

I N S I D E:**FCC LAUNCHES
LMA SURVEY**

In an attempt to "educate itself" about time brokerage deals and LMAs, the FCC has launched a survey of the popular — and often controversial — arrangements.

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RESEARCH REMINDERS

Roger Wimmer presents a back-to-the-basics review of two of the most widely used research procedures — perceptual studies and focus groups.

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FEARLESS FORECASTS

What's ahead for radio in 1992? A bevy of prominent managers, programmers, consultants, and record reps take the crystal ball challenge and attempt to predict the major trends and issues that will shape the industry in the next year.

Begins Page 28

**CONNECTING WITH
COMEDY**

Noting the increasing popularity of comedy-based programming, Tommy Hedges makes a serious case for humor on the radio.

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IN THE NEWS THIS WEEK

- **Arista** restructures promo dept.
- **Gregg Cassidy** PD at WLUM/Milwaukee
- **Steve Godofsky** Prez at Heritage
- **Peter Goulazian** Prez/CEO at Katz
- **Ed Krampf** VP/GM at KSFO & KYA/SF

Page 3

Newsstand Price \$6.00

Industry: Life After Birch

Bad economy, station defaults halt 13-year effort; Scarborough service to Arbitron; Livek to exit

Birch/Scarborough President Bill Livek sounded like a defeated politician issuing an election night concession speech: "I'm a great believer in the American system, and I treasure the electoral process. But even though stations kept telling us they wanted an alternative to Arbitron, when it came time to voting with their checkbooks, radio went with the other guys."

Citing heavy financial losses and a hopeless economic outlook, Livek declared an end to Birch's 13-year effort to unseat Arbitron as the leading provider of national radio ratings. The

**Ratings
Roundup**

- **15-20% of Birch subscribers defaulted**
- **Effort to sell service to A.C. Nielsen falls through**
- **Most contracts go to Arbitron**
- **Successor to Birch unlikely**

announcement came just a week before Christmas. Birch is in the process of mailing its last

**Validity Of Miami
Sex Ring Questioned**

Police deny existence of investigation

Official sources are calling in to question the motivation behind a Ft. Lauderdale Sun-Sentinel story (12/22) which claimed South Florida police authorities are looking into the possibility that a pedophile sex ring was being operated out of several Miami radio stations.

The story — filed by reporter Buddy Nevins — indicated the investigation of the alleged op-

eration stemmed from the drug and sex-related arrests of former WPOW/Miami air personalities Bill Tanner and G. Michael McKay. The story also quoted Hollywood Police Detective Curtiss Navarro as saying, "This is a very big investigation."

However, Hollywood Police spokesperson Stephanie Ramirez told R&R that Navarro violated department policy by making an on-the-record statement to Nevins. She said Navarro's comments weren't taken down accurately and were taken out of context. "The Hollywood Police wouldn't be handling any national or international investigation of this magnitude into a pedophile sex ring without the involvement of an agency such as the FBI," Ramirez said.

Miami FBI Public Information Officer Paul Miller told R&R, "We're not trying to lend credibility to the story in the Sun-Sentinel. We're not currently involved in any such pedophile sex ring investigation, but that doesn't mean that such an investigation won't possibly take place in the future should the facts present themselves."

MIAMI SEX RING/See Page 10

REACTION TO SHUTDOWN**Managers Appreciated
Birch's Presence**

The pre-Christmas shutdown of Birch has — for the first time since 1978 — left Arbitron as the sole provider of national radio ratings. The company previously held a monopoly when the Pulse service went out of business in the mid-'70s.

The closing has raised serious questions and concerns among industry executives. Will Arbitron engage in higher pricing now that it has the field to itself? Will another company step up to the plate and take Birch's place?

ABC Radio Networks Sr. VP/Research Bill McCleneghan is a former Arbitron executive who helped the company introduce national ratings in 1968. "Birch made Arbitron better," he said. "For example, Arbitron has no incentive to spend more money to make their product better. However, I don't think they'll resort to monopolistic practices."

Dark Day

Sundance Broadcasting President Michael Jorgenson

disagreed: "This is a dark day for broadcasters and the ad industry. Even ardent Arbitron lovers can't like this scenario. Arbitron will control all ad expenditure reports for radio, TV, and outdoor. Don't be surprised if it practically gives away the data to advertisers and agencies and then comes to radio with a big rate increase."

Arbitron Exec. VP Ken Wol-
REACTION/See Page 22

set of quarterly figures, and its Scarborough qualitative information service has been handed over to its former competitor.

"The marketplace has been very difficult for us over the past two years," said Livek. "What happened to us reflects what's been happening [economically] with radio stations. Our client base eroded, the stations that remained [were slow in] paying us, and another segment went bankrupt."

40% Laid Off

Although there were significant differences between Birch and Arbitron methodologies — Birch used telephone retrieval and surveyed only one listener per household, while Arbitron used diaries and surveyed every listener in a household — there were enough similarities among both services to allow Birch to become Arbitron's most serious competitor. Serious enough, according to some industry observers, that its presence stimulated Arbitron to higher levels of customer service (see accompanying story).

Chuck Leonard, President of Amsterdam-based VNU, said his company saw no hope of recovering the millions of dollars it invested in Birch after buying the service in 1986. "Our accountants came in, looked at the books, and told us, 'You've got

BIRCH/See Page 22

**Schrutt Named
WKHX Pres./GM**

Capital Cities/ABC Owned Radio Stations, Group II President Norm Schrutt has added President/GM responsibilities at the company's



Country combo WKHX-AM & FM/Atlanta. He succeeds 27-year Cap Cities vet Vern Ore, who had been the stations' VP/GM the last four years.

Schrutt told R&R, "This is part of the consolidation process that's going on within the radio division. There's an old Irish proverb that says, 'May you live in interesting times.' I guess those times are here for me. It feels natural to be part of the day-to-day operation. There's always a very special feeling for a station you put on the air from scratch."

Schrutt's consolidation remark was in reference to Group I President Don Bouloukos adding Pres./GM responsibilities at WABC/New York a few weeks ago (R&R 12/13/91).

SCHRUTT/See Page 10

Two SD Stations Drop Arbitron

Citing Arbitron's "outrageous" rate hikes, San Diego's top two billing radio outlets — Brown Classic Rocker KGB and Midwest TV AC combo KFMB-AM & FM — have decided not to renew their contracts with the ratings service.

"At this point I don't see any change unless they come down significantly in price," KGB GM Tom Baker told R&R. "Considering the kind of year we've all just had and what's expected in 1992, the rate increases they're asking are simply outrageous."

KFMB VP/GM Paul Palmer, who also serves as President of the San Diego Radio Broadcasters Association, told R&R, "I have major problems with Arbitron's sample size and its ability to get people to respond. This will be the first [fall] Arbitron that I haven't bought in my 20 years here."

SAN DIEGO/See Page 22

Complete '92 Industry Calendar

Page 10



It's Quality Time.

"The Time Alone With You," the new single from Bad English - featuring John Waite - is now ready.

Give your listeners the *indelible voice*, the *signature guitar*, and the *undeniable songwriting* of a group that has proven its mass appeal *every time*.

From their new album, "Backlash."

"The Time Alone With You" Bad English



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Three Execs Named In Arista Restructuring

Ziskrout VP/Rock, Hess Sr. Dir. Dance/Crossover, Perun Nat'l Dir. Video/Promo Ops

Three executives have been promoted in a restructuring of Arista Records' promotion department: Jay Ziskrout to VP/Rock Promotion; George Hess to Sr. Director, Dance Promotion/Crossover Radio; and former radio programmer Steve Perun has become National Director, Video/Promotion Operations.

"Since Jay took over the department reins a year and a half ago, he has managed to assemble an incredible team," said Arista Sr. VP/Promotion Rick Bisceglia. "There is a spirit of camaraderie



Ziskrout



Hess



Perun

and commitment among his staff that makes them unbeatable.

"George has done a remarkable job in the dance promotion area. With his feel for the street, the latest musical trends in the clubs, and developing artists, it's a natural progression to bring his insight and promotion ability to Dance radio.

"Steve's success, understanding of programming, and his love of music will make him a major player in developing artists and connecting the dots throughout the promotion department. He will strategize and help develop intra-department game plans for each artist. Steve will also head video promotion."

Said Ziskrout, "My seven years at Arista have been educational, challenging, and professionally rewarding. Being partners with Rick has afforded me the opportunity to personally grow and also benefit from his valuable guidance."

ARISTA/See Page 13

Aaron & Al



A&M President and PolyGram Holding Exec. VP Al Cafaro (r) poses with Aaron Neville at a recent taping of "The Arsenio Hall Show."

Krampf Set As KSFO & KYA VP/GM

When First Broadcasting Company takes control of King Broadcasting Gold combo KSFO & KYA/San Francisco (slated for the end of January), KUFX/San Jose GM Ed Krampf will become VP/Krampf



GM of the two outlets. He'll succeed current KSFO & KYA GM Ken Dennis, who will depart the combo. KSFO & KYA are First Broadcasting's initial two properties.

Krampf told R&R, "This is a plum opportunity. I'm excited about being here at the start of this well-financed, major market broadcasting company. My first challenge is to select an outstanding management team.

"I'm also excited about the challenge of taking two great stations and trying to improve on their suc-

KRAMPF/See Page 13

Heritage Group Recruits Godofsky

Former Metroplex Communications President Steve Godofsky has been named President of the nine-station Heritage Broadcast Group.



"Heritage counts itself lucky to have been able to attract such an outstanding radio manager with a great national reputation," noted Heritage Chairman James Cullen.

"It'll be a pleasure to have people like Jim Cullen and [co-owner] Ray Patrick as partners," said Godofsky. "All of us want to see Heritage [prosper] with its current properties and expand into other markets. I'm very excited at the potential."

Heritage owns stations in Ft. Meyers, FL; Gadsden, AL; Rock Springs, WY; Asheville, NC; Daytona Beach, FL; and Gainesville, FL. It is not related to Dallas-based Heritage Media Corporation.

KIELEY EXITS

Cassidy Back At WLUM/Milwaukee

Former WLUM (Hot 102)/Milwaukee PD Gregg Cassidy — most recently PD at ill-fated Capital Cities/ABC CHR WYZZ (Hot 94.7)/Chicago (now N/T WLS-FM) — has returned to WLUM as PD. He replaces PD/afternoon personality Dan Kieley, who exits.



Cassidy

All Pro Broadcasting Exec. VP and WLUM GM Steve Sinicropi told R&R, "Gregg Cassidy has signed a multiyear deal to return as PD at Hot 102. During his previous year at Hot 102 before heading to Chicago, we enjoyed our best ratings ever and we wanted to re-establish that winning trend. Dan Kieley did a great job of installing some efficient systems at Hot 102, but formatically, we broadened out too far. With Gregg back in place, the station already feels like it's back on track toward the top of the ratings where it belongs."

Cassidy told R&R, "It's great to be a part of a station that really believes in CHR. Hot 102 is one of the finest operations I've ever worked for and I was flattered when they asked me to return. I look forward to 1992 being more fun and exciting than 1991, and believe that some outstanding things will happen at Hot 102 in the coming year."

Special Issue

This special issue of R&R contains news, Street Talk, and Overview features gathered over the holiday, plus articles and columns by our format editors and guest contributors.

Music charts and information from eight formats will return next week.

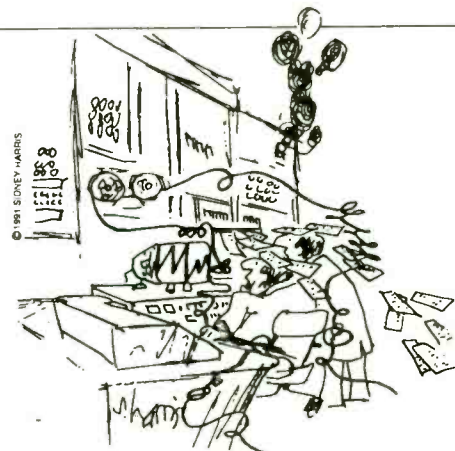
ESSENTIALS OF GREATNESS

What makes a radio station great? Garry Wall tackled that age-old question by studying 23 legendary CHRs. He reveals the key attributes common to all.

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"We programmed it to simulate living conditions in the year 1992, and it's become hysterical."

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FCC Field Ops Bureau Surveys Use Of Time Brokerage, LMAs

Frustrated by its lack of knowledge about the hottest trend in broadcast management, the FCC has launched a survey aimed at charting the scope and nature of time brokerage and local marketing agreements (LMAs).

Earlier this month, the agency's Field Operations Bureau contacted 280 randomly selected radio and television stations nationwide and asked whether they had engaged in any sort of time brokerage or LMA during the preceding year.

Stations that had participated in such an arrangement were asked about various facets of the deal and were required to produce copies of all relevant contracts. Many of the questions were aimed at determining whether the pact had resulted in an improper transfer of station control. However, Field Operations

Bureau Chief **Richard Smith** said the survey was designed to explore all aspects of such pacts — both positive and negative.

Educational Benefit

"We are trying to educate ourselves on the practices the industry is engaging in," said Smith. "There might be positive aspects to an LMA." For example, he noted, in some cases an LMA may supply income that a station needs in order to continue operating.

Smith said he was unable to confirm reports that between 8%-10%

of the agency-contacted stations were involved in some sort of time brokerage or joint operating arrangement. However, he added he would not be surprised if that proved to be "a ballpark figure" for the entire broadcast industry.

Compilation and analysis of the survey data should be completed by late January, according to Smith. At that time, a summary of the findings will be released to the public. The complete results will be used by the FCC as it continues to weigh the need for new regulations on time brokerage and LMAs. The information is also likely to be forwarded to Rep. **John Dingell** (D-MI), who has introduced legislation that would outlaw most time brokerage agreements.

Obuchowski Exits Key NTIA Position

Assistant Secretary of Commerce and NTIA Administrator **Janice Obuchowski** has submitted her resignation to President **Bush**, effective the end of January. She plans to form a telecommunications research and consulting firm with her husband, communications attorney **Bert Halprin**.

Aides said Obuchowski's departure had nothing to do with Secretary of Commerce **Robert Mosbacher's** resignation to head President **Bush's** re-election campaign. "You can't keep up this pace forever," said NTIA Director/Public Affairs **Eileen Doherty**, who noted that her boss had been on the job for two and a half years and "feels comfortable about leaving now."

Last week **Bush** nominated former SEC Commissioner **Barbara Franklin** to succeed **Mosbacher**, and **Doherty** said Franklin "obviously will have a say" in choosing Obuchowski's successor. Deputy Assistant Secretary **Thomas Sugrue** will take over as acting Administrator after Obuchowski leaves January 31.

Obuchowski had spearheaded administration efforts to win con-

gressional approval of spectrum auctions. Although those efforts have not yet succeeded, there are growing indications that some sort of compromise may be forthcoming that would allow some spectrum to be sold by competitive bidding to help combat federal budget deficits.

As NTIA chief, Obuchowski also blocked U.S. endorsement of L-band for DAB. She backed the Pentagon, which had opposed any reallocation of aeronautical telemetry frequencies, and eventually persuaded FCC Chairman **Al Sikes** to drop the Commission's effort to carve out some L-band spectrum for DAB.



DC REPORT
PAT CLAWSON

Hirsch & Maltz Bury The Hatchet

Christmas 1991 was kiss and make up time for **Legacy Broadcasting** CEO **Carl Hirsch** and his former boss, **Malrite Communications** Chairman **Milton Maltz**. They formed a joint venture combining sales operations of their competing Cleveland radio stations — and apparently ended a long-running personal feud.

Effective January 1, **Radio One Marketing** linked the sales and client service staffs of Legacy's **WMJI** and Malrite's **WHK & WMMS**. Owned 50-50 by both companies, Radio One will operate as a local rep firm for the stations — which collectively pull a dominant 17.6 **Arbitron** 12+ market share. Revenues will be split by a predetermined formula. The deal is not an LMA because the stations will continue to be owned and programmed separately.

Legacy Exec. VP **Dean Thacker** and Malrite VP **Chuck Bortnick** will share management duties, while operations share space at each station. **Errol Dengler**, formerly the head of **Wyse Advertising's Pinnacle** division, will head the joint venture. During an interview in Cleveland last week, Thacker told **R&R** that Radio One will handle all sales, billing, traffic, and collection activities of the stations — and possibly other station clients as well.

"For too long, radio stations have been beating themselves to death by selling against each other instead of against the competition — cable, TV, direct mail, and newspapers. Radio One allows radio to speak with a unified voice and get a bigger share of the ad pie," Thacker said.

The deal is remarkable partly because of the personalities involved. Bad blood began flowing between Hirsch and Maltz in 1985 after repeated clashes over business philosophy led to Hirsch's departure as President of Malrite and his founding of Legacy. The two became embroiled in nasty litigation over TV investments, and personal relations cooled. In a press release, the two emphasized their cooperation and mutual respect.

"Reasonable people can accomplish a whole lot, especially when there are common economic needs," Thacker added.

Your Tax Dollars At Work

In a move its own Inspector General calls "a waste of government funds," the financially strapped **FCC** is spending \$2450 per year to provide top Commission officials with advance Saturday home delivery of **Broadcasting**.

Managing Director **Andy Fishel** dismissed IG **James Warwick's** criticism, saying Commission honchos need the magazine to "keep them apprised of significant events" before Monday morning staff meetings. Those receiving Saturday service at \$350 per head include the five Commissioners, General Counsel **Robert Pettit**, and Chairman **Al Sikes's** Chief of Staff, **Terry Haines**.

For the record, **R&R** supplies FCC brass with free advance delivery of complimentary copies.

Bush Aids Jersey AM

President **Bush** had a holiday gift for **WJDM/Elizabeth, NJ**. He signed legislation requiring the **FCC** to find a fulltime frequency for any daytimer licensed to a community with 100,000+ population without fulltime local service.

The wording, by Rep. **Matthew Rinaldo** (R-NJ), fits WJDM to a tee — but may not apply to any other station. Owner **Jack Quinn** may get the first 24-hour channel in the expanded AM band (1605-1705 kHz). With a new signal of 10kw day/1kw night, his suburban station would cover the entire New York metro.

Other market action:

- **Jacor's** proposed LMA with **Reams Broadcasting's WZRZ/Cincinnati** (see Street Talk, Page 16) doesn't come cheap. If the U.S. Bankruptcy Court approves on January 15, Jacor will pay \$55,000 monthly to purchase all of WZRZ's programming time. That allows Chapter 11 casualty Reams to reap \$660,000 annually instead of spending nearly \$1 million to operate the Z-Rocker.

- The **FCC** approved **CBS's** purchase of **WCCO-AM & TV & WLTE/Minneapolis** from **Midwest Communications**. It granted waivers allowing CBS to permanently maintain the AM-FM-TV combo and to own 13 FMs until it can sell **KLOU/St. Louis** within 18 months.

