy," one of them being former Top 40 giant KHJ/Los Angeles.

Computerization came to R&R, simplifying and speeding up our processes of data collection and analysis. We lent a hand to the NRBA for their fall Convention in L.A., and introduced the term CHR to the world. John Leader and Ken Barnes became co-Executive Editors, and Joel Denver left the radio wars to be our Washington Editor.

CHR Redefines Format

By 1980 there was widespread dissatisfaction among Top 40 managers and programmers with the accepted name for the format. They felt it connoted, as Top 40 Editor John Leader summed it up, "screaming DJs, nonstop rock music, and a total disregard for anyone over the age of 21."

Having redefined progressive rock with the term AOR in 1975, R&R tackled this new problem by cataloguing all the descriptions Top 40 stations used to image themselves for ad agencies. The two most common words were "Contemporary" and "Hit." Leader accordingly coined the term Contemporary Hit Radio (CHR for short), and the rest is history. (Well, maybe not history, but significant nonetheless — and where else other than in retrospectives like this can you set the record straight on origin of terms?)

NUMBER ONE HITS

- CHR: **BLONDIE**/Call Me (Chrysalis)
- AOR Albums: **BOB SEGER**/Against The Wind (Capitol)
- Country: **EDDIE RABBITT**/Drivin' My Life Away (Elektra)
- AC: **AIR SUPPLY**/All Out Of Love (Arista)

R&R Helps Out NRBA Convention

After the 1979 Century Plaza Convention, we swore no more conventions. But the National Radio Broadcasters Association, fighting an uphill battle against the radio-negligent NAB, asked our assistance in planning its fall 1980 conclave at L.A.'s Bonaventure Hotel. R&R editors chaired the format panels, Paul Simon and Barbara Mandrell entertained, and it was judged a "smashing success." And then we really did quit the convention business until 1988.



From Boss To Hoss

In 1980, a trend for "Urban Cowboy" stampeded many CHR AMs into jumping horses, among them Top 40 trailblazer KHJ/Los Angeles. The flagship of the RKO chain, KHJ briefly tried rock in the late '50s, but in 1965 under consultant Bill Drake and PD Ron Jacobs it revolutionized the format.

Its "Boss Radio" sound of short jingles and tight jocks spread across the North American continent. The Who's Who of KHJ included Paul Drew, Gerry (Cagle) Peterson, Michael Spears, and John Sebastian as PDs. Air talent included Robert W. Morgan, Charlie Tuna, Bobby Ocean, the Real Don Steele, M.G. Kelly, John Leader, and Rick Dees.

After final CHR PD Chuck Martin resigned, KHJ went "Country-Oriented Rock," which would last until 1983 and was replaced by various "Car Radio" and "Smokin' Oldies" identities. In 1986, RKO dropped the calls, and KRTH became the legal name of "AM 930."

Phony Nuclear Attack Program Causes Panic

"The United States is under attack. This is not a test. The United States is under attack." No, it wasn't one of Ronald Reagan's microphone tests. Those lines were part of a 19-minute dramatization of a nuclear attack, broadcast on WPFW/Washington (4/25/80).

Intended as a promo for an anti-nuclear demonstration, the broadcast literally had some people running for bomb shelters. Although WPFW aired a disclaimer prior to the broadcast, many listeners apparently didn't hear it.

The mock announcement — and resulting panic — was reminiscent of Orson Welles's 1938 "War Of The Worlds" broadcast. (Just as the impending war in Europe fueled America's fears in 1938, the recent aborted rescue attempt of hostages held in Iran had created a tense national atmosphere.)

The station's management said the piece was intended to raise consciousness; instead, it raised a lot of people's hackles. The FCC received enough negative feedback that its Complaints and Compliance Division launched an investigation into the incident.

THE LABEL SHUFFLE

- PolyGram consolidates Polydor, Mercury, Casablanca
- Dreamland distributed by RSO
- Geffen formed; WCI distributes
- Jerry & Bob Greenberg form Mirage; Atlantic distributes
- Neil Bogart forms Boardwalk; CBS distributes
- Ron Alexenburg forms Handshake; CBS distributes
- Alfa Records formed
- Curtom exits RSO distribution
- Qwest distributed by WB

WONDER PLEDGES SUPPORT

King Holiday Drive

The year following Dr. Martin Luther King Jr.'s 1968 assassination, a bill was proposed to make his birthday (January 15) a national holiday. Each year thereafter the bill came up before Congress, missing passage by a scant five votes in 1980. In October, Stevie Wonder pledged his personal support, dedicating the "Happy Birthday" track — from his "Hotter Than July" LP — to the cause. The drive picked up momentum in January '81 when Wonder served as a catalyst for a Washington, DC rally. An estimated 150,000 converged on the nation's capital, with Black radio gearing up support by sponsoring buses, staging radiothons, and circulating petitions.

Another Early Deregulation Effort

The push to deregulate radio was spearheaded by FCC Chairman Charles Ferris in 1980, even before the Fowler Commission took over. The FCC's philosophy that increased competition and marketplace forces would better govern radio stirred reaction on several fronts.

In winter '80 a majority of religious and labor organizations fought against deregulation, citing loss of public affairs time, PSAs, EEO, and the Fairness Doctrine. Broadcasters welcomed the move, pointing out that current public affairs commitments were well above FCC requirements.

NRBA's Board unanimously opposed all four of the deregulatory proposals as not going far enough. Meanwhile, Henry Geller of the National Telecommunications Information Administration approached the issue by linking deregulation with a plan for 10,000 new stations — a thrilling prospect for existing broadcasters.

Cincy CHRs Stage Million-Dollar Giveaways



In what was thought to be the largest one-recipient cash giveaway in radio history, Heftel's WYYS (Yes 95)/Cincinnati made its market debut, offering one lucky listener the chance to win \$500,000. (The prize was to be doled out in \$25,000 increments over the next 20 years.)

Responding to the ensuing firestorm of publicity, Taft-owned Q102 doubled its crosstown CHR competitor's ante, offering one listener the chance to win one million dollars — an action that forced Yes 95 to add another \$500,000 to its original jackpot.

Actually, Taft's million-dollar prize was offered in conjunction with Q102's sister station, WRKC, a tiny detail that seemed to escape most editorial coverage of this battle o' the boffo bucks until the FCC's Complaints & Compliance Branch was asked to investigate the contest in December following the fall ARB.

HEADLINES

FCC Approves Magnavox AM Stereo System
Broadcasters Unhappy; Commission Waffles

FCC Revokes Three RKO TV Licenses
Radio Licenses In Doubt; Proposed NewCo Spinoff Plan Rejected

ARB Quarterly Measurement Starts In Top Five Markets

**"The first of five most
influential Country
programmers during
the last 15 years:
Ed Salamon"**
Radio & Records 10/7/88



YOU CAN JUDGE ED SALAMON

**BY THE COMPANY
HE KEEPS**

**AND THE SHOWS HE
PRODUCES - EXCLUSIVELY FOR**



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

The biggest influence on Country radio in the past fifteen years has been Ed Salamon's good taste.

Week after week Ed Salamon creates programming for US that treats Country music, and its artists, with the love and respect of a fan. And fans have responded by making our weekly shows and specials the most popular programs in Country music history!

THE WEEKLY COUNTRY MUSIC COUNTDOWN is the #1 place where fans can count on hearing their favorite superstars telling the stories behind their hits. It's also the place to meet people . . . Randy Travis, the Judds, Ricky Van Shelton, George Strait and The Forrester Sisters made their first national radio appearance on THE WEEKLY COUNTRY MUSIC COUNTDOWN.

SOLID GOLD COUNTRY was the first oldies show for Country music radio, and it stays on top by carefully selecting songs and artists who are relevant to TODAY'S radio audience.

COUNTRY DATEBOOK makes every day a special event for Country fans and radio stations across the nation. And six times a year COUNTRY SIX PACK celebrates Country's most special occasions . . . from the golden decades of Alabama, Larry Gatlin and Ronnie Milsap to the silver anniversaries of Willie Nelson, Loretta Lynn and Glen Campbell.

Country music has never had better programming than this. And it's never had a better friend than Ed Salamon.

Influencing Country radio one day at a time . . . one week at a time . . . 52 weeks a year

Ed Salamon of the United Stations.

1980

Stations Cover Mount St. Helens Disaster

In May, radio starred in its Mount St. Helens eruption coverage, including airborne descriptions of the immediate aftermath; "bandana alerts," warning citizens to wear protective facial gear when walking outside in the ash-laden atmosphere; and the last interview with 84-year-old Harry Truman, a lodge operator who refused to leave the lava path after his lodge was buried under 30 feet of mud and ash.

The brunt of the ashfall was felt by Yakima, WA, approximately 80 miles east of the volcano, covered by an inch of ash. KIT/Yakima broadcast live continuously without commercial interruptions, while crosstown KUTI provided five hours of continuous emergency coverage.

As winds carried dangerous volcanic ash hundreds of miles eastward, stations in affected communities suspended regular programming or lengthened newscasts to cover the disaster and ensuing developments.

By midday Sunday, radio personnel in cities farther away from the site reported "pitch-black" conditions. But KMJK/Portland PD John Shomby probably provided the best description of the natural disaster: "It looked like an atomic blast."

RADIO DAYS

- GE/Cox merger okayed, but Cox backs out
- Gulf United sets \$67 million SJR stations buy
- Infinity buys WJIT & WKTU/NY, WYSP/Phila. for \$32 million

Kids Get High By Sniffing Station's Stickers

XL 102 (WRXL)/Richmond received a letter from the Henrico County School Board in which a member of the board complained that several elementary school students were using the station's bumper stickers to "get high." Apparently, some students were seen acting odd immediately after peeling the protective backing off the XL 102 sticker and inhaling the odor of the adhesive. The letter-writer demanded the station either ban the bumper stickers or at least investigate the problem.

Upon contacting the stickers' manufacturer, station GM Gregg Pearson learned that all chemicals used in the stickers' adhesive were nontoxic and, as a matter of fact, had been produced according to OSHA guidelines. He then peeled off a letter to the school board demanding that all bumper stickers used by candidates for Supervisor of Henrico County be submitted to a similar inspection. When last checked, Pearson was still awaiting the results of those tests.

40 • R&R THE FIRST FIFTEEN YEARS

THE FIRST FIFTEEN YEARS



THE DREAM IS OVER

The Death Of John Lennon

The 1980s held much promise for John Lennon. After a five-year layoff from recording, the ex-Beatle had returned to the studio. Geffen Records signed Lennon and his wife/recording partner Yoko Ono, and "(Just Like) Starting Over" was on its way up the charts, with the "Double Fantasy" album just out.

But the year ended on a tragic note when Lennon was assassinated in front of the Dakota apartment building in New York City (12/8).

With the exception of Elvis Presley, no other rock personality was mourned as greatly as the ex-Beatle. And, unlike Presley—who died from the excesses of stardom—Lennon's violent death was an ironic footnote to his continuing efforts for world peace.

The news of his death sent shock waves around the world; the universal emotional outpouring of grief could only be compared to that felt when Martin Luther King and John and Robert Kennedy were assassinated. And, in his own way, Lennon was a leader and spokesperson for an entire generation.

Ono asked radio to pay tribute to her husband with ten minutes of silence. Hundreds of stations across North America responded in kind, and simultaneously suspended all programming beginning at 2pm ET (12/14).

QUOTES

"Quite honestly we're trying to squelch the rumors that WABC is going Talk because we are not going Talk."

Jay Clark
WABC/New York PD

"The baby boom generation refuses to accept new music. They want to hear their music: Rolling Stones, Grateful Dead, Neil Young, Who."

Sky Daniels
WLUP/Chicago MD

More Movie Music Madness

Movie music saw continued success in the first year of the new decade. Included in the pages of R&R were full-page ads for the following soundtracks:

- "Urban Cowboy" (Full Moon/Asylum) — The ad copy said this two-record set was "an album that is going to change the way you look at music. It's more than just music. It's a way of life." Amen!
- "One Trick Pony" (WB) — Paul Simon's Warner Bros. debut album from the only movie featuring an R&R Convention as an essential plot device.
- "Foxes" (Casablanca) — The LP was produced by '70s disco kingpin Giorgio Moroder. The movie featured the Runaways' Cherie Currie in a starring role; it was also a forerunner to a film (and song) that captured the essence of an entire subculture: "Valley Girl."
- "The Idolmaker" (A&M) — 1960s Brill Building tunesmith Jeff Barry wrote the music and produced this soundtrack. The movie was loosely based on manager Bob Marcucci and his protege Fabian.
- "Times Square" (RSO Records) — This glossy, sanitized look at the NYC new wave/punk scene featured music by the Talking Heads, Patti Smith, and David Johansen, former lead singer of glam/punk rockers the New York Dolls.



ARTIST BREAK THROUGHS

Air Supply
Alabama
Pat Benatar
Christopher Cross
Pretenders

'Cagle For Congress'

W.B. "Gerry" Cagle became the second prominent radio industry figure to throw his political hat into the ring this year when he announced his candidacy for the Fourth Congressional District in Mississippi. (KSON/San Diego owner Dan McKinnon, running for a Southern California congressional seat, was the other.)

Neither McKinnon nor Cagle, who had been PD at KHJ/L.A., WRKO/Boston, and KCBQ/San Diego under the name Gerry Peterson, was elected. Since then, Cagle has not only resumed his radio career — he's currently PD for WSHE/Miami and WHTQ/Orlando — but also authored a soon-to-be novel titled "Payola."

Where Were They Then?

JEFF POLLACK forms consultancy
BRUCE HOLBERG WMET/Chicago GM
LEE SIMONSON WXLO/New York GM
JOHN DeBELLA WPEZ/Pittsburgh mornings
RICK BALIS KSHE/St. Louis MD
CHARLES GIDDENS First Media VP
DAN MASON KFMK/Houston GM
CHARLIE KENDALL WMMR/Philadelphia PD
MOON MULLINS WDAF/KC PD
NEIL PORTNOW 20th Century President
DICK VERNE NBC Radio President
ANDREA GANIS Atlantic Secondaries
E. KARL Research Group VP/GM
RICK BLACKBURN CBS/Nashville VP/GM
JOE DORTON Gannett Radio President
IVAN BRAIKER WIRE/Indianapolis GM
STEVE PERUN KDWB/Mpls researcher
SAL LICATA Chrysalis President
MICHAEL DUNDAS, RICK SWIG Dreamland VP/Promotion
GENE FROELICH heads MCA Group
AL GREENFIELD Viacom Radio President
BILL FIGENSHU Viacom Nat'l PD
JEFF KING KPLZ/Seattle PD
TOMMY HADGES KLOS/L.A. PD
TOM YATES KSAN/SF PD
JAY CLARK WABC/NY VP/Operations
JOEL DENVER WBSB/Baltimore PD
DOUG MORRIS Atlantic President
DAVE GLEW Atlantic Exec. VP
PAUL RAPPAPORT Columbia Nat'l LP Promo.
ED LEVINE WAQX/Syracuse PD
JOHN SEBASTIAN WCOZ/Boston PD
JAY COOK KCFM/St. Louis VP/Station Mgr.
BOB HATTRIK Doubleday Group PD
DAVID ROSS Metroplex Group VP
LES GARLAND Atlantic West Coast GM
J.C. FLOYD WIGO/Atlanta PD
JORDAN HARRIS A&M VP/A&R
CHARLIE MINOR A&M VP/Promotion
BOB KAGHAN WBCY/Charlotte PD
DICK WILLIAMS EMI America VP/Promotion
TOM BARSANTI WTIC/Hartford OM

JOHN LUND Sunbelt VP
NEIL ROCKOFF KHJ/L.A. GM
RANDY KABRICH WZUU/Milwaukee PD
GERRY PETERSON KFRC/SF PD
ED ROSENBLATT Geffen President
MICHAEL PLEN IRS Nat'l Promotion Director
JIM MADDOX WBMX/Chicago GM
GARY BERKOWITZ WPRO/Prov. OM
JAN JEFFRIES WBSB/Baltimore PD
GIL ROSENWALD Malrite VP/Group Ops.
PERRY URY Ten Eighty President
DONNA BRAKE WSM-FM/Nashville PD
RICH FITZGERALD RSO Sr. VP/GM
BUDDY SCOTT WCOL & WXGT/Col. VP
RUBEN RODRIGUEZ Boardwalk VP/Promo.
WALLY CLARK KSD-AM & FM/St. Louis GM
CHARLIE COOK KHJ/L.A. PD
LARRY BRUCE KGB-FM/San Diego PD
JERRY JAFFE heads PolyGram Rock Dept.
LENNIE PETZE heads Portrait
ROB SISCO K101/SF PD
RICHARD PALMESE Arista Sr. VP/Promo.
RICK DOBBIS Arista Sr. VP/Artist Dev.
NORM SCHRUTT KZLA/L.A. GM
LEE MICHAELS Superstars President
JHERYL BUSBY Casablanca VP/R&B Promo.
DAVID BRAUN PolyGram President
FRANK DILEO Epic Nat'l Promotion Director
ROBERT HOSKING CBS Radio President
STEVE EDWARDS KNEW/SF GM
LEE MICHAELS & BRENDA ROSS WBMX/Chicago morning team
DICK BARTLEY WFYR/Chicago PD
JOHN BAYLISS Charter President
AL BRADY WYNY/New York GM
JAY LASKER Motown President
STEVE KINGSTON WPGC/Wash. Ops. Dir.
LOU MAGLIA E/A VP/Sales
BURT STEIN E/A VP/Promotion
FRANK CODY Sandusky Program Manager
NANCY WIDMANN WCBS-FM/NY VP/GM

It takes one
to congratulate one.
Congratulations to
one hot publication
from **EMI.**

1981

The Year Of Accelerating Changes

1981 could be characterized as the Year of the Network — six new ones were introduced. It could also be called the Year of Deregulation — half a dozen key regulations were abolished or changed. MTV bowed in August, forever changing TV . . . and the music business. The Urban Cowboy Country bandwagon rolled on. Reggae leader Bob Marley, activist/singer Harry Chapin, and rock & roll prophet Bill Haley were taken from us, and the changes came hot and heavy from all sides.

R&R experienced a microcosmic version, with a raft of key personnel changes, bringing in some of our most important players. We started a Transactions listing, now grown to be the industry's most comprehensive radio business one-stop. We also began a new Easy Listening column, and went to rotations in compiling the AC and the new Black Charts. More changes would soon be coming.

HOW BROADCASTERS SPELL RELIEF

Deregulation Wins Approval

"Radio is being treated like an adult." So declared the FCC when it voted to deregulate commercial radio in January. The new rules allowed broadcasters to:

- Determine community needs without standard ascertainment interviews.
- Eliminate time-consuming program logs.
- Dispense with non-entertainment guidelines of 8% for AM and 6% for FM.
- Do away with the 18-minute per hour commercial restriction.

Prior to these changes becoming effective in April, the FCC also gave its blessing to a five-question postcard renewal form. And carrying the Ferris Commission's relief legacy a step further, Congress granted seven-year radio licenses and awarded the FCC optional lottery authority.

Meanwhile, incoming Chairman Mark Fowler and the Commission championed their hands-off, low-profile stance by abolishing the First Class operator's license, streamlining the sales/transfer process, drastically reducing on-air filing announcements, easing the financial showing required of station buyers, granting some EEO relief for sales and major change applicants, and shaving 45 days off the time it took to get a new FM channel assigned to a community. Laying the groundwork for even more relief, Fowler closed the year with a full ledger of unfinished proposals. Among them:

- Abolishing the Fairness Doctrine.
- Narrowing FCC interest in license "character."
- Abolishing annual financial report Form 324.
- Changing multiple ownership limits.
- Modifying the three-year trafficking rule.

Networking: An Explosive Year

With the advent of satellite technology, the growth of radio networks exploded in 1981. In April, Satellite Music Network announced it would distribute five full formats. Soon after, RKO bowed with two full-service news networks and a block programming service. Transtar announced the first of its many formats.

ABC started up three new divisions: ABC-Rock, ABC-Direction, and the Talkradio networks, but changed its mind on bowing its much-publicized Superadio project. CBS started up its young-adult RadioRadio network, and United Stations was formed as a partnership of Dick Clark, Nick Verbitsky, Ed Salamon, and Frank Murphy. Long-lasting shows such as "Rockline" and "Live From Gilley's" also made their debuts.



Too Close For Comfort

Politics makes strange bedfellows, as evidenced in this January A&M ad for "Don't Stand So Close To Me," the then-current single by the Police. The picture, taken from the January '81 presidential inauguration, provides a complementary scene for the ad copy: "In a world filled with 'De Do Do Do, De Da Da Da' we proudly present 'Don't Stand So Close To Me' . . ." The ad was highlighted with red spot color — red being Nancy Reagan's favorite color.

Rotations Get Hotter

1981 was a significant year for R&R music information. In October we debuted our Black Radio National Airplay/30 chart, the first reliable airplay-only tracking of Black Radio's hits. The chart, as set up by Walt Love, used rotations instead of individual station chart positions. This revolutionary method had been pioneered in AOR from the start, but made an important move to the AC format in January 1981. Later that year AC went "current" (reports taken on Monday for publication two days later) and graduated to the Back Page in October, sharing the space with CHR.

RADIO DAYS

- Outlet, Columbia Pictures Radio merge
- Metromedia buys KHOW/Denver for \$15 million
- Malrite buys KSN/SF for \$7 million
- Doubleday buys WAVA/Washington for \$8 million
- Cap Cities buys WBIE/Marietta for \$7.5 million, changes it to WKHX-FM
- Sandusky buys KEGL/Dallas for \$8.5 million
- First Media buys WEFM/Chicago for \$9.2 million
- Katz forms broadcast division, buys Park City
- Surrey sets Charter buy for \$32 million
- Hillier, Newmark & Wechsler rep firm formed
- WJOI/Pittsburgh becomes CHR WBZZ
- WCAU-FM/Philadelphia goes CHR
- KPKE/Denver signs on as AOR
- WRKO/Boston goes N/T

HEADLINES

Mark Fowler Nominated As FCC Chairman

Quarterly Measurement Hits All Arbitron Markets

ARB Also Plans Differential Survey Treatment

Urban Contemporary Catches On As New Format Trend

Baseball Strike Hits Radio

Stations carrying play-by-play broadcasts of the major league baseball games were severely affected by the lengthy players' strike during summer, facing audience and advertising revenue losses.

However, many stations came up with creative promos and alternatives to fill the gap left by America's favorite pastime:

- KMOX/St. Louis announcers Jack Buck and Mike Shannon revived the lost art of recreating historical games of the past, complete with live organ music. KMPC/Los Angeles resorted to replaying old Angels' games, while WFBR/Baltimore and CFCF/Montreal broadcast minor league contests.
- In a satirical gesture aimed at players' salaries and owners' bank accounts, WLW/Cincinnati's morning man Gary Burbank created the "Big Red Bread Line." He asked listeners to donate canned goods to players, managerial staff, and owners so they wouldn't starve should the strike continue for an extended period.
- KFMB/San Diego broadcast "Fantasy Baseball," fictitious games complete with pre- and postgame shows. The station also gave out "Baseball Fan Survival Kits," consisting of computerized baseball games, stale bags of peanuts, and a check for \$4.40 to "cover parking and an overpriced beer and hot dog."

When the strike finally ended, KFMB printed up "I Survived The Strike Of '81" T-shirts, with the final "fantasy" standings. Of course, the Padres won the division, a full 20 games in front of the cellar-dwelling Dodgers. (In reality, the Dodgers went on to win the World Series.)

R&R

RADIO & RECORDS

*HAPPY
15th*

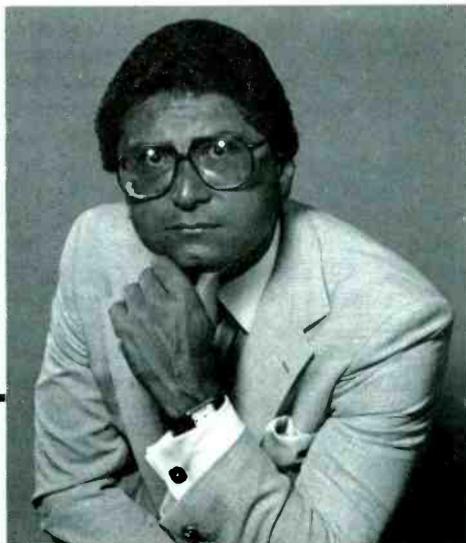
The year: 1975. Headline read:

*“Former program director of KQV,
Pittsburgh (ABC O&O) available.”*

To R&R Publisher Bob Wilson and staff:

*“No matter how many times I was out of
work, and believe me there were a few, R&R
was always there to help. Thanks and Happy
15 years.”*

Jim Carnegie



Jim Carnegie
EDITOR & PUBLISHER

1981

NUMBER ONE HITS

CHR: **KIM CARNES**/Bette Davis Eyes (EMI America)
 AC: **DIANA ROSS & LIONEL RICHIE**/Endless Love (Motown)
 AOR Albums: **ROLLING STONES**/Tattoo You (Rolling Stones/Atco)
 Country: **EDDIE RABBITT**/Step By Step (Elektra)

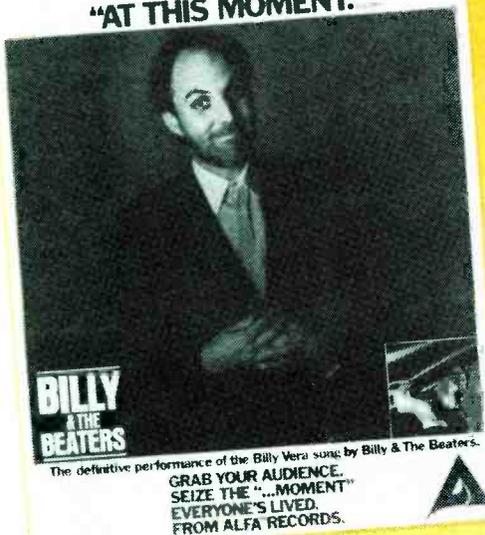
I Want My MTV!

On August 1, an estimated 2.1 million households saw the debut of MTV, the groundbreaking music cable channel that almost singlehandedly prompted labels to rethink their marketing strategies, as it became automatic for artists to release a single and video simultaneously.