- **Beasley Broadcasting** closed a \$100 million refinancing last week, with **Philadelphia National Bank** as lead agent. Also, **Alliance Broadcasting** closed its purchase of **KRSR/Dallas**. **Star Media Group** brokered both deals.

New Data Service Opportunity For Broadcasters?

With the nation in recession and prospects bleak for any near-term boom in advertising spending, broadcasters may need to look at related and complementary industries for revenue growth. In this first installment of an occasional series focusing on such opportunities, R&R examines the upcoming FCC lotteries for Multiple Address System channels.

Radio broadcasters in a few major markets may have an opportunity to expand into data broadcasting by filing for Multiple Address System (MAS) channels when the FCC begins opening filing windows next week. But they'll face plenty of competition.

Although the value of MAS channels is in doubt, especially for smaller markets, the Commission is bracing for a possible deluge of applications from speculators enticed by newspaper ads touting a government giveaway of "radio spectrum worth billions of dollars for nothing."

MAS is a two-way data broadcasting service with 40 paired channels at 932.0-932.5 MHz and 941.0-941.5 MHz. The channels can be used for any sort of data transmission. Start-up costs are low

COMM Systems of Herndon, VA, is trying to line up newspapers and broadcasters interested in applying for MAS licenses to "launch an interactive wireless news service."

Filing Windows

MASCOMM will file an individual application for \$1000. Two other services contacted by **R&R**, **Pac-Lido Group** and **Astor Burwick Co.** (which turned out to be related companies), wanted \$400 each for a minimum of 12 applications.

But FCC Sr. Engineer/Microwave Division **Ted Ryder** said no special assistance is needed to complete the two-page application. He laughed at Astor Burwick's claim that 40 pages of engineering documentation are required and scoffed at the claim that a single MAS license could generate revenues of \$500,000 per year. "Lots of people are thinking it's more valuable than it is just because it's going to a lottery," Ryder suggested.

Filing windows for MAS open January 7 for the Northeastern states (2 days per region) and continue until the West Coast closes February 5.

— an FCC application fee of \$155 and less than \$50,000 to construct a basic facility. In markets where there are more than 40 applicants, the FCC will award licenses by lottery.

Where radio broadcasters have an advantage is that they already have a transmitter location, one of the few requirements to file for the licenses. Otherwise, applicants don't have to provide any financial qualifications and need give only a brief description of the service they plan to provide.

The uses most often suggested for MAS channels are banking (credit card verification and communication with ATM machines) and security monitoring. Another possibility — suggested by former *Washington Business Review* publisher **Bill Graff** — is electronic publishing. His new company, **MAS-**

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TRANSACTIONS

Great American Cooks Combo Desert Deal For \$11.4 Million

American Broadcasting rolls dice in Vegas

Deal Of The Week

KOPA & KSLX/Scottsdale (Phoenix), AZ

PRICE: \$11.4 million

TERMS: Asset sale for cash

BUYER: Great American Broadcasting Company, a subsidiary of publicly traded Great American Communications Company, headed by Chairman Carl Lindner and President/COO George Castrucci. The radio group, headed by President David Crowl, owns WKLS/Atlanta; WDAF & KYYS/Kansas City; WKRC & WKRQ/Cincinnati; KEX & KKRZ/Portland, OR; WTVN & WLWQ/Columbus, OH; WLZR-AM & FM/Milwaukee; WRIF/Detroit; KSEG/Sacramento; WXTB/Tampa-Clearwater; and KBPI/Denver. It is selling WDVe/Pittsburgh and WNDE & WFBQ/Indianapolis. Great American also owns five TV stations and is in the process of acquiring a sixth. Phone: (513) 562-8000

SELLER: Cook Inlet Radio Partners L.P., headed by President Dan Mason. The company owns WZLX/Boston, KBXX/Houston, KUBE/Seattle, WPGC-AM & FM/Washington, WZGC/Atlanta, and WUSN/Chicago. Phone: (301) 441-3500

FREQUENCY: 1440 kHz; 100.7 MHz
POWER: 5kw day/52 watts night; 100kw at 1847 feet

FORMAT: Classic Rock

COMMENT: Great American will seek a waiver of the FCC's one-to-a-market rule to operate this combo with KTSP-TV/Phoenix.

Colorado

KSPK/Walsenburg

PRICE: \$290,500

TERMS: Stock sale for \$50,500 in cash and a promissory note for \$240,000. The note is payable in 114 equal monthly installments of \$3139.40 beginning six months after closing.

BUYER: Mainstreet Broadcasting Company of Colorado Inc., owned by Paul and Mark Bossert of Temple City, CA. Paul Bossert is Chief Engineer of KYMS/Santa Ana, CA, but will resign that position to work at KSPK. Phone: (719) 738-3636

SELLER: Mainstreet Broadcasting Company Inc., a Georgia corporation headed by President Tom Greene. Phone: (404) 549-8338

FREQUENCY: 102.3 MHz

POWER: 4.5kw at 377 feet

FORMAT: Country

COMMENT: This station sold for \$275,000 in July 1990.

Florida

WBPT/Naples

PRICE: \$177,114

TERMS: Asset sale for \$53,814 cash and assumption of an existing mortgage in the amount of \$123,300. The buyer is exercising an option granted in June 1989 to purchase this new station once it began operating under program test authority.

BUYER: Youth Foundation of America Inc., owned by President Lloyd Sheehan, Daniel Conley, Franklin Baker, James Scarborough, and Carolyn Dryburgh of Naples, FL. It is selling WSRX/Ft. Myers, FL. Phone: (813) 597-3990

SELLER: Cross-Country Broadcasting Inc., headed by Director George Zarris. Phone: (219) 662-0070

FREQUENCY: 89.5 MHz

POWER: 550 watts at 249 feet

Indiana

WOTS/Mitchell

PRICE: \$8000 plus undisclosed construction costs

TERMS: Asset sale; the buyer has agreed to reimburse the seller up to \$8000 in costs and expenses incurred in connection with obtaining the con-

struction permit for this new station. The buyer will also reimburse the seller for all documented expenses for the actual construction and assume any loans covering the construction and working capital for the station.

BUYER: Mitchell Community Broadcast Company Inc., owned by George Sorrells Jr. and Barbara Sorrells of Mitchell, IN; Brent and Sally Steele and L. Dean and Barbara Spencer of Bedford, IN. The group also owns WBIW & WQRK/Bedford, IN. Phone: (812) 275-7555

SELLER: Daniel L. Goens of Bloomington, IN. Phone: (812) 824-8333

FREQUENCY: 102.5 MHz

POWER: 6kw at 282 feet

Massachusetts

WATB/South Yarmouth

PRICE: \$175,000

TERMS: Stock sale; the buyer paid \$20,000 in May 1991 for an option to purchase all stock of the construction permit holder for \$155,000 within 30 days after the station began operation under program test authority. At the same time, the parties signed a time brokerage agreement to rebroadcast the programming of WATD/Marshfield, MA, except for locally originated morning drive news blocks Monday through Friday. The time brokerage agreement calls for monthly payments of \$15,000.

BUYER: WATD Inc., owned by President Edward Perry Jr. and Carol Perry of Duxbury, MA; Joseph McMillan of Plymouth, MA; Edward Bowen of Scituate, MA; George Denham of Norwood, MA; and Malda Thompson of Chestnut Hill, MA. Edward Perry is 80% owner and President of Marshfield Broadcasting Company Inc., licensee of WATD. His 20% stockholder, William Blackmore, is loaning Edward Perry \$60,000 to assist in this purchase, with the loan secured by a pledge of Perry's stock in WATD Inc. Bowen, Denham, and Thompson own minority interests in WMSX/Brockton, MA. McMillan is PD of WATD and Bowen and is a parttime air talent at the station. Phone: (617) 837-1166

SELLER: Cape Cod Radio Inc., owned by President John Miller and Susan Davenport. Davenport's husband, Dewitt Davenport, owns less than 5% of WHDH-TV/Boston.

FREQUENCY: 103.9 MHz

POWER: 3kw at 328 feet

FORMAT: AC (rebroadcast of WATD)

Missouri

KDJR/Desoto

PRICE: No cash consideration

TERMS: Involuntary transfer of stock by trustee's sale. According to the trustee's Deed Under Sale signed by trustee A.W. Diffenbach Jr., the seller was in default on a \$100,000 promissory note held by the buyer. The buyer has filed a letter dated October 20, 1991 and signed by John Lankenau

TRANSACTIONS AT A GLANCE

1991 Deals To Date:

\$836,645,915

1991 Total Stations Traded To Date: 1100

This Week's Action: \$15,880,614

Total Stations Traded This Week: 10

Deal Of The Week:

KOPA & KSLX/Scottsdale (Phoenix), AZ \$11.4 million

● KSPK/Walsenburg, CO \$290,500

● WBPT/Naples, FL \$177,114

● WOTS/Mitchell, IN \$8000

● WATB/South Yarmouth, MA \$175,000

● KDJR/Desoto, MO No cash consideration

● KJUL/North Las Vegas, NV \$3.2 million

● WLCO/Clyde (Sandusky), OH \$280,000

● KDXR/Borger (Amarillo), TX \$350,000

Ohio

WLCO/Clyde (Sandusky)

PRICE: \$280,000

TERMS: Asset sale for \$10,000 down payment and the remainder in varying amounts over a 48-month payment schedule

BUYER: S&S Communications Group Inc., owned by Kent Smith of Chillicothe, OH and David Searfoss of Maumee, OH. Smith's parents, Dave and Annette Smith, own WCHI & WFCB/Chillicothe, OH. Phone: (614) 773-3000

SELLER: Family Broadcasting & Communications Corporation, owned by Erasmo Cruz Sr. of Clyde, OH and Roberto Cruz Jr. of Fremont, OH. Phone: (419) 547-8792

FREQUENCY: 100.9 MHz

POWER: 3kw at 300 feet

FORMAT: Country

Texas

KDXR/Borger (Amarillo)

PRICE: \$350,000

TERMS: Asset sale; the entire amount is payable via a promissory note at 9% annual interest, with interest-only payments of \$2625 for 12 months followed by 48 monthly principal and interest payments of \$3671.29. According to the contract: "As further consideration, Seller will, upon a subsequent sale of the Station by Buyer, receive 15% of the proceeds of such sale over the then liabilities of the Station." In turn, the seller agrees to lease equipment from the buyer for \$2076 monthly.

BUYER: South Central Broadcasting Inc., headed by John Wiggins. He has interests in WWFN/Florence, SC; WKXH & WVLF/Alma, GA; WKZF/New Bern, NC; and WNKX/Centerville, TN.

SELLER: William Sanders, an Atlanta-based broadcasting financier. He has interests in WAFX/Prattville, AL; KVFX/Manteca, CA; WTKT-AM & FM/Georgetown, KY; WNOO & WFXS/Chattanooga, TN; KTVH-TV/Helena, MT; and KSWT-TV/Yuma, AZ. Phone: (404) 355-6800

FREQUENCY: 104.3 MHz

POWER: 100kw at 1093 feet

FORMAT: This station is dark.

BROKER: The Connolly Company is to receive a commission of \$25,000.

Nevada

KJUL/North Las Vegas

PRICE: \$3.2 million

TERMS: Asset sale for \$40,000 cash down payment; additional cash payments are scheduled as follows: \$35,000 within 90 days of closing; \$150,000 in cash plus 10% interest thereon 180 days from closing; \$150,000 in cash plus 10% interest thereon 540 days after closing. The balance of the purchase price is to be paid in the form of common and preferred stock of the buyer. The buyer is required to use its best efforts to get its common stock registered for trading with "any existing over-the-counter market" within 180 days of closing. In the event this does not occur, the Buyer has 90 days to pay the balance of the purchase price in cash. This transaction is subject to approval by the U.S. Bankruptcy Court in Las Vegas.

BUYER: American Broadcasting Systems Inc., owned by Ronald and Timothy Shaffer of Hutchinson, KS and John Shaffer of Davidson, NC. The company owns KBCR & KSBT/Steamboat Springs, CO and is in the process of buying KVVA-AM & FM/Phoenix and KHUM/Ottawa, KS. Phone: (316) 669-8193

SELLER: Carrigan Communications Inc., a debtor-in-possession headed by President Debra Carrigan. Phone: (702) 732-2200

FREQUENCY: 104.3 MHz

POWER: 24.5kw at 3724 feet

FORMAT: AC

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Over the last decade, because of the industry's support, Birch Scarborough Research has become the leader in providing qualitative and product usage information to radio stations, agencies, and advertisers. At the same time, Birch Radio Ratings has offered an innovative quality approach to measuring the quantitative component of the radio audience. Although Birch won extensive advertiser and agency support, station subscriptions have fallen dramatically in the past two years because of financial pressures in the radio station marketplace. This situation has caused Birch Radio to sustain significant losses for its quantitative service.

Unfortunately, Birch Radio Ratings' losses make it impossible for Birch to continue providing the quantitative ratings service, effective December 31, 1991. The last market reports that will be published are for the Fall survey period.

At the same time, Scarborough has become synonymous with high quality qualitative information, and has become an important part of radio's vernacular. VNU believes that by focusing all of its resources on the Scarborough Consumer, Media and Retail service, it will be able to further improve the quality of the Scarborough marketing information provided to customers in the decade of the 1990s.

In order to offer customers the continued convenience of working with the Scarborough information and to insure adequate training of radio sales staffs, Scarborough Research Corporation has entered into a marketing arrangement with the Arbitron Ratings Company. In this arrangement, Arbitron will be the exclusive marketer of Scarborough to radio and TV stations. As well, to accommodate Birch customers, the Arbitron Ratings Company has agreed to provide Arbitron quantitative data to current Birch Radio Ratings customers who are not also Arbitron subscribers.

VNU and Birch are proud to have been able to work with you and to help advance the radio industry and institutionalize Scarborough qualitative information into the buying and selling process of radio.

If there is anything that I can help you with in this transition, please call me at the above number. On behalf of Birch Scarborough Research and all of our associates, I wish to thank you for your past support.

kindest Regards,



William P. Livek

NewMarket Execs Earn VP Stripes

Hurley, Nemenz Promoted

KXXY-AM & FM/Oklahoma City GM Bill Hurley and WSJS & WTQR/Winston-Salem GM Howard Nemenz have both received VP stripes from parent company NewMarket Media.



NewMarket Media President Pete Schulte said, "Bill and Howard have met the enormous challenges of these difficult times with great individual efforts and success."

Hurley joined KXXY as Station Manager in May 1989 and was named GM in April 1990. He joined the combo from crosstown KKNG after a 10-year stint, the final 18 months as GM.

Nemenz joined WSJS & WTQR two years ago as Station Manager and was elevated to GM a year ago. Prior to that he spent 11 years at Burbach Broadcasting, most recently serving as the firm's President and GM of its WCKK & WEYZ/Erie, PA.

WOR/NY Ups Three To VP

Walsh, Stewart, Gardino add rank

Three senior executives have been promoted to VP at Buckley Broadcasting's News/Talk WOR/New York: Director/Programming & News Ed Walsh; Director/Operations and Chief Engineer Paul Stewart; Walsh and GSM Vincent Gardino.



WOR VP/GM Bob Bruno said the promotions were designed to reward the staffers for their performance over the past two years:

"This is an acknowledgement of the breadth of their contributions. As staff has been reduced over the past couple years, they've not only picked up the slack but have enhanced what they inherited."

SUMMERS GONE

Maher To KZHT/SLC PD Post

Golden Bear CHR KZHT (Hot 94.9)/Salt Lake City has promoted afternoon driver Robert Maher (aka Adam Smasher) to PD. He succeeds exiting PD/morning man Rich Summers.



Maher

VP/GM Terry Schmidt told R&R, "It was time for us to make a change. What I like about Robert is that he's in the demo and related to the 12-24 demos we want to attract. He's got lots of fresh ideas which will really help make us successful."

Maher said, "This has got to be one of the most competitive markets in the nation right now for radio. While CHR may be dying in other markets, the format is flourishing here between three stations. I've been lucky enough to work with some talented programmers over the years like [KFSM/Sacramento, now WHYT/Detroit PD] Rick Gillette, [KMEL/San Francisco PD] Keith Naftaly, and [KXXX/San Francisco, now KIIS/Los Angeles PD] Bill Richards. I've learned a lot from all of them and am now eager and excited to get rolling in this battle zone."

Maher's background also includes a programming stint at KWOD/Sacramento.

Michaels To Head Taxi Prods./KJLH

Lee Michaels has been appointed COO for Taxi Productions, the Stevie Wonder-owned company that is the parent of KJLH/Los Angeles. Michaels had been acting as the station's outside consultant since August. In his new role he will be responsible for KJLH's "overall production and sound."



"We determined there were a lot of internal things that needed to be organized, and it was felt that one person should help spearhead it," Michaels told R&R. "Right now, we'll be focusing on building a winning team and playing the hits."

Michaels anticipates naming a PD sometime in early 1992. For now, he will handle the programming responsibilities.

Prior to his KJLH post, Michaels served as PD at numerous stations, including San Francisco's KBLX and KMEL and Chicago's WGCI and WBMX.

UPDATE

Cincy LMA Yields New 'Pig'

Two weeks after inking an LMA with crosstown Jacor AOR powerhouse WEBN/Cincinnati, Plessinger Broadcasting SMN Heat affiliate WAQZ has changed to hard rock as the "Power Pig." EBN PD Tom Owens is calling the programming shots with the assistance of WAQZ Program Coordinator Steve Schnieder.

"We're sandwiching [Reams Broadcasting Z-Rock affiliate WZRZ] in pretty much the same way they trapped us between themselves and Classic Rock WOFX," Owens explained. "The changes Z-Rock made back in August — adding Pink Floyd, Foreigner, and a lot of '70s rock stuff — made them very vulnerable to this sort of attack. The Power Pig is a pure, very focused station."

Currently running jockless, WAQZ is positioning itself with the slogan "Zero DJs and no music by dead guys."

"As an [introductory] strategy, going DJ-free makes sense in this case because we consistently see Z-Rock's airstaff as one of the format's primary irritants," Owens explained.

A Power Pig vs. Z-Rock battle may be short-lived, however — Jacor has signed a letter of intent to form an LMA with Reams (see Street Talk, Page 16).

Dallas Does Z-Rock

Dallas-based Satellite Music Network has finally landed a Z-Rock affiliate in its own backyard. Broadcast House Inc. of Texas Contemporary Jazz KJZY made the switch Saturday (12/27), appointing morning man Hugh Lampman OM.

"There's an untapped audience that's been waiting for a current sound like Z-Rock," noted station owner Larry Greene. "I'm confident the advertisers will recognize them as the new generation of consumers building careers and a comfortable lifestyle."

KJZY had been a Jazz outlet since it signed on in September 1988.

WZSH Flips For Rock Hits

Great Lakes Broadcasting Soft AC WZSH (Wish 95)/Rochester, NY flipped to a Classic Rock-type approach it's calling Rock Hits on Christmas Day. The station's new moniker is "Rock It 95" with new calls WRQL.