Under the direction of longtime radio innovator **Bob Pittman**, the channel — offered in stereo to cable systems nationwide — featured music videos seven days a week, 24 hours a day, presented by video jocks (VJs) — essentially, radio programming on TV. The original VJ lineup included three former radio personalities: **KLOS/Los Angeles** air talent **J.J. Jackson** (now with **KMPC-FM/Los Angeles**), **WPLJ/New York's Mark Goodman** (likewise), and **Martha Quinn** of **WNBC/New York**.

When MTV debuted, many people considered it direct competition to radio stations catering to the 12-34 demographic. And while MTV downplayed the competitive angle, the first video aired was "Video Killed The Radio Star" by the **Buggles**. However, it seems to draw more audience from other TV outlets, and is regarded more as a support vehicle for artist promotion than a rival to radio.

IT'S ADD TIME. DO YOU KNOW WHERE YOUR LISTENERS ARE? "AT THIS MOMENT."



A Hit — But Not At This Moment

Alfa Records advertised "At This Moment" in August as "the definitive performance of the Billy Vera song." It must have been. Over five years later, "At This Moment" aired on an episode of NBC-TV's popular sitcom "Family Ties," radio picked up on the song, and it eventually hit #1 on R&R's CHR and AC charts in January '87.

THE FIRST FIFTEEN YEARS

R&R Confronts Paper Adds Problem

Paper adds (records added by stations without actually receiving airplay) was the topic of **John Leader's** Top 40 column on May 16, 1980. Prime causes (record reps or indie pressure), damage (credibility loss for station, bad information to industry), and the essential pointlessly deceptive nature of paper adds were all outlined.

On July 3, 1981, **Joel Denver's** CHR column reiterated the same points in response to a new outbreak of paper adds. Joel brought up another reason (paper-adding to masquerade as a CHR when the station's actual list leaned toward another format). Again, the practice was labelled a "no-win" situation.

Not quite true — as long as there are double-digit add mentalities, labels who'll take their adds any way they can get them, the sleazy end of the indie spectrum who are happy to deliver them, and bendable radio programmers who put up with the situation, paper adds will be with us. The remainder of the '80s has proved that to be true.

THE LABEL SHUFFLE

- Solar distributed by E/A
- Ariola America folded into Arista
- Boardwalk goes independent
- Headfirst formed, MCA distributes
- TK files Chapter 11
- AI Coury's Network distributed by E/A

QUOTES

"Commercial-free music trains people to turn off their radios and turn on their record players, cassette decks, and tape recorders. They're so accustomed to hearing no commercials, they lose interest in radio."

John Parikhhal

'Urban Cowboy' Spurs Country Conversions

Was **John Travolta** radio programming's biggest influence in the late '70s/early '80s? You could make a case if you credited most of the post-"Saturday Night Fever" Disco station conversions and added the stations that jumped on the Country bandwagon after "Urban Cowboy" hit in 1980. Here are ten big Country converts in 1980-81:

- WRVR/New York
- KZLA-AM & FM/Los Angeles
- KSAN/San Francisco
- KLIF/Dallas
- KCBQ/San Diego
- WSAI-FM/Cincinnati
- WWWW/Detroit
- WUSL/Philadelphia
- WFIL/Philadelphia
- KILT-FM/Houston.

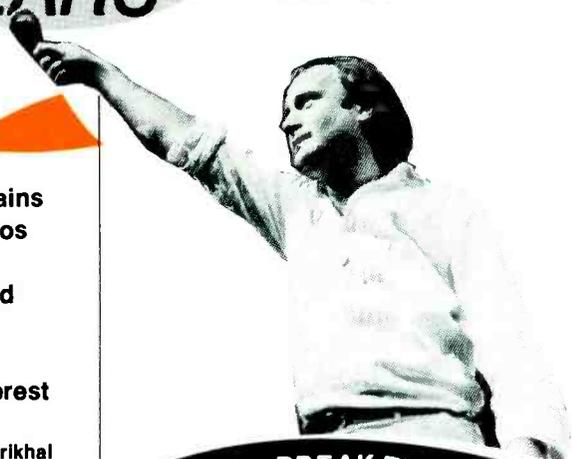
Where Were They Then?

SCOTT SHANNON Q105/Tampa Ops. Dir.
STEVE KINGSTON WPGC/Washington PD
GARY EDENS Southern Bcstg President
DENISE OLIVER Capitol Bcstg VP/Prog.
CHUCK DUCOTY WIYY/Baltimore PD
SEAN COAKLEY Atco Nat'l LP Promo Dir.
POLLY ANTHONY Epic AC Promo Mgr.
ANDY BEAUBIEN WCOZ/Boston PD
CRAIG SCOTT WMP5 & WHRK/Mem. VP/GM
STAN MONTEIRO Columbia VP/Promotion
LARRY DOUGLAS E/P/A WC VP/Mktg
JACK CRAIGO RCA Division VP
MICHAEL O'SHEA KBLE/Seattle GM
DICK KLINE Radio Records President
STEVE DAHL WLS-FM/Chicago afternoons
KEN KOHL KOMO/Seattle Program Mgr
TOM HUNTER WMJQ/Rochester PD
JOEL RAAB WHK/Cleveland PD
BARRY MARDIT WEEP/Pittsburgh PD
JOHNNY BARBIS Geffen Promotion Director
GEORGE FRANCIS WWWW/Cleve. Pres.
JOHN LANDER WCKX/Tampa GM
JHERYL BUSBY A&M VP/R&B Promotion
BILL TANNER Metroplex VP/Programming
TONY BROOKS Sandusky Radio President
JIM KEFFORD Drake-Chenault President
JIM WESLEY Cox Exec. VP/Radio
DENE HALLAM WWWW/Detroit PD
DAN VALLIE WBZZ/Pittsburgh PD
ALAN BERG KOA/Denver talk host
JOE PARISH WPLJ/NY VP/GM
WALT TIBURSKI WMMS/Cleveland VP/GM
NICK TRIGONY KIKK/Houston GM
RAY ANDERSON Pasha VP/GM
DWIGHT CASE Transtar President
SONNY FOX WSHE/Miami PD
PAT MARTIN WBCS-FM/Milwaukee PD
DON DALTON KFI & KOST/L.A. GM
DENNY ADKINS D-C Sr. VP

MICHAEL HARVEY WWSW/Pittsburgh Pres.
BERT WAHLEN Group W VP/FM Stations
RICK BISCEGLIA Arista AC Promotion Mgr.
BOB HATTRIK Doubleday VP/Programming
TONY BERARDINI WBCN/Boston GM
OEDIPUS WBCN/Boston PD
MIKE MCVAY WWWW/Cleveland VP/Ops.
KERNIE ANDERSON WBMX/Chicago GM
EARNEST JAMES KDIA/SF GM
BARRY MAYO WXLO/New York Asst. PD
EDDIE FRITTS NAB Joint Board Chairman
DICK ASHER CBS Records Div. President
AL TELLER Columbia Sr. VP/GM
BRUCE LUNDVALL E/A Sr. VP
RON GOLDSTEIN Island President
DON BENSON KIIS/L.A. VP/Ops.
RICK STONE A&M Singles Promotion Dir.
JEFF GOLD A&M Asst. to President
BONNIE GOLDNER RCA AC Promo. Mgr
MARV DYSON WVON & WGCI/Chi. VP/GM
HENRY RIVERA named FCC Commissioner
IVAN BRAIKER SMN VP/GM
RICK DEES KIIS/L.A. mornings
PAUL FIDDICK Multimedia Sr. VP
GEORGE JOHNS SBI VP/Corp. Ops.
E. KARL Sunbelt Sr. VP
TOM BENDER RKO One & Two Program Mgr
FRED JACOBS WRIF/Detroit PD
JOHN GEHRON WLS-AM&FM/Chicago VP
JERRY LEE KJQY/San Diego VP/GM
RON RILEY WCAO & WXYV/Baltimore OM
JOHN SHOMBY B97/New Orleans PD
JIM SMITH WKQX/Chicago VP/GM
BUDDY ALAN KUZZ/Bakersfield OM
MYRON ROTH CBS Sr. VP/GM, West Coast
RUSS THYRET WB Sr. VP/Marketing
DAVE URSO, HOWARD ROSEN WB VPs
LOU ADLER WOR/New York VP/ND
DICK CARR Mutual VP/Programming

WARREN MAURER Group W VP/AMs
BILL PARRIS United VP/Operations
GUY FARACI Atlantic Sr. VP/Promotion
VINCE ZAPOLEON KRQ/Tucson PD
BILL LIVEK Arbitron VP/Sales & Mktg
JOHN MCGHAN heads Rolling Stone Prods.
JIM DE CASTRO WLUP/Chicago VP/GM
BRIAN MOORS WHN/New York VP/GM
CHET REDPATH WCLR/Chicago Pres./GM
MIKE MCVAY WABB-AM & FM/Mobile GM
BOB SHERMAN NBC Radio Exec. VP
ALLEN SHAW Summit Radio VP
HERB McCORD Greater Media VP/Radio
RANDY BONGARTEN GE VP/Radio
GUENTER HENSLER PolyGram President
TED DORF WGAY-AM & FM/Wash. VP/GM
BOB MOORE KHTZ/L.A. VP/GM
DAN HALYBURTON KLIF & KPLX/Dallas OM
NORM SCHRUTT WBIE/Atlanta GM
VERN ORE KZLA-AM & FM/L.A. GM
FRED WEINHAUS WPAT-AM & FM/NY GM
BOB LINDEN LOVE94/Miami PD
AL LAW NBC VP/Programming
MEL KARMAZIN Infinity Radio President
BOB SHERWOOD Columbia VP/Marketing
RAY ANDERSON Columbia VP/Promotion
JIM MCKEON Columbia Nat'l LP Promo Dir.

THOM FERRO Westwood One Nat'l Sales
GARY GUTHRIE KOPA/Phoenix OM
GREG GILLISPIE KEZO/Omaha PD
GREG SOLK WLUP/Chicago Asst. PD
JULIAN BREEN Greater Media VP/Prog.
PHIL QUARTARARO RCA NW Regional
LEE MASTERS Henson VP/Station Ops.
MIKE OSTERHOUT Q105/Tampa GM
DENE HALLAM WHN/New York PD
JERRY SHARELL E/A Sr. VP/Promotion

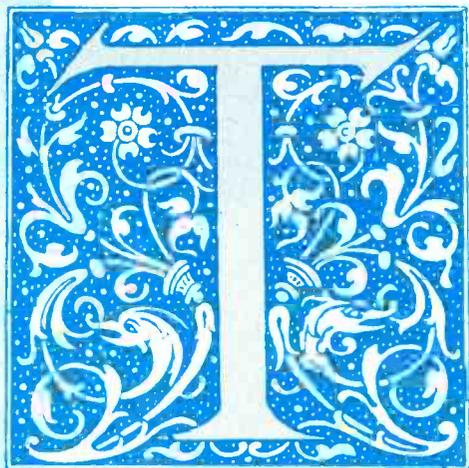


ARTIST BREAK THROUGHS

Phil Collins
 Def Leppard
 Police
 REO Speedwagon
 Ricky Skaggs
 Steve Winwood

People Plus

After years of relative stability, R&R experienced an influx of key new staffers who would help shape the paper throughout the '80s. Moving from within were **Gail Mitchell**, becoming News Editor, **Jim Duncan** to GM of our Video Division, **Carolyn Parks** replacing **Duncan** as Country Editor, and **Joel Denver**, transferring from Washington to CHR Editor as **John Leader** devoted full time to his Executive Editor duties. Joining were **Walt Love** as Black Radio Editor, **Jeff Green** as AC Editor, **Brad Woodward** as Washington Editor, current sales VPs **Michael Atkinson** and **Barry O'Brien**, and longtime Asst. to the Publisher **Paula Chaltas**.

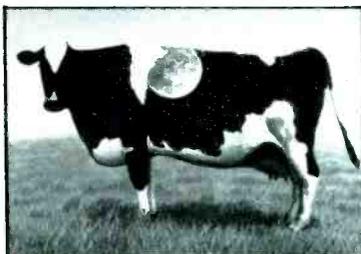


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and proud to
have charted more country #1's
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Radio & Records.**

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TELEVISION

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to Europe's bestest growing
cable channel!



To: MTV Internacional
Welcome! With your coverage
of Latin America, MTV can
now be seen in 24 countries
worldwide!

- Chile
- Costa Rica
- Bolivia
- Ecuador
- Uruguay
- Peru
- Great Britain
- Ireland
- The Netherlands
- Sweden



To: MTV USA
Wow! Seven
years already?
You don't look a
day over six!

PARCEL POST
CONTENTS: MUSIC TELEVISION
MTV TELEVISION

So are you.

To: MTV AUSTRALIA
You've premiered over
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your first year and a
half... Nice work mates!

TELEVISION®

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Congratulations
on your
July 4th launch!

El Salvador Puerto Rico Venezuela Colombia Switzerland Japan
West Germany Denmark Finland Belgium Honduras USA Australia France

R&R

THE FIRST FIFTEEN YEARS

1982

Eighties Start Rolling Along

Accelerating '80s trends that got off the ground in 1981 moved into overdrive in 1982 . . . with a bit of sputtering. New network efforts mushroomed, some becoming fixtures (Transtar), others fizzling (remember "Superadio?"). Country conversions slowed to a crawl, but CHR, spurred by Mike Joseph's all-current "Hot Hits" approach, became the happening format — on FM. However, one of the last AM bastions of CHR, WABC/New York, finally gave up the rock and went Talk in May.

The industry lost a true star when flamboyant, innovative record executive Neil Bogart, founder of Casablanca and Boardwalk, succumbed to cancer at the age of 39. From bubblegum to disco, Kiss to Joan Jett, Bogart's influence was always strongly felt. Also mourned was legendary New York air personality Murray "The K" Kaufman, and acclaimed artists Marty Robbins and Joe Tex.

R&R was quieter than in 1981 (a hard year to top for activity). We expanded our Jazz information to a Top 30 chart, opened a Nashville office with Sharon Allen as Bureau Chief, and brought on Bill Clark (now Sr. VP/Sales) as VP/Marketing.

Dawn Of A 'New Age'

Long before KTWV/Los Angeles (former AOR stalwart KMET) splashed into existence, two stations on opposite coasts were riding the coming "wave" of lifestyle radio. Transcending conventional AC limitations, WSRZ/Sarasota, FL and KWAV/Monterey, CA molded similar presentations: a 25-34 sophisticated, affluent adult target; music with the right feeling (Urban, jazz, pop, rock, album cuts, oldies); more natural-sounding jocks; "good taste" prizes (boat cruises, dinners, Sony Walkmans); and wave logos to "reflect the ever-changing direction of the music within a consistent overall sound."

Three years later AOR programmers broke out of their narrowcasting shells, warming up to the idea of being cool enough to add jazz and New Age programming. Their aim: tap the emerging 25+ audience, attract new listeners, and enhance the format's image for innovation and diversity. As consultant Lee Abrams proclaimed jazz the "background music for the 'new mainstream,'" a number of AOR outlets (WRKI/Danbury, CT; KAZY/Denver; WBAB/Long Island, KLOL/Houston) block-programmed their way onto the bandwagon.

Another forerunner in the light jazz/new age movement was Easy Listening KOIT (AM)/San Francisco. The facility rechristened itself KXLR ("Excellence In Radio") in July '85, opting to meld new age jazz music with "trendformation" — two-minute summaries of recent events and interviews in place of traditional news. Other twists: no news director or PD, with programming decisions made by committee.



Neil Bogart

HEADLINES

McGavren Guild Creates Interep
MMR, HN&W, Bernard Howard Rep Firms Linked

Birch Buys Mediastat
Now Full-Fledged Chief Challenger To Arbitron

FCC Lets Marketplace
Decide On AM Stereo
First Stations Go On Air; Delco Chooses
Motorola Late In Year

Musicradio To Talkradio

When WABC/New York decided to go with an All-Talk format, it made the national news wires. WABC had been rocking since 1960, when consultant Mike Joseph was hired to make the station a Top 40 smash. With PD Sam Holman and an airstaff that included Herb Oscar Anderson, Jack Carney, and Scott Muni, the station soon ruled the Big Apple.



Later additions to WABC's airstaff would include Dan Ingram and Ron Lundy (who remained to the end), "Cousin" Brucie Morrow, Bob Lewis, and Chuck Leonard. Under PD Rick Sklar the station reached its Arbitron peak in 1972.

Among WABC's better-known promotions were the "Principal Of The Year" and the "\$25,000 Button." When the Beatles hit, "W-A-Beatle-C" got exclusive interviews with the Fab Four. WABC was broadcast into Moscow during the joint Apollo-Soyuz mission in 1976.

WABC's music era ended with the playing of John Lennon's "Imagine" and one last ring of its "Chime Time" jingle.

NUMBER ONE HITS

CHR: JOURNEY /Open Arms (Columbia)
AOR Albums: ASIA/Asia (Geffen)
AC: PAUL McCARTNEY & STEVIE WONDER/Ebony & Ivory (Columbia)
Country: CONWAY TWITTY/The Clown (Elektra)
Urban: STEVIE WONDER/That Girl (Tamla/Motown)

BOMBS AWAY!

Reagan Begins Weekly Radio Show



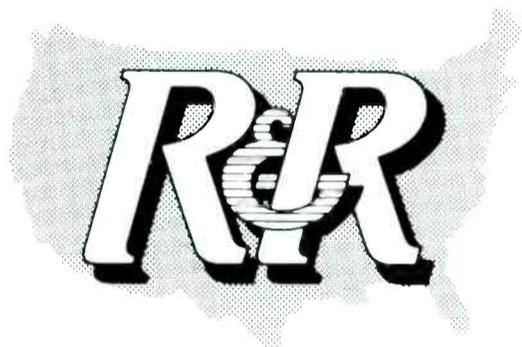
The "Great Communicator" (and former radio announcer) Ronald Reagan began his second radio career with a 10-week trial run series of live five-minute broadcasts on topics of current interest. It debuted April 3, 1982.

The highlight of these up-close-and-personal shows occurred on August 11, 1984. During the soundcheck for his regular broadcast, Reagan ad-libbed, "My fellow Americans. I'm pleased to tell you today that I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes." Another step forward for East/West relations.

RADIO DAYS

- KROQ-AM & FM/Los Angeles denied license renewals
- WXKS staffers buy Boston combo for \$15 million; company becomes Pyramid Broadcasting
- Doubleday buys WMET/Chicago for \$9.5 million
- Emmis buys WLOL/Minneapolis for \$6 million
- Cecil Heftel, Ken Wolt form H&W Communications
- KJR/Seattle goes AC after decades of CHR
- WBBM-FM/Chicago converts to CHR
- WJR-FM/Detroit becomes CHR WHYT
- KFOG/San Francisco drops Beautiful Music for AOR
- AOR M105/Cleveland becomes AC WMJI
- KOST/Los Angeles goes AC
- WUSL/Philadelphia becomes Urban Contemporary
- Longtime CHR WCAO/Baltimore goes Country

HAPPY 15th BIRTHDAY!



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1982

THE FIRST FIFTEEN YEARS

NET GAINS, LOSSES

Network Expansion Continues

After the network explosion of 1981, new programming offerings kept on coming. Highlights included:

- CNN Radio bowed
- Transtar started up
- NBC's Talknet passed tests and was staffed up
- The Radio Network Association was formed.
- ABC's Superadio CHR lineup was announced in March
- Superadio was "indefinitely delayed" in June

THE LABEL SHUFFLE

- Island distributed by Atlantic
- PolyGram takes over 20th Century
- Total Experience distributed by PolyGram
- Planet distributed by RCA
- Alfa label suspended, temporarily, then permanently
- Monument revived, distributed by CBS
- Constellation subsidiary formed by Solar
- Atlantic America country division formed

Home Taping Hot Stuff

One of the big issues of 1982 was the debate over home taping. At stake, so labels contended, were millions of dollars in lost revenue for record labels and artists.

Bills introduced in both houses of Congress sought to reimburse labels and other copyright owners whose works were aired on radio and/or TV, and then taped by viewers and listeners for home use. The "reimbursement" would come from manufacturers and importers of recording equipment and blank tapes.

RIAA President Stanley Gortikov estimated 255 million LP equivalents were taped each year, and cited economist Alan Greenspan's estimate that the practice of home taping cost the record industry \$900 million annually. The Audio Recording Rights Coalition countered these figures with its survey results that indicated the majority of people make home tapes from LPs they've already purchased.

Much of the home taping fear was linked to the record industry's early 1980s financial slump. Although current record sales are much healthier, the controversy has still not been resolved. Another problem that fueled the fire (and raised the ire of record labels) was AOR radio's longstanding practice of tracking albums uninterrupted, a practice that has since mostly dissipated.



E.T. Meets M.J.

The biggest movie sensation of 1982 was Steven Spielberg's "E.T.," as America's science fictional fascination continued to move from latent to blatant. The "E.T. call home" riff was a natural for radio contests, but musically there was a bit of a snag. MCA planned to release an "E.T. Storybook" album narrated by Michael Jackson, whose own alien inclinations would later blossom in "Captain Eo." But Epic balked, holding up the album package and making the never-quite-released single "Someone Out There" one of the rarest collector's items of the '80s.

Big soundtrack for the year was Sean Penn's rocket to stardom, "Fast Times At Ridgemont High," which hit #4 and spawned the hits "Somebody's Baby" by Jackson Browne and "So Much In Love" by Timothy B. Schmit.



ARTIST BREAKTHROUGHS

- Asia
- John Cougar (Mellencamp)
- Go-Go's
- Human League
- Huey Lewis & The News
- Men At Work

Where Were They Then?

FRED WEINHAUS, VERN ORE Cap Cities VPs
 MARTY GREENBERG Belo VP/Radio
 BILL SMITH RCA Nat'l Promo. Dir., WC
 MIKE BECCE RCA Nat'l Promo. Dir., EC
 JEFF NAUMANN, BOB CATANIA RCA Nat'l LP Promo. Mgrs
 FRANK DILEO Epic VP/Nat'l Promotion
 WALT SABO ABC VP/Network Ops.
 LES GARLAND MTV VP/Programming
 JOE CASEY CBS/Nashville VP/Promotion
 MARGO KNESZ Atco GM

Radio Marti: Cuba Libre Goes Flat

The idea had an aggressive, patriotic ring to it. Create a giant radio broadcasting facility in Florida to beam anti-Castro messages to the Cuban masses crushed under the dictator's iron heel and just awaiting a friendly word from their American uncle to rise up as one and cast off the chains of oppression.

So in 1981 the idea of Radio Marti (named after early Cuban freedom fighter Jose Marti) was born. In August 1982 the House approved \$17 million to build it over the next two years. A month later the gigawatt Voice Of Cuba boomed in with a monster jam blotting out dozens of Florida AM outlets and affecting stations as far away as the Midwest.

The NAB, on behalf of afflicted stations, wrangled on the issue through '83, as did the House and Senate, which finally in September approved a compromise requiring Radio Marti to share Voice Of America's Florida facilities. Paul Drew was appointed Marti's PD, but quickly changed his mind. The station went on the air in '84, but so far as can be determined Castro's control and popularity seem unchallenged.