Former WAUB/Auburn, NY PD Bob Payne has been named PD at WRQL. He replaces Alan Bishop, who exits to become GM at a crosstown Class A drop-in (106.7 FM) which has yet to debut — a station, ironically, that Payne was originally chosen to program.

"Out of nine radio stations up here we were number 50," quipped WRQL co-owner/GM Steve Chartrand. "So it was obvious a change was needed. We did some research, found a bunch of holes, and opted to go with an adult-type rock 'n' roll station."

Payne described the new format as "another flavor of Male AC. The big difference between Rock Hits and Classic Rock is that we don't dwell on one era of rock. Another big difference is that we aren't playing a lot of the depth cuts you might hear on a Classic Rock."

Prior to programming WAUB, Payne served as PD at WVVY/Grifton, NC, and Asst. PD at Classic Rockers WJFK/Washington and WGRX/Baltimore.

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B104 add 22	Y107 add	Q105 28-17
KXXR add	WHHY add	STAR94 28-23
I95 add	WABB add	KRBE 21-18
WMXF add	WRVQ add	KBEQ 30-27
		KISN deb 30

"You Are The One"

CHRIS CUEVAS

*from the album
SOMEHOW, SOMEWAY.*



HOT 97.7 12-9 Hot
FLY 92 13-9 Hot

Added at B97
KKXX
KWIN
WWKX
KBFM 37-30
PWR102 35-28

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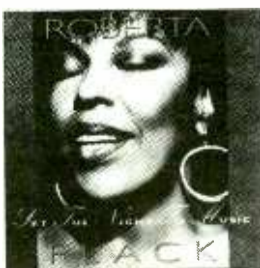
**VH-1 Heavy Rotation
Album Gold-Plus**

KBEQ add 28	KISN 30-28
WZOK add	HOT 95.5 30-25
WXKS 25	999KHI 16
KUBE deb 25	

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*from the album
SET THE NIGHT TO MUSIC.*



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1992 Industry Events Calendar

JANUARY

- **January 7-April 1** — Winter Arbitron.
- **January 19-23** — MIDEM '92. Palais des Festivals, Cannes.
- **January 20** — Martin Luther King's Birthday.
- **January 26** — Super Bowl XXVI. Metrodome, Minneapolis.
- **January 29-February 1** — Ninth Annual Pollack Media Group Programming/Management Conference. J.W. Marriott, Century City, CA.
- **January 30-February 2** — RAB Managing Sales Conference. Opryland Hotel, Nashville.

FEBRUARY

- **February 8-23** — Winter Olympics, Albertville, France.
- **February 13-15** — Gavin Seminar 1992. Westin St. Francis/Union Square, San Francisco.
- **February 14** — Valentine's Day.
- **February 17** — Presidents' Birthday.
- **February 17-19** — Broadcast Cable Credit Association Seminar. Town & Country Hotel, San Diego.
- **February 25** — 34th Annual Grammy Awards. Radio City Music Hall, New York City.

MARCH

- **March 4-7** — 23rd Country Radio Seminar. Opryland, Nashville.
- **March 13-16** — NARM Convention. New Orleans Marriott.
- **March 17** — St. Patrick's Day.

APRIL

- **April 2-June 24** — Spring Arbitron.
- **April 5** — Daylight Savings Time begins.
- **April 6** — Baseball opening day.
- **April 13-16** — 70th Annual NAB Convention. Convention Center, Las Vegas.
- **April 18** — First day of Passover.
- **April 19** — Easter Sunday.

MAY

- **May 10** — Mother's Day.
- **May 25** — Memorial Day.
- **May 27-31** — AWRT's 41st National Convention. La Posada, Phoenix.

JUNE

- **June 7-14** — T.J. Martell Rock 'N Charity Weekend. Various locations, Los Angeles.
- **June 10-13** — NAB Radio Montreux. Convention Center, Montreux, Switzerland.
- **June 11-13** — R&R CONVENTION '92. Century Plaza Hotel, Los Angeles.
- **June 14-17** — BPME & BDA Conference & Exposition. Washington State Convention & Trade Center, Seattle.

- **June 18-20** — Talk Show Hosts Convention. Mayflower Hotel, Washington, DC.
- **June 21** — Father's Day
- **June 25-September 16** — Summer Arbitron.
- **June 25-27** — Bobby Poe Convention. Sheraton Premiere, Tysons Corners, VA.

JULY

- **July 13-16** — Democratic National Convention. New York City.
- **July 14** — Baseball All-Star Game, Jack Murphy Stadium, San Diego.
- **July 16-19** — Upper Midwest Conclave. Radisson Hotel South, Bloomington, MN.
- **July 25-August 9** — Summer Olympics. Barcelona, Spain.

AUGUST

- **August 13-16** — Jack The Rapper Convention. Atlanta Hilton and Towers Hotel.
- **August 17-20** — Republican National Convention. Houston.

SEPTEMBER

- **September 6** — NFL season begins.
- **September 7** — Labor Day.
- **September 9-12** — NAB Radio '92. Convention Center, New Orleans.
- **September 23-26** — CMA Awards. Grand Ole Opry, Nashville.
- **September 23-26** — RTNDA 47th International Conference & Exhibition. Convention Center, San Antonio.
- **September 24-December 16** — Fall Arbitron.
- **September 28** — First day of Rosh Hashanah.

OCTOBER

- **October 6** — Baseball League Championship Series begins.
- **October 12** — Columbus Day.
- **October 17** — World Series begins.
- **October 25** — Daylight Savings Time ends.
- **October 31** — Halloween.

NOVEMBER

- **November 3** — Election Day.
- **November 26** — Thanksgiving Day.

DECEMBER

- **December 20** — First day of Hanukkah.
- **December 25** — Christmas Day.



Miami Sex Ring

Continued from Page 1

Nevins was on vacation and could not be reached for comment.

Underlying Motive

But WPOW GM Greg Reed told R&R that the *Sun-Sentinel* story may have had some underlying motive in its slant. "This is a case of an overzealous cop and a newspaper that is in the middle of a major dispute with the South Florida Radio Broadcasters Association. [*The Sentinel*] recently cancelled

its radio advertising with all South Florida stations because of the stations' anti-newspaper campaign to get additional revenues for radio. This campaign was organized by the South Florida Broadcasters Association.

"That *Sun-Sentinel* story is all rehashed material. What's amazing about the story is that the Florida State's Attorney has determined that Bill Tanner wasn't involved in any orgy, and the kid who originally told police that Tanner was at an orgy has recanted his story. There is nothing to indicate there is an in-

ternational pedophile sex ring with ties to South Florida radio."

Ramirez added, "I've also heard that the basis of the story stems from a dispute between the *Sun-Sentinel* and the radio stations, but I'm not qualified to comment on that end. The only thing I can say is that this department is still conducting our investigation into G. Michael McKay, and we are still taking statements from witnesses and other possible victims in that case."

WHYI (Y100)/Miami President/GM and South Florida Broad-

casters Association President David Ross told R&R, "There is no connection between the South Florida Broadcasters Association's anti-newspaper campaign and this story. I believe it's an isolated incident. I would be the last person in the world to make that association, and to draw that kind of connection would be irresponsible on my part. This is a sales situation about selling radio against newspaper. It does, however, bother me that this sex ring situation has been blown way out of proportion by the media."

Schrutt

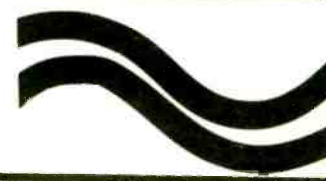
Continued from Page 1

As WKHX's first VP/GM, Schrutt helped put the station on the air in 1981. He served in that capacity until 1986 when he was named Group II President. He oversees the company's stations in Atlanta, Chicago, Dallas, Minneapolis, and Washington, DC.

During his 28 years with Cap Cities, Schrutt also has managed WKBW/Buffalo and KZLA-AM & FM/Los Angeles.

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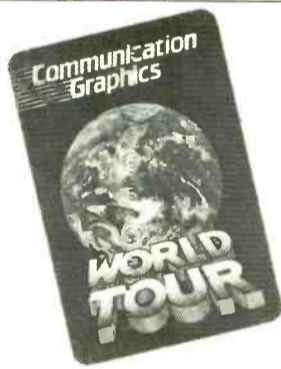
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Radio

● **JACK WEINLEIN** is appointed GM/Burlington Operations at the Curtis Media Group, overseeing WPCM & WBBB/Burlington, NC. He formerly managed WIOV/Lancaster, PA & WAGO/Reading, PA.



Weinlein Harris

● **BARBARA HARRIS** has been tapped as LSM at KMTT/Seattle, segueing from a similar post at crosstown KWMX.

● **LORI COUNIHAN** has been upped from AE to LSM at WMGF & WPRD/Orlando.

● **ELIZABETH HURLOW-HANNAH** joins WGYL/Vero Beach, FL as Marketing Consultant. She had been GSM at WAIA & WTAI/Melbourne, FL.

● **RAUL RODRIGUEZ** has been named Sales Manager at KTSM-AM & FM/EI Paso. He arrives from the AE post at crosstown KHEY-AM & FM.



Rodriguez Kass

Records

● **DYANA KASS** joins Hollywood Records as Manager/National Metal Promotion. She previously held In-Effect/Combat Records' Product Manager, West Coast post.

CHRONICLE

Births:

TK Communications VP **Steve Humphries**, wife Brenda, daughter Cara Ann, November 23.

Paragon Research VP **Mike Henry**, wife Susan, son Boone Pickens, December 12.

Marriages:

WSCQ/Columbia, SC PD **Bill Booth** to Chrissy Parke, November 30.

Curb Records Southeast Regional Promotion rep **Eva Wood** to Calvin Atkinson III, December 28.

Condolences:

WPLM/Plymouth, MA and **Campbell Sports Network** founder and president **John T. Campbell**, December 18.



Einstein Idlis

● **DAVID EINSTEIN** and **MICHAEL IDLIS** have been named Managers/National Rock Promotion for the East and West Coasts, respectively, at Mercury Records. Einstein was previously a rock promotion rep for RCA, while Idlis was upped in-house, having done local promotion in Seattle and Minneapolis. And **CHERYL VALENTINE** joins as Manager/National Metal Promotion, moving from Relativity Records' Director/National Metal Promotion slot.

● **DARRYL SUTTON** has been tapped as Director/A&R, R&B at Virgin Records, arriving from EMI-SBK Music.

● **PAMELA ROSENBERG** is upped to Manager/International Publicity at PolyGram Holding Co. She had been an assistant in the department.

● **VIJAY RAO** is elevated from Assistant Controller to VP/Strategic Planning at Sony Music Entertainment. And **ROGER METTING** is upped from Branch Manager/Southeast to VP/Special Markets at Sony Distribution.

● **PETER STRICKLAND** has been upped from Sales Rep to Field Sales Manager at WEA's Boston office.

● **NANCY SHAMESS** comes to IRS Records as Director/National Accounts. She had been Regional Sales Rep at CEMA Distribution.

● **MICHAEL BLINES** has been named Sr. Director/Marketing & Creative Services at Sparrow Communications Group. He had been Manager/Sales at John Hancock Financial Services' Nashville office.

National Radio

● **BARBARA BELLINI-WITKOWSKI** arrives at Radio Vision International as head of European sales; she had been Director/Sales at program distributor NVC Arts.

● **RICK SARRO** joins Sun Radio Network as anchor of the weekly "All Sports Magazine" talk show. He previously hosted a sports talk show at WFNS/Tampa Bay.



Sarro Rideout

● **RAMONA RIDEOUT**, Director/Affiliate Relations at Radio Today, adds VP stripes.

● **ANDREW ALBURGER** has been named host of "Unheard Of," a new show featuring music from unknown singers and songwriters; (612) 894-8792.

● **MUSIC UNLIMITED** will air a special fourth anniversary show of "Blues Deluxe" the week of January 5-11; (817) 261-3520.

● **COUSIN BRUCIE** will host CBS Radio Programs' "Rock And Roll Hall Of Fame Radio Special" on January 15; (212) 975-3773.

● **UNISTAR** presents the annual "American Music Awards Nomination Special," hosted by Dick Clark, the weekend of January 24-26; (212) 373-4968.

Industry

● **LINDSAY BERRY** segues from VP/AE to VP/Sales Manager at Eastman Radio's New York office. Also in Gotham City, **ANDREW ROSEN** is upped from AE to Assistant Sales Manager. **DIANE LEVINTHAL** moves from AE in the Detroit office to Manager of Eastman's Chicago office. And **DAVID LICHTMAN** joins Katz Radio Group's Portland, OR regional sales office as Manager, coming from the NSM post at crosstown KEX & KKRZ.

● **CHERYLE HANGARTNER, JAY KIRCHMAIER, ERIC PERRY, BRIAN THOMAS, CHRIS TSITOURIS, MICHAEL WEISS, and SHERI WOLFE** have been promoted to Durpetti & Associates' VP/Regional Manager/Director of Sales posts in San Francisco, Detroit, Philadelphia, Dallas, Atlanta, New York, and Chicago, respectively. Hangartner and Tsitouris are promoted from the Sales Manager posts in their respective cities; Thomas moves from Sales Manager/Los Angeles. Kirchmaier is upped from Sales Director, Perry from Regional Executive, and Weiss and Wolfe from Regional Manager.

● **GEORGE DAVIS** is upped from Director to GM/West Coast Operations at IDB Communications. **KURT LIDDI** joins as Chief Engineer, coming from the same post at Keystone Communications. And **RICHARD FINDLAY** is named Manager/Audio Operations at the New York location, moving from Audio Transmission Supervisor at the L.A. site.

● **COLIN CORNISH** has been named President of PolyGram Island Music Publishing Group, coming from the Managing Director slot at PolyGram Music Publishing/Australia.

● **SCOTT ARONSON** is upped from Director to VP/Business Affairs & Administration, West Coast at Sony Music Publishing. And **ALAN PHILLIPS** joins Sony Software Corp. as VP/Sound Technology Marketing, UK/Europe. He had been Director/International Marketing & Artistic Development at Sony/London.

PROS ON THE LOOSE

Rocky D. — Mornings WGTO/Orlando (407) 331-5280

Rex DeShannon — Afternoons WCKZ/Charlotte (704) 537-2100

Kandy Klutch — MD/mid-days WLUM/Milwaukee (414) 228-9273

Lisa Lyons — PD WAZU/Dayton (513) 293-5945

Pete McRae — Afternoons WWCK/Flint, MI (313) 658-0024

Dave Michaels — APD/afternoons WBXX/Battle Creek, MI (616) 965-5378

Ric Stratton — PD/OM/mornings KTOT/Big Bear Lake, CA (714) 585-2224

Rich Summers — PD KZHT/Salt Lake City (801) 328-3142

Changes

Lauren Chlaramonte is upped to Sr. AE at Katz Radio/Boston. And **Jeffrey Howard** moves to Eastman Radio's New York office as AE.

Jennifer Wisbey has been named AE at KZOK/Seattle.

Rusty Roberts joins WMGF & WPRD/Orlando as AE.

Laurie Pracher, Kelly Harrington, and Tony Hammel have been named AEs at Group W/New York.

Bob Shaw is tapped as Sales Rep, **Bobby Hall** as In-House Marketing Rep at WEA/Boston.

Krampf

Continued from Page 3

cess. And I intend to expand on the sports franchise of the Oakland A's [whose games are carried on KSFO]."

Prior to joining KUFX nearly a year ago, Krampf spent seven years as GM of KITS/San Francisco.

Arista

Continued from Page 3

"I'm excited to be able to branch out and take dance promotion to the next logical step," said Hess. "As dance music becomes a more integral part of [CHR] and the music industry overall, I'm happy that Rick recognizes this area as important to our success in the '90s."

Perun noted, "When Rick first brought up the idea a couple of months ago, I frankly thought he was out of his mind. But after further discussion of the specifics of my role and being ready for a greater, more personally compelling challenge, I became very enthralled with the idea. It's a unique and tremendous opportunity with a company that in my mind has always been logical in its approach and one of the most respected in the business."

Dancing With Genesis



Genesis recently paid a visit to Unistar, where they discussed their new Atlantic album, "We Can't Dance." Sharing the joys of Christmas are (l-r) the band's Mike Rutherford and Tony Banks, Unistar's Cindy Sivak, Phil Collins, Unistar's Rich Vestuto, and Exec. Producer Ed Salamon.

MANAGEMENT

Stress, Insecurity Don't Disappear With Promotions

You've finally received that promotion. Now you can relax and feel secure in your job, right? Wrong. A recent survey conducted by NYC-based Research & Forecasts Inc. found that most executives heading large firms suffer from insecurity, exhaustion, and stress.

Insecurity Blanket

Furthermore, those feelings are on the rise. More than 40% of executives feel less secure in their

jobs today than they did five years ago, and 35% feel equally secure, but only 20% feel more secure.

The younger the executive, the more insecure he's likely to feel: 49% of managers under 45 feel less secure than they did five years ago, compared with 40% of execs over 45.

Professionals at large firms — defined as those with revenues of \$2 billion or more — are more likely to feel insecure than managers at smaller firms (49% vs. 32%).

Working Harder Than Ever

If you're spending more time on the job now than you did five years ago, you're not alone — 61% of Americans are in the same boat.

The following chart breaks out the type of people who are spending more time at their jobs:

Description	Percentage working more now than five years ago
Age 25-44	74%
Age 45+	53
Earning less than \$100,000	72
Earning \$100,000-\$199,000	63
Earning more than \$200,000	52
Company director	72
VP	61
Sr. corporate officer	53

Source: Research & Forecasts, NYC.

Stressed For Success

Meanwhile, 35% of executives say they suffer a lot of stress and 60% say they experience some stress. Only 6% of execs claim to be stress-free.

Not surprisingly, people who feel less secure about the status of their jobs are more likely to say they feel the greatest amount of stress. People who have been in their present jobs fewer than five years also report a markedly greater level of stress.

One of the main reasons for this reported increase in stress is that executives are working more hours than ever, as evidenced by a look at the above chart.

How We Cope

Most stressed-out execs (80%) say they talk to a companion or spouse to relieve some of this tension and insecurity.

While exercise, sports, hobbies, and recreational activities help relax 75% of managers, 61% express their anxieties to a business friend or associate, 55% spend time alone, and 4% turn to outside help.

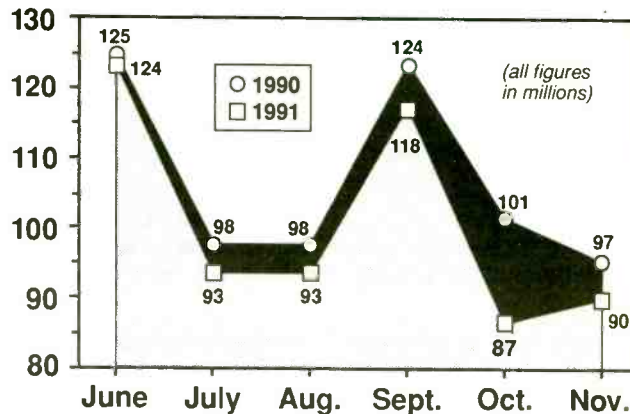
National Spot Radio Scoreboard

Total national spot radio expenditures for the month of November topped \$90 million — a 6.7% decrease from 1990 figures.

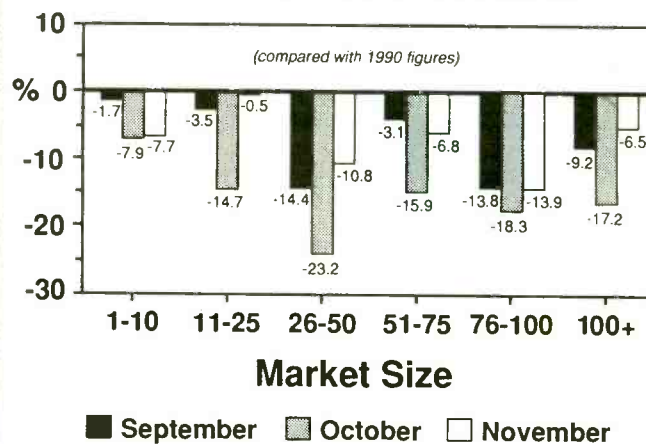
While the figures reflect total billings as reported by America's leading national rep organizations, they are not typical of any specific market. Furthermore, spot billing in individual markets, market groups, or geographic areas may differ substantially.

Source: Radio Expenditure Reports

TOTAL SPOT DOLLARS SIX-MONTH TREND



PERCENTAGE OF CHANGE THREE-MONTH TREND



Evaluate Employees Early

Early employee appraisals offer several benefits. For one thing, new hires need more feedback than established employees. Switzerland-based personnel expert Terry Slater suggests the first performance appraisal should come after four to six weeks, and might be considered the last stage of the hiring process. Giving workers a written sum-

mary of their strong and weak points — as well as noting specific areas where improvement is required — will aid in their adjustment, provide a forum for constructive feedback, and warn of possible problems or incompatibility.

Finally, in a worst-case scenario, such early appraisals will help you document reasons for termination.

The General Is Coming...

JUNE 11-13

Century Plaza Los Angeles

Plus: a T.J. Martell Rock 'N' Charity Week Long 10th Anniversary Celebration:

- Sun 6/7 - Annual Music Industry Tennis Open
- Tues 6/9 - Rock 'N' The Puck Celebrity Hockey Games
- Wed 6/10 - Celebrity Golf Classic 10th Annual Rock 'N' Bowl
- Thurs 6/11 - T.J. Martell Celebrity Silent Auction
- Sun 6/14 - Celebrity Softball Games

MEDIA

Top Ten Talk Topics

December '91

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

LM	TM	
—	1	William Kennedy Smith Trial
—	2	Soviet Union Collapse
—	3	Pearl Harbor Remembered
2	4	David Duke For President
4	5	Democrats For President
3	6	Economy
5	7	AIDS
—	8	Pat Buchanan For President
10	9	Mideast Hostages Released
7	10	Crime

Newcomers stormed the chart this month; the top three stories were all debuts. While **Pat Buchanan** also entered the chart with his race for the Presidency, **David Duke** slipped two notches when he turned his sights from the Louisiana governor's mansion to the White House.

Reporting Stations: KGO/San Francisco; KING/Seattle, Steve Wexler; KIRO/Seattle, Andy Ludlum; KLIF/Dallas, Dan Bennett; KMOX/St. Louis, John Angelides; KOA/Denver, Kris Olinger; WABC/New York, John Mainelli; WCKY/Cincinnati, Mark Elliott; WFLA/Tampa, Gabe Hobbs; WLS/Chicago, Drew Hayes; WRKO/Boston, Rich Kirkland; WTAE/Pittsburgh, Tom Clendening; WWDB/Philadelphia, Dave Rimmer; WWRC/Washington, Tyler Cox; WXYT/Detroit, Michael Packer.

TELEVISION

Owing to R&R's holiday publishing schedule, Nielsen TV ratings for December 23-29 were unavailable at presstime.

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

Friday, 1/3

- "Revue" features **David Byrne**, **Johnny Clegg**, **Ziggy Marley**, **Ladysmith Black Mambazo**, and the **Neville Brothers** (A&E, 7pm).
- "The Genius Of Ray Charles" (PBS; check local listings) is an hourlong documentary featuring performance clips and interviews with **Dr. John**, **Dizzy Gillespie**, **Billy Joel**, **Quincy Jones**, and **Willie Nelson**.
- **Keith Richards**, "ABC In Concert" (check listings).
- **Southside Johnny & The Asbury Jukes**, "The Tonight Show Starring Johnny Carson" (NBC, 11:35pm).

Saturday, 1/4

- **B Angle B, Hi-Five**, "It's Showtime At The Apollo" (CBS, 11:30pm).

Sunday, 1/5

- **Billy Dean**, **Patty Loveless**, **Sawyer Brown**, **Hank Williams Jr.**, and **Tammy Wynette**, "Hot Country Nights" (NBC, 8pm).

Tuesday, 1/7

- **Eddie Money**, "Johnny Carson"

Wednesday, 1/8

- **Reba McEntire**, "Later With Bob Costas" (NBC, 1:35am)
- **Curtis Stigers**, "The Arsenio Hall Show" (syndicated, check local listings).

Thursday, 1/9

- **Sting** guest stars (and performs) on "The Simpsons" (Fox, 8pm).
- **Garth Brooks**, "Johnny Carson"

FILMS

WEEKEND BOX OFFICE DECEMBER 25-29

1	Hook (TriStar)	\$15.22
2	Beauty & The Beast (Buena Vista)	\$10.67
3	Father Of The Bride (Buena Vista)	\$10.51
4	Prince Of Tides (Columbia)*	\$10.03
5	The Last Boy Scout (WB)	\$8.35
6	JFK (WB)	\$7.44
7	Star Trek VI: The Undiscovered Country (Paramount)	\$6.82
8	The Addams Family (Paramount)	\$6.20
9	Bugsy (Tri-Star)	\$5.74
10	My Girl (Columbia)	\$4.32

All figures in millions
*First week in release
(Note: Figures reflect a five-day weekend)
Source: Exhibitor Relations Co.

COMING ATTRACTIONS: No music-related films opening this week; stay home and bemoan the lack of a national college football playoff tournament instead.

'ZINE SCENE

Future Shock '92!

Who knows what the future holds? Why, the psychics who work for super-market tabloids, of course. Among the *Globe's* predictions:

- **Madonna** finds love and motherhood with a **Kennedy** by fall, and **Mel Gibson** asks her to star in a remake of "The Sound Of Music"
 - **Janet Jackson** leads a reformed **Jackson 5**.
 - **Lisa Marie Presley** becomes a rock star — on **Elvis's** advice.
- Meanwhile, the *National Enquirer* predicts:
- **Barbra Streisand** will injure herself bungee jumping, but turn the experience into a hit movie
 - **Michael Jackson** will lose his voice, but become a hit fashion designer
 - **Dolly Parton** will launch a hit TV series.

Clothes Horses

- **Prince** *Vogues* through a five-page spread in which we learn such fashion facts as his new favorite color (yellow), what his big gold cufflinks say ("insatiable"), and what size he'd be if he were a she ("a perfect six").
- Meanwhile, *Ebony* cover girl **Tina Turner** bares the following candid assessment: "I've always been a little on the thin side. I was like a little horse. I had this short little body standing on top of long legs that didn't make any sense."

Pop Tops

- When *People* calls you one of the "25 Most Intriguing People Of 1991," what do you say?
- **Garth Brooks** — "I've always described myself as no more than the newsman at 6:00, just put to music."
 - **Mariah Carey** — "I don't want to use this as a segue into some other career ... not even a sitcom."



SISTERS ARE DOING IT — "As a woman, I never had any beef within the hip-hop community. And I didn't really get any beef about the fact that I was white. If you know what you're doing and you do it well, you get respect" — **Tommy Boy Records' Monica Lynch** tells *Vogue* how she went from gofer to President in four years.

• **Axl Rose** — "This is the first year of my life that I've ever dealt with things positively." Meanwhile, *Entertainment Weekly's* "Entertainers of the Year" ranks **Garth Brooks** second, while **Axl Rose** slips into sixth place and **Madonna** comes in seventh.

Jacksons Action

Time wraps up '92's Jacksons action by calling the empire that **Joe** built "the best dysfunctional family not named Kennedy."

Couple O' The Week

And now, the *Globe's* couple of the week: "Man-eating Madonna" and "Beverly Hills 90210" 's **Luke Perry**.

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

VIDEO

NEW THIS WEEK

● PATTI LABELLE: LIVE IN NEW YORK (MCA)

Seventeen songs, 100 minutes. Concert video taped at the Apollo Theater features a guest appearance by **Big Daddy Kane** on the diva's latest hit, "Feels Like Another One."

● THELMA & LOUISE (MGM/UA)

Director **Ridley Scott's** female buddy/road movie starring **Susan Sarandon** and **Geena Davis** spawned an MCA soundtrack, which includes the **Glenn Frey** single "Part Of Me, Part Of You" as well as songs from **Charlie Sexton**, **Toni Childs**, **B.B. King**, **Kelly Willis**, **Chris Whitley**, and more.

● BILL & TED'S BOGUS JOURNEY (Orion)

This righteous sequel stars **Keanu Reeves** and **Alex Winter** — with cameos by **Faith No More's Jim Martin**, **Taj Mahal**, and **Primus** — and sports a bodacious **Interscope** soundtrack featuring tunes by **Slaughter**, **Kiss**, **Neverland**, **Winger**, **Steve Vai**, **Megadeth**, **FNM**, **Primus**, and others.

● DYING YOUNG (Fox)

Julia Roberts and **Campbell Scott** star in this tearjerker, which features an **Arista** soundtrack with music by **Kenny G**, **James Newton Howard**, **Jeffrey Osborne**, and **King Curtis**.

MUSIC & MOVIES

CURRENT

● BEAUTY AND THE BEAST

Single: Beauty And The Beast/Celine Dion & Peabo Bryson (Epic)

● THE PRINCE OF TIDES (Columbia)

Single: Places That Belong To You/Barbra Streisand

● THE ADDAMS FAMILY

Single: Addams Groove/Hammer (Capitol)

● MY GIRL (Epic)

Single: My Girl/Temptations

Other Featured Artists: **Creedence Clearwater Revival**, **Chicago**

● FOR THE BOYS (Atlantic)

Single: Every Road Leads Back To You/Bette Midler

● AN AMERICAN TAIL: FIEVEL GOES WEST (MCA)

Single: Dreams To Dream/Linda Ronstadt

Other Featured Artist: **Cathy Cavallini**

● JUNGLE FEVER (Motown)

Single: These Three Words/Stevie Wonder

COMING

● UNTIL THE END OF THE WORLD (WB)

Featured Artists: **U2**, **R.E.M.**, **Elvis Costello**

● RUSH

Single: Tears In Heaven/Eric Clapton (Reprise)

● DINGO (WB)

Featured Artists: **Miles Davis** & **Michel Legrand**

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Saint Louis, Missouri



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BELIEVED IN BLUR IN 1991.

HOW ABOUT YOU IN '92?

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|--------|--------|--------|------|
| PWR99 | I95 | HOT949 | KWTX |
| KEGL | G105 | Q99.5 | KNIN |
| KRBE | WMXF | KZZU | WVBS |
| WNVZ | WBBO | WNYP | WBXX |
| WDFX | WRHT | WHTO | WBIZ |
| KBEQ | WAPE | KFQX | WKFR |
| KWOD | WOKI | WKSF | KGGG |
| KISN | KKYK | WJAD | WDBR |
| WERZ | XL1067 | WCGQ | KFMW |
| WLAN | WJLQ | KMCK | KTRS |
| WQGN | Z102 | WJMX | KFBQ |
| 999KHI | KJ103 | KISR | KQIX |
| WPST | KQKQ | KNOE | KTMT |
| WSTW | KXKT | WILN | OK95 |
| WBBQ | KIKX | KIXY | KFFM |
| K96.7 | KSND | WFHT | |



ACTIVE ROTATION!



EMI Music Group North America

Blur. The message is clear.

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STREET TALK

Jacor Doubles Up Cincy LMAs

If all goes as planned, **Jacor** figures to be the first broadcast company to ink separate LMAs with two different competitors in the same market.

Omnipotent AOR **WEBN/Cincinnati**, which has already engineered a programming change at **WAQZ** (see Page 8), has signed a letter of intent with financially troubled **Reams Broadcasting** to forge an LMA with Z-Rock affiliate **WZRZ**.

Ironically, 'AQZ's Friday (12/27) flip to hard rock puts it in *direct competition* with 'ZRZ. Although Reams Exec. VP/COO **Peter Cavanaugh** told ST a "formal LMA agreement with Jacor will not preclude a continuance of Z-Rock on WZRZ," it's obvious a format change *will* take place. Early wagering is on some type of CHR.

Reams is currently in Chapter 11 and has a bankruptcy hearing set for January 15, at which time the LMA proposal will be presented to the court.

The FCC has dismissed **KIKX/Colorado Springs's** informal objection to the license renewal of CHR competitor **KKMG/Pueblo, CO**. KIKX had complained that KKMGMG has a conflict of interest problem because former KKMGMG GM and current minority owner **Gary Goodell** is an independent record promoter. But, according to the Commission, that situation is perfectly legal — so long as KKMGMG continues to deal with Goodell "at arm's length."

The agency also dismissed as unverified KIKX's allegations that a KKMGMG air talent had sold cocaine in the station's control room.

While the Commission found KKMGMG's morning team guilty of improperly taping, editing, and airing a phone conversation with a KIKX personality, the agency said that violation was insufficient to block KKMGMG's license renewal. However, the FCC reserved the right to consider taking separate action against the station for the stunt.

Tenebaum Takes MCA Post

ST has learned it's nearly a done deal for **Impact Sr. VP/Promo Bruce Tenebaum** to be named **MCA Sr. VP/Promo**. (Tenebaum and MCA honchos had no comment.)

Rumors

- Is Hot AC **KRMX/San Diego** exploring a format move to Gold?
- Is **KYIS/OKC** about to enter into an LMA once its transfer from receivership to **Desert Communications** is final?
- Former **KSKS/Fresno** PD **Jim Nelly** has transferred to **Henry** sister Easy Listening **KDUO/Riverside-San Bernardino** as PD. Is a format search in progress?
- Is former **B94/Pittsburgh** PD **John Roberts** about to join **McVay Media** to head up its new CHR department?
- Was that former **WXRK/NY** personality **Jo "The Rock 'N' Roll Madame" Maeder** doing an on-air audition last week at crosstown **Z100**?

Speculation now focuses on the future of the **Impact** promo staff: Will it remain a separate entity or be folded into **MCA**?

KISS It Hello

KISS-FM/San Antonio, which abandoned AOR in July 1990 after 20 years, made its much-anticipated rockin' return to the format Tuesday (12/31) under new PD **Virgil Thompson**.

The **Adams** station, which is being guided via an LMA with the **Rusk Corp.** — owner of crosstown **KSMG** and Houston AOR power **KLOL** — made the switch by playing nothing but **ZZ Top**. The station marked the occasion by commissioning huge Mardi Gras-type parade heads of Toppers **Billy Gibbons**, **Dusty Hill**, and **Frank Beard**, which arrived by river barge bearing a special proclamation from the mayor's office.

It's official: **Q106/San Diego** night slammer **Chio The Hitman** begins late nights on **Z100/NY** February 1. Can we look for an afternoon driver to be named by January 10? Yes; among the contenders are **Billy Burke** and **Magic Matt Alan**.

Hot on the heels of **Gregg Cassidy's** return to the PD chair at **Hot 102/Milwaukee** (see Page 3), MD/midday personality **Kandy Klutch** was released. ST hears Klutch may be eyeing a return to her old MD job at **KHTK/St. Louis**.

Speaking of **KHTK**, is the station about thisclose to inking former **KKFR/Phoenix** early riser (and onetime morning dude at crosstown **WKBQ**) **Scott Throver** for wakeups?

Back at **Hot 102**, Asst. Promotion Dir. **Tim Dunbar** assumes Promotion Dir. duties, and former **Hot 94.7/Chicago** personality **Kelly Michaels** joins as Asst. Production Dir. And, how long will **Hot 102** morning news personality **Jackie Kieley** — wife of exiting PD **Dan Kieley** — have a gig?

WPOW (Power 96)/Miami GM **Greg Reed** tells ST that former 'POW afternoon personality **Don Cox's** rehabilitation for alcohol abuse "is going very well. I have no idea when and if he will return to the air. It all depends on his progress, but we're all encouraged."

Cox has been off the air since his Dec. 16 arrest on DUI charges (ST 12/20).

AOR **WAQX (95X)/Syracuse** is facing possible legal action by a local psychiatrist who is furious that morning man **Dave Coombs** made a comedy bit out of their pretaped, "tres serious" discussion of winter depression. Coombs apparently altered the interview by substituting comical questions for the ones he originally asked.

In a letter to the station, the doc's lawyer called the segment "deceptive" and potentially "libelous." **WAQX** owner **Jim Leven** declined to comment.

Continued on Page 18

Good for you.

Amy Grant



“Good
For Me”

[76021-1673-4]

The unstoppable smash follow-up to “Baby Baby,” “Every Heartbeat” and “That’s What Love Is For,” from the double-platinum album **HEART IN MOTION**

[76021-5321-1/4/2]

Produced by Keith Thomas for Yellow Elephant Music, Inc.
Executive Producers: Amy Grant and Michael Blanton.
Exclusive Management and Direction: Blanton/Harrell, Inc.



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DANNI MINOGUE



JUMP TO THE BEAT

The Debut Single From
The Savage Album

LOVE AND KISSES

On Your Desk This Week!