JHANI KAYE KFI/L.A. Asst. PD
 MIKE KAKOYIANNIS WNEW-FM/NY GM
 CHARLIE VAN DYKE KOY/Phoenix PD
 CHUCK DE BARE ABC Radio President
 DON BOULOUKOS ABC VP/Ops.
 DICK VERNE LIN VP
 DICK BRESCIA CBS Nets Sr. VP
 DAVID BARRETT WAVA/Wash. Exec. VP/GM
 JOHN GEHRON WLS-AM & FM/Chi. VP/GM
 JAMES ALEXANDER KRLY/Houston morn.
 DON BENSON WQXI-AM & FM/Atlanta OM
 TRIP REEB WMET/Chicago PD
 JAMES ALEXANDER KRLY/Houston morn-
 DUFF LINDSEY XHRM/San Diego PD
 DAVID LEACH PolyGram Philly rep
 JEAN MACDONALD PolyGram Detroit rep
 AL GROSSBY Group One President
 JOHN BAYLISS Surrey Bcstg President
 BILL WARD Golden West Radio President
 JACK CLEMENTS Mutual Sr. VP
 DWIGHT DOUGLAS BAMD Exec. VP
 GERRY DE FRANCESCO KIIIS/L.A. PD
 TOM BARSANTI WTIC/Hartford VP/Ops.
 GEORGE HAWRAS WYNF/Tampa PD
 DONNA BRAKE WSB-FM/Atlanta Prgm. Mgr.
 RICK CANDEA KILT-AM & FM/Houston PD
 LEE LOGAN WUSN/Chicago PD
 BILLY BRILL MCA West Coast regional
 STEVE BERGER Nationwide VP/Radio Ops.
 BOB MOUNTY NBC Exec. VP
 WALLY CLARK KPRZ & KIIIS/L.A. VP/GM
 BUDDY SCOTT WBBM-FM/Chicago PD
 DEAN THACKER WMMS/Cleve. Station Mgr.
 DAVE HAMILTON Doubleday Group PD
 KONSTANTIN GRAB KDKA/Pittsburgh PD
 PAUL FIDDICK Multimedia President
 RICK BLACKBURN CBS/Nash. Sr. VP/GM
 HARVEY PEARLMAN WYSP/Phil. GM
 LYNN TOLLIVER WZAK/Cleveland PD
 STEWART COHEN Promotion Dir.
 BILL STAKELIN NAB Radio Board Chairman
 GARY BERKOWITZ WROR/Boston PD
 DAVE HAMILTON WAPP/New York PD
 MIKE MC VAY WMJI/Cleveland PD
 CHARLIE COOK KLAC/Los Angeles PD
 BOB BIERNACKI WOR/New York VP/GM
 DAN MASON First Media Group VP
 DAVE URSO E/A VP/Singles Promotion

RAY HARRIS Solar President
 DAN VALLIE EZ VP/Programming
 RICH FITZGERALD Geffen Nat'l Promotion
 BILL STEDING KAAM & KAFM/Dallas St. Mgr.
 DALLAS COLE WKTJ/Milwaukee PD
 RICK CARROLL forms consultancy
 JOHN LONG WCCO-FM/Minneapolis PD
 DAVE ANTHONY KHOW/Denver Prgm. Mgr.
 DENNIS CONSTANTINE KADE & KBCO/
 Denver OM
 BRUCE HOLBERG WFIL & WUSL/Phil. VP/GM
 LON HELTON KHJ/Los Angeles PD
 DICK DOWNES WAPI/Birmingham GSM
 EDDIE FRITTS NAB President
 BOB HEATHERLY RCA/Nash. Nat'l. Promo.
 NICK TRIGONY Viacom VP/Radio
 GIL ROSENWALD Malrite Exec. VP
 BRIAN HEIMERL Westwood One VP
 MEL ILBERMAN PolyGram Exec. VP
 JOHN SHOMBY KAAM & KAFM/Dallas PD
 DAVE LOGAN KFOG/SF PD
 OSCAR FIELDS WB VP/Black Music Sales
 JOHN BRODEY Network Nat'l LP Promo. Dir.
 STEVE KINGSTON B94/Pittsburgh PD
 TAC HAMMER WLOL/Minneapolis PD
 GERRY HOUSE WSIX-AM & FM/Nashville PD
 BARRY MAYO WRKS/New York PD
 JAY COOK WJYW/Tampa Pres./GM
 DINO BARBIS Backstreet GM/Promo. Dir.
 JIM DE CARO WEAZ/Phil. Exec. VP/GM
 JOHN PATTON Bonneville Chairman
 CARL BRAZELL Metromedia Radio Pres.
 E. KARL forms consultancy
 NICK BAZOO B97/New Orleans PD
 JONATHAN BRANDMEIER WLUP/Chi. morn.
 DAN HALYBURTON KLIF & KPLX/Dallas
 Station Mgr.
 BOB MC NEILL WMZQ/Washington PD
 JEFF WYATT WUSL/Philadelphia PD
 JAMES ALEXANDER WJLB/Detroit OM
 JOE GALANTE RCA/Nashville Division VP
 MICHAEL ESKRIDGE NBC Radio President
 LENNY WARONKER WB President
 STEVE DINETZ TK Exec. VP
 JHANI KAYE KOST/L.A. PD
 JIM MAZZA Capitol President
 RUPERT PERRY EMI-Liberty President
 JIM HAVILAND WABC/New York GM
 BILL PHIPPEN WWSH/Philadelphia GM

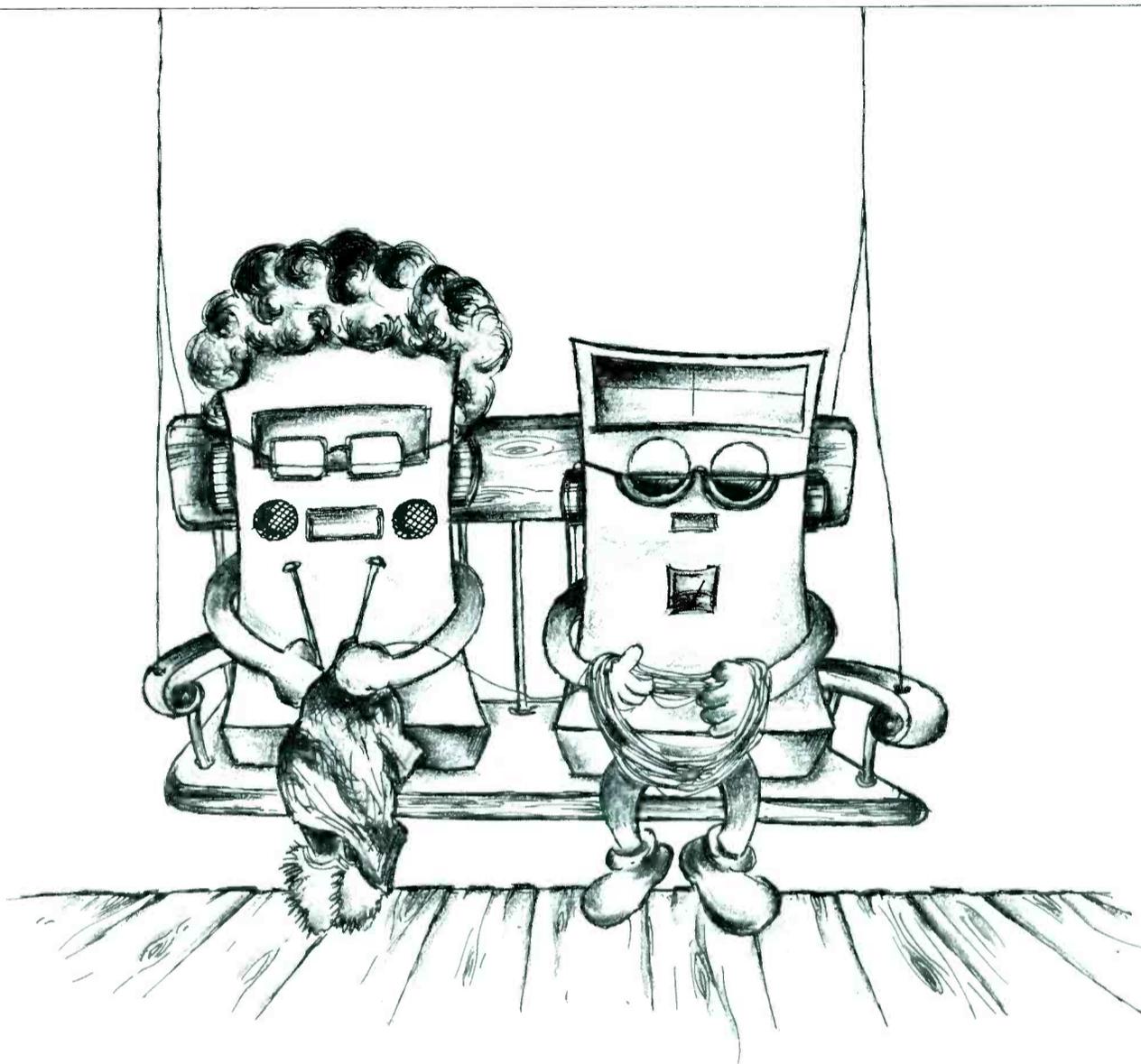
QUOTES

"There are many reasons (to hire a consultant), but one of my clients says there are only five reasons: M-O-N-E-Y."
 E. Alvin Davis

"If we continue to inbreed and recycle the music and artists of the late '60s and early '70s, eventually we're going to die out."
 Gregg Geller
 Epic VP/A&R

"It seems like research is mostly a tool for telling a record company why you can't play its records."
 Charlie Kendall
 WMMR/Philadelphia PD

"For my money, teams win, not stars. If I find someone who is irreplaceable, I'll fire him. Nobody is irreplaceable, especially the general manager."
 Chet Redpath
 WCLR/Chicago President/GM



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Anniversary

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first fifteen.**

Charlie Prevost
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R&R

THE FIRST FIFTEEN YEARS

1983

A Record Year

The spotlight shifted to the record side of the industry in 1983 — often tagged as the year independent distribution died. While that's exaggerated, the moves of Chrysalis to E/P/A, Arista to RCA, and (six months after Irving Azoff took the presidency of MCA) Motown to MCA forever changed the balance of distribution power. And that's without the WCI/PolyGram merger, proposed at midyear but abandoned in 1984 owing to government uncooperation.

The introduction of compact discs and Michael Jackson's "Thriller" helped boost the record business's profile as well. It wasn't, however, an uneventful radio year: Malrite put Z100 on the air in New York, and AOR WPLJ switched to CHR to compete with it. There was also a minor boom in Rick Carroll's alternative "Rock Of The '80s" format, with WIFJ/Philadelphia, KQAK/San Francisco, and 91X/San Diego converting. Radio stars B. Mitchell Reed, Don Sherwood, and the nation's first black air personality, Nat D. Williams, passed away.

R&R's semi-placid '82 gave way to an event-packed '83: Dwight Case became publisher as Bob Wilson pursued other projects. Lon Helton became Country Editor, and Steve Feinstein took over the AOR editorship after Jeff Gelb segued into sales here. A strange trivia/statistics/humor column, "On The Records," debuted in June, and our first sports special featured an interview with Vin Scully ("The Voice Of Summer") and the fascinating information that radio play-by-play broadcasts featured such sports as lacrosse, volleyball, community bowling, and fishing.

R&R Gets On Tracks, Bows New Look Front & Back

NUMBER ONE HITS

- CHR: POLICE/Every Breath You Take (A&M)
- AOR Tracks: POLICE/King Of Pain (A&M)
- AOR Albums: DEF LEPPARD/Pyromania (Mercury/PG)
- AC: SERGIO MENDES/Never Gonna Let You Go (A&M)
- Country: KENNY ROGERS & DOLLY PARTON/Islands In The Stream (RCA)
- Urban: MICHAEL JACKSON/Billie Jean (Epic)

HEADLINES

Labels Ready CD Introduction

WDHA/Dover, NJ First Station To Air CDs

Abrams Calls For 80/20

Current/Gold AOR Ratio

Terms Conservative AORs 'The Sound Of Yesterday'

All-Beatles Format Unveiled

Todd Wallace 'AM Future' Idea Later Tried In Houston

FCC Docket 80-90 Plan Creates

1000 New FM Opportunities

THE LABEL SHUFFLE

- Chrysalis distributed by E/P/A
- Arista moves to RCA distribution
- Motown distributed by MCA
- WCI proposes to distribute, own half of PolyGram
- Slash distributed by WB
- Network becomes part of Geffen

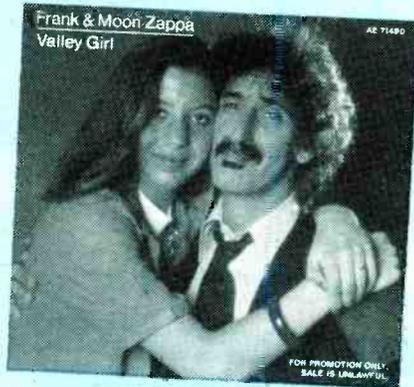
Radio Under Fire

For no apparent rhyme or reason, radio stations figured prominently in several bizarre incidents in 1983:

- WBLI/Long Island was drawn into a life-and-death situation (5/16) when a disturbed ex-teacher's aide wounded two people and held 18 high school students hostage. During the siege, the gunman demanded a radio. Tuning to WBLI, he promised police he would free a student each time the station read his self-penned "epistle to the world" and played a requested song. The aide remained true to his word, but fatally shot himself at the end of the nearly ten-hour standoff.

- Two weeks later, disgruntled GM Bob Allen hijacked his former station, WUWU/Wethersfield (Buffalo). Terminated when his "more heavy metal" philosophy differed with that of upper management's, Allen took over the transmitter site and interrupted WUWU's regular AOR format with a personal broadcast. Forty-five minutes into his symbolic protest, state police arrested Allen and ex-station engineer John Bunkfeldt for trespassing. Once wasn't enough, though. Allen hijacked the station again in July — this time broadcasting heavy metal for eight hours before being removed by sheriff's order.

- AC KWAV/Monterey, CA made news in October with an incident that seemed straight out of "Play Misty For Me." A transient armed with a 12-gauge shotgun blasted his way into the station's studios during overnight personality Sandy Shore's show. The uninjured Shore coolly crawled under the control console and called authorities. But in the meantime, the gunman's 58-round barrage knocked the station off the air for three hours and caused an estimated \$200,000 in damage. The intruder's reason: KWAV was "poisoning his mind."



'Valley Girl' A Totally Bitchin' Trend, For Sure

The 1983 movie "Valley Girl" was the culmination of a yearlong cultural trend, one that originated from an unlikely source: a song recorded by Frank Zappa's 14-year-old daughter Moon Unit.

The song "Valley Girl" was released on Zappa's 1982 LP, "Ship Arriving Too Late To Save A Drowning Witch" (on Barking Pumpkin Records.) Moon's rambling monologue, sprinkled with Valley slang, started an awesome trend.

According to Moon, the song was her father's idea. ("Valley Girl" was Zappa's nickname for his daughter.) "He asked me if I'd improvise some lyrics." Soon, newspapers and magazines across the country began printing glossaries so non-Valis could assimilate terms like "gag me with a spoon" into their everyday conversations. (Omigod.)

SURF'S DOWN!

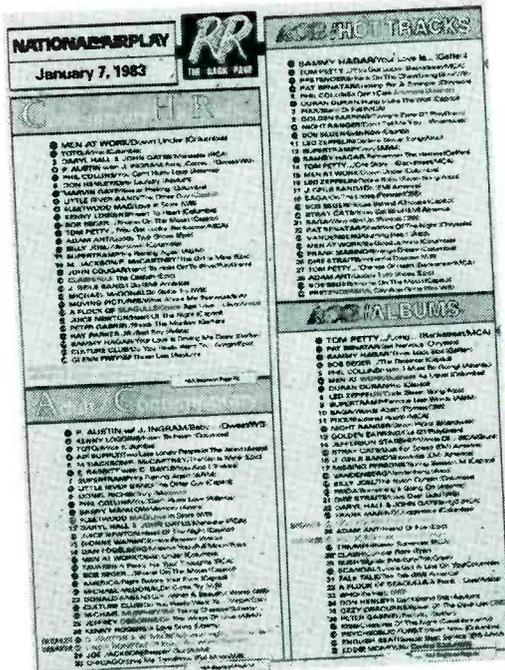
Watt Gives Beach Boys Bad Vibrations

Although the Beach Boys' Fourth of July concerts at the Washington Monument (in conjunction with Q107) had been hugely successful (drawing record-breaking crowds), Secretary of the Interior James Watt chose Wayne Newton to provide the entertainment at the '83 show.

Defending his decision, Watt said, "We're trying to have an impact for wholesomeness . . . for the family and solid, clean, American lives." He said the Beach Boys attracted the "wrong element . . . We're not going to encourage drug abuse and alcoholism as was done in years past."

Watt couldn't have asked for more trouble. The Great Beach Boys Brouhaha was just another of the famous foot-in-mouth comments that eventually led to his resignation. Radio came to the band's defense. Q107 tried to arrange a free Beach Boys concert for June 12. (The station declined participation in the Newton concert.) WRLX/Richmond offered the band \$50,000 to play in the Virginia city either July 3 or 4.

Possibly the biggest vote of confidence came directly from the White House. Watt had to eat humble pie when both President Reagan and VP George Bush defended the group. Even Nancy Reagan gave an endorsement: "I like the Beach Boys. My kids grew up with their music."



R&R debuted a new, considerably changed front-page look in the first issue of 1983, but the changes weren't restricted to Page 1. Added to the Back Page CHR and AC charts were the AOR Albums/40 and the first 30 of the 60-position AOR Hot Tracks chart — not the first of its kind but very quickly the definitive article.

1983

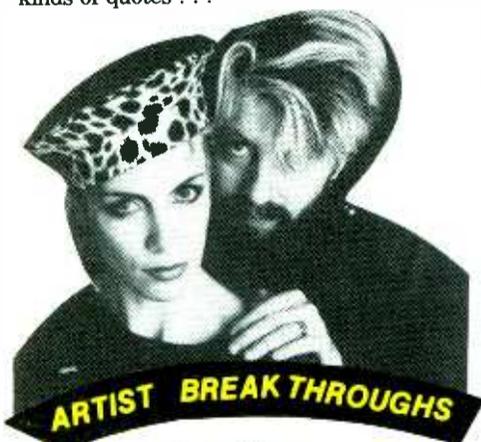
**YOU CAN FOOL SOME
OF THE PEOPLE**

**April Fool's
Joke's On Us**



It looked just like a normal R&R front page . . . well, it was in red instead of the usual blue, and if you looked a bit closer the motto at the top of the page had been changed to "The Industry's Fishwrapper." Our issue for the first week in April happened to fall on April Fool's Day, so we decided to poke a little fun at our industry . . . and a lot of fun at ourselves.

The stories were intentionally exaggerated parodies of typical R&R style and content — although the proposed "All-Elvis" format preceded by only a couple of weeks the announcement of an all-Beatles format, and five years later a Cincinnati station gained national attention by actually adopting an Elvis-only approach. There was a phony Back Page chart, the first known mention of "EMP-TV" as a music video concept, and a book offering to teach radio and record job-changers the most popular R&R cliches, from "It's really an exciting challenge" to "We had philosophical differences." Evidently the book sold out, because we still get the same kinds of quotes . . .



Bryan Adams
Anita Baker
Duran Duran
Eurythmics
New Edition
U2

THE FIRST FIFTEEN YEARS

Jesse Jackson Lashes Out At Lyrics

"Some lyrics have become so explicit that they simply represent an exploitation of the despair of black people. When people cease to have ambition for economic freedom, political liberation, and cultural uplift and simply become sexual animals of heathenistic dimension — then we've got to do something."

No, that wasn't Tipper Gore talking. That was Rev. Jesse Jackson, Operation PUSH Founder/Director and then-future Presidential candidate, attacking what he perceived to be a new low in suggestive song lyrics way back in January 1983.

Claiming that programmers have an obligation to be sensitive to people's values and that they had no choice but to deal with the problem, Jackson said that in addition to meeting with broadcasters, record industry personnel, and artists, his organization was presently setting up an in-house record review board that would compile a list of lyrical offenders.

RADIO DAYS

- KYND/Houston becomes CHR KKQB-FM
- WABX/Detroit drops AOR for CHR
- John A. Gambling forms JAG Communications
- KKGO/L.A. becomes first Jazz super-station
- WHBQ/Memphis goes N/T
- KHJ/L.A. sheds Country for Gold
- Malrite buys WVNJ/Newark for \$8.5 million, changes it to CHR Z100
- Blair buys four Fairbanks stations for \$50 million
- Emmis buys KMG/L.A. & KSHE/St. Louis for \$20 million
- Maverick Country KFAT/Gilroy becomes CHR KWSS/San Jose
- WPLJ/New York goes CHR
- KNX-FM/L.A. becomes CHR KKHR
- KSDO-FM/San Diego goes CHR
- KPKE/Denver goes CHR
- WAVA/Washington drops AOR for CHR
- 91X/San Diego adopts Rock of the '80s
- WSM-FM/Nashville goes Country

'Motown 25' Top TV Show Of Week

On May 16, an estimated 47 million Americans gathered around their TV sets to watch an unprecedented two-hour network television tribute to a single record company.

Highlighted by an electrifying performance from label alumnus Michael Jackson, "Motown 25: Yesterday, Today, Forever" pulled a 22.8 rating and a 35 share, making it the most-watched TV show of the week.

Proving the universal appeal of black American music as well as the lasting impact of the "Motown Sound," the show — which featured a galaxy of past and present label stars — went on to win a much-deserved Emmy for the "Year's Outstanding Music/Variety Program."

Where Were They Then?

BOB KRASNOW E/A Chairman
BRUCE LUNDVALL E/A President
BILL TANNER WASH/Washington PD
TOM WERMAN E/A Sr. VP/A&R
PAUL COOPER Atlantic West Coast VP/GM
JAY HOKER KZEW/Dallas VP/GM

JERRY JAFFE, RUSS REGAN PG Sr. VPs
TOM HUNTER JB105/Providence PD
DICK PURTAN WCZY/Detroit morning man
ROBERT W. WALKER Y100/Miami PD
ALAN SNEED WKLS-FM/Atlanta PD
MARTY BENDER WSKS/Cincinnati MD
GREGG LINDAHL WSM-AM & FM/Nash. OM

LOU MAGLIA E/A Sr. VP/Marketing
STEVE EDWARDS Malrite VP
RON JONES WHK/Cleveland VP/GM
TEX MEYER WWKX/Nashville VP/GM
ANDY BEAUBIEN KSRR/Houston PD
DENE HALLAM WKHK/New York PD

BILL CLARK Shamrock Radio President
NORM FEUER Viacom Radio President
JACK CRAIGO Chrysalis President
BARRY SKIDELSKY WBOS/Boston St. Mgr.

TED UTZ WHJY/Providence PD
JOEL RAAB WHN/New York PD
MIKE CHAPMAN WAEB/Allentown PD
JERRY SHARELL MCA Sr. VP
DWIGHT DOUGLAS B/A/M/D President
JOSE MENENDEZ RCA Exec. VP

JACK WESTON RCA/Nashville SW Regional
BILL STAKELIN RAB President
BILL HOGAN RKO Radio Exec. VP
MIKE BONE E/A VP/Promotion
FRANK CODY Source PD
IRVING AZOFF MCA President

TOM HOYT Bonneville VP/Sales & Marketing
LOU BURON Doubleday Regional VP
MICHAEL LESSNER Capitol Nat'l Promotion
CHARLEY LAKE WHFM/Rochester PD
RICK TORCASSO WYNY/New York PD
NEIL MCGINLEY WKHX/Atlanta PD
CAROLYN PARKS opens Nashville indie firm

DEANO DAY KLAC/L.A. morning man
CHARLIE DOUGLAS Music Ctry PD/host
DAVID BERMAN, BOB REGEHR, TED TEMPLEMAN WB Sr. VPs
WALTER WINNICK E/P/A Nat'l Promotion
BILL BENNETT E/P/A Nat'l Promotion Dir.
PETER MOORE KCBQ/San Diego GM

BOB ELLIOTT, JON SINTON B/A VPs
DAVE PARKS KSDO-FM/San Diego OM
MYRON ROTH MCA Exec. VP
RAY TUSKEN Capitol VP/A&R Rock Music
ELLYN AMBROSE SMN VP

ROBYN KRAVITZ E/A album promotion chief
LORNA OZMON WOMC/Detroit PD
SANDI LIFSON MCA Nat'l AC Promo. Dir.
DAVE MARTIN WLW & WSKS/Cin. VP/GM
TONY GRAY KMJM/St. Louis PD
MERRELL HANSEN KSD/St. Louis VP/GM

DANIEL GLASS Chrysalis New Music Mktg.
JOHN MAINELLI KSDO/San Diego VP
BOB HUGHES WLTT/Washington OM
MIKE HORNE KOY & KQYT/Phoenix St. Mgr.
DEAN THACKER WHTZ/New York GM
RANDY BONGARTEN WNBC/NY VP/GM

BOB EDSON PolyGram Sr. VP/Promotion
BILL CATALDO PolyGram VP/Promotion
TOM HOYT WMAQ/Chicago VP/GM
MEREDITH WOODYARD Source VP/GM
ANDY BLOOM WQFM/Milwaukee MD

RIC LIPPINCOTT KHTZ/L.A. PD
SCOTT SHANNON Z100/New York PD
RICK DEVLIN ABC Talkradio VP/Director
JOHN SEBASTIAN markets "EOR" format
JOHN TYLER SMN Chairman
ROY THOMAS BAKER E/A Sr. VP/A&R

MASON DIXON Q105/Tampa Ops. Dir.
LARRY SOLTERS MCA VP/Artist Dev.
JEFF AYEROFF WB VP/Creative Marketing
RANDY MICHAELS WLW & WSKS VP
BILL STEDING KAAM & KAFM/Dallas VP
GERRY DE FRANCESCO KIIS/L.A. VP/Prog.

GARY FIRTH Starstream President
AL BRADY LAW KLAC/L.A. VP/GM
CHARLIE MINOR A&M Sr. VP/Promotion
BOBBY RICH WWSH/Philadelphia PD
STEVE GOLDSTEIN WHYT/Detroit PD
GARRY WALL WTIC-FM/Hartford PD

MIKE McVAY WMJI & WBBG/Cleve. SM
NICK HUNTER WB/Nashville VP/Promotion
TOM BARSANTI Ten Eighty Corp. Sr. VP
SAL LICATA Arista Exec. VP/GM
MARKO BABINEAU Geffen National AOR
FRANK OSBORN Price Sr. VP/Radio
DON IENNER Arista VP/Promotion

ROBIN ROTHMAN Geffen GM
CHARLIE KENDALL WNEW-FM/NY PD
GEORGE HARRIS WMMR/Phil. PD

GARY BRYAN KISW/Seattle PD
DANNY BUCH, DAVID FLEISCHMAN Atlantic Assoc. Dir. Album Promo
DAVE MARTIN WCLR/Chicago VP
DOUG BROWN KTWN/Minneapolis VP/GM
SEAN COAKLEY Arista Nat'l LP Promotion
RICHARD PALMESE MCA Exec. VP

JOHN BAYLISS forms brokerage
CHRIS BECK KLAC/L.A. GSM
JIM SMITH WASH/Washington VP/GM
RUBEN RODRIGUEZ Island black music promo

JAY HOKER Belo VP/Radio
DAN GRIFFIN WRKO/Boston VP/GM
MICHAEL OSTERHOUT, MICHAEL HORNE Harte-Hanks Radio VPs
JIM WOOD Malrite Nat'l PD
STEVE RIVERS Q105/Tampa PD

ROSS BRITAIN joins Z100/NY mornings
MIKE HARRISON KMET/Los Angeles PD
PHIL HALL KLAC/Los Angeles PD
BOB COLE WMZQ/Washington PD
MARTY GREENBERG Duffy President
TONY ANDERSON Motown Nat'l R&B Promo
CHRIS CONWAY KSDO/San Diego VP/GM

DENNIS PATRICK appointed to FCC
JACK McSORLEY KIOI/SF GM
RICK STONE A&M VP/Promotion
RICK CUMMINGS Emmis National PD
BENJAMIN HILL KFMK/Houston PD
SYLVIA RHONE E/A Special Markets Mktg
HAROLD CHILDS PolyGram Sr. VP

J.B. BRENNER A&M Nat'l Album Promo. Dir.
MICHAEL PLEN IRS VP/Promotion
JIM HILLIARD Blair Radio Stations President
TIM DORSEY KMOX/St. Louis Station Mgr.

RICH FITZGERALD, GEORGE GERRITY, MARK MAITLAND WB VP/Nat'l Promotion
RICK AURICCHIO Arbitron President
CLAYTON KAUFMAN WCCO/Mpls. GM

RANDY KABRICH WAVA/Washington PD
MIKE SHALETT Street Pulse President
DAN MASON First Media Exec. VP
JHERYL BUSBY MCA VP/Black Music
BILL MAYNE KZLA-AM & FM/L.A. PD

15 Years Of

Breaking Records

Together



1984

Radio Activity Marks New Highs

The FCC's landmark ownership limit expansion to a 12-12-12 AM/FM/TV standard in August precipitated (along with the absence of the three-year trafficking rule) a relative radio trading frenzy. Megadeals involving entire chains included DKM buying nine Plough stations, Pyramid purchasing eight from Associated Communications, Clear Channel buying Broad Street, and the big one, a \$75 million divestiture of nine Harte-Hanks stations, seven to Edens and the Houston combo to Gannett for a cool \$35 million. Individual station prices took a sharp rise as well.

A quieter record business year consolidated promising trends in new music sales and airplay from the previous year. A number of enduring stars broke through in '84, while the music world was saddened by the shooting death of Marvin Gaye. Longtime radio executive John Bayliss and KMOX/St. Louis personality Jack Carney also passed on.

R&R made significant Black/Urban and Country changes, debuted a recurring column by former Exec. VP John Leader, and brought in Ron Rodrigues as AC Editor, as Jeff Green moved up to Managing Editor and Gail Mitchell to Executive Editor.



Black Radio Pioneer WDIA Saluted

Celebrating Black History Month, R&R Black/Urban Radio Editor Walt Love paid tribute to the first Black-formatted station in the U.S., WDIA/Memphis. A wealth of priceless station memorabilia (subsequent hitmaker Rufus Thomas depicted as the "King of Sepia Swing") included the pictured promotional item featuring WDIA's first air personality, Nat D. Williams, who died at 76 in October 1983.

FCC Sets 12-12-12 Ownership Limit

The FCC repealed its 31-year ownership limit of seven AMs, seven FM's, and seven TV's in August, setting a new 12-12-12 limit (with plans, now looking unlikely, to lift all ownership limits in 1990).

Industry reaction to the new rule downplayed its significance. Brokers said things like "I don't think it will drive prices up too much," "It's not going to bring new parties to the market," and "It will trigger more trading, but not that much more." Shortly thereafter, a trading spree commenced that caused massive price escalations, a new crop of investors, and the most active trading period in radio history.

THE LABEL SHUFFLE

- Total Experience distributed by RCA
- Motown forms Morocco rock subsidiary
- Buddy Killen, Chips Moman, Phil Walden form Triad
- Manhattan formed, headed by Bruce Lundvall
- RCA, Bertelsmann merge worldwide
- Rocshire goes under
- Landmark formed
- WCI, PolyGram drop merger plan

NUMBER ONE HITS

- CHR: **VAN HALEN**/Jump (WB)
 AOR Albums: **CARS**/Heartbeat City (Elektra)
 AOR Tracks: **BRUCE SPRINGSTEEN**/Cover Me (Columbia)
 AC: **LIONEL RICHIE**/Hello (Motown)
 Country: **ALABAMA**/Roll On (RCA)
 Urban: **PRINCE**/When Doves Cry (WB)
 Jazz: **DAVID SANBORN**/Backstreet (WB)

Countdown To Saturation

CHR's early-'80s resurgence spawned a spate of countdown shows in the format — "American Top 40," which had the field almost to itself in the '70s, suddenly faced four '80s-born challengers by April: "Rick Dees' Weekly Top 40," "Countdown America With John Leader," "Dick Clark National Music Survey," and "Top 40 Satellite Survey" with Dan Ingram. In the fall, "Scott Shannon's Rockin' America Countdown" joined the fray.

Some have changed or faded, others are still battling, and the countdown wars have intensified with a new faceoff between "AT40"/Shadoe Stevens and Casey Kasem's forthcoming program. But no matter how many shows exist, CHR's (and some ACs) like to run 'em — often more than one — as long as listenership doesn't go down for the count.



HORROR KING BUYS STATION

The Rock & Roll Zone

Best-selling horror novelist Stephen King's love of radio is well-documented — he's managed to work a radio station into just about everything he's written. So it was no surprise when he acted on his passion by purchasing a Bangor, Maine outlet. And the timing of his official takeover couldn't have been more apropos — right around Halloween.

Admitting he "would be foolish to monkey around with something I know very little about," King rechristened WACZ as WZON ("You're In The Rock Zone") but retained the CHR format: "AM radio has turned into this hemophiliac that's bleeding to death in front of everyone's eyes. To rock as hard as we do on AM is brave and unusual." Void of any DJ aspirations, he was spooked by one technical problem — why the station couldn't play AC/DC at 8am.

Flynt Ads Raise Free-Speech Issue

Although Hustler publisher Larry Flynt dropped his bid for the Republican presidential nomination in December '83, the FCC resolved the troubling question Flynt's campaign raised anyway. Flynt had vowed to air sexually explicit ads, claiming protection under the law strictly prohibiting broadcasters from censoring ads by candidates for public office.

After months of deliberation, the FCC ruled that the no-censorship clause is not meant "to confer immunity on broadcasters for violations of the federal prohibition against utterance of obscene or indecent speech on air."

What's more, the FCC ruled that WLW/Cincinnati did not break the law by bleeping out profanities during an October '83 talk show interview with Flynt. Flynt was not a legally qualified candidate, the FCC felt, his political activities being only preliminary steps.

In response to Flynt's filing a \$100 million suit against WLW and demanding an investigation into the station's broadcast qualifications, the FCC said that the non-censorship clause did not apply in cases where a licensee might not know in advance whether giving or selling time could give rise to EEO obligations.



Facelifts For Black/Urban, Country, Jazz

R&R started the year off by recognizing the growing impact of Urban Contemporary (as a format term and a musical approach), changing the Black Radio section and chart's name to Black/Urban and placing the chart on the Back Page with CHR, AC, and AOR Tracks, creating an instant crossover comparison opportunity.

The same week, Country underwent a revolution. The music data went current, with reports taken Monday processed into the chart compiled that same night and published Wednesday — a two-week edge over other trade charts. Also, the format converted from numbered playlist information to the more realistic Heavy/Medium/Light rotation system, with rotation breakouts published on the chart, removing the mysteries from the Top 50.

Jazz Radio also gained its own page, with an expanded reporter roster for the Top 30 chart.

HEADLINES

Frank Dileo Manages Michael Jackson

Arbitron Unveils Arbitrends

Monthly Rolling Ratings Reports Compete With Birch

Congratulations On Your 15th Anniversary

A. D. MUSCOLO PROMOTIONS INC.

P. S. --I hope we're all here for the 30th!

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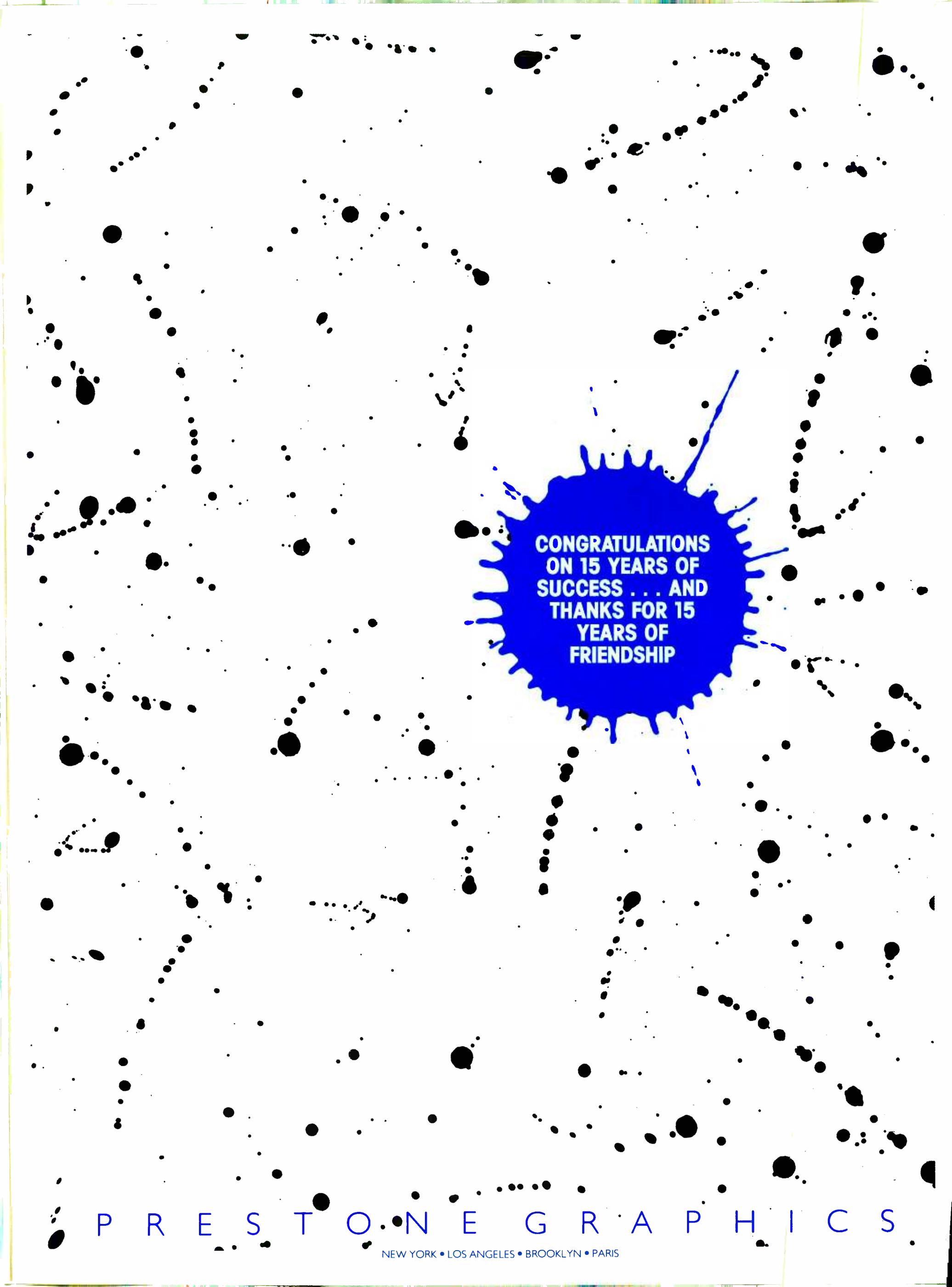
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THANKS FOR 15
YEARS OF
FRIENDSHIP

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R&R**THE FIRST FIFTEEN YEARS****1985**

Radio's Numbers Hit Stratosphere

Numbers dominated 1985's headlines, with major mergers and station/network purchases coming in an unceasing stream. The Cap Cities purchase of ABC started things rolling, and the transaction action never stopped. Radio also managed to bury the threat of losing beer and wine ads, but record labels (and radio to an extent) took plenty of heat from a new organization called the Parents Music Resource Center, which raised the specter of censorship in regard to song lyrics.

R&R recognized the fragmentation of the giant AC format, and under new AC Editor Donna Brake split the section into Music-Intensive and Full-Service segments, each with a chart of its own. We also added a Records column, written by Adam White. Dick Krizman became the paper's Exec. VP, Bill Clark returned as Sr. VP/Sales, Ken Barnes became Sr. VP & Editor, and longtime sales execs Mike Atkinson and Barry O'Brien received VP stripes.

And in another milestone for the R&R literary set (see 1988), Don Waller, then editing our What's New section (now Overview Editor), saw his "The Motown Story" published by Scribner's.

WARNING STICKERS ADOPTED

PMRC Attacks Sexually Explicit Lyrics

Citing examples ranging from Sheena Easton's "Sugar Walls" to W.A.S.P.'s "Animal (Fuck Like A Beast)," the Parents Music Resource Center (PMRC), an ad hoc group headed by the wives of several prominent national politicians, launched a full-scale media blitz against what the organization described as new lows in "sexually explicit" and thematically violent song lyrics. To combat the problem, the PMRC called for a record ratings system similar to that used for movies, asked retailers to confine certain records to special sections of their stores, and sought to have printed lyrics included with all records.

In response, the NAB asked 45 record labels to begin sending song lyrics to radio stations along with all new releases. Meanwhile, the RIAA endorsed the idea of placing a single, generic warning label on records that contained lyrics that might be considered objectionable. Cooler heads rejected the special retail section as impractical, noting that few kids bring their parents along with them to the record store, and that the decision to print lyrics on an album jacket rested either in the hands of artists or music publishers rather than record companies.

Rockers As Hearing Aides

The issue came to a head at several widely-publicized September hearings before the US Senate Commerce Committee, wherein recording artists Frank Zappa, John Denver, and Dee Snider of Twisted Sister denounced the PMRC's plan to institute a record rating system as

pure censorship, while senators rallied 'round the bugaboo, threatening to enact legislation if the record industry didn't apply some form of self-regulation.

By October, the PMRC and RIAA announced that an agreement had been reached either to sticker records deemed potentially objectionable with a generic "explicit lyrics - parental advisory" warning or include the lyrics with the record.

RADIO DAYS

- Interep launches Durpetti & Assoc., fifth rep firm
- KQAK/SF becomes "progressive" KKCY ("The City")
- WAGO/Chicago drops CHR, becomes AOR WCKG
- WMMS/Cleveland ends AOR, goes CHR
- KIQQ/L.A. scuttles CHR for Format 41
- WKTU/NY turns into AOR WXRK
- KCFX/Kansas City goes Classic Rock
- WASH/Washington returns to AC
- WLZZ/Milwaukee becomes CHR WZUU

Radio Trading Busts Wide Open

R&R gave its Transactions section a page of its own in May. We had to. The second half of 1984 hinted that radio trading activity might explode, and 1985 was the proof. Consider this abridged list of top deals:

- Cap Cities buys ABC for \$3.5 billion
- Taft takes seven radio stations, five TVs from Gulf; total \$755 million
- Gannett, Evening News Assoc. merge, \$717 million value
- Malrite buys KLAC & KZLA/L.A. plus KSRR/Houston for \$75 million
- Keymarket buys three Amarturo properties for \$65 million
- Carl Hirsch's Regency buys KJOI/L.A. for \$44 million
- Bob Sillerman buys one Metromedia, three Doubleday stations for \$38 million. Sillerman, Regency merge into Legacy
- H&W buys KTNQ & KLVE/L.A. for \$40 million.

And network transactions ran wild as well. Besides the Cap Cities/ABC deal, Westwood One bought Mutual (and Starfleet), United Stations bought the RKO Radio Nets, Wagontrain bought Drake-Chenault, UPI was sold, and CBS Inc. narrowly fought off a Ted Turner takeover bid. After 1985, radio transactions (and prices) would never be the same.

HEADLINES

MTV Launches VH-1 Network

Bill Gavin Dies At 77

'Vile' Racist KTTL Broadcasts Ruled Protected Free Speech

FCC Designates Dodge City Station For License Hearing But Declares Program Content Off Limits

FCC Proposes No More AM-FM Simulcast Limits

GE Buys RCA, NBC For \$6.3 Billion

Year Of The Charity: USA For Africa, Live Aid & More

1985 will be remembered as the year of the charity. And the biggest fundraiser of them all was USA For Africa.

Harry Belafonte, inspired by Bob Geldof's late 1984 single "Do They Know It's Christmas? (Feed The World)," enlisted the help of artist manager Ken Kragen to develop a project that would provide aid for the Ethiopian famine crisis. The result: 45 superstar performers recorded the Lionel Richie/Michael Jackson song "We Are The World."



The Columbia single, video, and subsequent LP were manufactured and distributed at no profit, with all proceeds donated to USA For Africa. The initial money raised from record sales, merchandising, and direct contributions totaled \$38 million.



Radio responded enthusiastically to the single and the cause behind it. At 10:50am ET on Good Friday (3/28), stations across North America aired "We Are The World" simultaneously. And the song quickly hit #1 on the CHR chart (4/5).

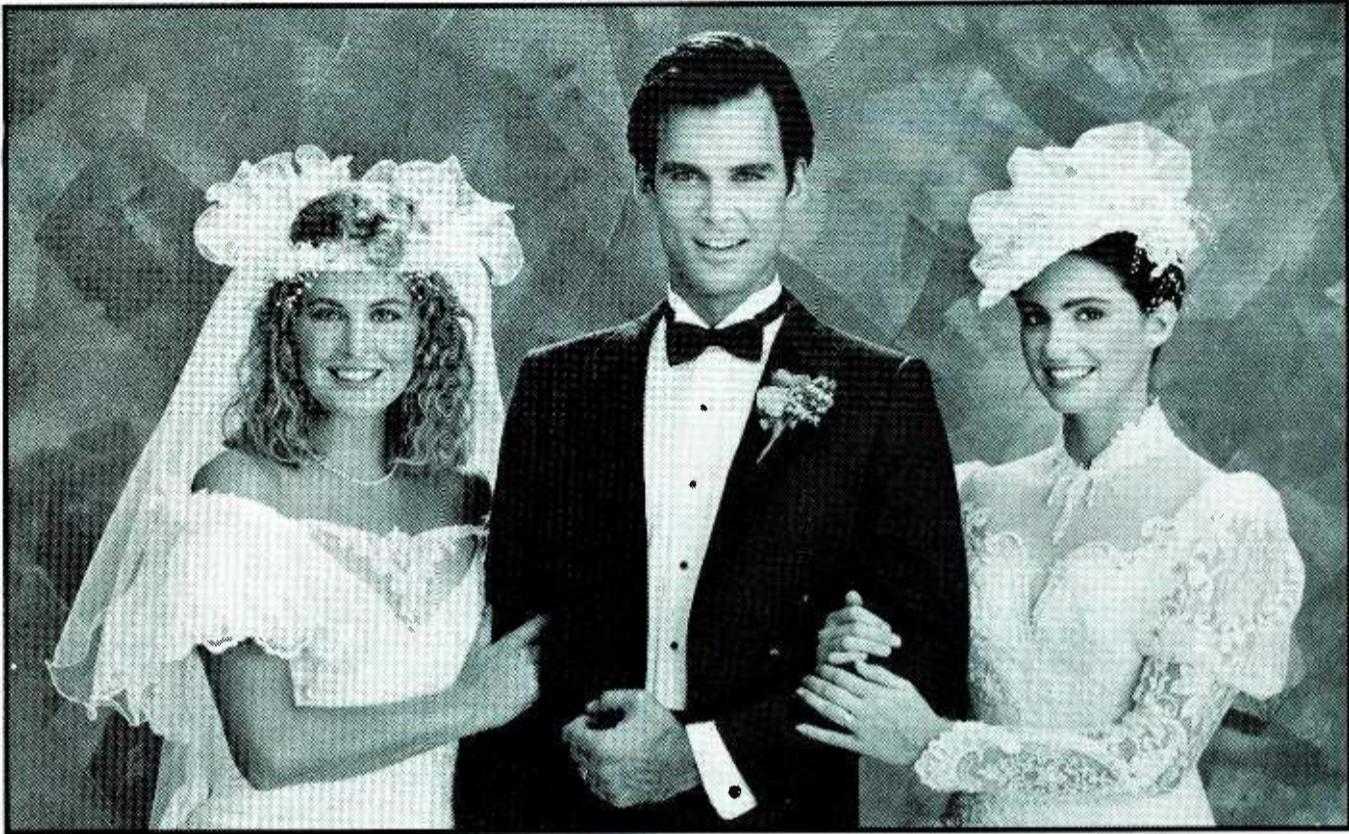
The African relief effort was furthered by the mammoth Live Aid concert (7/13). Held simultaneously at two sites (London and Philadelphia), the 17-hours-plus "global jukebox" raised an estimated \$70 million. Many stations and networks worldwide provided nonstop coverage of the event, and Mick Jagger & David Bowie issued a "Dancing In The Street" single for the cause.

Extra Added Events

USA For Africa also inspired several other charity projects:

- Willie Nelson and Neil Young responded to the economic plight of US farmers by organizing the cross-format Farm Aid concert.
- South Africa's racist apartheid policies were brought to America's consciousness by Little Steven's Artists United Against Apartheid project, the single "Sun City."
- The Cartoonists' Thanksgiving Day Hunger Project - comprising over 175 syndicated cartoonists - mobilized virtually every comic strip in the US to address the world hunger crisis. Garry Trudeau ("Doonesbury") drew a special cartoon that appeared on the front page of R&R (10/25) to help drum up radio support.
- Arista released the single "That's What Friends Are For," by Dionne Warwick & Friends (Elton John, Gladys Knight, and Stevie Wonder), written by Burt Bacharach and Carole Bayer Sager. All profits were donated to the American Foundation For AIDS Research.

***In some relationships,
more than one partner
is a crime.***



In matrimony, it's called bigamy. In commerce, it's called conflict-of-interest. In research, it's called "business as usual".

Most research companies are promiscuous. They'll have a fling with a station in every format. Which can create problems. What do they do when their research suggests one of their stations should change to the format of another client?

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Or write to: Emmis Research, 1099 N. Meridian, Suite 250, Indianapolis, IN 46204, Attn: Jon Horton

1985

THE FIRST FIFTEEN YEARS

NUMBER ONE HITS

CHR: **MADONNA**/Crazy For You (Geffen)
 AOR Albums: **BRYAN ADAMS**/Reckless (A&M)
 AOR Tracks: **DIRE STRAITS**/Money For Nothing (WB)
 AC: **KOOL & THE GANG**/Cherish (De-Lite/PG)
 Country: **ALABAMA**/There's No Way (RCA)
 Urban: **STEVIE WONDER**/Part-Time Lover (Motown)
 Jazz: **STANLEY JORDAN**/Magic Touch (Blue Note)

QUOTES

"I'm leaving because of philosophical differences — I'm into Kierkegaard and they're into Machiavelli."
 — Lee Roy Hansen
 Exiting KSJO/San Jose PD

WIN, LOSE OR DRAW

KFRC Enters 'Game Zone'

"At least we're not sitting on our asses waiting for radio to fix itself." So noted VP/GM Pat Norman after masterminding KFRC/San Francisco's journey into the "Game Zone" (4/18). Inspired by "Wheel Of Fortune"'s success, Norman, PD Mike Phillips, and RKO consultant Walt Sabo created a six-hour (9am-3pm) daily block of audience participation contests sans music. Outside of this midday block, it was CHR business as usual.

Divided into two three-hour segments hosted by Dave "Duke" Sholin and Chuck Browning, the Game Zone hourly featured one of six different contests. Announcing stalwarts Gary Owens and Johnny Olsen provided customized introductions for the highly-produced shows, which sported such provocative titles as "Celebrity Conquest" and "Expose Yourself." With more game show concepts "waiting in the wings" in light of an expected 50% failure rate, Norman and company remained optimistic, giving GZ a one-year commitment (a prize good for six months before the games were zoned out and the format returned to CHR — and then nostalgia).



ARTIST BREAK THROUGHS

Whitney Houston
 INXS
 Freddie Jackson
 Restless Heart
 Sade

Paper Adds — The Stand

Paper adds returned to the spotlight in 1985 with a difference — R&R (essentially alone among trade publications) took a stand against them. In March we announced we'd drop reporting stations proven to be paper-adding as the culmination of a multi-tiered policy involving preliminary discussions with a suspected station's programmer and then management. If subsequent airchecks showed the station not playing records it had reported, reporter status would be revoked.

The idea was not to become a radio "traffic cop," and indeed the warning mostly sufficed — an April CHR column announced, perhaps over-optimistically in the long run, that the problem had "all but evaporated." In June, an NAB memo warned that paper-adding stations could face federal wire fraud prosecution. But the beat went on . . .

JOYNER'S TWO-CITY SHIFT

Jumping Jock Flash



After inking a six-year contract with current employer **KKDA-FM/Dallas**, morning personality **Tom Joyner** went one step further. He signed a five-year deal to handle afternoons at **WGCI-FM/Chicago**, and convinced both stations it was physically possible to fly gig-to-gig without hurting his performance. So on October 14 Joyner began winging his way between Dallas and Chicago each weekday. Three years later, his precedent-setting commute is still in high gear — but his arms are sure tired.

Dial A Forecast

The winds of change whistling across the AM band over the last several months blew into Minneapolis, where alternative music outlet **WWTC** was reborn as "Weatheradio" (9/18). Following a survival trend forged by **KHJ/Los Angeles** ("Car Radio") and Bay Area stations **KXLR** ("Trendformation") and **KFRC** ("Game Zone"), **WWTC** called its fulltime forecast programming "the first public service format of its kind."

In addition to weather updates, the station offered traffic and other travel information, including airline arrivals and departures. The station also predicted it would become one of the first in the country to interface with home computers, but the format was later canceled because of poor numbers.

Where Were They Then ?

BRIAN BIELER Viacom Radio President
BILL SMITH WHK & WMMS/Cleve. VP/GM
MICHAEL LESSNER Motown VP/Promotion
TOM DURNEY WASH/Washington VP/GM
JUDY LIBOW Atlantic VP/Album Promotion
LOU SICUREZZA Atlantic VP/Field Ops.

DAVE LOGAN joins B/A/M/D
HAROLD CHILDS Qwest President
CLARKE BROWN KSON/San Diego VP/GM
STEVE GODOFSKY Empire Media Pres.
BRAD HUNT E/A National AOR Promo.
SHELIA SHIPLEY MCA/Nash. Nat'l Promo.

DALLAS COLE WLS-FM/Chicago PD
DALE PARSONS WNBC/NY PD
BOB NEIL WYAY/Atlanta OM

TOM GORMAN Capitol Nat'l Promotion Dir.
DICK RAKOVAN WFYR/Chicago VP/GM

TOMMY HADGES Pollack Comm. Exec. VP
TIM KELLY KLOS/L.A. PD
MIKE HORNE KOY & KQYT/Phoenix VP/GM

DAN DE NIGRIS E/P/A National Pop Promo.
DAN HALYBURTON KLIF & KPLX/Dallas VP
DON IENNER Arista VP/Promotion

TONY ANDERSON Arista VP/R&B Promotion
DON NELSON KMGG/L.A. GM

BILL MOYES Research Group Chairman
LARRY CAMPBELL Research Group Pres.