MCA

STREET TALK®

Continued from Page 16

Rumbles

- Melinda Holt has been promoted from GSM to Station Mgr. at WEZC/Charlotte, replacing Steve Litwer.
- Willis Broadcasting has upped WMYA & WMYK/Norfolk GM Jim Hunt to Group Manager. Crosstown WOWI GSM Carletta Harrel joins WMYA & WMYK as GM.
- KJQY (Sunny 103.7)/San Diego has already boosted Kurt Kelly from PD to OM after only one day on the j-o-b. Meanwhile, Kelly is in need of immediate AC service and reserve.
- WXXL (XL106.7)/Orlando ups Regional Sales Manager Jeff Kimmel to Sales Manager. Rhoda Bohrer transfers from sister WCOD/Cape Cod to assume Kimmel's old duties.
- Ex-WPLJ/NY midday personality Skye Walker is now weekendening at KIIS/L.A. under the nom de air Blair Michaels.
- WAZY/Lafayette MD Randy Kenyon adds weekend duties at WZPL/Indy. And . . . 'ZPL/Indy afternooner John Trout will be the host of a new Fox-TV series, "Crazy Crimes And Criminals."
- At KWTX/Waco, morning teamsters Doug Edwards & Wendy Wall and Production Dir. Mike Stevens all exit; night rocker Flash Phillips moves to wakeups to co-host the Breakfast Club with R.J. Hall, who joins from KRLB/Lubbock (Hall also adds Production Dir. duties); weekender Slammin' Sam Meyers becomes APD/night rocker.
- Former 99KG/Salina, KS PD Rusty Keyes moves to nights at KKMKG/Colorado Springs.
- KVET/Austin afternooner Ernie Brown is now doing mornings at WGAR/Cleveland.
- The L.A. area's first Spanish Talk station — KPLS/Orange — debuted Monday (12/30).
- Former Hot 94.7/Chicago morning sidekick Joni Siani has partnered with new WIOQ/Philly morning man John McMann.
- Concurrent with WBXX/Battle Creek, MI GM Bill Hennes's exit, afternoon driver Dave Michaels also has departed. Hennes has been replaced — temporarily — by GSM Walt Olinyk.
- CK105/Flint afternooner Pete McRae exits.
- WLLZ/Detroit re-signs morning personality Sheri Donovan and hires Geoffrey Nelson to produce Ken Calvert's afternoon drive show.
- Jerold Jackson, most recently APD/late-nights at WWDM/Columbia, SC, has become PD at Urban WACR-AM & FM/Columbus, MS.
- As Lee Michaels takes over as COO at KJLH/L.A. (see Page 8), Eric "Rico" Reed moves from afternoons to mornings, MD Jeff Gill slides into afternoons, Greg Mack shifts to nights, and Josefa Salinas assumes Promotion Dir. duties.
- Robin King moves from nights to afternoons at WKSS/Hartford, replacing John McMann, who joined WIOQ/Philly for mornings. New to nights at WKSS is Michael Maze, who climbs on-board from 95XXX/Burlington.
- KBIG/L.A. morning co-host Bill Maier exits to pursue a master's degree.
- N/T KCMO/Kansas City has tapped former "Mary Hartman, Mary Hartman" cast member Claudia Lamb to co-host morning drive. Lamb, who played Heather Hartman, was previously a talk host at WKRC/Cincinnati.
- WSM-AM & FM/Nashville MD and TNN/Coordinator Video Music Larry Pareigis is the new KRZY & KRST/Albuquerque PD.
- KZHT (Hot 94.9)/SLC PD/morning man Rich Summers has exited.
- WMAD/Madison PD John Duncan has departed. Longtime MD Pat Gallagher will serve as acting PD and is the leading candidate for the permanent job.
- KPOI/Honolulu PD Bill Mims departs; David Stone is interim PD.
- At KBFX/Anchorage, weekender Mike Rossi takes over afternoons as PD David Moore relinquishes his airshift; overnigher Jolie Wolfe moves to evenings, replacing T-Bone, who leaves to pursue a master's degree; Penny Lane acquires Wolfe's old shift; and morning man Rick Rydell adds partner Jill Genser, who will also serve as Promotion Dir.



Web Of Sound



The eight-legged groove machines at Australia's Mushroom Records wrapped up Promo Item Of The Week honors, entrapping selected programmers with 6½ x 8 x 3-inch sealed wooden crates that'd been emblazoned with the above-pictured arachnid artwork touting the Angels' new "Red Back Fever" CD.

Upon opening the nailed-shut crate — with the miniature crowbar that's been customized with the name of the band (*included*) — and pawing through the straw 'n' spider webbing (*actually, and rather fittingly, angel hair*), intrepid industryites will find a deluxe, full-length CD package that sports 26 pages of liner notes, including voluminous historical details about the deadly disease from which the album takes its title. All this and the disc includes a cover of Ian Hunter's "Once Bitten, Twice Shy" . . .

AOR KQRS/Minneapolis was granted a TRO Friday (12/27) that prevents crosstown Entercom Z-Rock affiliate KMZZ from running a TV spot slamming KQRS's music policies. KQRS previously filed a still-pending false advertising and unfair competition suit against KMZZ.

In other KQRS news, the station has upped Wade Linder to APD.

Little Bit Of Soul

WXRK (K-ROCK)/NY Monday (12/23) leaked a previously unreleased Bruce Springsteen song called "Soul Driver." K-ROCK personality Jimmy Fink played the cut several times before announcing, "This is the last time you will hear the song in 1991. The next time you will hear it is in 1992."

No one at Columbia could verify whether the song will, in fact, be included on Springsteen's next album. The Boss fanzine *Backstreets* described "Soul Driver" as a studio cut that has been "circulated among prominent collectors."

K-ROCK PD Mark Chernoff was on vacation and not available for comment.

Merry Christmas!

WAZU/Dayton PD Lisa Lyons received an early holiday "gift" December 20 when the Osborne AOR informed her that — owing to budget cuts — her position had been *eliminated*. Also out: PM driver Sean Roberts. GM Pat Rosiello did not return ST's phone calls.

Continued on Page 20



MAGGIE'S
farm

FROM THE DEBUT ALBUM
GLORY ROAD

PRODUCED BY CLIF MAGNESS
AND GREG EDWARD

STREET DATE 28 JANUARY 1992

ON JRS RECORDS CASSETTES AND COMPACT DISCS

GLORY ROAD

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THE
FOLLOW-UP
TO THE
#1 SINGLE

SET ADRIFT ON MEMORY BLISS

GOLD SINGLE
GOLD ALBUM

OFFICIAL
AD DATE:

JANUARY 13, 1992

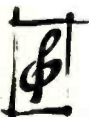
THESE STATIONS
COULDN'T WAIT...

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KMEL	ADD	
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KRBE	ADD	28
WJMO	ADD	

GEE STREET



PolyGram Label Group



STREET TALK®

Continued from Page 18

After inking an LMA with **WRVR/Memphis**, crosstown Soft AC **WEZI** has flipped to Gold as **WFGI**. 'RVR PD **Mark Hamlin** will oversee programming at 'FGI.

Brehmer Into Mornings

WXRT/Chicago has its first new morning drive host in 11 years. Longtime 'XRT MD **Lin Brehmer** — who recently resigned as PD at **KTCZ/Minneapolis** — has returned to the station to do wakeups. He replaces **Terri Hemmert**, who moved to an early midday shift; other shifts were adjusted to ensure no fulltimers lost their jobs.

Incidentally, Brehmer hasn't done a fulltime airshift since he joined 'XRT in 1984, and he's never done morning drive in his 15-year career.

In other Windy City news, **WSCR**, the city's long-anticipated all-Sports station, was set to debut Thursday (1/2) under the guidance of Dir./Sports & Programming **Ron Gleason**. The **Diamond Broadcasting** station features all local programming, including a midday talk show hosted by former Chicago Bear **Dan Jiggets**.

Because Diamond has decided not to broadcast at night (when the station's power drops to 1kw), **WSCR** will not carry play-by-play sports.

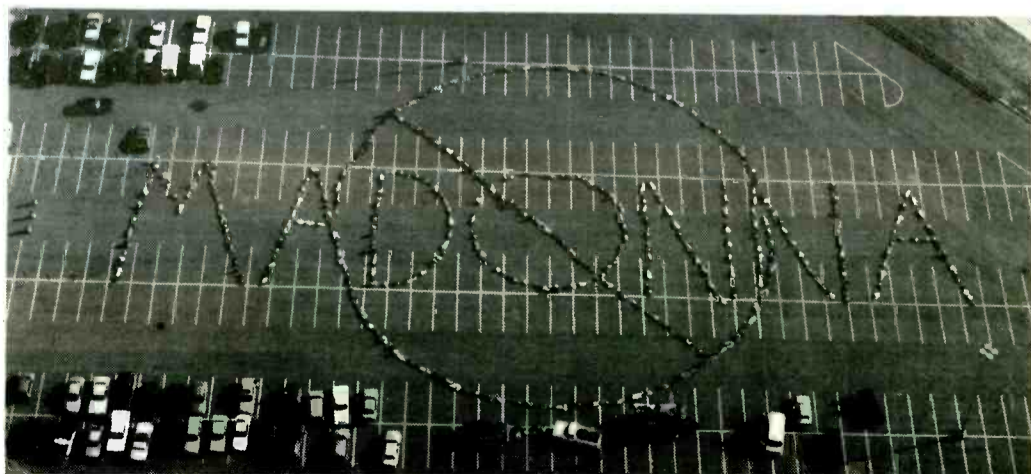
Here are the new **WAQQ (95 Double Q)/Charlotte** — formerly **WGKL** — on-air personalities (and from whence they came):

- Mornings: **Schelby Sweeney (KHTT/Santa Rosa)** and **Buck Nekked (WTDR/Charlotte)**
- Middays: **Arroe Collins (WMXC/Charlotte)**
- Afternoons: **Anne Kelly (WXRC/Charlotte)**
- Evenings: **Steve Meade (WCKZ/Charlotte)**

Records

• **Jennifer Grossberndt** and **Colette Comeau**, who were chosen to head up the new EMI's AC department, have both resigned.

Also exiting: **Chrysalis** National Dir./ Alternative Dance Promo **Geordie Gillespie**, EMI SF-based regional promo rep **Hugo Cole**, and EMI Atlanta-based regional promo rep **Mo Martin**.



INDIANA WANTS ME (NOT!) — When Madonna spent several months in Evansville, IN filming "A League Of Their Own" and told TV Guide the experience was akin to living in Prague, Czechoslovakia (!), CHR-formatted **WSTO (96 STO)** enlisted local listeners to spell out the above message to Our Lady Of The Perpetual Dyejob in universal symbolic language.

RADIO & RECORDS



1

- **Steve Rivers** leaves **WZOU/Boston** to program crosstown **WXKS-FM** as **Sunny Joe White** exits.
- **Andy Bloom** named **KLSX/L.A.** PD.

5

- **Lee Michaels** becomes **KMEL/SF** PD.
- **Shadow P. Stevens** named **WEZB (B97)/N.O.** PD.
- "Z-Rock" format debuts on **WCZR/Cleveland**.
- **Mike Kinoshian** named **R&R** AC Editor.

10

- **WPAT-AM & FM/NY** GM **Fred Weinhaus** gets VP stripes.
- **Mike Kakoyannis** appointed **WNEW-FM/NY** GM.
- **CNN Radio** debuts.

15

- **John Rook** becomes **KFI/L.A.** PD.

- Late nights: **Angie (WDIF/Marion, OH)**
- Overnights: **Melissa Grant** (a holdover from **WGKL**).

ST hears veteran programmer **Randy Kabrich** — who has been residing in Clearwater, FL for the last several months — has signed a letter of intent to purchase a sizeable interest in **MRP Inc.**, a company that manufactures high-tech performance engine parts.

However, Kabrich isn't leaving the business — he's still doing projects for several radio stations.

Throw In VP Stripes & A Few More Rubles

Former Soviet honcho **Mikhail Gorbachev** has received another job proposal from a U.S. radio station. **Bill Benns**, owner of **AOR WRRK (97 Rock)/Pittsburgh**, has offered Gorbachev the station's GM post. No response yet.

BAD

THE GLOBE

"Mass-appeal pop music" - PEOPLE MAGAZINE

GOING FOR ADDS - JANUARY 13

The Globe. The follow-up to Billboard's Modern Rock Track of the Year, "Rush,"
from the nearly Gold album, "The Globe."

See Big Audio Dynamite II on MTV™
and don't miss them back on tour this spring.

Reaction

Continued from Page 1

lenberg said stations shouldn't fear an escalation of rates. "I don't think we're sitting here without a competitor," he said, noting the range of qualitative, programming, and direct marketing services offered by a wide variety of radio research companies.

Burkhart/Douglas President Dwight Douglas — a frequent critic of Arbitron methodology — offered mixed feelings on the Birch shutdown. "I like the [new] administration at Arbitron . . . it represents something different for them. I actually sat down and had a beer with a couple of their people who are more open to new ideas.

"On the other hand, now is the time for broadcasters to crank up the revolt and make consumer activism work to our benefit. Arbitron has everything to lose, because if they don't cater to the customer correctly, they will be accused of much higher crimes than low sample size."

No Competitor Soon

Interep President Les Goldberg observed, "[The shutdown] is a terrible thing for the industry — I think having two services was healthy." Goldberg said a new competitor might emerge eventually, but he doesn't expect it to happen right away because of current economic conditions.

A consensus of executives suggests it is doubtful that any company will want to enter the national radio ratings business soon.

Willhight Radio Research President Jim Willhight said his Seattle-based ratings service had been planning a small expansion from its Pacific Northwest base before the Birch closure. Although he's interested in taking his company nationwide, Willhight said, "You have to look at why Birch is getting out."

Birch/Scarborough President Bill Livek said, "If a company wants to replicate what we did and have a full national service, I don't think it's possible to compete with Arbitron. If Coca-Cola wants to buy the service, you need to measure everything between New York and Yakima, WA. That includes many markets where you don't have a lot of radio subscribers. The stations can't support it. Clearly, we demonstrated it doesn't work.

"On a local level, however, you can go into specific markets and have success. That option was open to us, but we couldn't back down and do that after we earned the trust of our advertiser clients."

ABC's McClenaghan agreed. "Unless somebody has a lot of bucks to go up against Arbitron for five or six years at least, there's no use in trying. It's fine and well for stations to vote for a competing service. But when push comes to shove, it's difficult to get agency presence. Try and convince Young and Rubicam to switch over from Arbitron to someone else. It's very difficult."

Managers' Views

At the station level, most managers appreciated having two ratings services.

Markets Without Birch, Arbitron

Last week's demise of Birch ratings has left the following markets without a national ratings service: Bluefield, WV; Brattleboro, VT; Danbury, CT; Decatur, IL; Elkhart, IN; Elmira, NY; Fairbanks, AK; Ft. Collins, CO; Glens Falls, NY; Eastern Long Island, NY; Idaho Falls, ID; Jackson, TN; Lake Tahoe, CA; Laredo, TX; Lynchburg, VA; Morgantown, WV; Muscle Shoals, AL; Northeastern, MI; Ocala, FL; Paducah, KY; Petoskey, MI; Pocatello, ID; Port Huron, MI; Quincy, MO; Santa Maria, CA; Sierra Vista, AZ; Staunton, VA; Valdosta, GA; Wausau, WI; Yuba City, CA; and Yuma, AZ.

Information courtesy M Street Journal.

"What we'll miss is the ability to look at another service's viewpoint on how we're doing — Birch reflected our format very well," said VP/GM WNUA/Chicago VP/GM John Gehron.

KUBE/Seattle GM Michael O'Shea said, "Our problems weren't with Arbitron's methodologies so much as it was their rates. Personally, I have a problem with the seven-day diary. I'd prefer a one-day diary, but that's not going to happen."

Arbitron's Mocarsky acknowledged they may have to work on some perception problems in radio. "Stations can expect us to be the same today that we were yesterday. Our customers expect good customer service, they still expect a lot from us, and we still need to deliver it. We've got to be responsive to their needs and questions, and we've got to do it at a fair price."

There's at least another non-believer, however. Attorney Mark Olson, who formed an ill-fated service called Superatings earlier this year, has filed a petition with the Justice Department to deny Arbitron's takeover of the Scarborough service.

"Broadcasters have a 30-day opportunity to express their feelings to the Justice Department on this matter," said Olson. "This union between Arbitron and VNU constitutes an undue concentration of media power, leaving very little incentive for anyone else to enter the ratings business."

San Diego

Continued from Page 1

"With Arbitron, you have a Ford and you're being asked to pay for a Rolls Royce. The economy's in the dumper, stations aren't making as much as they used to, and people are losing their jobs. Arbitron doesn't seem to be in touch with what's going on," Palmer said.

The demise of the Birch ratings service apparently had no effect on either manager's decision to drop Arbitron. "It was never even considered," Baker said. "We're not a Birch subscriber nor would we care to be. The people from Arbitron called me [after the Birch announcement] and said, 'Hey, you'd better grab our offer quick.' But we won't. We know what we feel is reasonable, and we'll pay that rate. We're not paying any more."

Added Palmer, "When you take Birch out of the mix, Arbitron won't be any more sensitive to improving its service and making it better for broadcasters."

Birch

Continued from Page 1

major writeoffs here.' They discovered that 15-20% of the stations just stopped paying their bills."

The qualitative information provided by the companion Scarborough service — including statistics such as 'radio listening among frequent flyers' — was popular with stations and agencies, and attracted top radio advertisers Delta Air Lines and Coca-Cola.

Leonard said VNU has laid off about 40% of the 1200-strong Birch/Scarborough workforce. Most of the affected employees were part-timers who worked as telephone interviewers at Birch centers in Ft. Lauderdale, Sarasota, and Louisville. Those who remain will work for the Scarborough service.

Livek said he plans to exit the company soon. He said most Birch employees who worked in radio sales and service will also leave.

Livek: 'It Hurts'

"It hurts to see something that you had a hand in building not be able to fit in an economic reality," said Livek. "But when you write the epitaph on Birch/Scarborough, you can say we invented qualitative information for the sellers of radio, we showed them how to sell beyond cost-per-point, and how to maximize the value of their individual formats, just like magazines learned a decade ago. So while we may have hit the road of bad luck, I'm really proud of what we were able to accomplish in the qualitative area."

Leonard and Livek revealed some details of a long campaign to persuade the A.C. Nielsen ratings service to buy Birch/Scarborough. "Because of the economy, we needed to do something dramatic, and we thought Nielsen would provide the necessary extra push that would get Birch over the top," said Leonard. "We had very active discussions during the past year and a half to get them to become partners with us. Unfortunately, we were not able to come to an agreement . . . they, too, were under budget pressures."

Nielsen VP/Communications Jack Loftus would not confirm the talks but said, "Nielsen Media is concentrating on the television audience measurement business."

According to Leonard, Nielsen was the only company that had the appropriate knowledge and financial muscle to turn Birch into a viable business. "Perhaps the only other alternative would have been one of the 'baby Bells,' but it's too early for them right now."

Access To ARB Data

The status of stations holding Birch contracts was not clear at presstime. Arbitron VP/Communications Tom Mocarsky said only, "We've agreed to do all that we can to keep service going to Birch-only radio station agency and advertiser clients. We haven't see the contracts yet. If they are in a market that we are measuring, we will give them access to the basic ratings data according to the terms of the contracts. We're not going to extend ratings periods, change geographies, or anything like that."

KUBE/Seattle VP/GM Mike O'Shea said he received a letter from Arbitron the day after the closing with the following notification: "To accommodate Birch customers, the Arbitron Ratings Company has agreed to provide Arbitron quantitative data to current Birch customers who are not Arbitron subscribers at the same rate and for the same term as your current agreement with Birch."

"That's good news for now," said

O'Shea. "Down the road, we'll have to determine if Arbitron is in the ballpark for us as there was a huge difference in the price of the two services."