REID REKER WMET/Chicago PD
GEORGE HARRIS KMET/L.A. PD
JOHN RIVERS KFOG/SF PD

HARV MOORE WPHD & WYSL/Bufalo VP
ALLEN SHAW Beasley Exec. VP
DENNY ADKINS Drake-Chenault President

RICK DOBBIS Chrysalis VP/Marketing
CLAYT KAUFMAN WCCO/Mpls VP/GM
DOUG BROWN WLTE/Minneapolis VP/GM

STEVE MEYER MCA Sr. VP/Promotion
RON RODRIGUES KMGG/L.A. OM

MIKE PRESTON KS103/San Diego PD
DON BERNS CFNY/Toronto Asst. PD
CRAIG SCOTT KCMO-AM & FM/KC VP/GM

JHERYL BUSBY MCA Sr. VP/Black Music
GARY FRIES Sunbelt Broadcast President
PAUL RAPPAPORT Columbia VP/AOR

MIKE BONE E/A Sr. VP/Marketing & Promo.
JOE MANSFIELD Capitol VP/Sales

DANIEL GLASS Chrysalis Sr. Dir./Promo.
GIL ROSENWALD Malrite Radio President
DAVID GINGOLD WGKX/Memphis GM
ALAN BOX EZ President
JOHN BECK KSHE/St. Louis VP/GM

DALLAS COLE WKTI/Milwaukee VP/GM
JAY HOKER President of Hoker Bcstg.
JACK CLEMENTS Mutual President
TODD CHASE Wodlinger Corp. PD

ANDY BLOOM WYSP/Philadelphia PD
TED UTZ WMMR/Philadelphia PD
CAREY CURELOP WLLZ/Detroit PD
DAVE HAMILTON KQRS/Minneapolis PD

CHUCK DUCOTY WIYY/Baltimore Sta. Mgr.
BERNIE MILLER WLUM/Milwaukee PD
JIM MADDOX KJLH/L.A. VP/GM
DAVID LEACH PolyGram National Promotion

BOB CATANIA Island National Promotion
DAVE MARTIN Republic President
MIKE BECCE RCA Director/Nat'l Promotion

BONNIE GOLDNER RCA Director/Promotion
SYLVIA RHONE Atlantic Black Promo. Dir.
WAYNE JEFFERSON WBBM-FM/Chi. VP/GM

BRIAN PUSSILANO WHTT/Boston VP/GM
RONNIE JONES Capitol VP/Black Promotion

STEP JOHNSON A&M VP/Black Promotion
NICK BAZOO WBZZ/Pittsburgh PD
TOM YATES, KATE HAYES KKCY/SF PDs

DOUG KIEL WOKY & WMIL/Mil. Sta. Mgr.
R.J. CURTIS KZLA/L.A. PD
MARK TUDOR WBOS/Boston PD
GEORGE HARRIS forms consultancy

JAN JEFFRIES WLS-FM/Chicago PD
RANDY LANE Q107/Washington PD

RANDY KABRICH Q105/Tampa PD
PAT EVANS WXRK/NY PD
MOON MULLINS WHN/NY PD

GERRY HOUSE WSM/Nashville mornings
KARI JOHNSON WINSTON KBIG/L.A. VP
THOM FERRO Westwood One VP/GM

JACK McSORLEY Price Sr. VP
BILL GILREATH K101/SF VP/GM

NORM FEUER XTRA-AM & FM/SD VP/GM
GEORGE SOSSON WSUN & WYNF/Tampa VP/GM

ROD CALARCO KRQR/SF VP/GM
STEVE PERUN KBEQ/KC PD

RICH PIOMBINO KMET/L.A. PD
DON CRAWLEY WDAF/KC PD

BOB McNEILL WMZQ-AM & FM/Wash. OM
LES ACREE WTQR/Winston-Salem PD
JEFF NAUMANN RCA Nat'l Album Promo.
IVAN BRAIKER forms Olympic Broadcasting

DON KIDWELL Cox Exec. VP/Radio
JIM PRICE KSDO-AM & FM/San Diego Pres.

PAUL COOPER Atlantic Sr. VP & WC GM
TOM ROUNDS forms Radio Express
JON SINTON forms consultancy

PAT NORMAN KRTH/L.A. VP/GM
JIM SMITH KFRC/SF VP/GM
AL TELLER Columbia Records Div. President

PETE SCHULTE Summit Exec. VP/Radio
JAY COOK KKQB-AM & FM/Houston Pres.
LEE DOUGLAS WCZY/Detroit VP/GM
MIKE BONE E/A Sr. VP/Marketing & Promo.
DICK ASHER PolyGram President

MARTY BENDER WSKS/Cincinnati PD
RICK BALIS KSHE/St. Louis OM
JIM HARPER WDTX/Detroit PD

MIKE KINOSIAN WHOO/Orlando OM
JACK SATTER Manhattan VP/Promotion

BILL BATTISON Westwood One Exec. VP
HOWARD STERN WXRK/NY afternoons
MIKE WAGNER KRLA & KHTZ/L.A. OM
JOHN BRODEY joins Geffen promotion staff

AL COURY heads Geffen Promotion/Mktg.
MARK DRISCOLL Statewide VP/Prog.
ELLIOT GOLDMAN RCA/Ariola President
TOM WATSON WASH/Washington PD
BOB KAGHAN WBMW/Washington PD



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R&R

THE FIRST FIFTEEN YEARS

1986

New Regimes Change Radio, Record Structure

New money and new players took prominent roles in 1986's radio/record business chronicle. Radio transactions approached the \$3 billion mark, with massive management buyouts of **Metromedia**, **Viacom**, and other radio operators. And GE disposed of its newly acquired **RCA Records** interests to German entertainment complex **Bertelsmann**.

Hands Across America, with substantial radio participation, was the year's big charity effort. In a less charitable mode, labels were quick to drop independent record promoters after unfavorable publicity came the latter's way thanks to NBC. Radio pioneer **Gordon McLendon** died, and programming consultant **Bob Hatrik** was brutally murdered. **DAT** supplanted home taping as the record industry's top threat.

R&R moved its Country department, headed by Editor **Lon Helton**, to Nashville in August, added a number of staffers (including subsequent News Editor **Jim Dawson**), and debuted the New Artists chart in AOR (later to spread to the other formats) to heighten radio awareness of new music. At the end of the year, **Harte-Hanks** announced it was putting **R&R** up for sale.

Station Trading Approaches \$3 Billion Mark

Transaction fever hit its peak in 1986, with more than \$2.8 billion worth of station trading chronicled by **R&R** by early December. Brokers predicted a "rest period" would follow in 1987, as the industry cooled off from the frantic speculation in radio stations, often overpriced, that took place in '86.

Below are this monster year's top ten group sales and top five station buys:

Group Sales

- **Metromedia** to **Metropolitan** (9 stations) \$285 million
- **Viacom** to management (9) \$142 million
- **Outlet** to management (4) \$75 million
- **Resort** to **Telstar** (24) \$70 million
- **Katz** to **NewCity** (11) \$68.3 million
- **Affiliated** to **EZ** (9) \$65 million
- **Group One** to **DKM** (8) \$59.9 million
- **Doubleday** to **Emmis** (3) \$53 million
- **Josephson** to **Saga** (6) \$39.9 million
- **Republic** to **Jacor** (5) \$34 million

Station Sales

- **KROQ/L.A.** to **Infinity**, \$45 million
 - **KILT-AM & FM/Houston** to **Legacy**, \$36.8 million
 - **KFAC-AM & FM/L.A.** to **Classic**, \$34 million
 - **WUSL/Philadelphia** to **Sharad Tak**, \$32 million
 - **WAVZ & WKCI/New Haven** to **Noble**, \$30.5 million
- Forty other stations or combos sold for \$10 million or more during 1986's trading frenzy.

INDIES IN EXPOSURE

No Celebration On Independents' Day

Amazing what a TV newscast can do. After **NBC's Brian Ross** aired a report February 25 suggesting links between independent record promoters and organized crime, the basic structure of label promotion practices was overhauled.

In the wake of **Ross's** essentially unsubstantiated allegations, virtually all major labels announced they were severing ties with the indie promoters who had augmented staff efforts to get radio airplay. Independent **Joe Isgro**, a major **Ross** target, filed a \$75 million restraint of trade suit against the labels.

The climate of fear intensified with the April announcement of a Senate investigation into payola, but this — like most government efforts in this area, including the inconclusive summoning of a few programmers before grand juries and a dismally mishandled arrest of former **Isgro** associate **Ralph Tashjian** on tax charges — sputtered or backfired.

Most labels settled with **Isgro**, but **WCI** and **MCA** didn't, and claimed victory in August 1988 when a judge threw out **Isgro's** suit. Smaller independents, especially in formats other than **CHR**, were hurt by the '86 pullout, but now appear to be thriving once more. The use of independent promotion in **CHR** was flourishing again by 1987, as labels found ways of indirectly hiring them through management or under the auspices of certain tip sheets and their affiliated services. The more things change...

DAT Spurs Spoiler System Showdown

Designed to help the record industry stem losses estimated at \$600 million per year from home taping, the **RIAA** announced plans to unveil a "spoiler system" that — when incorporated into a tape recorder's circuitry — would prevent the user from fully recording any music that had been encoded with a special, inaudible signal by eliminating musical passages every 25 seconds or so.

While the **RIAA** hailed this development as a technological, rather than a legislative, solution to the home taping problem, a new, potentially more troublesome technology appeared in the form of **Digital Audio Tape (DAT)**. Capable of producing master-quality recordings from any **CD**, **DAT** machines were roundly attacked by **US** record labels as the equivalent of handing over the keys to their pressing plants.

Amidst a sea of charges and countercharges, the **DAT/spoiler** battle made headlines for nearly two years — until an impartial study conducted by the **National Bureau of Standards** found that the spoiler system or "copycode," as it had become known, was unreliable, had a negative effect on the music's quality, and could be neutralized in at least five different ways by any competent electronics technician with access to \$100 worth of components.



Radio Lends 'Hands' A Heap Of Help

The music industry continued to disprove cynics who predicted the numerous charity projects staged in 1985 were just a passing trend.

Ken Kragen, one of the "USA For Africa" organizers, launched the "Hands Across America" project late in '85. This time **Kragen's** efforts were directed to feeding the hungry in America. **Kragen** hoped to recruit Americans nationwide (at \$10 per person) to become part of a coast-to-coast human chain. As was the case with "USA For Africa," a single was recorded especially for the event. ("Hands Across America," released by **EMI America**.)

Radio pitched in by recruiting chain participants, conducting donation drives and station promotions, and organizing the line when it ran through a particular station's local community.

On May 25 at 3pm ET, stations nationwide simultaneously played the "Hands" single (many for the only time), followed by "We Are The World" and "America The Beautiful." And although there were a few gaps in remote desert areas, the chain was fewer than 40,000 people shy of the 5,480,641 needed to complete it.

NUMBER ONE HITS

- CHR: HUEY LEWIS & THE NEWS**/Stuck With You (**Chrysalis**)
- AOR Albums: ZZ TOP**/Afterburner (**WB**)
- AOR Tracks: PETER GABRIEL**/In Your Eyes (**Geffen**)
- AC: MOODY BLUES**/Your Wildest Dreams (**Polydor/PG**)
- Country: EXILE**/It'll Be Me (**Epic**)
- Urban: PRINCE**/Kiss (**WB**)
- Jazz: FREDDIE HUBBARD & WOODY SHAW**/Double Take (**Blue Note**)

RADIO DAYS

- **KHJ/Los Angeles** becomes **KRTH (AM)**
- **WARM/Atlanta** becomes **CHR Power 99.7**
- **WAPP/New York** back to **AOR**, then becomes hybrid **CHR WQHT**
- **KKHR/L.A.** returns to soft **AOR KNX-FM**
- **CHUM/Toronto** drops **CHR** after 29 years for **AC**
- **96X/Miami** becomes hybrid **WPOW**
- **KFRC/SF** ends **CHR** for **Nostalgia**
- **KHYI/Dallas** debuts "gladiator" **CHR** approach
- **WCXR/Washington** turns **Classic Rock**
- **KNAC/Long Beach** drops modern music for **hard rock**
- **KBZT/L.A.** becomes **Classic Rock KLSX**
- **KBIG/L.A.** turns to **AC**
- **WMAQ/Chicago** completes evolution to **N/T**

Heavy Metal's New Success

As the '70s drew to a close, many **AOR** stations responded to the aging of the baby boom generation by concentrating on music that appealed to an older demographic, which meant eliminating all that horrible teenage racket (heavy metal, that is) from their playlists.



Into the breach stepped the **Satellite Music Network**, which began delivery of its syndicated, "Z-Rock" format from Dallas in the summer of '86. It has been only marginally successful, but nowhere near as \$ucce\$\$ful as the music itself, which, radio or no radio, just kept on selling. By the summer of '87 discs from the likes of **Whitesnake**, **Motley Crue**, **Bon Jovi**, **Poison**, and **Ozzy Osbourne** accounted for five of the top six best-selling albums in America. *Kerrannng!!!*

HEADLINES

NRBA Merges With NAB Cleveland Site For Rock & Roll Hall Of Fame

TODAY, YOU NEED THE COMPANY THAT KNOWS RESEARCH AND RADIO

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Some have fancy degrees, but little or **no** experience working at a station. To them, radio's just another product, like toilet paper. They may know research, but they don't know radio.

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This rare combination of research and radio expertise makes a big difference...It means Mark Kassof gives you **much more** than just statistics. It means he understands your problems, "talks your language" and, most importantly, gives you strategies that work.

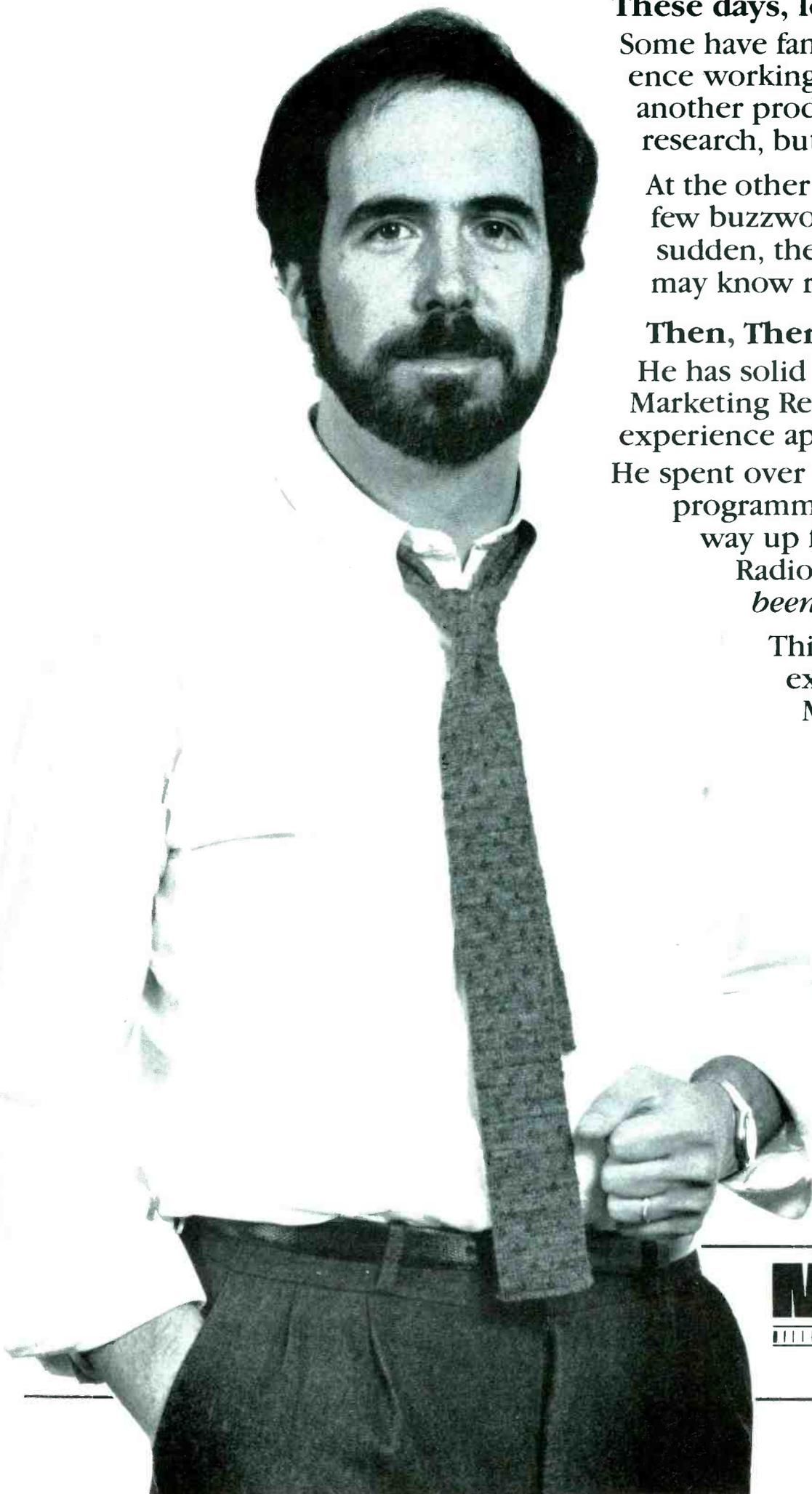
In fact, Mark Kassof and his associates have conducted research and devised the winning strategies for some of the **biggest "success stories" in North American radio.**

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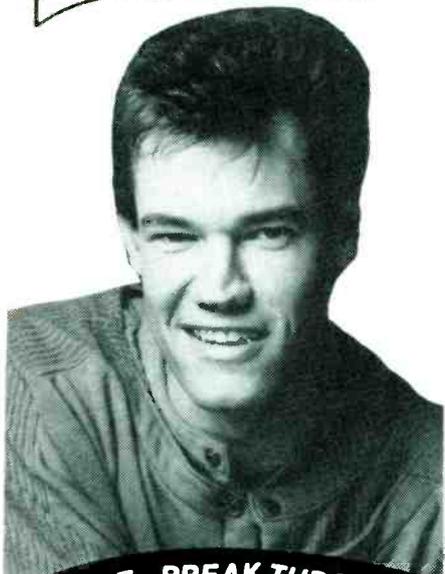
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1986



ARTIST BREAKTHROUGHS

Bangles
Bon Jovi
Miami Sound Machine
Pet Shop Boys
Randy Travis
Monkees (In a sense)

THE FIRST FIFTEEN YEARS

Emmis Powers New Breed Of CHR

They said it could be done, and Emmis finally did it. For years Los Angeles had seemed ripe for a high-powered Urban/dance-slanted contemporary station, and in January Hot AC KMGG was transformed into KPWR (Power 106).

The station named Jeff Wyatt, programming architect of the first "Power" station, WUSL/Philadelphia (1982), as PD in February. At first KPWR drew heavily from Urban hitmakers, but added a sprinkling of CHR hits and a healthy portion of dance club artists no other station was playing. The playlist evolved into a dance-beat-heavy mix that was not traditional CHR by any means, certainly not standard Urban Contemporary, but a blend that confused the industry until R&R included KPWR in the CHR universe in its new "P1-A" (for alternative) category.

Whatever you called the format, it was a hit in L.A., taking over the market lead in its third book, beating standard-bearers KIIS (its CHR competitor) and KABC, and cruising on to six straight No. 1 finishes. In KPWR's wake, Emmis switched WAPP/New York to WQHT (Hot 103) in August, and several P1-A's (including WPOW/Miami, which had been working in this vein earlier), flourished.

Birthday Fit For A King

In November '85 President Reagan signed the Martin Luther King Jr. birthday holiday into law, designating the third Monday of January. To help kick off recognition of its first observance (January 20) and underscore that it wasn't just for blacks, Group W Radio President Dick Harris enlisted support for a national radio simulcast of a five-minute excerpt from Dr. King's "I Have A Dream" speech. Reminiscent of 1985's "We Are The World" linkup, "The Dream Forever" lined up enthusiastic commitments from virtually every major radio network.



Besides special syndicated features, PSAs, and local station fundraisers, '86 inaugural holiday events also paid tribute through song. Stevie Wonder — a major catalyst behind the birthday bill — and friends staged a concert at the Kennedy Center. PolyGram Records released 12- and 45-inch versions of "King Holiday." Lifting every voice to sing as the King Dream Chorus & Holiday Crew was a notable array of artists ranging from Whitney Houston to Kurtis Blow.

THE LABEL SHUFFLE

- Bertelsmann Music Group buys RCA Records
- Virgin staffs up for US launch, Atlantic to distribute
- Tommy Boy distributed by WB
- Gold Mountain distributed by MCA
- Dunhill reborn as CD label
- America label distributed by PolyGram
- Enigma distributed by Capitol
- Edge label formed
- Rounder in EMI America distribution deal

- Cinema label formed, Capitol to distribute
- Criminal label formed
- Solar distributed by Capitol
- Jive distributed by RCA
- Big Time distributed by RCA
- Tin Pan Apple distributed by PolyGram
- Cypress label formed
- Narada distributed by MCA
- Private Music distributed by RCA
- Gold Castle distributed by PolyGram

Where Were They Then?

GARY STEVENS Wertheim First VP
STEVE POPOVICH PolyGram/Nash. Sr. VP

TERRY BARNES Motown VP/Creative
STEVE EDWARDS Mairite VP/Calif. Stations
DICK DOWNES Drake-Chenault VP/GSM
PETER FERRARA WBMW/Wash. VP/GM

KEN WOLT KTNQ & KLVE/L.A. GM
JIM ARCARA Cap Cities/ABC President

DANNY BUCH, DAVID FLEISCHMAN Atlantic
Directors/Album Promotion
ANDREA GANIS Atlantic National Singles Dir.

DAVE SHOLIN KFRC/SF PD
SMOKEY RIVERS K101/SF PD
LARRY BRUCE KMET/L.A. PD

RICK LAMBERT KLOL/Houston PD
BOB GUERRA KLAC & KZLA/L.A. OM

LEE MICHAELS WGCI-FM/Chicago PD
ART CARLSON Susquehanna President

ELLEN HULLEBERG McGavren Guild Pres.
ERNIE SINGLETON MCA VP/Black Promo.
RAY ANDERSON E/P/A Sr. VP/Marketing
BOB SHERWOOD Columbia Sr. VP/Mktg.
VIC RUMORE Sudbrink President
TED EDWARDS KGB/San Diego PD

HOWARD STERN WXRK/NY mornings
GERRY HOUSE KLAC/L.A. mornings
PAM WELLS WHRK/Memphis PD
JOHN FAGOT Columbia VP/Promotion
RUBEN RODRIGUEZ Columbia VP
DOUG BROWN Legacy VP/Group Ops.
FRED WEINHAUS WMAL/Wash. VP/GM

VERNA GREEN WJLB/Detroit VP/GM
JOHN IRWIN WYNY/New York VP/GM

PATRICIA DIAZ DENNIS FCC Commissioner

KEATING KPLZ/Seattle PD
TER KBPI/Denver PD

YRKS/NY PD

LOS/L.A. Pres./GM

RC/L.A. Pres./GM

JIM HAVILAND WABC/NY Pres./GM
JOE PARISH WPLJ/NY Pres./GM

JEFF TRUMPER WLS & WYTZ/Chi. Pres.
MICKEY LUCKOFF KGO/SF Pres./GM
ERNIE FEARS WRQX/Washington Pres./GM

DIANE SUTTER, MARTIN SHERRY Sham-
rock VPs
DON KIDWELL WZGO/Philadelphia VP/GM
LEE MASTERS VH-1 VP

CHRIS BECK Guy Gannett Director/Sales
TONY QUARTARONE WUSL/Phila. PD
ED CHRISTIAN Saga President

GARY FRIES Transtar President
DON IENNER Arista Sr. VP/Mktg. & Promo.

CLAYT KAUFMAN Midwest Comm. Sr. VP
NANCY WIDMANN CBS Owned AMs VP
GERRY DE FRANCESCO Gannett VP

JAY COOK Gannett VP/Sunbelt Div.
MERRELL HANSEN Gannett VP/Central Div.
BOB BUZIAK RCA President

SAL LICATA RCA/A&M/Arista Dist. Pres.
LOU MAGLIA Island President

BILL SMITH PolyGram SE Nat'l Singles
GERRY CAGLE Y106/Orlando VP/Ops.
CHARLIE VAN DYKE Programming Group VP

DOUG ERICKSON KHOW/Denver OM
LOHMAN & BARKLEY break up

DUFF LINDSEY WHQT/Miami PD
RAY BOYD WVEE/Atlanta PD
BOB GRIFFITH KJOI/L.A. VP/GM

CHARLY PREVOST Chrysalis VP/Mktg.
MYRON ROTH MCA Records President
AARON DANIELS ABC Nets President
RICK DOBBIS RCA Exec. VP

RUSS REGAN Motown President/Creative
DAVID BARRETT Hearst Radio GM

BILL TANNER WPOW/Miami PD
ROBERT W. WALKER Y100/Miami VP

SONNY FOX Y100/Miami PD

BOB HAMILTON KSFO & KYA/SF PD

MICHAEL OSTERHAUT Edens Exec. VP
BOB REICH WIOD & WAIA/Miami VP/GM
BOB CATANIA Island VP/Promotion
RICK DAMES WQHT/New York VP/GM
RON RODRIGUES Jim Brown Prods. GM

RAY TUSKEN Capitol VP/Rock Promotion
DAVID GINGOLD New Barnstable VP/Radio

CARL WAGNER Taft Radio/Cable President
PAUL FIDDICK Heritage President
SYLVIA RHONE Atlantic VP/GM Black Music

CHRIS CONWAY KSDO/San Diego Pres.
NICK TRIGONY Cox Exec. VP/Radio
HANK CALDWELL Solar Exec. VP

ERICA FARBER Interep Exec. VP
DANA HORNER WLLZ/Detroit VP/GM

JOHN HARE WBAP & KSCS/Dallas Pres.
FRANK CODY KMET/L.A. PD

BOB CASE Z93/Atlanta OM/OPD
MARK DRISCOLL KHYI/Dallas PD
KID LEO WMMS/Cleveland OM

HOWARD STERN simulcasts mornings at
WYSP/Philadelphia

CLARK SMIDT WPIX/NY PD
GARY HAVENS WHN/NY PD

MOON MULLINS opens consultancy

DENE HALLAM KCPW/KC PD
AL BRADY LAW KTKS/Dallas VP/GM
NORM EPSTEIN KLAC & KZLA/L.A. VP/GM
SAM KAISER MTV VP/Programming

JHAN HIBER Mairite VP/Research
KEVIN METHENY KTKS/Dallas PD
CHUCK MORGAN Q107/Washington PD
GARY BRYAN KUBE/Seattle OM

BILL WISE WGTR/Miami PD
MARTY BENDER WFBQ/Indianapolis PD
GARY OWENS KFI/L.A. mornings
BOB PITTMAN forms QMI
LYNN ANDERSON-POWELL KIIS/L.A. VP/GM

JOE GALANTE RCA/Nashville VP/GM
MARY CATHERINE SNEED DKM VP/Ops.
TOM FRESTON MTV President

LEE MASTERS MTV & VH-1 Sr. VP/GM

BILL BENNETT MCA VP/Album Promotion
JOHN GORMAN WNCX/Cleveland VP/OM
ED ECKSTINE PolyGram Sr. VP/GM WC

NORM FEUER Noble Exec. VP
HARVEY LEEDS E/P/A VP/Album Promotion

BRAD HUNT E/A VP/AOR Promotion
JHANI KAYE KFI & KOST/L.A. Station Mgr

RIC LIPPINCOTT Z95/Chicago PD
BILL MAYNE WBAP & KSCS/Dallas OM

JOEL SALKOWITZ WQHT/NY PD
JUDY LIBOW Atlantic VP/Promotion

JEFF ROWE (Dallas Cole) VH-1 VP
MICHAEL PACKER KTRH/Houston GM

PAT FANT KLOL/Houston GM
TOM BENDER WHND & WMJC/Detroit GM

STEVE RIVERS KIIS-AM & FM/L.A. PD
NICK FERRARA (Bazoo) KSDO-FM/SD PD

JHERYL BUSBY MCA Exec. VP/Black Music
BEAU PHILLIPS KISW/Seattle GM

BOB KARDASHIAN MCA Radio Synd. Pres.
DAVE VAN STONE Western Cities VP/Prog.