Mocarsky said Arbitron has no immediate plans to enter the markets that only Birch had been surveying (see list at left). He added that the Scarborough service would be sold to its client stations at value-added pricing.

No corporate merger was formed as a result of the Birch closure. VNU will continue to own the Scarborough service and license it to Arbitron. Arbitron's Mocarsky said his company has no plans to buy Scarborough from VNU.

Despite the popularity of the telephone retrieval methodology among some radio executives, Arbitron has no plans to use it in any form. "We have great confidence in the diary methodology," said Arbitron Exec. VP Ken Wollenberg. "It has been validated as the best way to gather radio audience information."

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IT COULD ONLY COME  FROM WESTWOOD ONE

New Lou Reed Album, Box Set On Horizon

Lou Reed's latest album ("Magic And Loss") is set to arrive on January 14. Inspired by the recent cancer deaths of his friends Rotten Rita and songwriter Doc Pomus, the Sire/WB disc's elegiac mood is evident in such titles as "Cremation," "Goodby Mass," and "Gassed And Stoked."

The LP's emphasis track is "What's Good," a slightly different version than that heard on the WB soundtrack to Wim Wenders's film "Until The End Of The World." Produced by Reed and guitarist Mike Rathke, the "Magic And Loss" album also features Rob Wasserman on bass and Michael Blair on drums.

Meanwhile, RCA intends to release a 3-CD Lou Reed box — titled "Between Thought And Expression" — on March 24. Nestled among the 45 songs in the boxed set are three previously unreleased tracks: "Here Comes The Bride," "Downtown Dirt," and a version of "The Star Spangled Banner."

Heading up the boxed set's list of alternative versions is a 13-minute live! rendition of "Heroin" — featuring jazzman Don Cherry on pocket trumpet — that was recorded live at the Roxy in Los Angeles.

Stop — Hammer Time!

Hammer and James Brown will share the stage yet again, this time at the American Music Awards. Hammer will host the 19th annual awards show, and Brown will receive the "Award Of Merit" at ceremonies to be held at Los Angeles's Shrine Auditorium on January 27.

Little Richard's All-Star Lupus Benefit

A galaxy of stars and label chiefs will assemble at Los Angeles's Universal Amphitheater February 6 for "Little Richard's Rock And Roll Reunion," a benefit for the Lupus Foundation of America. Irving Azoff, Jheryl Busby, Ahm. Ertegun, David Geffen, Charles Kop-



elman, Jerry Moss, Mo Ostin, Joe Smith, and Al Teller are all on the committee, but performers are yet to be announced.

Bright Lights, Little Village

That WB supergroup of Ry Cooder, John Hiatt, Nick Lowe, and Jim Keltner has jettisoned the *norm de rock* Two Guitars, Bass And Drums in favor of their original Little Village moniker.

Their album — also titled "Little Village" — is set to arrive February 18, and will be preceded by the emphasis track "She Runs Hot" on January 28. Produced and written by the four band members, the LP features such provocative titles as "Solar Sex Panel," "Do You Want My Job?," and "Don't Bug Me." Incidentally, this last song samples the legendary Sonny Boy Williamson recording from which the band's name derives.

Blonde Ambition

With drummer Harry Rushakoff rejoining bassist/vocalist Johnette Napolitano and guitarist Jim Mankey, Concrete Blonde's original lineup is putting the finishing

touches on "Walking In London," the IRS followup to "Bloodletting."

Produced by the band with Chris Tsangarides, the album's first single will be "Ghost Of a Texas Ladies' Man," due in February. Other tracks include "Les Coeurs Des Jumeaux" (English translation: The Hearts Of Twins) and a cover of James Brown's "It's A Man's Man's Man's World" (!). Tom Petersson of Cheap Trick sits in on a few tracks. Street date: March 10.

Alice In Chains: Acoustic EP

Alice In Chains is assembling an acoustic EP entitled "SAP" with the help of a few fellow Northwest rock notables. The four songs on "SAP" include the all-new tracks "Brother" (featuring Heart's Ann Wilson), "Right Turn" (with Soundgarden's Chris Cornell), "Am I Inside," and "Love." Mark Arm of Mudhoney also performs on the record, which the band produced. Look for the Columbia disc to hit the streets in February.

Ali's Daughter's Disc Due

"The Introduction" will be the first album from May May, daughter of former heavyweight champion Muhammad Ali. Graphic artist Stevidub, who previously produced the hiphop selections for "The Cosby Show" and "A Different World," twirled the knobs on the Scotti Bros. release, which is set for March. Among the album's selections: "The Alpo Man," "Life Is A Test," and "The Gourmet May."

Latest Social Distortion

Social Distortion's latest LP ("Between Heaven And Hell") is set to come from Epic on February 18. Much of the new material on the Dave Jerden-produced project was previewed during the band's support slot on the recent Neil Young tour. The first single from the album ("Bad Luck") is due January 20. Interestingly, the two covers on the record are of the country chestnuts "Makin' Believe" and "King Of Fools."

Short Snorts

- Primus fans can look for the band's covers of XTC's "Making Plans For Nigel" and Peter Gabriel's "Intruder" on a new five-song, radio-only Interscope EP.

- Sire has revived the Blue Horizon label. The first release under the revitalized moniker will be a blues-jazz album by country artist Charlie Rich.

- Rykodisc's reissue of David Bowie's live "Stage" will feature one extra track, a version of the "Alabama Song" taken from the same tour. While "Stage" will only become available as a single album on January 15, collectors will note that it was included as part of the "tech unit" storage package that Ryko made available to house the Bowie catalog last fall.

- Ground has finally been broken on the Rock & Roll Hall Of Fame & Museum in Cleveland. Completion of the structure, designed by I.M. Pei and located at the North Coast harbor, is expected to take two years.

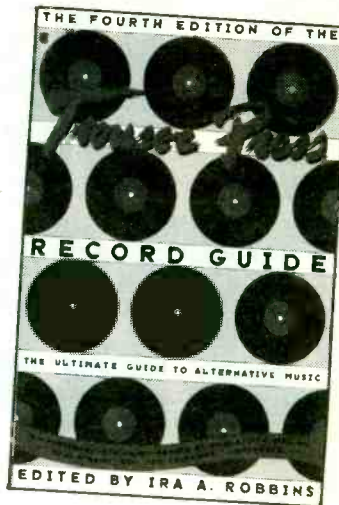
BOOK BEAT

Updated Alternative Music Guide Arrives

Supporting 1600 entries spanning 2500 artists and more than 9500 recordings, the fourth edition of "The Trouser Press Record Guide" (Collier Books/\$18.95) has arrived.

Living up to its billing as "the ultimate guide to alternative music," the 763-page paperback has been thoroughly updated by editor Ira Robbins and his staff since the third edition was published back in 1989. (The first and second editions were published in 1983 and 1985, respectively.)

As a result, the guide covers all records issued by significant alternative recording artists — ranging from ABC to Zvuki Mu — through March 1991.



MUSIC DATEBOOK

MONDAY, JANUARY 13

- 1958/Little Richard's "Good Golly Miss Molly" released.
- 1964/Bob Dylan's "The Times They Are A-Changin'" album released.
- 1979/Donny Hathaway dies after falling out of a window of a 15-story New York building.
- 1986/Stevie Wonder's "Before I ride with a drunk, I'll drive myself" PSA ads appear in national publications.

TUESDAY, JANUARY 14

- 1966/David Jones becomes David Bowie to avoid being called a Monkee.
- 1989/Paul McCartney's "Back In The U.S.S.R." album is issued only in the Soviet Union. It won't be available in the U.S. until two years later.
- Born: Geoff Tate (Metallica) 1959

WEDNESDAY, JANUARY 15

- 1967/The Rolling Stones sing "Let's Spend Some Time Together" on "The Ed Sullivan Show."
- 1985/Sheena Easton marries agent Rob Light.
- Born: the late Ronnie Van Zant (Lynyrd Skynyrd) 1948, Lisa Lisa 1967

THURSDAY, JANUARY 16

- 1957/The Cavern Club opens in Liverpool.
- 1965/The Temptations release "My Girl."
- 1976/Peter Frampton's "Frampton Comes Alive" album is released.
- Born: Maxine Waters (En Vogue) 1967

FRIDAY, JANUARY 17

- 1970/Soul giant Billy Stewart dies in a car crash.
- 1981/Vince Neil joins Motley Crue.
- 1990/The Who, Kinks, Simon & Garfunkel, Four Tops, Four Seasons, Platters, and Hank Ballard are inducted into the Rock & Roll Hall Of Fame.
- Born: Mick Taylor (ex-Rolling Stones) 1948, Steve Earle 1955, Paul Young 1956, Susanna Hoffs 1957



Stevie Wonder offers to call you a cab.

SATURDAY, JANUARY 18

- 1987/Steve Winwood marries Eugenia Crafton.
- 1989/The Rolling Stones, Stevie Wonder, Otis Redding, Dion, Phil Spector, and the Temptations become Rock & Roll Hall of Fame inductees.
- Born: the late David Ruffin 1941

SUNDAY, JANUARY 19

- 1978/The Sex Pistols break up.
- 1986/Bruce Springsteen makes an unannounced appearance at a benefit concert for laid-off Freehold, NJ workers.
- Born: Phil Everly 1939, the late Janis Joplin 1943, Dolly Parton 1946, Robert Palmer 1949, Martha Davis 1951

— Paul Colbert

SCREEN SCENE

Miki Howard To Play Billie Holliday In 'Malcom X'

Giant recording artist Miki Howard will portray Billie Holliday in "Malcolm X," Spike Lee's forthcoming film biography of the black leader. Columbia artist Terence Blanchard, who composed the film's score, also will appear in the movie.

'Freejack' Soundtrack

The soundtrack to the futuristic thriller "Freejack" — starring Emilio Estevez, Mick Jagger, David Johansen, and Anthony Hopkins — is set to arrive from Morgan Creek on February 4. The Scorpions' "Hit Between The Eyes" will be the first single, coming to radio this week (1/6).

Other artists featured on the "Freejack" soundtrack: Jesus Jones, Cinderella, Jesus & Mary Chain, Ministry, Jane Child, Eleven, and UK rockers 2 Die 4.

Mondo Mambo

The Elektra soundtrack from "The Mambo Kings" — the forthcoming film based on Oscar Hijuelos's Pulitzer-winning "The Mambo Kings Play Songs Of Love" novel — features Linda Ronstadt's version of "Perfidia," Tito Puente's "Ran Kan Kan" (remixed by Little Louie Vega), and Los Lobos, doing "Beautiful Maria Of My Soul," co-written by album producer Robert Kraft. Street date: January 7.

The Sound Of Slowhand Clapton

Eric Clapton scored "Rush," the new cops 'n' drugs thriller starring Jennifer Jason Leigh and Jason Patric. The riffslinger contributed two new songs ("Tears In Heaven" and "Tracks And Lines") and lured bluesmeister Buddy Guy on board for a version of "Don't Know Which Way To Go." The Warner Bros. soundtrack is due January 14.

I
L O V E

W H A T

Y O U D O

W H E N

Y O U

D O

W H A T

Y O U D O



I'M IN A
YOU'VE GOT ME PUMPED
WHEN YOU MOVE IN THE GROOVE



paula Abdul

VIBE
TIGHT
GO

THE NEW SINGLE

FROM THE TRIPLE-PLATINUM ALBUM

SPELLBOUND

FUNKY WAY

GIVE ME THAT VIBE

GO PAULA GO PAULA GO GO GO PAULA

THE ALBUM

Triple Platinum

No. 15*

10-day 186,000

Spellbound

THE SINGLES

Two No. 1 singles *Rush Rush* and *The Promise of a New Day*

No. 2 in R&R, No. 6 in Billboard with a 10-day of 48,000

Blowing Kisses In The Wind

THE CONCERT EVENT OF THE YEAR

"awesome and revolutionary"

Miami Sun Sentinel

"A spectacle"

USA Today

"the most entertaining extravaganza of the post-MTV era"

Detroit Free Press

"The most innovative concert of any held here this year"

Cleveland Plain Dealer

"old-fashioned show business... hard work made to look easy"

New York Times

"a woman-made phenomenon worthy of awe"

Buffalo News

Spellbound. Produced by V. Jeffrey Smith and Peter Lord for The Neptune Factor, Inc. Jorge "G.Man" Corante/Colin England, Paisley Park and Don Was. Vocal arrangements by Sandra St. Victor. Mixed by Keith Cohen. One track mixed by Greg Laney. Managed by Larry Tollin and Larry Frazin/Platinum Management. All chart info from week of 12/16/91.

IF YOU CREATE IT, THEY WILL LISTEN

Building A Great Station

By Garry Wall

Over the years, much has been written — and even more has been said — about what makes a radio station great. In spite of this fact, I could locate no single source that identifies the attributes needed to attain greatness.

Some of us have experienced firsthand the satisfaction of being a part of a great station or its listening audience. There's something downright magical about stations that reach this peak. As with a tornado, hurricane, winning football team, or happy marriage, we recognize the conditions needed for one to develop; sometimes they do and sometimes they don't. Why?

Originally I intended this article to be devoted to great CHR stations throughout radio history. The premise was to choose a group of legendary CHRs spanning 30 years. Each station enjoyed ratings and revenue dominance plus community and industry recognition for consecutive years. Each station would be reviewed in search of the "common programming threads" they all shared. My goal: to isolate and identify the attributes great CHRs embody and organize them in a format I could share.

This article is a result of studying 23 such stations (listed below), listening to hours of airchecks, reminiscing with people who "were there," and adding my own recollections as a broadcaster and listener.

Attributes Pinpointed

I discovered that each station possessed the same five major attributes regardless of its era or market. Although I studied CHR stations, what can be learned isn't limited to that format. My findings are applicable to any station that desires superiority through outstanding performance — greatness.

Interestingly, music itself isn't one of the attributes. Music is one of five basic elements that comprise the first attribute. This doesn't imply music isn't crucial to success, however. On the contrary: Without the right music, a station won't be in the game. However, a station that focuses only on music basically is little more than a jukebox.

Great stations aren't worried about being perfect — they're too busy being human. Great stations are natural, and it works.

These points may seem obvious or even oversimplified to you. Like magic, success also seems simple when you know the secrets. However, implementing those secrets is a different matter. As you'll see, all successful stations do the basics — great stations build on them.

That's Entertainment

To entertain means to hold one's attention. Great stations apply a variety of tactics to do so. They are:

- Fun
- Informative
- Playful
- Provocative
- Energized
- Dramatic
- Predictably unpredictable
- Relevant
- Poised to seize the moment
- Constantly evolving
- Interesting
- Positive

Master The Basics

• **Vision:** All great creations begin as ideas. A great station is no different; if you don't know where you're going, you'll probably never get there. A clear vision will attract the right people to help you actualize it. Each person must understand and embrace it so they may contribute fully. At this point, the seeds of magic are planted.

• **Music/Positioning:** Obviously, it's important to play the hits. But it's just as important to choose the right "stiffs." Only a handful of current hits exists at any given time — and most stations play them. Therefore, the choice and rotation of the other songs is critical. They define a station's musical difference. Great stations are involved with their music. Computer playlists and DJs who act as facilitators don't cut it. How can you expect listeners to be involved if you're not? The way your station presents what it plays is just as crucial as the songs themselves.

• **People:** The power of synergy surpasses mere talent. The right combination of people, chemistry, and leadership will result in a group in which each individual performs creatively and purposefully — but with singlemindedness. In choosing the correct people, it doesn't matter where someone has been; it matters where they're going and, more importantly, where you're both going. Don't just fill openings — build a team. The right people will breathe life into the vision.

• **Marketing/Promotion:** Everything a station does is a form of marketing. Each action contributes or detracts from its image. The promotion department must do more than simply increase cume or AQH. Promotions must correctly define a station's focus, interests, and personality by reinforcing key images. Great stations

are myopic about the image(s) they project, yet they also use promotions to highlight multiple facets. Try living the lifestyle of your audience and you'll know what this means ... they'll know it, too. Great stations aren't perfect, they're human. The mastery of this element is an important step in becoming multidimensional.

• **Production:** This is the presentation of all station elements. Packaged with the correct feelings, attitude, and vocabulary, this combination becomes a station's unique signature.

Think Locally

Great stations reflect their audience and community. A sense of dedication is common. Great stations acquire the traits indigenous to their listeners. Frequently outsiders can't fully appreciate or even understand a truly local station until they've had time to adjust their ears to the market.

Like the old town criers, great stations link listeners to the community. The communication is as natural as two friends talking. Great stations provide leadership and act as rallying points connecting communities in times of joy and crisis. *They are in touch.*

Get Emotional

The ability to acknowledge and react to events of all types can't be manufactured. Great stations are able to sense how to relate to listeners in all situations, even

The power of synergy surpasses mere talent Don't just fill openings — build a team.

those which don't fit the format. Great stations make adjustments to fit the occasion and maintain relevance. Great stations aren't worried about being perfect — they're too busy being human. Great stations are natural, and it works.

If a station evolves to this point, it becomes virtually human to its listeners. They relate to "their station" as a person. Over time the station, through faithful integration of the preceding attributes, develops a real personality.

In doing so, the station creates a set of expectations based on the experiences it has shared with its listeners. As a result, listeners take possession; instead of WXXX being "The station I listen to," it becomes "My station." Great stations have more active listeners because they reach out and convert them. There's a bond and mutual commitment, and the ratings and revenue reflect this.

Attributes Of Greatness

Great radio stations:

- Master the basics
- Are entertaining
- Are local
- Are emotional
- Have personality

Without the right music, a station wouldn't be in the game. A station that focuses only on music basically is little more than a jukebox.

The Sky Is Falling

There are many "Chicken Little" theories about what's wrong with CHR (and radio in general): bad music, banks, short-term thinking, long-term thinking, leveraged properties, recession, research, rap, competition, polarization, fragmentation, aging audience, evolutionary cycles, negative thinking, bad programming, bad management, too much music, not enough music, sunspots, not enough talent, greed, budget cuts, lack of innovation, not hip, too hip, too young, too old, not balanced. Certainly, some of these factors may have contributed to the overall malaise.

If CHR's in trouble, it isn't because the format's flawed. Quite the contrary: It's hard to name a format that hasn't borrowed (or stolen) the concepts CHR developed. AOR, Country, News/Talk, AC, Urban, and B/EZ all employ the basics CHR has refined.

Could it be that many CHRs have, beneath it all, forgotten or forsaken the very basics that made them successful in the first place? They haven't kept in sync with the times — or with their listeners. Remember, we're talking about peak performers. Reverse chemistry applied to 23 great stations over 30 years of broadcasting consistently demonstrated that greatness occurs deliberately, not by accident.

Attack Of The Tools

Study a troubled station and you won't find these attributes in its possession. On the other hand, stations with these attributes will be successful no matter what changes transpire. Punch the radio dial in any city and you'll hear that most stations sound the same. Great stations are clearly different. They stick out.