JAY BERMAN RIAA President
TOM YATES KLSX/L.A. PD

GARRY WALL KLZZ-AM & FM/SD PD
BOB NEIL WSB-AM & FM/Atlanta St. Mgr.

JOHN SEBASTIAN KDKB/Phoenix PD
BOB MC NEILL KOY-AM & FM/Phoenix OM

BILL BATTISON Westwood One President
JEFF AYEROFF, JORDAN HARRIS Virgin
Managing Directors

PHIL QUARTARARO Virgin VP/Promotion
DAVE LOGAN KFOG/SF OM

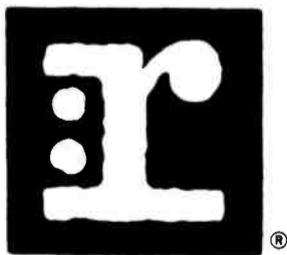
PAT MC NALLY KFRC/SF OM
JOHN PATTON KKHT/Houston GM

BOB KAGHAN Metroplex National PD
JOE SMITH Capitol Vice Chairman

DAVID BERMAN Capitol President
TIM KELLY WCKG/Chicago PD

JOEL LIND Price VP/Programming
RICK BISCEGLIA Arista Sr. Dir./Promotion
MICHAEL PLEN Virgin VP/Field Promotion

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First Family
Of Country Music**



R&R

THE FIRST FIFTEEN YEARS

1987

Expanding At An Indecent Pace

1987 was a wild one, contrasting cries of widespread indecency on the radio with the mellowest format revolution yet, NAC (New AC) and the "Wave." The record industry's year was sandwiched between a not-quite-consummated sale of Motown to MCA in January and the long-delayed December purchase of CBS Records by Sony.

Controversy over the Fairness Doctrine and condom ads also marked radio's 1987, with more large-scale acquisitions (Taft, Scornix/Blair, Westwood One/NBC Nets, Summit/DKM) keeping transaction fever high. Cassette singles were seen as a possible savior for the commercially endangered single configuration, and CD singles also made their debut. R&R, purchased in January by Westwood One, entered an exciting year of its own (see below), as the late '80s shifted into overdrive.

CODIFICATION EFFORTS FAIL

Fairness Doctrine's Waterloo?

When the FCC's deregulatory eye focused on the Fairness Doctrine — which it deemed unconstitutional — the push to cement the policy into law hit fever pitch. Supporters of the codification drive were concerned the doctrine's repeal would adversely affect the public interest standard, culminating in broadcasters' unfair and partial treatment of controversial issues. Foes said the measure trampled on free speech and the preservation of freedom of the press.

Among the major events unfurling this year:

- January — US Court of Appeals refuses to toss out doctrine as unconstitutional
- April — Senate passes legislation that would write policy into federal law
- May — House Telecommunications Subcommittee approves similar measure; House Commerce Committee expected to approve bill within two weeks and send to House
- June — House votes overwhelmingly in favor of H.R. 1934, the Fairness in Broadcasting Act of 1987; 16 days later President Reagan vetoes the bill, attacking it as "unconstitutional."
- August — FCC votes to dump enforcement of 38-year-old Fairness Doctrine; Congress promises a showdown.



R&R Begins New Era

With the third issue of 1987, Westwood One, which had purchased R&R for in excess of \$20 million, brought the paper's founder, Bob Wilson, back as Publisher . . . and things started to happen.

The Overview section, a one-stop source for the industry to pick up tips, trends, and fast-breaking events from the world outside, debuted in July under the editorship of Don Waller, with Chris Beck's Sales Strategy column following in August. Mike Shalett's "Vital Signs" music marketing/research column bowed in January, and R&R became the most timely source for MTV/VH-1 playlist data.

R&R also made the most far-reaching move in dealing with dance and modern music-oriented stations by classifying them as PIAs in the CHR universe. The first Network Programming special was published in May, and the first of the influential New Music Programming Guides emerged in August.

The paper's Washington Bureau was reorganized under Pat Clawson as Bureau Chief, with Randall Bloomquist joining later in the year. New format editors were Mike Kinosian for AC and Harvey Kojan in AOR. And if all that activity weren't enough, we announced the return of the R&R Conventions for early 1988.

FCC 'Clarifies' Indecency Standards

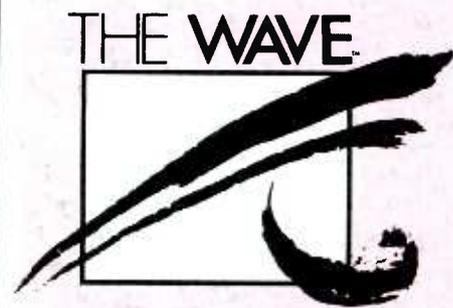
In late '86, the FCC directed two California public radio stations (KCSB/Santa Barbara and KPFK/L.A.) to respond to complaints that they aired "obscene or indecent" programming. The action was followed shortly by a Commission review of Howard Stern shows that had been the subject of WYSP/Philadelphia listener complaints.

Responding to the charges, KCSB noted that while under the First Amendment the University of California had no right to interfere with students' free speech, some listeners may have found the lyrics to "Makin' Bacon" by the Pork Dukes offensive and that in the future such controversial programming would be broadcast later at night. KPFK pointed out that not only was the offending language taken out of context, but that the Pacifica-owned station had aired a warning prior to the 10pm broadcast of the homosexual-themed play "The Jerker." As for WYSP, station owners Infinity attacked the FCC's right to investigate in absence of a local finding that Stern's show is obscene or indecent, adding that the entire action stemmed from three complaints by one listener.

'Restatement Of Ambiguity'

By November of 1987, the FCC issued a five-point clarification of its indecency policy in which it said that 1) indecent programs were allowed from midnight-6am, 2) the FCC wouldn't prejudice programs, 3) program context was critical, 4) national, rather than local, standards would determine what was indecent, and 5) there would be no exemption granted for programming that had artistic or literary merit. Critics described the clarification as "a restatement of ambiguity."

This prompted another FCC clarification, which stated that sexual subject matter was OK, unless "patently offensive" — meaning that it was handled in a "pandering or titillating fashion" — and that whether or not children could've tuned in would be a determining factor. In August of 1988, the DC-based US Court of Appeals upheld the FCC's indecency rule. However, even though the court's decision was predicated on children being protected from obscenity, it noted that the FCC couldn't deny adults access to such programming, as "indecent, but not obscene" material was protected under the First Amendment. Well, that certainly clarifies matters now . . . doesn't it?



NAC Format: Stations Catch 'The Wave'

Early in 1986, a new musical format began to take shape. Incorporating elements of folk, classical, jazz, new age, and soft rock, the mostly-instrumental format appealed to the college-educated, 25-54-year-old, white upscale adult. One of the first labels to see the potential was A&M-distributed Windham Hill Records, which sold a lot of records with little airplay help. But by the end of '86, AOR, Jazz, and AC stations were featuring the new musical genre.

In February 1987, the swelling tide turned into a tidal "wave" when KMET/Los Angeles dropped AOR after 19 years, resurfacing as KTUV. Consultants Burkhart/Abrams, VP/GM Howard Bloom, and PD Frank Cody debuted "The Wave" with a no-DJs, no-IDs presentation; musical interludes and vignettes were used to break song blocks. The vignettes eventually vanished, tracks were front or back-announced, and in September 1988 the return of air personalities was heralded.

Other notable stations that caught the wave in '87 included WNUA/Chicago, KNUA/Seattle, KKSF/San Francisco, KSWV/San Diego, KOAI/Dallas, and WBMW/Washington. Some used the "Wave" format, marketed by Satellite Music Network; others devised their own approaches to the difficult-to-define format, labelled NAC (for New AC) by R&R.

THE LABEL SHUFFLE

- EMI America folds into Manhattan
- Megaforce distributed by Atlantic
- Voyager distributed by MCA
- Hughes Music distributed by MCA
- Reprise reborn
- Dark Horse back with WB

HEADLINES

Sony Acquires CBS Records

Gordy Cancels Motown Sale To MCA At Last Minute

FOWLER TO PRIVATE LAW FIRM

Patrick Becomes FCC Chairman

SERVICE!



*Happy 15th Anniversary
to our friends at R+R!*

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1987

Linear Radio Dial Proposed



NAB calls it the "Ultimate Radio," and when it works, the new receiver could put AM on a par with FM, in stereo capability and on a linear dial. The latter concept was given impetus a year and a half before the Ultimate Radio's September '88 debut by consultant **Dwight Douglas**, who made an impassioned plea for a linear radio dial, similar to television's UHF/VHF solution, in an **R&R** commentary.

Q105 Zoo Crew On The Boob Tube

The rise in popularity of morning zoo shows across the country piqued listeners' curiosity about the lunacy in the control booths. On May 1, 1987 the AM gang at WRBQ-AM & FM (Q105)/Tampa decided to show its audience the method behind its madness when it began broadcasting the morning program weekdays on cable TV.

Over a year in the planning, the simulcast show was initially beamed to an estimated 40,000 cable subscribers. The Denver-based Jones InterCable invested \$500,000 in equipment for a custom-built control room. (A 20-person production crew squeezes into the booth with the 13-member Zoo Crew.)

When the cameras aren't on morning host Cleveland Wheeler and his gang, the music is enhanced with coverage from live remotes, videos, film, graphics, slides, and digital effects.

NUMBER ONE HITS

CHR: **WHITNEY HOUSTON**/I Wanna Dance With Somebody (Arista)
 AOR Tracks: **U2**/I Still Haven't Found What I'm Looking For (Island)
 AOR Albums: **U2**/The Joshua Tree (Island)
 Urban: **ATLANTIC STARR**/Always (WB)
 AC: **CHICAGO**/Will You Still Love Me (Full Moon/WB)
 Country: **RANDY TRAVIS**/Forever & Ever Amen (WB)
 Jazz: **PAT METHENY GROUP**/Still Life (Talking) (Geffen)

Y-107 Contest Keeps Listener Abreast Of Times

Busting the bounds of routine giveaways, Y-107 (WYHY)/Nashville tapped its prize chest to award free breast enlargement surgery to a "Y-107 Wants To Make You Hot, Rich & Famous" contest winner. Once the operation — valued at \$3000 — is complete, both the 26-year-old winner and her husband will have pleasant mammaries for years to come.

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THE FIRST FIFTEEN YEARS

Singles On Tape

In February, under the auspices of the RIAA, the record industry united to save an ailing member of the family — the 45 vinyl single. The antidote? A cassette single in two formats equivalent to the 45 and 12-inch, priced at \$1.98 and \$4.98, respectively. Arista volunteered to coordinate details of the summer rollout (40-50 current titles) between record companies and retail, and engineer the creation of a floor dump display unit in the shape of a giant cassette.

As the two-track cassette single continued to play in stores nationwide, rumblings of a three-track version surfaced in November. Again leading the pack, Arista said first quarter '88 releases by Whitney Houston, Billy Ocean, and Hall & Oates would likely be available in the \$2.98 configuration. Cassette triples met resistance from CBS and PolyGram, however, recycling concerns raised over the other configurations — financial feasibility.

YULETIDE CHARITY LP

A&M's 'Very Special Christmas'

A&M Records gave Special Olympics International (SOI) a generous Christmas gift in 1987. Toward the end of the year, the label released "A Very Special Christmas," a collection of new versions of classic yuletide songs.

The LP was produced by Jimmy Iovine, and organized with the help of his wife Vicki (an SOI volunteer). Contributing artists included Bruce Springsteen, Sting, U2, Run-D.M.C., Madonna, and John Cougar Mellencamp.

On March 12, 1987 A&M presented SOI with a \$5 million check, the first proceeds from sales of the LP. The donation was the largest in Special Olympics history.



ARTIST BREAK THROUGHS

Debbie Gibson
 Richard Marx
 K.T. Oslin
 Tiffany
 Ricky Van Shelton
 Jody Watley

QUOTES

"There's this movement to get some people who actually play music rather than . . . use those rinky-dink machines."
 — Chris Blackwell
 Island founder

"Once whites would beat us with axe handles; now they beat us with computers."
 — artist Millie Jackson.

"This business can't grow until somebody finds a way to explode out of [the present] structure."
 — Joe Smith
 Capitol Industries CEO

Where Were They Then ?

NORMAN WAIN Metroplex Chairman
LEE MICHAELS KMEL/SF PD
BILL FIGENSHU Viacom Radio President
DOUG KIEL WKTI/Milwaukee VP/GM
BOB KAGHAN Metroplex Nat'l PD
RON RODRIGUES J.P. Brown Sr. VP/GM
JOE DORTON Sky President
JAY COOK Gannett Radio President
JIM RICHARDS WBZZ/Pittsburgh PD
ELLIOT GOLDMAN RCA/Ariola President
BILL STEDMAN KNEW & KSAN/SF OM
DICK WILLIAMS QMI Exec. VP/GM
MARK CHERNOFF WNEV-FM/NY PD
SONNY TAYLOR WGCI-AM & FM/Chicago PD
BUZZ BENNETT H&G National PD
TONY BERARDINI adds KROQ/L.A. GM
STEVE KINGSTON Z100/NY OM
JOE SMITH Capitol Industries CEO
DAVID BERMAN Capitol President
CHARLIE KENDALL WSHE/Miami-PD
LES GARLAND Quantum Music President
KEN STEVENS adds WBWW/Washington GM

ROSS BRITAIN returns to Z100/NY Zoo
JOHN McCLAIN A&M Exec. VP/GM Urban
LEE LOGAN KLAC/L.A. PD
SCOTT SHANNON Z100/NY VP/Prog. & Ops.
MARC BENESCH Columbia VP/Promotion
BUTCH WAUGH RCA VP/Promotion

STEP JOHNSON Capitol VP/GM Black Music
JOHN FAGOT Capitol VP/Promotion
CHARLIE WEST KLOS/L.A. PD
ANDY BEAUBIEN KNX-FM/L.A. PD
NANCY WIDMANN CBS Owned AMs VP

LEE MICHAELS WBXX/Chicago PD
JOHN LANDER KKQB-FM/Houston VP/Prog.
TOM HUNTER MTV VP/Programming
DON BOULOUKOS, NORM SCHRUTT head
 Cap Cities Groups 1&2
TIM DORSEY KMOX & KHTR/St. Louis VP
BRUCE HINTON MCA/Nashville Exec. VP/GM
CHARLIE COOK McVay Media Sr. VP
JEFF GREEN Film House Marketing Director
TOM GORMAN Capitol VP/Pop Promotion
KEITH NAFTALY KMEL/SF PD

JERRY SHARELL Westwood One Exec. VP
JOHN SEBASTIAN WBWW/Washington PD
MICHAEL O'MALLEY WYNY/New York PD
GEORGE SOSSON CBS Owned FMs VP
LYNN ANDERSON-POWELL KIIS/L.A. Pres.
PAULETTE WILLIAMS KMEL/SF VP/GM
JIM MCKEON RCA VP/Album Promotion
DAVE URSO E/A Sr. VP/Promotion
SAL LICATA EMI-Manhattan CEO
BRUCE LUNDVALL EMI-Manhattan President
MIKE BONE Chrysalis President
DON BERNS CFNY/Toronto PD
JOHN GEHRON WMRQ/Boston VP/GM
TERRI AVERY KMJQ/Houston PD
STEVE FEINSTEIN KKSJ/SF PD
JOHN HAYES K101/SF VP/GM
GERRY HOUSE WSIX/Nashville mornings
DAN DE NIGRIS E/P/A VP/Promotion
MICHAEL OSTERHAUT Edens President
JERRY BOBO KVIL/Dallas VP/GM
LEE YOUNG, SKIP MILLER Motown Presidents
BOB McNEILL WMZQ/Washington PD
NORMAN RAU Sandusky Radio President
AL CAFARO A&M VP/Promotion
BOB O'CONNOR WNUA/Chicago PD
SAM BELLAMY KMPC-FM/L.A. PD
LEE LOGAN KNEW & KSAN SM OM
JIM MADDOX All-Pro Exec. VP
DAVE ALLAN WUSL/Philadelphia PD
STEVE PERUN Y100/Miami PD
MIKE KAKOYIANNIS Metropolitan Exec. VP
RIC LIPPINCOTT WLS & WYTZ/Chicago OM
JOHN BRODEY PolyGram VP/Album Promo.
LONNIE GRONEK WHK & WMMS/Cle. VP/GM
NICK FERRARA WAJY/New Orleans PD
BRAD HUNT E/A VP/Promotion
LEE MASTERS MTV Exec. VP/GM
FRANK CODY KTWV & Wave Net VP/Prog.
GARY LANDIS Westwood One VP/Prog.
BARRY MARDIT WCXI & WWWW/Detroit PD
ALLAN CHLOWITZ KTWV/L.A. VP/GM
TED STECKER WBAP & KSCS/Dallas OM
KEN KOHL KFI/L.A. Station Mgr.
JIM HAVILAND WCZE & WLOO/Chicago GM
TRIP REEB 91X/San Diego PD
DAVID LEACH PolyGram Sr. VP/Promotion

RADIO DAYS

- Hefel, Statewide merge into H&G
- Sconnix buys eight Blair stations for \$152 million
- NewMarket buys Summit stations for \$25 million
- KLZZ/San Diego becomes CHR KKLO (Q106)
- Infinity buys KVIL for \$82 million
- WHN/New York becomes all-Sports WFAN
- WYNY fills NY Country gap
- Katz buys Blair Radio rep firm
- WCLY/Washington becomes "Churban" WPGC
- Taft sold in \$230 million deal
- Interep acquires Torbet, Select
- Cook Inlet acquires First Media for \$380 million
- Genesis buys out Duffy for \$70 million
- Westwood One buys NBC Networks for \$50 million
- Summit buys DKM for \$170 million

*Inter-office memo



At Trumper Communications you won't find a lot of unnecessary formalities or red tape. So when people at our radio stations have an idea, a question, or a problem, they just pick up the phone. No paper chase — just an instantaneous, personal exchange of words and thoughts. Most times, these conversations lead to immediate action . . . and ultimately more successful stations.

At TCI we believe that when you hire the best people to do a job you should listen to what they have to say — and be there when they want to say it. It's a simple philosophy that works — our stations and our people are all winners that produce results. And that's something we're happy to discuss anytime.

The logo for Trumper Communications Inc. (TCI) features the letters 'TCI' in a bold, stylized, italicized font. The letters are black and set against a background of vertical blue lines of varying heights.

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INC.

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WSOY-AM
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WSOY-FM
Decatur, IL

KQQL-FM
Minneapolis, MN

R&R

THE FIRST FIFTEEN YEARS

1988

Signpost To The Future

So far, 1988 seems to embody elements of the old and the new. Atlantic celebrated its 40th birthday, while MCA inaugurated a new era for Motown when, after several false starts, it finally completed its purchase of the legendary label. Radio was looking forward to alternative rock (to some extent), but was pressured to go back to identifying artists and song titles. RKO retreated from radio, Infinity and Malrite reverted to the private sector, and Bob Sillerman and Emis blazed new trails of massive expansion.

R&R had a busy year. Aside from the return of the R&R Convention in March, we debuted the World Music Overview page, incorporating an alternative rock chart from CMJ, a dance track chart from DMR, the most up-to-date UK chart, and unique compilations of top Australian and Canadian-artist hits. The popular "Rock Over London" column came over to R&R in April, and we debuted John Parikhal's futuristic "Competitive Edge" column and a new series of commentaries by industry leaders called "Perspectives." We contracted with the Trapman Co. for airplay monitoring services, and debuted charts for Contemporary Jazz and NAC, the latter term quickly becoming the industry standard for the New Age/light jazz/Wave brand of format.

And finally, AOR Editor-turned-sales-ace Jeff Gelb had his first novel, a horror extravaganza called "Spectres," published, thereby joining R&R's literary fraternity (also including Bill Mohr, Brad Munson, Ken Barnes, the previously cited Don Waller and Mark Shipper, and Joel Denver, whose 1984 R&R column featuring then-station owner Stephen King was reprinted in a King interview anthology called "Bare Bones").

Convention '88: A Triumphant Return

The industry welcomed the return of the R&R Convention after a nine-year absence in the best way possible — by showing up in large numbers and helping to create a new ambience for the event. It was a combination of the high spirits and lavish hospitality of the '70s brand of convention with the new maturity and businesslike attitude of the '80s.

Around 2500 attendees thronged the Dallas site in March to witness FCC Chairman Dennis Patrick; groundbreaking marketing and motivation panels by Ted Chin, Roger von Oech, and Mike Shalett; a unique panel of radio's top advertisers; plus performances by John Cougar Mellencamp, Buster Poindexter, and cameos by Stevie Wonder, Tiffany, and more. The convention's successful rebirth paved the way for an even bigger event set for 1990.

NUMBER ONE HITS

CHR: **BILLY OCEAN**/Get Outta My Dreams
... (Jive/Arista)
AOR Albums: **INXS**/Kick (Atlantic)
Urban: **FREDDIE JACKSON**/Nice 'N' Slow
(Capitol)
Country: **KEITH WHITLEY**/Don't Close Your
Eyes (RCA)
AC: **ELTON JOHN**/I Don't Wanna Go On With
You Like That (MCA)

Back-Announcing Comes To The Fore

It's a listener/label gripe almost as old as music radio, a frustration born of hearing a piece of music and not knowing who performs it. This year the issue took on new prominence, as label executives complained loudly about radio's practice of playing 5-10-15 songs in a row and skipping front and back-announcements. NARAS President Mike Greene delivered a strongly-worded message on the subject in R&R in August, while the RIAA at one point contemplated seeking federal legislation requiring artist identification.

Wisely, the RIAA settled for a survey which showed a wide degree of cross-format support among listeners for more song IDs and new artist information. Indications were that radio would take heed.

QUOTES

"Research is ...
psychographic morphine. It
desensitizes people and
gives them an excuse ...
AOR is in a midlife crisis."
— Lee Abrams
on verge of exiting B/A & Assoc.

Orioles' Losing Streak Keeps WIYY's Rivers On Air For 258 Hours

During the Baltimore Orioles' historic 21-game losing streak in April, WIYY/Baltimore MD/afternoon driver Chris Emry dared morning man Bob Rivers to stay on the air until the team won. Little did Rivers know he'd be stuck in the control booth for 258 hours.

Despite catnaps in the PD's office (aka the "Rivers Hilton") during music sweeps, the marathon took its toll on Rivers. But besides being perhaps the only bright spot for the city and its floundering baseball team, the stunt garnered extensive publicity, as Rivers granted hundreds of radio, TV, and print interviews.

The Orioles finally won their first game April 29, and Rivers was able to catch up on some much-needed sleep. He also offered some advice to air personalities planning a publicity stunt: "When you start one, know when it's going to end."



Ahmet Ertegun (l) celebrated Atlantic's 40th, while Berry Gordy Jr. finally sold Motown.

PARTY OVER HERE

Atlantic's Birthday

Atlantic Records said thanks for the memories with a 40th anniversary "It's Only Rock & Roll" concert at New York's Madison Square Garden (5/14). The 12-hour extravaganza was broadcast live by Westwood One and Home Box Office, with proceeds (an expected \$10 million-plus) accruing to the Atlantic Records Foundation, which would make contributions to a number of artist-selected charities. The label, which got its start with the help of a loan from Chairman Ahmet Ertegun's dentist, showcased music plenty of concertgoers could sink their ears into, ranging from the old (Led Zeppelin, Ruth Brown, Rascals) to the new (Debbie Gibson, Levert, Stacey Q).



'All-Elvis' Format Debuts

"Oh, Mama, fix me 'nother one of those peanut butter and mashed banana sandwiches 'cause Ahm comin' home tonight!" On August 1, WCVG/Covington-Cincinnati switched from Country to an "All-Elvis Presley" format, playing nuthin' but 300 of the King's things.

While PD Steve Parton reported national media coverage and local listener reaction as being nothing short of phenomenal, more than one longtime radio observer noted that the same concept had been suggested in an issue of R&R datelined April 1, 1983.

Alternative — A New Edge For Radio?

If you date the birth of "modern music" at the turn of 1977 and the dawn of the Sex Pistols, it's taken its sweet time to attain prominence. In 1988, there were some signs that it might become a new radio bandwagon format. KROQ/L.A., 91X/San Diego, and KITS/SF demonstrated a solid audience base existed at least on the West Coast.

Later in the year, KROQ architect Rick Carroll reactivated his consultancy under the name "Rock Of The '90s," while 91X programmer Todd "Mad Max" Tolkoff joined "Classic Rock" creator Fred Jacobs in introducing "The Edge," a modern format which found its first client, WBRU/Providence, in September. R&R began publishing the biweekly charts of the respected alternative journal CMJ in January, and consciousness of modern music was generally raised. As for overall radio prospects ... tune in for the next 15 years.