Today we've got reams of research, banks of computers, piles

of information, and so many gizmos and gimmicks it's mind-boggling. *The tools have taken over.* It's time to overthrow these tyrants and stop being a slave to nonsense. The emperor has no clothes!

We've zero-based a business of creative people into a group of politically correct zombies. If your tie is cramping your style, get rid of it. It's time to be creative and have fun. Stop using the same empty positioning statements everyone else does. Dare to be different and give your listeners some real entertainment. Your mission is to capture listeners' imaginations.

Great stations aren't built on hot clocks; they're built on heart and soul. I can't help but remember that famous line in the movie "Field Of Dreams": "If you build it, they will come." The same is true for great radio: If you create it, they will listen.

Writer's note: Stations studied for this column were WFIL/Philadelphia, WCFL/Chicago, WLS/Chicago, KFRC/San Francisco, KHJ/Los Angeles, KIIS/Los Angeles, WHTZ/New York, WRBQ/Tampa, WRKO/Boston, KCBQ/San Diego, KFWB/Los Angeles, CKLW/Detroit, WSAI/Cincinnati, WHYI/Miami, WAPE (AM)/Jacksonville, WXKS/Boston, KLIF/Dallas, WABC/New York, WKBW/ Buffalo, WMCA/New York, WPGC/Washington, WTIX/New Orleans, and KKBQ/Houston. This list doesn't intend to encompass all great stations. These are chosen representatives based on familiarity, access to information, and time limitations.



Garry Wall is President of Garry Wall Media, which develops media and marketing strategies for radio stations and music companies. He can be reached at (619) 576-2066.

Comedy: A Serious Consideration

At the start of this fall's television season, prior to the perturbations caused by the World Series and sweeps "specials," a curious yet consistent fact was revealed. For several weeks, nine of the Top 10 most-viewed shows in prime-time TV were comedies.

With the single exception of the perennially top-rated news magazine show "60 Minutes," viewers were flocking to half-hour comedies in lieu of the mix of comedies and dramas that had characterized past seasons. Since nothing quite epitomizes "mass appeal" like prime-time TV, the indications are that the tastes of the radio audience, too, may be changing. A thorough analysis of the implications of this trend in American culture may best be left to the professional sociologists, but there are a few predominant aspects, as follows:

- **Times are tough.** In every part of the U.S., the impact of the recession is hitting more and more families directly with layoffs, cutbacks, and a heightened realization that the economy isn't going to bounce back quickly. With so many problems at home, it's no surprise that people are seeking out some humor in their daily lives.

- **Attention spans are shorter.** The younger generation of TV viewers has become comfortable with fast pacing. Sixty-second commercials have given way to :30s and :10s. MTV's quick-cut style is now reflected in most commercials and news programming. Even "Sesame Street" attempts to keep the younger audience hap-

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With a strong identity so important these days in breaking through the clutter, radio can profit by paying attention to the public's increasing interest in comedy.

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Research indicates that the audience is increasingly critical of advertising that's not believable; adding a touch of humor to promos can create credibility and loyalty.

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py by constantly changing the visuals and maintaining forward momentum.

It's no wonder that hour-long dramas have become too cumbersome and ponderous to attract a huge audience. Even the few hour-long dramas that still manage to win their time-slots (like "L.A. Law") rely on the technique of alternating between several continuing plot lines, in order to keep the pacing brisk and the audience interested.

- **Boundaries of "good taste" are being tested.** As broadcasters attempt to reflect the nation's tastes, they rely increasingly on subjects and language that have been considered risqué in the past. Yet, given the graphic sexual language and implications of Judge Clarence Thomas's confirmation hearings, television is moving slowly yet inexorably toward a more permissive attitude.

Comedy has always been a means of pushing the limits of taste and expressing the tensions implied in a restructuring of public morality. Thus, it can serve as a forum for discussion of these highly emotional issues when more traditional means fail to address them.

Whatever the reasons, it appears America is eager for some fun. Even among music-based formats, this

By Tommy Hedges

desire cannot be underestimated, since any successful radio station must accurately reflect its target audience's state of mind.

Broader Appeal

Successfully integrating comedy into your programming can help broaden your appeal beyond the implied limitations of your musical positioning. This content can take the following forms:

- **Morning drive.** More than any other daypart, the morning drive shift concentrates on comedy, because its faster pacing allows for more spoken-word content. Many stations rely on syndicated comedy services to provide pre-recorded bits or pre-written material that can be delivered by any competent announcer. The lucky stations have hired talent who can create this material on their own, either in the production studio or ad-libbing in real time. Some stations have even hired stand-up comedians to complement a traditional announcer with an irreverent comedic talent.

- **Specialty shows.** Whether in the form of short, pre-recorded bits in highly visible dayparts (like a "5:00 Funnies" feature) or as longer programs

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By adding sizzle between the records, you can make your station more unique and thus more memorable.

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in less-visible dayparts, commercially released comedy material allows you to add big-name talent to your roster. Playing even occasional material from well-known comedians like Bill Cosby, Billy Crystal, Bob Newhart, or Mel Brooks lets you better serve the tastes of your audience, regardless of your demographic target.

The Case For Cut-Ups

- **Laughter is the best medicine for depression — or recession**

- **Shrinking attention spans respond to quick thrills**

- **The limits of "good taste" are stretching**

- **Your handling of issues can bond you with your target**

- **The people want it**

- **Effective production.** All too often, pre-recorded promos fail to offer a little fun. Even a news-based topical excerpt that wasn't necessarily meant to be funny can elicit laughs when intelligently wrapped in a well-written script. Of

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Using commercially released comedy material allows you to add big-name talent to your roster and better serve the tastes of your audience, regardless of your demographic target.

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course, simple formulas like sound effects or sound-track excerpts can add a lot of spice to an otherwise boring drop-in. Research indicates that the audience is increasingly critical of advertising that's not believable; adding a touch of humor can create strong credibility and audience loyalty.

Style Counsel

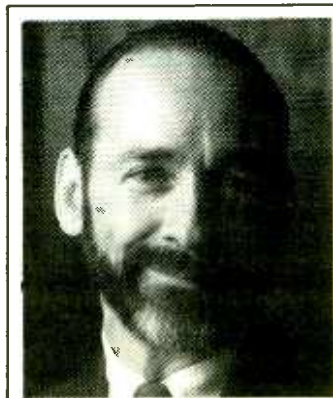
When adding comedic content to your air sound, keep in mind the following three key stylistic considerations:

- **Taste.** Everything on your air defines the appeal of your station, so it would be pointless to go too far afield with content that doesn't fit your audience profile. On the other hand, the material in pre-recorded drop-ins can go beyond the reach and abilities of any individual talent, thus creating a consistency that transcends your various announcers.

- **Topicality.** By maintaining topicality, you're showing your audience you know what interests them. Your approach to topical and local issues helps cement your ability to define the tastes of the psychographic you're attempting to serve.

- **Brevity.** With attention spans decreasing, it's imperative that any comedic content proceed quickly from supposition to conclusion. Even pre-recorded material can often benefit from editing that matches it to the demands of radio listening, as opposed to the requirements of a live club.

All in all, comedy can help a station in virtually any format create a greater impact on its audience. By adding sizzle between the records, you can make your station more unique and thus more memorable. With a strong identity so important these days in breaking through the clutter, radio can profit by paying attention to the public's increasing interest in comedy. Regardless of your music format, seriously consider including some kind of comedy in your future programming plans.



Tommy Hedges is President of Pollack Media Group (213-459-8556), an international programming advisory firm, consulting all radio formats in nine countries.

Research Reminders For '92

By Roger Wimmer

Most of you who read this section will be conducting research for your stations in 1992. Before the year gets into full swing, I thought I'd provide a few reminders about two of the most widely used research procedures — perceptual studies and focus groups.

These reminders are not intended to provide an exhaustive list of things to consider. However, they are intended to help eliminate a few basic problems.

Perceptual Studies

- Make sure everyone in the chain of command who will be involved in the presentation of results reads and signs off on the questionnaire before it goes to the field. All too often an important person in the decision-making hierarchy does not see the questionnaire before interviewing begins and becomes the one who shoots down the study during the results presentation.

- Read the final questionnaire out loud to yourself. When most people read to themselves, they tend to skip some words and pass quickly over punctuation. The best way to discover any errors is to read it out loud. It may take a bit longer, but you'll sometimes find simple errors you glossed over.



Don't use industry terms and jargon unless an average respondent will understand what you mean. This includes even the most simple concepts.

- Be sure to conduct a pretest of the questionnaire before it's approved. Even better than reading the questionnaire out loud, there's no better way to uncover problems than to have five or 10 respondents go through it. A pretest of the questionnaire should be standard procedure in any perceptual study.

- Despite the target date set for the completion of a perceptual study, it's best to add another week to the anticipated date. There are many variables that can affect a completion date, so it's better to plan ahead than to be surprised if the study takes longer than expected.

- Don't use industry terms and jargon unless an average respondent will understand what you mean. This includes even the most simple concepts. In a recent survey, a young program director wanted to include this survey question: "Do you think the mainstream AOR station in the area has become better or worse in the past few months?" He was surprised when he was told that average radio listeners do not know what "AOR" means. All words and phrases should be checked to en-



Never conduct anything less than three focus groups on a specific topic. This will eliminate any misinterpretations.

sure that anyone can understand the questions.

- Don't try to get answers to every question you have about your station or market in one questionnaire. Develop a few goals and stick to them. Don't add questions merely on the basis that "it would be nice to know" the answers. These additional — and frequently superfluous — questions usually dilute the most important questions and take up too much valuable time. If you think of a question that falls under the "nice to know" category, it's usually best to forget it.

Focus Groups

- Make sure there will be no conflicts on the nights you schedule your groups. Nothing will hurt your show rate more than to compete against a World Series game, a football playoff, a local activity or event, an election, or anything else. Check the calendar to avoid scheduling your groups on an inappropriate date.

- In most cases, it's best not to mix males and females in the same group. While the purpose of your group may seem quite innocent, you never know exactly what topics will be raised. To ensure that some people will not be embarrassed or hesitant about answering questions in front of someone of the opposite sex, keep the group segregated.

- By the same token, it's best not to include respondents who cover too broad an age range. For example, a focus group discussion about radio in general with participants between the ages of 18-54 would be a waste of time. The differences in lifestyle, behavior, and other characteristics between an 18-year-old and a 54-year-old are too dramatic to hope to attain anything of value from the groups. Keep the age span as small as possible (a 10-year span is satisfactory) so the respondents will share some common ground.

- Check the respondents' screeners before they enter the focus room to make sure they match your requirements. This not only saves time but eliminates the sometimes embarrassing situation of having to eject a respondent after the group begins.

- Always have respondents complete a pre-session questionnaire

that includes the questions you'll cover in the groups. This "forces" them to commit to their answers and erases the possibility of group pressure changing their answers. During the session, the moderator can say, "Bill, we have had a few people say they don't really like anything about WZZZ. What did you write down for your answer to question six (What do you like most about WZZZ?)." If Bill loves the station, he will not be able to change his answer because he has already stated his position in writing.

- Develop a moderator's guide before the session begins. Don't let the moderator wing it in reference to what topics are covered. It's easy to stray off track in focus groups because the respondents usually bring up a variety of comments. If there is time, additional topics (if important) can be covered. But the predetermined target topics should always be covered first.

- Finally, never conduct anything less than three focus groups on a specific topic. This will eliminate any misinterpretations. For instance, if only two groups are conducted and respondents in Group 1 think your station is great and respondents in Group 2 think your station is terrible, which group is correct? A third group is always necessary to break any ties in responses and opinions. If you can't conduct at least three groups, then don't do any at all.

Despite the type of research projects you plan in 1992, it's best to develop a research schedule and stick with it. In addition, as I have mentioned in previous articles, there's no logical reason why you should conduct research only before an Arbitron book starts. Listeners make decisions about your station every day — they don't decide to try your station or listen more or less because it's the first or third quarter of the year. Conduct research projects when you need the information.



Roger Wimmer is President of Paragon Research, a Denver-based broadcast research firm specializing in customized programming and marketing research for radio stations nationally. He can be reached at (303) 922-5600.

Competitive Radio Markets

By Mike Henry
Paragon Research

After the second installment of this series appeared (R&R 11/1), R&R received a letter from a reader questioning the formula for determining market competitiveness.

Quite frankly, I agree with the reader; there is no absolute formula that can determine market competitiveness. There are too many variables involved, such as signal penetration, MSA vs. TSA, and out-of-market signals.

The results of any study that doesn't take every variable into account are open to discussion. Our formula is based on only two variables (MSA population and the number of radio stations) that determine Listeners Per Station. This equation provides a fairly accurate representation of the average listenership potential for any given station in any given market. As a matter of fact, Jim Duncan's "American Radio" uses this formula to determine a statistic he labels "Population Per Station."

However, I could make a strong argument for basing competitiveness simply on the number of signals in a market, regardless of the population. Managers in San Francisco, New York, and Los Angeles would probably agree.

If there's one point everyone agrees on, it's that the radio industry is more competitive than ever before. It's difficult to convince any broadcaster that his or her market isn't as competitive as the next.

And now, back to the countdown. The final installment of this series focuses on markets with fewer than 500,000 people and markets between 500,000 and 1 million people.

America's Most Competitive Radio Markets					
MSA MARKETS POPULATION 500,000 - 999,999: TOP 10					
Competitive Rank	Market	Listeners Per Station	# Of Stations	MSA Population	MSA Rank
1	FRESNO (CA)	20,019	26	520,500	69
2	SAN DIEGO NORTH COUNTY (CA)	20,538	32	657,200	57
3	MONTEREY-SALINAS-SANTA CRUZ (CA)	22,782	22	501,200	75
4	WILKES BARRE-SCRANTON (PA)	24,277	26	631,200	62
5	HONOLULU (HI)	27,150	26	705,900	56
6	LAS VEGAS (NV)	27,839	23	640,300	59
7	HARRISBURG-LEBANON-CARLISLE (PA)	27,889	18	502,000	74
8	ALBANY-SCHENECTADY-TROY (NY)	27,908	26	725,600	54
9	KNOXVILLE (TN)	28,644	18	515,600	70
10	RALEIGH-DURHAM (NC)	28,662	21	601,900	63

America's Most Competitive Radio Markets					
MSA MARKETS POPULATION 499,999 AND LESS: TOP 10					
Competitive Rank	Market	Listeners Per Station	# Of Stations	MSA Population	MSA Rank
1	BAKERSFIELD (CA)	15,952	23	366,900	95
2	JOHNSON CITY-KINGSFORD-BRISTOL (TN-VA)	17,200	22	378,400	92
3	CHATTANOOGA (TN)	17,367	21	364,700	97
4	CHARLESTON (SC)	18,296	23	420,800	82
5	ROANOKE-LYNCHBURG (VA)	19,663	19	373,600	93
6	LITTLE ROCK (AR)	20,162	21	423,400	81
7	GREENVILLE-NEW BERN-JACKSONVILLE (NC)	21,000	20	420,000	83
8	ALBUQUERQUE (NM)	21,250	22	467,500	78
9	WICHITA (KS)	22,200	18	399,600	88
10	MOBILE (AL)	23,347	17	396,900	89



JOEL DENVER

WHAT'S AHEAD IN '92?

Blueprints For The Future

I'm turning over the first column of the year to a wide array of format luminaries. In what's become an annual tradition, they'll take this opportunity to predict what the coming year has in store.

Touchy-Feely Radio

As 1992 begins, mainstream CHR KIIS/Los Angeles is succeeding in a market with a diverse ethnic population. PD Bill Richards says, "The most important thing I learned in 1991 is that listeners are really tired of hype. So KIIS is more touchy-feely again. We're a well-dayparted, tight, mass appeal station that pays attention to the active records — building them into other dayparts as warranted. We have a good blend of marketing, promotions, and on-air personalities — all in a package that's not too obtrusive, yet energetic and fun."

On the subject of rap, Richards notes, "It all depends on your niche. CHR has to play the best of everything. Clearly, Hammer's 'U Can't Touch This' isn't rap, it's dance. As rap or any other records with an edge become more



now. There are too many doomsayers ready to pounce on CHR unnecessarily. For that reason, 1992 will continue to see stations bailing out until several CHRs have some serious success. Then the followers will jump back on the bandwagon."

More Biz, Less Hype

Columbia Sr. VP/Promotion Burt Baumgartner foresees big changes. "Record promotion will change in 1992. Expect more business and less hype, more facts and less 'Play it — it's a hit.' We may begin to see more regional hits because of increased fragmentation. For example, teens in the East are fueling a reggae movement, and in the South we may see more Country crossovers.

"CHR is still groping and looking around for the answers. We hope that will lead to more experimentation, which will fuel regional hits that spread. Because our promotional efforts will be more businesslike, more superstars will emerge and there will be less disposable music. PDs in 1992 may be forced to play more new music from new artists, not one-hit wonders."

Innovation, Experimentation

WEGX/Philadelphia PD Brian Philips, a proponent of CHR's

entertainment value, waxes optimistic. "We have a true mainstream CHR station that's performing well against a dancing teen machine [WIOQ], and that bodes well for what we do. I know it's not going as well everywhere, but it's a sign of life for us and for the format. WEGX has a monster morning show in John Lander, plays hit records, and is making the grade financially, so we're up on 1992."

Philips believes mainstream CHR is secure "as long as we begin to offer entertainment value. It costs lots of money, but it's been a key to our survival. Focus inward and forget about the national picture. I understand how the cookie-cutter mentality can work in good times, but not in tough times. 1992 calls for innovation, free thinking, and experimentation. You should sharpen your survival instinct, but to do that you must break with convention."

Don't Tip The Scale

WYHY (Y107)/Nashville OM/



Louis Kaplan



Dave Van Stone



Billy Brill

Play What Sells

KQKS (KS104)/Denver PD Dave Van Stone predicts, "It's not going to get any easier as we see more fragmentation and competition from other sources. In this market they're experimenting with DMX,



Mike Joseph

Reheating Hot Hits

A little more than a decade ago, consultant Mike Joseph was making headlines at stations like WCAU-FM/Philadelphia, WBBM-FM (B96)/Chicago, WHTT/Boston, KHTR/St. Louis with his ultra-current-intensive "Hot Hits" format. Considering CHR's current slump, does Joseph feel the time is right to take on new clients? Or is it time for him to pass the baton to someone else?

"It's getting closer and closer to the late '70s conditions of a format that's scattered and stuck in dance or pseudo-AC," notes Joseph. "I'm about ready to grab the bull by the horns and go full blast. Having been an industry observer for 35 years, I know the cycles always repeat."

'Blind Leading The Blind'

"No one stands out of the pack and leads the way to do what has to be done," he asserts. "You have to be a maverick and do the opposite of what the pack is doing and saying. Right now it's the blind leading the blind, and the ad agencies, station reps, record guys, owners, and PDs are all falling in line behind the research firms, which are drowning this industry in data."