HEADLINES

Court Upholds FCC's Indecency Rule But Helms Amendment Jeopardizes 'Safe Harbor'

FCC Mulls Adding Nine New AM Superstation Channels

Isgro Suit Vs. MCA, WCI Dismissed

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Mary Ann McCready

Steve Buckingham

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Jack Lameier, Rich Schwan,

Tim Pritchett, Phil Little,

Debi Fleischer, Sam Harrell,

and Steve Massie

And The Entire CBS Records/Nashville Family

1988

RADIO DAYS

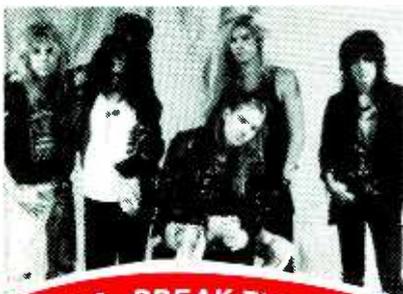
- RKO sells all but KFRC for \$230 million
- EZ/Noble deal collapses
- Emmis buys NBC stations for \$122 million
- Albimar buys WKYS/Washington for \$50 million
- H & G splits up
- Sillerman merges with Metropolitan, \$300 million
- Shaughnessy buys TM stations
- Broadcast Partners acquires Dorton for \$68 million
- Infinity goes private, \$484 million
- Westwood One buys WYNY/NY for \$39 million
- ML Media buys WIN Communications for \$48 million
- Noble buys KMJQ/Houston for \$65 million
- Legacy, Metropolitan merge, \$356 million
- Outlet abandons leveraged buyout
- Malrite goes private, \$170 million
- SBS swaps WFAN for WEVD in New York

CHAPMAN'S \$20 SCAM

Ask . . . And Ye Shall Receive

In April KVIL/Dallas OM/morning man Ron Chapman proved what the mellifluous tones of a DJ can do. Chatting with a *Dallas Morning News* reporter, Chapman said he could convince listeners to send in money simply by asking them. That tongue-in-cheek remark paid off in more ways than one — nearly a quarter-million dollars and coast-to-coast publicity, to be exact.

After the station checked with the proper authorities, Chapman asked listeners to mail in \$20 checks payable to "KVIL Fun & Games," with no explanation as to the money's purpose. By the time the third day rolled around, 12,000 checks had poured in, prompting a stunned management to scrap its original plan of returning the checks with \$2 interest. Instead KVIL opted to use the funds on behalf of several charitable organizations.



ARTIST BREAK THROUGHS

Tracy Chapman
Desert Rose Band
Guns 'N Roses
Bobby McFerrin
Midnight Oil
Pebbles

THE FIRST FIFTEEN YEARS

It's Back . . .

April Fool's II

Once again the calendar played a nasty trick on us, scheduling an issue dated April 1, 1988. Discovering this about two weeks before, we decided there was only one thing to do — create a sequel (all men have created sequels, after all) to the infamous 1983 April Fool's R&R self-parody issue.

This one was much more pointed, exposing new FCC rules for terms you could and couldn't say on the radio, the plague of RAT (Recorded in Actual Time) devices, the innovative "Old Age" format, Westwood One's plans for global domination, and for the first time anywhere, easy-to-follow guides to starting your own lucrative consultancy and/or tipsheet.

Berg Bio Inspires Play, Movie

"Talk Radio," based on Eric Bogosian's critically-acclaimed hit play of the same title, will make the transition from the off-Broadway stage to the silver screen in December. Directed by Oliver Stone of "Platoon" and "Wall Street" fame, the film was scripted by Bogosian, who stars as well.

Bogosian's play was inspired by the real-life assassination of KOA/Denver talk show host Alan Berg by neo-Nazi extremists on June 18, 1984. The former criminal defense attorney and recovered alcoholic's life was also documented in Stephen Singular's 1987 book, "Talked To Death."

THE LABEL SHUFFLE

- MCA buys Motown
- Polydor, Mercury set separate identities
- Uni re-formed
- Jerry Greenberg's WTG label distributed by CBS
- Mechanic distributed by MCA
- Cypress distributed by A&M
- Chameleon distributed by Capitol
- Cutting distributed by Mercury
- Orpheus distributed by EMI
- EMI-Manhattan becomes EMI

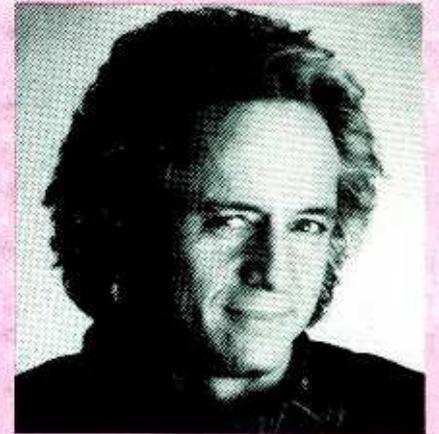
Music Industry Continues Support Of Charities, Causes

1988 has seen the music industry continue to support causes and international issues, the legacy of the mid-eighties Band Aid/USA For Africa projects.

The anti-apartheid movement received a major boost from the all-star benefit concert honoring South African activist Nelson Mandela on his 70th birthday (6/11). The daylong show, held at London's Wembley Stadium, received extensive US TV and radio coverage.

Another consciousness-raising event with substantial radio participation was the "Human Rights Now!" tour. Amnesty International's 1986 follow-up to its "Conspiracy Of Hope" concerts featured Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman, and Youssou N'Dour.

And Arista's all-star "1988 Summer Olympics Album/One Moment In Time" featured tracks written specifically for the athletic event. NBC-TV used the songs throughout its coverage of the games, and Arista donated a portion of the proceeds to the US Olympic Committee.



Casey Kasem, Shadoe Stevens: Competition where it counts

Kasem Vs. Shadoe: Counting Down The Battle

After the first rush of countdown shows in 1984, the arena was quiet . . . too quiet. In the spring it exploded — first with the news that ABC and "American Top 40" host Casey Kasem were having trouble agreeing on a new contract. Then in April, Westwood One announced it had signed Kasem for a countdown show.

ABC countered in May by signing — after more than 1000 auditions of replacement prospects — longtime radio/TV personality Shadoe Stevens to host AT40. The first Shadoecast came in mid-August, while Casey's was at the bat in January '89.

Where Were They Then ?

FRANK CODY forms consultancy
JERRY GREENBERG Atco President
RICK BISCEGLIA Arista VP/Pop Promotion
SEAN COAKLEY Arista VP/Album Promotion
FRED WEINHAUS WABC/NY Pres./GM
JAY CLARK WOMC/Detroit Station Mgr.
BILL RICHARDS KKBQ-FM/Houston PD
DAN MASON Cook Inlet Radio President
MICHAEL O'SHEA Cook Inlet Exec. VP
GARY STEVENS opens own brokerage
DAVID GINGOLD Barnstable President
DAN GRIFFIN WRKO & WROR/Bos. VP/GM
LORNA OZMON WROR/Boston Station Mgr.
DANA HORNER WWPR/NY Pres./GM
LEE SIMONSON, BARRY MAYO principals in Broadcasting Partners
RICK BLACKBURN forms management firm
JACK WESTON RCA/Nashville VP/Promotion
MATT MILLS Adams Radio President
LEE MICHAELS WBMX/Chicago VP/GM
JEFF McCARTNEY WMMS/Cleveland PD
ROY WUNSCH CBS/Nashville Sr. VP/GM
DAVE URSO Atco VP/Promotion
ERNIE SINGLETON WB Sr. VP/Black Music
BRUCE LUNDVALL Capitol East Coast GM
BRIAN BLEVINS KNEW & KSAN/SF GM
MARGO KNESZ Atco VP/East Coast GM
GERRY CAGLE WHTQ/Orlando & WSHE/
Miami PD
SYLVIA RHONE Atlantic Sr. VP
DENE HALLAM KCMO & KCPW/KC PD
DREW HOROWITZ WFYR/Chicago VP/GM
SAL LICATA EMI-Manhattan President
JOHN MAINELLI WABC/NY Ops. Dir.
DON IENNER Arista Exec. VP/GM
MARK SCHULMAN Atlantic Sr. VP/GM
DANNY BUCH Atlantic VP/Album Promotion
TOMMY MOTTOLA CBS Record Div. Pres.
DAN VALLIE forms consultancy
DAVE GLEW E/P/A Sr. VP/GM
MARTY BENDER WRIF/Detroit PD
CHARLIE SERAPHIN KNX-FM/L.A. GM
DAVID SIMONE Uni President
BILL BENNETT Uni Sr. VP/GM
SAM KAISER Uni VP/Promotion
MEL ILBERMAN CBS Sr. VP
PHIL QUARTARARO Virgin Sr. VP
BILL TANNER WPOW/Miami VP/Asst. GM

MEL KARMAZIN Infinity President
STEVE PERUN Metroplex VP/Programming
BOB LINDEN WQXI/Atlanta PD
BOB HUGHES Ragan Henry group President
RUBEN RODRIGUEZ Columbia Sr. VP
NANCY WIDMANN CBS Radio President
VINCE FARACI Atlantic Sr. VP/Promo. & Mktg.
RAY GARDELLA WPIX/NY GM
MIKE KAKOYIANNIS WWI Exec. VP/Radio
ANDREA GANIS, LOU SICUREZZA Atlantic
VPs/Promotion
BOB BRUNO WOR/NY VP/GM
STEVE CANDULLO WRKS/NY VP/GM
BOB REICH TK Exec. VP
RICK DOBBIS RCA Exec. VP/GM
ANNA MAE SOKUSKY CBS AMs VP
GEORGE SOSSON CBS FMs VP
ANDY BEAUBIEN WCXR/Washington PD
CHRIS CONWAY KUSA & KSD/St. Louis VP
BILLY BASS Chrysalis VP/Mktg.
MIKE SHIELDS KSDO & KSWV/SD Pres.
GERRY DE FRANCESCO WDAE & WUSA/
Tampa VP/GM
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JOHN SEBASTIAN KTWV/L.A. PD
JOHN BRODEY Polydor Sr. VP/Promotion
DAVID LEACH Mercury Sr. VP/Promotion
STEVEN GODOFSKY Metroplex Exec. VP
JAN JEFFRIES WQXI/Atlanta PD
AL TELLER MCA President
LEE ABRAMS Z-Rock Managing Dir., Shamrock Corp. PD
CHUCK HILLIER WKQX/Chicago VP/GM
MARK RENIER WJIB/Boston VP/GM
JIM SMITH KYUU/SF VP/GM
POLLY ANTHONY E/P/A VP/Pop Promotion
BILL SMITH Polydor VP/Pop Promotion
RICK CARROLL reopens consultancy
PHIL NEWMARK, ALAN GOODMAN Emmis
Regional VPs
JEFF WYATT Emmis Regional VP/Prog.
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AOR Artists

Since AOR is the first format in this section, it's a good place for an explanation of what we did here. To commemorate the 15 years of the "R&R Era," we saluted the most successful artists of that time, in several categories.

Most #1 Hits, Most Top 5, and Most Top 15 are self-explanatory — you'll see the leading 15 artists (or more in case of ties) in each of those areas. The overall numbered lists of the 15 Top Artists and the Next 15 were compiled from R&R's annual year-end chart tabulations. (Note that not all records that reach Top 15 on the weekly charts end up in the biggest hits of the year lists, so you may see artists scoring high in Top 15 hits and not so high in the overall rankings.)

Each year since we've started we've computed the Top 74 of '74, Top 75 of '75, on through the Top 87 of '87. For the purposes of this section, we also ran off the Top 88 of '88 to date. Points were assigned in descending order from No. 1 to the bottom of each year's list to each song (or album, in AOR's case) making the year-end chart, and those points were totaled to produce the overall 15 Top Artist and Next 15 lists.

This system rewards artists who repeatedly place their songs or albums among the cream of each year's hits — becoming a guide to the most consistent historical hitmakers. Artists who are starting out strong or just hitting their peak (AOR example: U2) tend to suffer, but they'll get their chance to shine in future tabulations.

For the AOR section, we used the album chart because of its longevity (1975-88 compared to the tracks chart's 1983-88 span). Because artists release albums far less frequently than singles or designated tracks, AOR artists were not able to rack up the huge totals enjoyed by, for example, the top Country stars. To compensate, we added an AOR-only category, Most Weeks At #1, to recognize the achievements of the leading album airplay artists who racked up massive chart-topping records.

Overall, Bruce Springsteen took the championship over the Starship, whose early LPs were AOR staples, Genesis, Van Halen, and Heart. Bruce also snagged the Weeks at #1 title over the Rolling Stones, who had the most actual #1 albums with seven. Eric Clapton was the leader in Most Top 5 Albums and tied with Neil Young for the Most Top 15 Albums, edging Elton John, another artist with widespread early AOR acceptance.



THE TOP 15 ARTISTS

1. BRUCE SPRINGSTEEN
2. Starship
3. Genesis
4. Van Halen
5. Heart
6. Cars
7. Journey
8. Rolling Stones
9. Eric Clapton
10. John Cougar Mellencamp
11. Rod Stewart
12. Tom Petty & The Heartbreakers
13. ZZ Top
14. Rush
15. Fleetwood Mac

MOST TOP 5

ERIC CLAPTON	10
Rolling Stones	9
Starship	8
David Bowie	7
Bob Dylan	7
Rod Stewart	7
Van Halen	7
Bad Company	6
Pat Benatar	6
Genesis	6
Journey	6
Linda Ronstadt	6
Rush	6
Bob Seger	6
Bruce Springsteen	6

Most Weeks At No. 1

BRUCE SPRINGSTEEN	33
Rolling Stones	29
Bob Seger	27
Cars	26
Eagles	24
Fleetwood Mac	24
Who	21
Jackson Browne	20
Tom Petty & The Heartbreakers	20
Starship	20
Police	17
Van Halen	17
John Cougar Mellencamp	16
Led Zeppelin	15
Steve Winwood	15
ZZ Top	15



MOST TOP 15

ERIC CLAPTON	12
NEIL YOUNG	12
Elton John	11
Heart	10
Jethro Tull	10
Kinks	10
Alan Parsons Project	10
Rolling Stones	10
Starship	10
Rod Stewart	10
David Bowie	9
Bob Dylan	9
Genesis	9
Paul McCartney & Wings	9
Queen	9

THE NEXT 15

16. Pat Benatar
17. Foreigner
18. Alan Parsons Project
19. Steve Winwood
20. Eddie Money
21. Kinks
22. Bob Seger
23. REO Speedwagon
24. Dire Straits
25. David Bowie
26. Huey Lewis & The News
27. Police
28. Pink Floyd
29. Styx
30. Cheap Trick



MOST NO. 1

ROLLING STONES	7
Bruce Springsteen	5
Jackson Browne	4
Doobie Bros.	4
Fleetwood Mac	4
Elton John	4
Tom Petty	4
Linda Ronstadt	4
Bob Seger	4
Who	4
Bad Company	3
Cars	3
Eric Clapton	3
Eagles	3
Journey	3
Led Zeppelin	3
John Cougar Mellencamp	3
Pink Floyd	3
Starship	3
Van Halen	3
Steve Winwood	3

AC Artists

Based on 15 years of R&R Adult Contemporary chart standings, the winner and still champion is **Barry Manilow**. Manilow started his AC hit string in 1975 with "Mandy" and continues to score in the format. His 28 Top 15 hits and 20 Top 5s also topped all other artists, while his 11 chart-toppers were beaten only by **Lionel Richie's** even dozen.

Most of the list is made up of longterm artists — only **Richie** had his first hit ("Endless Love," with **Diana Ross**) in the '80s. (His **Commodores** hits from the '70s don't count toward his solo total.) **Kenny Rogers** was a relative latecomer, crossing to AC soon after his Country breakthrough with "Lucille" in 1977. AC was highly receptive to Country crossovers in the late '70s/early '80s, and **Rogers** wound up the prime beneficiary, finishing as runner-up in Top 15s and Top 5s as well as on the big list. (**Eddie Rabbitt** was a perhaps surprising #30 overall in the AC standings.)

Olivia Newton-John scored high not only for her own hits, but for legions of duets with **John Travolta**, **Andy Gibb**, **Cliff Richard**, **ELO**, and so forth. **Richie's** late start kept him from the top spot, but his achievement of 12 No. 1 hits out of 14 Top 15 hits is staggering. All 14 of the Top 15 smashes went Top 5 as well, a mark almost matched by **Billy Joel**, who went 17 for 19 in that category en route to #5 overall.

Neil Diamond has been an AC staple ever since AC took over from MOR. **Elton John's** longevity and consistency earned him the #7 slot, ahead of **Paul McCartney**, who's had hot and cold spells but also teamed with **Michael Jackson** (who did not make the AC Top 30) and **Stevie Wonder** (another near miss, although he did qualify on the No. 1 roster) for some megaduets.

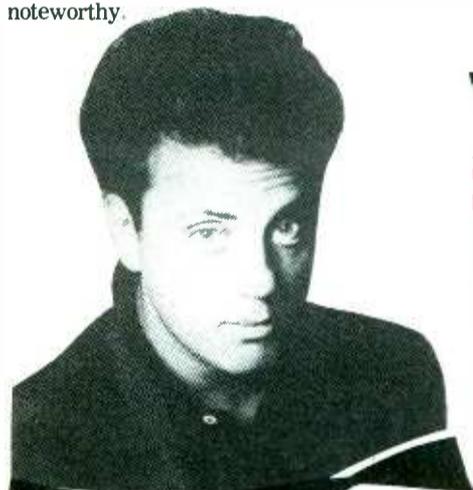
Chicago's perseverance paid off in AC, while **Barbra Streisand** rounded out the Top 10 and was top female artist next to **Olivia**. Consistent **Anne Murray**, **Air Supply**, who were red-hot during their peak, **Dan Fogelberg**, who releases records sporadically but retains strong AC loyalty, multi-duetter **Dionne Warwick**, and longtimer **James Taylor** round out the Top 15.

Some of the hottest '80s AC stars (**Whitney Houston**, **Billy Ocean**) just missed the Top 15 solely because they haven't been around long enough to build up the sheer mass of hits necessary to compete with the vets. **Whitney's** six No. 1s since 1985 is a pace to reckon with, however, and **Ocean's** placing on the Most Top 5 and Most No. 1 hit lists after just four years is also noteworthy.



THE TOP 15 ARTISTS

1. BARRY MANILOW
2. Kenny Rogers
3. Olivia Newton-John
4. Lionel Richie
5. Billy Joel
6. Neil Diamond
7. Elton John
8. Paul McCartney (& Wings)
9. Chicago
10. Barbra Streisand
11. Anne Murray
12. Air Supply
13. Dan Fogelberg
14. Dionne Warwick
15. James Taylor

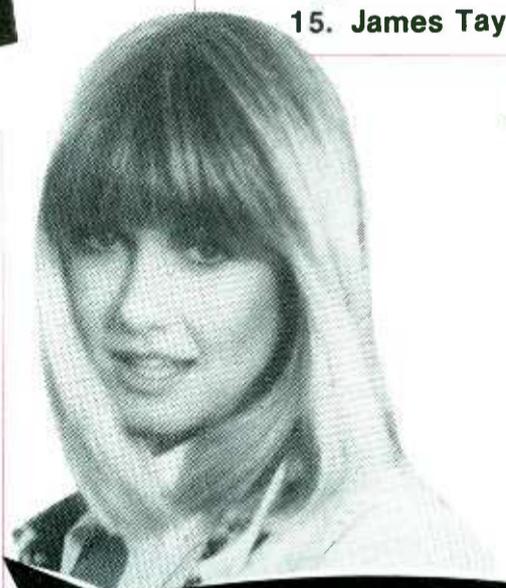


MOST NO. 1

LIONEL RICHIE	12
Barry Manilow	11
Billy Joel	9
Neil Diamond	8
Kenny Rogers	8
Paul McCartney (& Wings)	7
Barbra Streisand	7
Whitney Houston	6
Air Supply	5
Captain & Tennille	5
Elton John	5
Olivia Newton-John	5
Dionne Warwick	5
Stevie Wonder	5
Chicago	4
Dan Fogelberg	4
Billy Ocean	4
Steve Winwood	4

MOST TOP 5

BARRY MANILOW	20
Kenny Rogers	18
Billy Joel	17
Neil Diamond	14
Lionel Richie	14
Olivia Newton-John	13
Barbra Streisand	13
Paul McCartney (& Wings)	12
Elton John	11
Air Supply	10
Chicago	10
Dan Fogelberg	9
Billy Ocean	9
Anne Murray	8
James Taylor	8
Dionne Warwick	8



MOST TOP 15

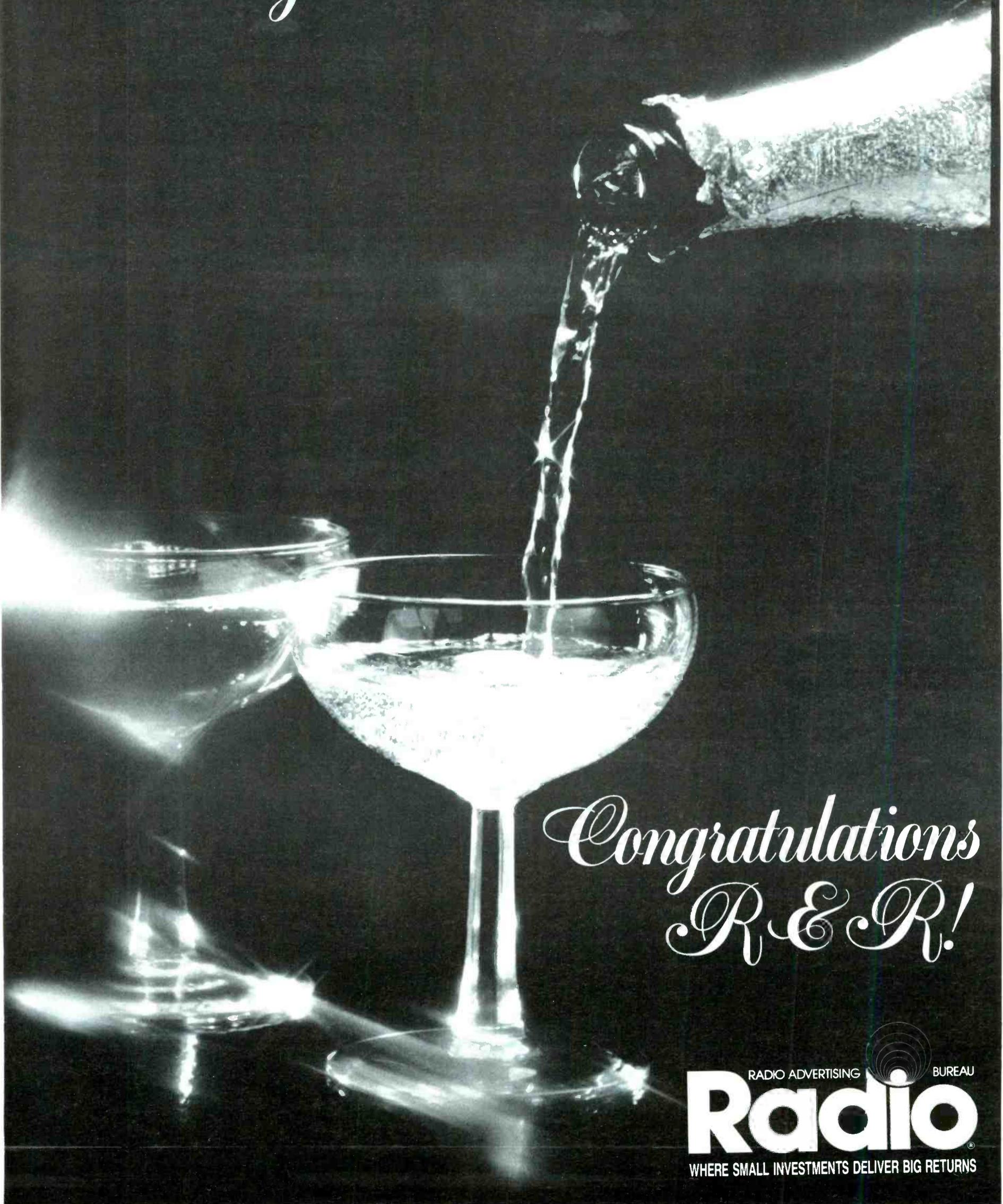
BARRY MANILOW	28
Kenny Rogers	26
Neil Diamond	22
Olivia Newton-John	22
Billy Joel	19
Elton John	19
Anne Murray	19
Barbra Streisand	19
Dionne Warwick	16
Chicago	15
Daryl Hall & John Oates	15
Paul McCartney (& Wings)	15
Air Supply	14
Dan Fogelberg	14
Lionel Richie	14

THE NEXT 15

16. Whitney Houston
17. Stevie Wonder
18. Billy Ocean
19. Carly Simon
20. Fleetwood Mac
21. Captain & Tennille
22. James Ingram
23. Daryl Hall & John Oates
24. John Denver
25. Commodores
26. Abba
27. America
28. Roberta Flack
29. Carpenters
30. Eddie Rabbitt



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CHR Artists

CHR, because of its broad-based mandate to play the hits whatever style they may spring from, is generally regarded as the ultimate scoreboard. So **Elton John's** achievement of winning top artist of the R&R era honors carries a lot of weight.

Elton has been a remarkably consistent artist, placing hits in the year-end rosters from all periods. He was there in 1973-74, and he's there in 1988. Runners-up **Daryl Hall & John Oates** have a similar profile since their 1976 breakthrough.

The most remarkable CHR achievement, however — in fact perhaps the most notable feat in this entire undertaking — is **Madonna's** #3 ranking. She did not score a CHR hit until 1984, so in five short years she's amassed enough major hits (15 songs that made year-end lists) to place higher than megastars with 15 years of CHR hit history. **Michael Jackson's** story is similarly impressive — he finished fourth essentially on the basis of the single releases from just two albums (plus the odd duet or two). Incidentally, under our Solomonic methodology, credited duets were counted in *both* artists' tallies.

Veterans dominate the rest of the Top 10, with **Lionel Richie** another high-scoring relative newcomer. Recent-vintage artists **Huey Lewis, Prince, and Whitney Houston** also made impressive showings to land inside the Top 15.

Longevity paid off in the Most Top 15 and Most Top 5 hits categories, led by **Elton, Hall & Oates, and Billy Joel**, although **Jackson and Madonna** come up strong on Top 5s. Jackson took the Most #1 category, with **Richie and Madonna** next in line.



THE TOP 15 ARTISTS

1. ELTON JOHN
2. Daryl Hall & John Oates
3. Madonna
4. Michael Jackson
5. Paul McCartney & Wings
6. Olivia Newton-John
7. Fleetwood Mac
8. Chicago
9. Bee Gees
10. Lionel Richie
11. Eagles
12. Huey Lewis & The News
13. Prince
14. Donna Summer
15. Whitney Houston

MOST TOP 5

ELTON JOHN	16
Daryl Hall & John Oates	15
Michael Jackson	14
Madonna	13
Paul McCartney & Wings	12
Olivia Newton-John	11
Donna Summer	10
Bee Gees	9
Chicago	9
Eagles	9
Fleetwood Mac	9
Huey Lewis & The News	9
Lionel Richie	9
Air Supply	8
Phil Collins	8
Whitney Houston	8
Kenny Rogers	8
Rod Stewart	8



MOST NO. 1

MICHAEL JACKSON	9
Madonna	7
Lionel Richie	7
Bee Gees	6
Daryl Hall & John Oates	6
Whitney Houston	6
Elton John	6
Paul McCartney & Wings	5
George Michael	5
Prince	5
Chicago	4
Phil Collins	4
Eagles	4
Fleetwood Mac	4
Huey Lewis & The News	4
Olivia Newton-John	4
Barbra Streisand	4



MOST TOP 15

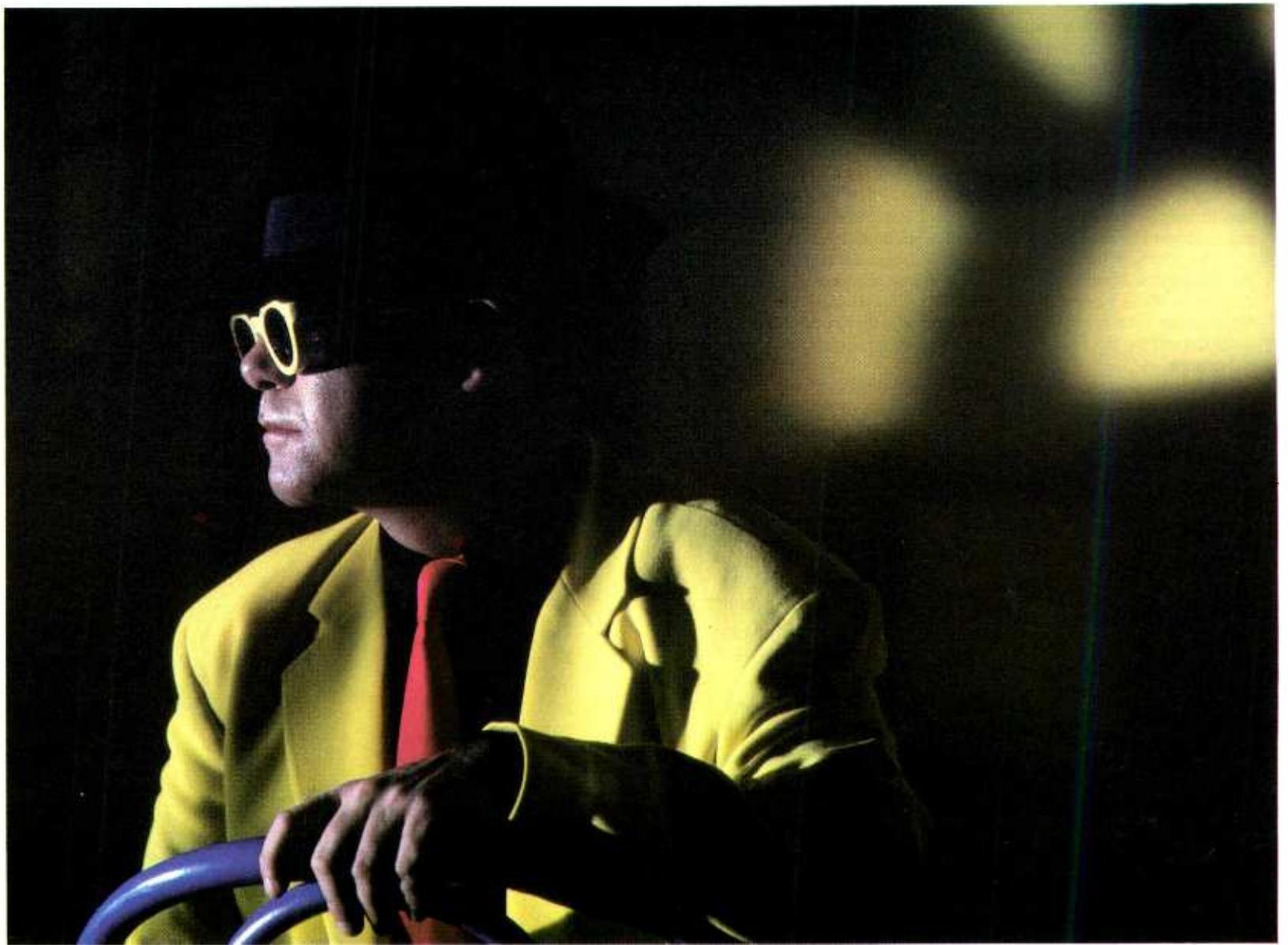
ELTON JOHN	24
Daryl Hall & John Oates	19
Billy Joel	19
Michael Jackson	18
Chicago	17
Paul McCartney & Wings	17
Olivia Newton-John	17
Fleetwood Mac	16
Madonna	16
Barry Manilow	15
Prince	15
Huey Lewis & The News	14
Stevie Wonder	14
Journey	13
Lionel Richie	13
Kenny Rogers	13

THE NEXT 15

16. Bob Seger
17. Kenny Rogers
18. Phil Collins
19. Foreigner
20. Air Supply
21. Barry Manilow
22. Billy Joel
23. KC & The Sunshine Band
24. Commodores
25. Rod Stewart
26. Barbra Streisand
27. Stevie Wonder
28. Genesis
29. George Michael
30. Billy Ocean



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Country Artists

Country is not like other formats (from our startling revelation department). The longevity, consistency, and productivity of top country artists are unsurpassed by acts in any other format — in fact, nobody comes close.

A steady regimen of three or four big hits a year (plus a duet or two, which counts for both artists under this system) adds up to formidable point totals. Conway Twitty, who won the Country crown for the R&R era, accumulated more than twice as many points from his legion of year-end hits than the leader in any other format. Similarly, the artist totals for Most #1, Top 5, and Top 15 hits outstrip those for any other format finalists.

In such a structure, longevity is even more important than in other formats, and it's no surprise that the top three overall finishers (Conway, Ronnie Milsap, and Don Williams) have been ultraconsistent hitmeisters for practically the entire 15-year period under study. Conversely, artists as red-hot as the Judds and Rosanne Cash are right now were unable to make the Top 30 cutoff owing to sheer lack of hits — they haven't been around long enough. In the Top 10, only Kenny Rogers and Alabama haven't been scoring blockbusters from the beginning — Rogers broke through in 1977 and Alabama in 1980.

The trinity of Twitty, Milsap, and Williams dominated the other categories as well, although Waylon Jennings (a strong individual hitmaker who at times has been as tireless a duetter as Willie Nelson) tied for second in Top 15 hits, and Rogers tied for third in Top 5s. Male artists dominated the list, as expected with Country. Dolly Parton and Crystal Gayle battled it out for top female vocalist honors, and Alabama and the Oak Ridge Boys were the top groups.

A few semi-random amazing stats: Alabama had 25 Top 15 hits during this period. Twenty-two of them (88%) went Top 5. 20 (80%) hit #1! Other acts had even higher percentages of Top 15 hits going Top 5: Rogers went 33 for 36 (92%), Charley Pride scored 28 for 31 (90%), and the Oaks nearly hit a perfecto, 29 for 30 (97%).



THE TOP 15 ARTISTS

1. CONWAY TWITTY
2. Ronnie Milsap
3. Don Williams
4. Kenny Rogers
5. Willie Nelson
6. Waylon Jennings
7. Merle Haggard
8. Dolly Parton
9. Crystal Gayle
10. Alabama
11. Charley Pride
12. Eddie Rabbitt
13. Oak Ridge Boys
14. Mickey Gilley
15. Barbara Mandrell

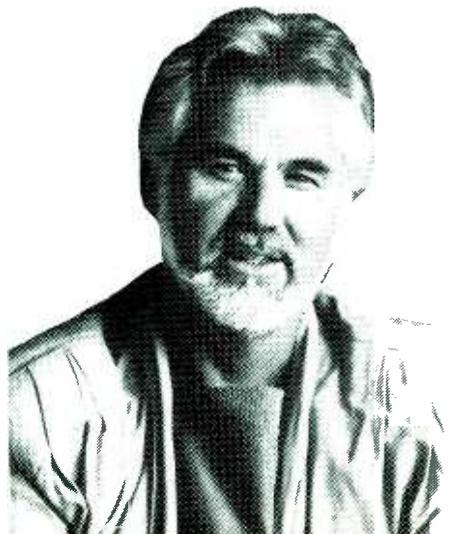
MOST TOP 5

CONWAY TWITTY	44
Ronnie Milsap	36
Kenny Rogers	33
Don Williams	33
Merle Haggard	31
Crystal Gayle	29
Oak Ridge Boys	29
Charley Pride	28
Waylon Jennings	26
Eddie Rabbitt	26
Willie Nelson	25
Dolly Parton	24
Alabama	22
Emmylou Harris	22
Mickey Gilley	21



MOST NO. 1

RONNIE MILSAP	27
Conway Twitty	25
Don Williams	23
Alabama	20
Kenny Rogers	20
Crystal Gayle	17
Willie Nelson	16
Charley Pride	14
Waylon Jennings	13
Oak Ridge Boys	13
Eddie Rabbitt	13
Merle Haggard	12
Dolly Parton	12
T.G. Sheppard	12
Mickey Gilley	11



MOST TOP 15

CONWAY TWITTY	52
Waylon Jennings	46
Ronnie Milsap	46
Merle Haggard	43
Willie Nelson	43
Don Williams	40
Crystal Gayle	37
Mickey Gilley	37
Dolly Parton	37
Kenny Rogers	36
Eddie Rabbitt	33
T.G. Sheppard	33
Emmylou Harris	32
Charley Pride	31
Oak Ridge Boys	30

THE NEXT 15

16. Emmylou Harris
17. Anne Murray
18. T.G. Sheppard
19. Earl Thomas Conley
20. Bellamy Bros.
21. Tanya Tucker
22. George Strait
23. George Jones
24. John Conlee
25. Hank Williams Jr.
26. Steve Wariner
27. Janie Frickie
28. Statler Bros.
29. Loretta Lynn
30. Lee Greenwood



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Don't You Know How Much I Love You



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I Wouldn't Have Missed It For The World
Any Day Now
He Got You



1981
(There's) No Gettin' Over Me



1980
Why Don't You Spend The Night
My Heart
Smoky Mountain Rain



1978
Only One Love In My Life
Let's Take The Long Way Around The World



1977
Let My Love Be Your Pillow
It Was Almost Like A Song



1976
(I'm A) Stand By My Woman Man



1974
Pure Love
Please Don't Tell Me How The Story Ends

1975
Daydreams About Night Things
Legend In My Time

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27 NUMBER 1 HITS!

Danny Mills

UC Artists

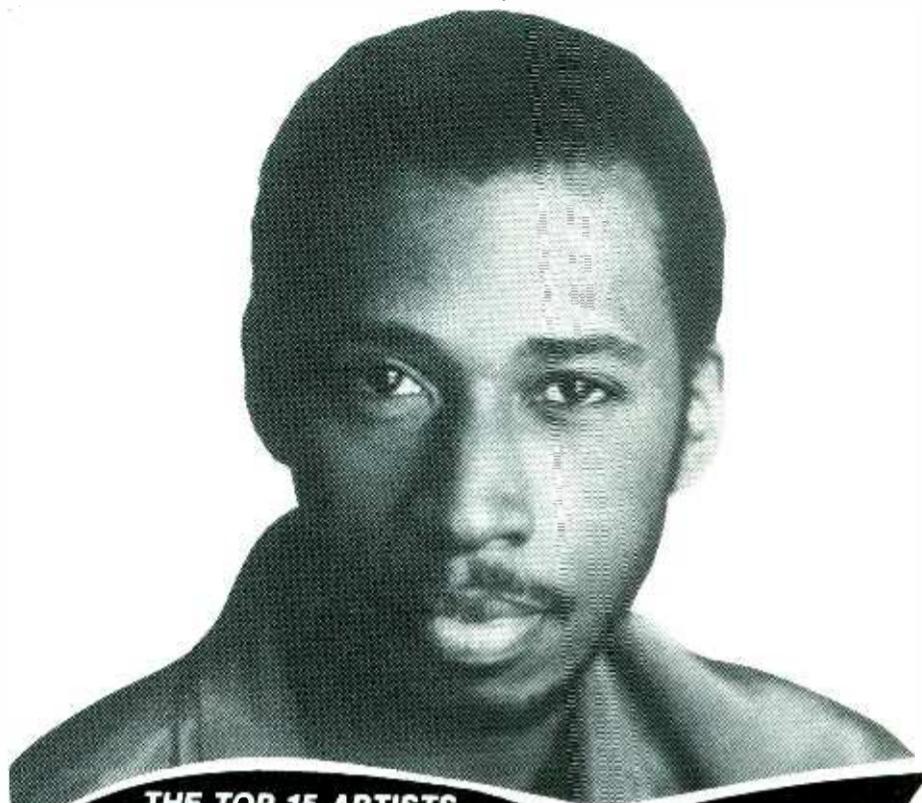
While the other format champions tabulated in this section cover the full R&R era, Urban Contemporary cannot. R&R has only published a numbered chart in the format since 1982. It's a moot point whether a reliable airplay-only chart could have been devised before 1982; that is when ours came together and immediately set new standards of responsiveness and accuracy.

So the artists in these rankings span the last seven years, something you should keep in mind when thinking of veteran acts who placed mysteriously low or not at all, or noting the number of very recent arrivals on the scene.

Jeffrey Osborne emerged as the premier hit artist from 1982-88, though Stevie Wonder's second-place finish is impressive, considering his less-than-prolific release schedule of late. Freddie Jackson managed to compress a large number of top-rated hits in a very short time (four years) to come in third, edging the unrelated Michael. (Janet was the third Jackson to hit the Top 10.)

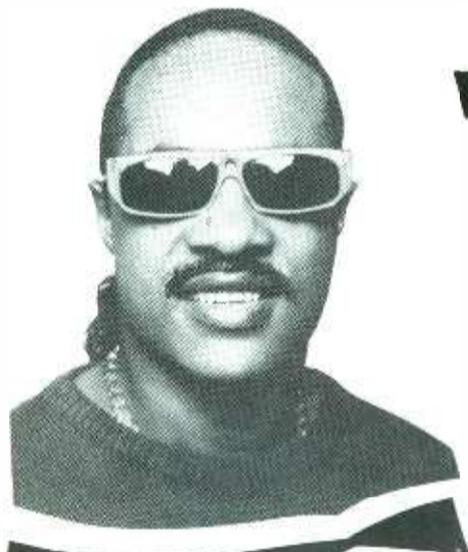
Freddie Jackson racked up some notable numbers, putting eight of his ten Top 15 hits in the Top 5 (as did Whitney Houston) and then managing to take all eight Top 5s to #1. Michael Jackson had an even higher percentage of Top 15 hits going Top 5 (11 for 13, 85%), and tied Freddie for most #1s as well. Prince was the leader in total Top 15 hits by a wide margin.

Male artists dominated the list thoroughly, with Whitney Houston and Janet Jackson the only female artists in the Top 10 and Cameo the top group.



THE TOP 15 ARTISTS

1. JEFFREY OSBORNE
2. Stevie Wonder
3. Freddie Jackson
4. Michael Jackson
5. Prince
6. Luther Vandross
7. Lionel Richie
8. Whitney Houston
9. Cameo
10. Janet Jackson
11. New Edition
12. Aretha Franklin
13. Rick James
14. Billy Ocean
15. DeBarge



MOST NO. 1

- | | |
|-----------------|---|
| FREDDIE JACKSON | 8 |
| MICHAEL JACKSON | 8 |
| Jeffrey Osborne | 7 |
| Prince | 6 |
| Stevie Wonder | 6 |
| Janet Jackson | 5 |
| Aretha Franklin | 4 |
| Whitney Houston | 4 |
| Jesse Johnson | 4 |
| New Edition | 4 |
| Lionel Richie | 4 |
| Luther Vandross | 4 |
| Cameo | 3 |
| Melba Moore | 3 |
| Meli'sa Morgan | 3 |
| Billy Ocean | 3 |

MOST TOP 5

- | | |
|-----------------|----|
| MICHAEL JACKSON | 11 |
| Jeffrey Osborne | 10 |
| Kool & The Gang | 9 |
| Prince | 9 |
| Stevie Wonder | 9 |
| Whitney Houston | 8 |
| Freddie Jackson | 8 |
| Lionel Richie | 8 |
| Cameo | 7 |
| Janet Jackson | 7 |
| Rick James | 7 |
| New Edition | 7 |
| Luther Vandross | 7 |
| Aretha Franklin | 6 |
| Billy Ocean | 6 |



MOST TOP 15

- | | |
|-----------------|----|
| PRINCE | 17 |
| Stevie Wonder | 14 |
| Michael Jackson | 13 |
| Melba Moore | 13 |
| New Edition | 13 |
| Jeffrey Osborne | 13 |
| Lionel Richie | 13 |
| Kool & The Gang | 12 |
| Luther Vandross | 12 |
| Atlantic Starr | 11 |
| Stephanie Mills | 11 |
| Whitney Houston | 10 |
| Freddie Jackson | 10 |
| Janet Jackson | 10 |
| Rick James | 10 |

THE NEXT 15

16. Stephanie Mills
17. Kool & The Gang
18. Jesse Johnson
19. Patti Labelle
20. Gap Band
21. Atlantic Starr
22. Melba Moore
23. Ray Parker Jr. & Raydio
24. Smokey Robinson
25. Diana Ross
26. SOS Band
27. Gladys Knight & The Pips
28. Tina Turner
29. Jody Watley
30. Lisa Lisa & Cult Jam



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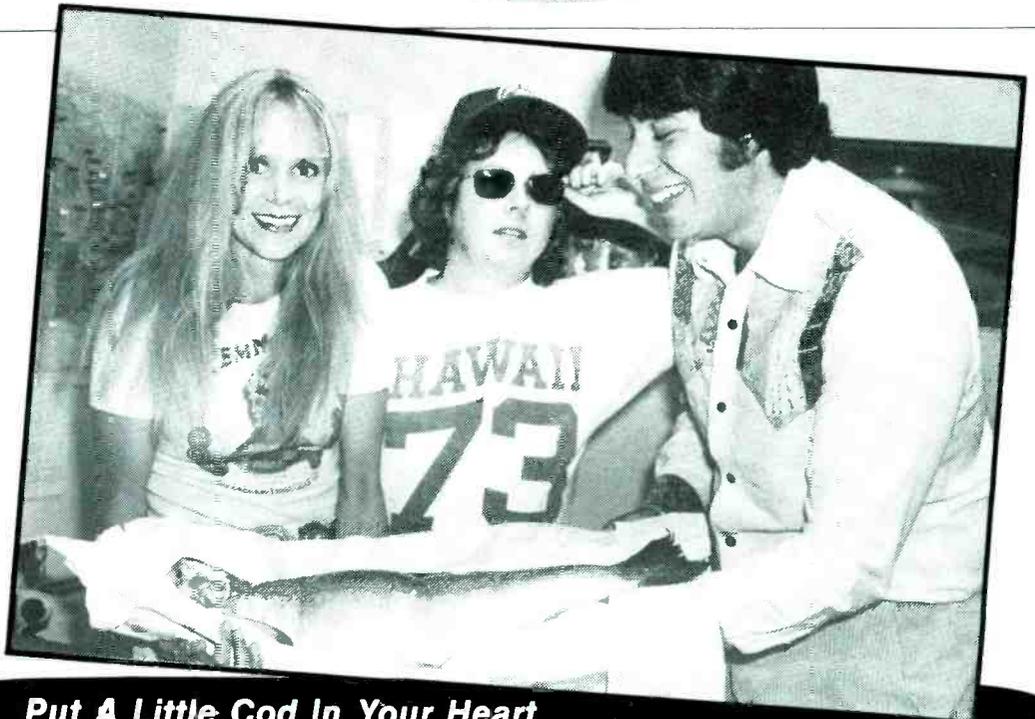
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THE FIRST FIFTEEN YEARS

BMR Beams Back In Time



The late DJ extraordinaire B. Mitchell Reed, the Florence Griffith Joyner of the microphone, was roasted by the industry during his more mellow tenure at KMET/L.A. As part of the proceedings he was confronted with his speed-rapping past.



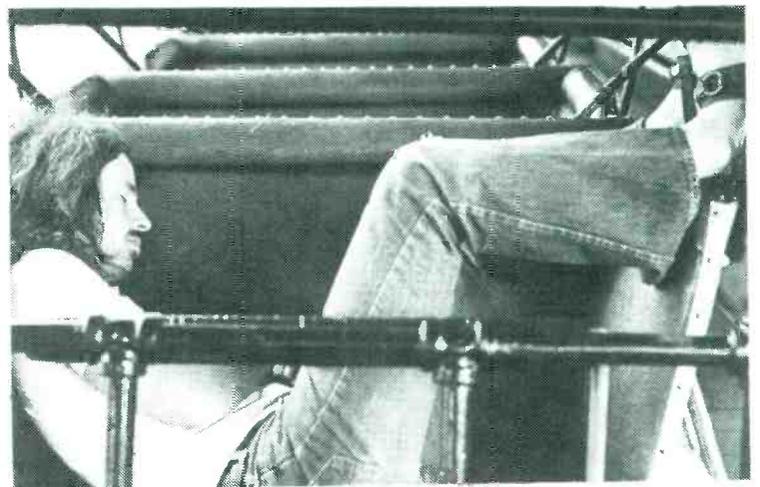
Put A Little Cod In Your Heart

In R&R's early, struggling days, we weren't above accepting a thoughtful contribution to the staff larder — it meant Publisher Bob Wilson (right, gratefully receiving Columbia artist Jackie DeShannon's official donation) wouldn't have to spring for Arby's all around that night. Bestowing a sort of distant approval on the stunt is Columbia promotion rep Michael "Sunglasses After Dark" Atkinson. In exchange for the fish, Wilson awarded DeShannon and Atkinson a year's worth of R&R, which provoked a widespread outbreak of fishing for complimentary subscriptions until the policy was discontinued.

The Bucks Stop Here



Comedians, even top record-selling artists like Martin Mull (second from left) and Steve Martin (third from right), can be surprisingly naive. The pair somehow picked up the idea that the way to win airplay from leading CHR programmers like KFRC/San Francisco's Les Garland (mulling it over third from left) and his then-MD Dave Sholin (second from right) was to hand them money in public places in front of witnesses. The comics' grave expressions underscore the importance of the high-level transaction, viewed with insufficient solemnity by flankers Bert Keane of WB and KFRC's Bob Anthony.



Do Not Disturb: Consultant At Work

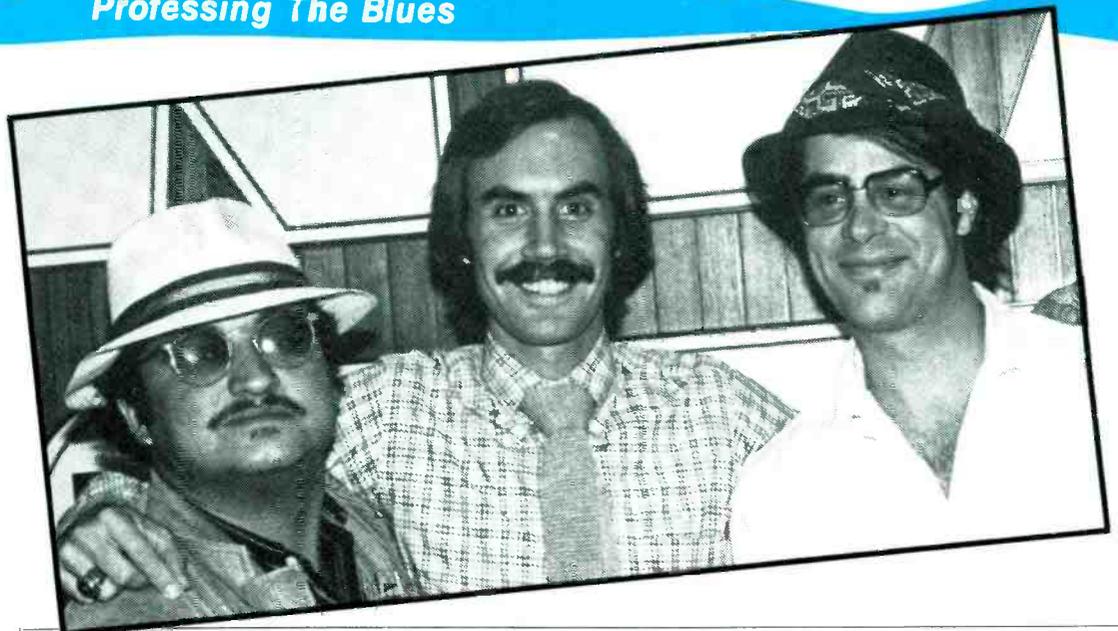
The life of an in-demand Churban-specialist consultant is a topsy-turvy roller coaster ride, struggling to keep dozens of hot hybrid hit radio stations on track, and sometimes you have to take a few minutes off and coast a while. Jerry Clifton catches 40 winks before a meeting with corporate moguls to urbanize another CHR and blur formatic lines further.

Professing The Blues



Brooks Peace-Signs With Elektra

At the peak of his cinematic success, Mel Brooks was signed by E/A Entertainment through Joe Smith, a move that produced no hit albums but was worth its weight in witticisms. Subtle as always, Brooks was photographed by his earlier collaborator with Carl Reiner, "The Old Man," a success on Smith's earlier label.



At the height of their campaign to beautify Chicago during the 1979-80 filming of the "Blues Brothers" movie, John Belushi (left) and Dan Aykroyd (right) stopped by WLS in a futile attempt to convince PD John Gehron to trade in his overly bushy 'stache for the now-fashionable chinfuzz affairs sported (temporarily) by both Blues Brethren.

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TO MENTION GUNS N' ROSES IN THIS AD?)



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