Joseph feels two other factors are missing at most CHRs. "It takes money to be a winner, and it takes time to let your presentation kick in in this crowded marketplace."

Rather than program for that marketplace, everyone in CHR is too busy programming against one other competitor. It's too easy to accept mediocre success when everyone espouses the same tired theories."

He concludes, "Yes, in early 1992 you can look for Hot Hits or an updated variation on that theme."

a music service delivered through the local cable TV company. They promote it by saying, 'For the cost of one CD a month you can hear great music without noisy disc jockeys or commercial interruptions.' Twenty channels offer Big Band, heavy metal, rap, Top 40, and several types of Gold.

"It's another interruption from the normal day-to-day use of radio, but like other competitors, it can be fought with localism, entertaining content, and doing the basics real well. Playing what sells locally is a key factor in CHR's success. We've concentrated on the dance end of the format because that's what's selling in this market. If that changes, so will we."

New Rock & Rap Up

What important developments does Interscope National CHR promo honcho Billy Brill foresee in the new year? "[Giant President] Charlie Minor will marry Madonna, [Giant Chairman] Irving Azoff will buy the L.A. Lakers, and [MCA Director/National Promotion] Pat Martine will open an Italian restaurant."

Brill adds, "I also feel the CHR format will get fairly involved with New Rock music, as the format finally begins to accept the fact that it is youth-based. Rap music will become more of a factor on New Rock radio than on Urban, and will continue to cross over to CHR."

66

The most important thing I learned in 1991 is that listeners are really tired of hype.

— Bill Richards

99

familiar, stations like KIIS have to pay attention. There are several kinds of rap and they vary in degrees of acceptability. Stations will have to make some choices in this area in 1992."

Will CHR continue playing a lot of gold? Richards predicts, "If times get better, the amount of gold will lessen. It reminds people of when times were better. We play some select gold titles, but I think current music is very good right



Bill Richards



Burt Baumgartner



Brian Philips

PD Louis Kaplan takes a different slant. "I'd like to be optimistic, because I hope lots of us have learned something in 1991. I hope we won't be as blind to new and different types of records in 1992 as we have been in the recent past. The big trend now is to play gold. Well, the demos have changed and, used properly, gold works, as long as you don't tip the scale and become an AC station in the process."

"CHR will have to become an entertaining medium again to survive and thrive. The stations that have great numbers are the ones that are bigger than life and bigger than the records. Country radio is doing so well because the music itself has a lot of heart, but the jocks are learning to be personalities too. CHR will bounce back in 1992, but there will be fewer of us. I'd like to say the economic climate is going to get better, but I don't know. For that matter, neither does George Bush."

66

The CHR format will get fairly involved with New Rock music, as the format finally begins to accept the fact that it is youth-based.

— Billy Brill

99

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WXKS 25-18	KBXX 17-14 Hot	KIIS 29-18 Hot	WKSS 17-8 Hot	Q105 deb 27
WZOU 23-14 Hot	Q102 35-31	KKFR 16-12	WWKX 15-10 Hot	B96 deb 30
MOJO 28-22	WZPL 30-24	KOY-FM 8-6 Hot	KPRR 6-3 Hot	B94 add
WEGX 27-16	HOT102 35-22	Q106 10-9	HOT194 9-6 Hot	KRBE add
WIOQ 4-4	KHTK 19-11	KMEL 14-8 Hot	Z90 10-8 Hot	KKRZ add 28
WMXP 9-6 Hot	WKBQ 30-22	KPLZ 24-20	KWIN 9-7 Hot	



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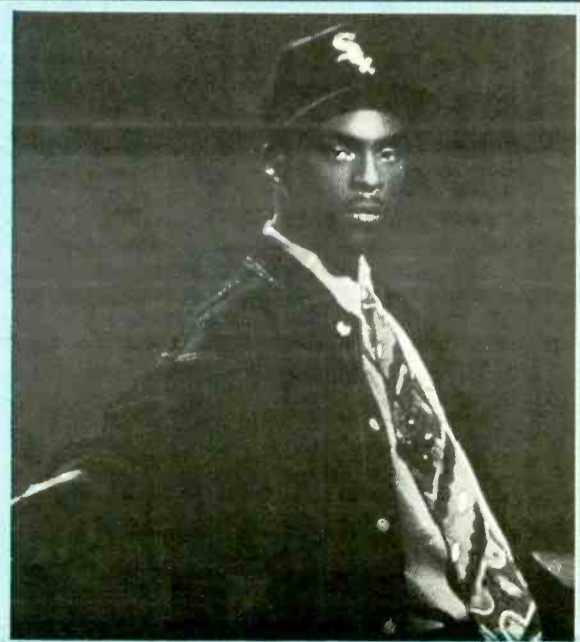
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CHR

Blueprints For The Future

Continued from Page 28

Pick A Target, Stick With It

"We keep making the same mistakes in management and programming that we've repeated decade after decade," observes voiceover star and programmer Mark Driscoll. "Patience and risk are the two most hated words in the industry, but unless we employ both, we're not going to progress. In 1992 we'll focus on educating up-and-coming talent and programmers for the future."



Mark Driscoll



Steve Leavitt



Tom Gjerdrum



Playing what sells locally is a key factor in CHR's success. We've concentrated on the dance end of the format because that's what's selling in this market.

— Dave Van Stone

"We'll take a good hard look at what consumers are telling us they want, and we'll give it to them in a manner that's listener-driven, not sales-driven. LMAs are a great sign of the problems that exist, like radio's fragility and used-car-salesman mentality. There's no vision, just 'Oh gosh, now what'll we do?'"

"My advice in 1992? Pick a target and stick with it. CHRs that shift gears are creating wonderful windows of opportunity for CHRs that want to respond properly to what the public wants. People shouldn't be questioning the validity of the format, but we have to continue to learn and listen. We need CHR broadcasters who can respond to audience needs creatively, and not to everyone else's success in the market."

'Unseasoned Chicken'

DGC Director/National CHR Promotion Steve Leavitt may have a "recipe" for the format's success. "I see CHR like cooking chicken. If you throw an unseasoned chicken into the oven it tastes just okay, but what really makes the chicken happen is the seasoning or spice you add. What we've been listening to lately is an unseasoned chicken."

"Programmers are going to become more aware of the listeners available at night. Whether we like it or not, they are 12-24s, and to serve them CHR must play the active records they're buying and not hearing on the radio. I'm hoping that as CHR starts catering to the younger demos, it will spread excitement into other dayparts. Programmers should be more concerned with what their audience wants than with whether they 'hear it' or 'it fits our sound.'"



Programmers should be more concerned with what their audience wants than with whether they 'hear it' or 'it fits our sound.'

— Steve Leavitt



Patience and risk are the two most hated words in the industry, but unless we employ both, we're not going to progress.

— Mark Driscoll

Survival Of The Smart

WZOK/Rockford OM/PD Tom Gjerdrum says CHR will do well in '92 if station operators use their heads. "The economy won't get much better until the second half of the year, so CHRs that are strong and smart will survive. Stations with high-salaried employees will go away, while those that spend wisely, market efficiently, and have sales departments that are willing to change strategies and methodologies will have ample revenue. With fewer 'mom & pop' retail accounts and more agency business, CHR will have to learn to sell not only AQH, but the cume and results we have at the client level."

"It all adds up to a slow but sure turnaround for the format in 1992. Music will be less disposable in the coming year, with more superstar product available. CHR has to be the best of everything, and we have gotten away from that concept. This will be the year CHR returns to its basics and wins."

MOTION

• KQIX/Grand Junction, CO PD Charlie Michaels adds OM chores.

WBXX/Battle Creek, MI APD/afternoon Dave Alexander exits . . . KGLI (KG95)/Sioux City, IA APD/MD Kevin Kollins segues to the APD gig at KDWB/Minneapolis . . . KPAT/Sioux Falls, ND MD Lee Collins has left for nights at crosstown Country KTWB. No replacement has been named yet . . . Erin Riley, former MD at AOR WMMR/Philadelphia, takes a swing shift at WSTW/Wilmington, DE . . . New CHR KEWB/Redding, CA has announced its lineup: PD Wayne Coy, Bob Thomas, and Dave Andrade handle mornings; Nancy Alvord takes middays; "Wild" Bill Shakespeare drives 'em home; and Howard Johnson rules nights.



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An acoustic masterpiece!
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STEVE PLUNKETT





RANDALL BLOOMQUIST

Here's Your '92 Survival Kit

By most accounts, 1992 is shaping up as a dreary carbon copy of 1991, complete with a limping economy and sagging advertising sales. How will your station survive — let alone thrive? Here's some advice from seasoned executives and programmers who are on the leading edge of the Talk format.

Major Challenges

Tom Tradup, President/GM, WLS-AM & FM/Chicago: "As 1992 dawns, I believe Talk radio faces two major challenges. First and foremost, we are a business, not just 'show business.' Managers must realize that in 1992, serious bottom line-oriented operations will prevail even in the face of tough competition and a wavering economy. At the same time, those who make the decisions that will shape Talk radio's next decade must demonstrate vision and common sense. They have to invest in the future of the format by cultivating new talent and remembering that you can't do everything on the cheap.

"Also, many PDs and talk hosts have a narrow, sensationalist, shortsighted world view — and they skew topic selection accordingly. For example, many stations will no doubt spend hours obsessing over who finished third in the New Hampshire primary when most listeners couldn't care less. Talk radio



Broadcast companies . . . have to stop sticking the knife in the back of AM radio and then twisting it.

—Gabe Hobbs



needs to become more user-friendly and more relevant to folks in the '90s rather than playing out old stereotypes left by Joe Pyne or Morton Downey Jr. Focusing on the next generation of Talk radio listeners, instead of the last, is the key to ratings and sales success in 1992."

Scott Burton, PD, KTAR/Phoenix: "News and issues will continue to dominate Talk programming. However, people with entertainment backgrounds will replace journalists as the top talents in the format. That's a good thing in that it will make Talk programming more listenable.

"News/Talk stations also need to get in step with the lifestyle of the 1990s. People have less time and more distractions, which means we need to give them the essentials they need — news and service elements — quickly and frequently. If we do that, they'll keep coming back."

Resolutions

Bill McMahon, consultant: "Every Talk programmer should re-

solve to do the following in 1992:

- Hire at least one new talent simply because you believe he or she is entertaining, provocative, and has something to say — not because the person has a ratings track record or previous Talk experience.

- Don't waste time looking for a host who 'sounds just like Rush Limbaugh.' There is only one Rush Limbaugh.

- Teach your hosts that their best shows will be those that focus on topics that excite them, not those chosen in a vain attempt to predict what will excite the audience. Help your talk hosts discover their own emotional and intellectual hot buttons — the things that really turn them on and evoke true emotion.

- Help your talent grow by constantly reminding them of their unique and most appealing characteristics. Take time every day to tell them what you like about their show."

Michael Luckoff, President/GM, KGO/San Francisco: "Our resolution for 1992 is the same one we make every year. We want our programming to stay fresh and very contemporary. We will make sure that we are always thinking ahead and that we're prepared for any eventuality. It's kind of mundane advice, but it's become our byword. We're always trying to improve our performance in those areas."

Larry Wert, VP/GM, WLUP-AM & FM/Chicago: "We are assuming the current economic conditions aren't going to change much. However, that means 1992 will be an opportunity for those who are creative and resourceful to shine. Positivism will be our theme both on and off the air. Talent plus attitude will win, and I like our chances."



Stations that are selling creatively and taking advantage of Talk's inherent advantages are making money today and will continue to do so.

—Bruce Marr



Merchandising Assets

Bruce Marr, consultant: "1992 will be another difficult year for radio as advertisers demand more merchandising and promotion for every dollar they spend on advertising. Fortunately, those of us in News/Talk have the most effective merchandising medium in radio. In our programming, merchandising is an asset, not clutter. Those stations that are selling creatively and taking advantage of Talk's inherent advantages are making money today and will continue to do so in the tough times ahead."



Talk radio needs to become more user-friendly and more relevant . . . rather than playing out old stereotypes left by Joe Pyne or Morton Downey Jr.

—Tom Tradup



Lee Larson, VP/GM, KOA/Denver: "In 1992 News/Talk stations must strive to be innovative, not routine. The goal is to provide the most entertaining programming on the radio. Overall, I am very optimistic about the future of the format, particularly as advertisers come to appreciate the quality and stability of the News/Talk audience."

Gabe Hobbs, OM, WFLA & WFLZ/Tampa: "Broadcast companies are going to have to stop

sticking the knife in the back of AM radio and then twisting it. Luckily, I work for a company [Jacor] that still very much believes in AM.

"AM programmers are going to have to realize that entertaining, unique and compelling programming is the key to keeping the band alive. If we want 25-54 listeners, we have to stop catering to the 65+ audience and start acting like we want 25-54.

"For example, some stations need to realize that not everything they teach in journalism school applies to Talk programming. The notion that the high-minded ethical standards which apply to newscasts should be liberally applied to talk shows is incorrect. We are extremely fair during our top of the hour newscasts, but we're deliberately 'unfair' during the rest of the hour. We don't walk the middle — we do ask unfair questions and try to provoke people."

Jay Sorenson, PD, WKXW (New Jersey 101.5)/Trenton, NJ: "The people of New Jersey, angered by high taxes and other issues, have taken back their government from the politicians. We played a big role in that process. Based on our experience, Talk stations would be wise to position themselves as the 'voice of the people' in the coming year. Stations that serve areas which are ignored by nearby major market media are particularly well-suited to tap into local frustration. Another topic stations should be prepared to deal with in 1992 is male-female relations. Thanks to Clarence Thomas, William Kennedy Smith and the upcoming Mike Tyson rape trial, these issues are sure to be hot."

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Format Leaders Look Ahead

Challenges include increasing ratings, becoming more competitive

As in previous years, New Rock's ability to survive and grow will be tested in 1992. An informal panel of leading programmers discusses what can be done to face the coming year's biggest challenges.

Oldies Trend

KITS (Live 105)/San Francisco OM/PD Richard Sands says the survival of the format is riding, in part, on the success of the most recent New Rock sign-ons. "It's important for new stations to do a good job, stay true to the format, and be a success for others to emulate. The new stations are under the microscope. There are a lot of different ways to go with this format. Some people are playing very safe music and letting research companies dictate what they do. You have to be careful if you go down that road because you might abandon your core audience."

Sands says other challenges include finding good programming people and coming up with enough money to successfully promote the format. One way to clear these hurdles, he notes, is to hire a visionary programmer. "You need somebody at the top who can conduct the different people at a radio station, someone to orchestrate all aspects.



Richard Sands

It all comes down to the people you have. We're blessed in this format because we have a number of people who are passionate about the music. They want to work at New Rock stations."

While the excitement of breaking new music remains a huge feather in the cap of most New Rock programmers, Sands believes an oldies trend will continue to emerge within the format. "There's a wing of this format that, like Classic Rock and AOR, speaks in the past. Some people want to play the music of their life, usually stuff from the '70s and early '80s.

"But it takes a careful balance of old and new. Everybody has got to remember the format came from exciting new music, not exciting old music. If this format starts playing only two currents per hour — like AORs do now — we're going to find ourselves on the same path as AOR, which is stuck in the past."

Sands says New Rock stations should set their own goals for the coming year, but encourages suc-



cessful stations to stay innovative. "Don't just sit on your laurels. Keep improving and moving on. Try to do things bigger and better and come up with a few new wrinkles."

Mass Audience Appeal

WFNX/Boston PD Max Talkoff says one of the biggest challenges facing the format in 1992 will be "getting more recognition from the public — i.e., better ratings. And continuing to get as much support as possible from record labels when we do 'go on' new songs and bands."

Interestingly, advances in those areas, says Talkoff, are some of the most positive aspects New Rock stations have in their favor going into '92. "We have a better level of support than we've ever had. Slowly but surely, the public's come to recognize that a lot of the good rock music that's being 'discovered' is coming from the Alternative format. There are basically a handful of commercial New Rock stations around the country. It's unfortunate, but most of the music that's happening today appears only on those stations."

As far as this year's goals, Talkoff says stations should "try to be more appealing to a mass audience without losing the edge. Be very discriminating when it comes to new adds. Take a hard look at the existing music in your library, and always question the validity of what you play. Try to do more music testing, all forms of it."

When it comes to advising stations on how to be more competitive, Talkoff admits it's hard to generalize. "You have to go on a market-by-market and case-by-

case basis. What one station does to be competitive may not work for another station. It also depends on how you define competition. [New Rock] is niche formatting. I can't compete with a CHR station because I'm not going to play Paula Abdul. I'm also not going to play Van Halen."

It's important for new stations to do a good job, stay true to the format, and be a success for others to emulate.

— Richard Sands

Defining "more competitive" as "more ratings," Talkoff asks, "How are you going to become competitive? The same way you try to get a mass audience: You have to take a good look at what you play and make sure there are enough [different elements] in the mix that appeal to a broad range of people. Try not to be narrow-minded or parochial in what you play. That's the best way to be competitive."

Defining "more competitive" as "more ratings," Talkoff asks, "How are you going to become competitive? The same way you try to get a mass audience: You have to take a good look at what you play and make sure there are enough [different elements] in the mix that appeal to a broad range of people. Try not to be narrow-minded or parochial in what you play. That's the best way to be competitive."



Andy Schuon

Can promotions help? "It depends on the promotion," Talkoff says. "The station that does the wrong promotion for its market or image is going to lose a lot of prestige and a lot of the ground it may have gained by playing credible music. You have to be careful. If a station's not known for giving away money or running big forced-listening contests and then it does promotions like that, it could backfire."

Great Acceptance

KROQ/Los Angeles PD Andy Schuon says New Rock stations can become more competitive in '92 if they "put music lovers in the music office and broadcasters in the programming office. Scrutinize each record you put on the air. Be leery if somebody tells you, 'It's important for the format.' Just like



THERE'S NO OTHER WAY — Blur, one of 1991's many up-and-coming bands, recently spent some leisure time at WFNX/Boston: (l-r) the band's Dave Rowntree, Damon Albarn, and Alex James, 'FNX middayer Laurie Gall, weekender Julie Kramer, MD Kurt St. Thomas, and — behind the mask — the band's Graham Coxon.



Max Talkoff

The public's come to recognize that a lot of the good rock music that's being 'discovered' is coming from the Alternative format.

— Max Talkoff

What's the most positive aspect the format has in its favor? "Acceptance," says Schuon. "Record companies are putting more [New Rock product] out; MTV, AOR, and CHR are playing more of it as well. The Grammys have an Alternative Artist award now, and New Rock music is showing up on more soundtracks to TV shows, movies, and commercials."

New Rock goals for the coming year are simple, Schuon notes: "Steal listeners from your mainstream foes. Play to your core and promote to the masses. Look for every opportunity to bring AOR and CHR listeners into the fold without sacrificing your image and niche. And if you figure out how to do that, my phone number is (818) 567-1067."

—Shawn Alexander & John Brake

TEXAS

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IN MY HEART

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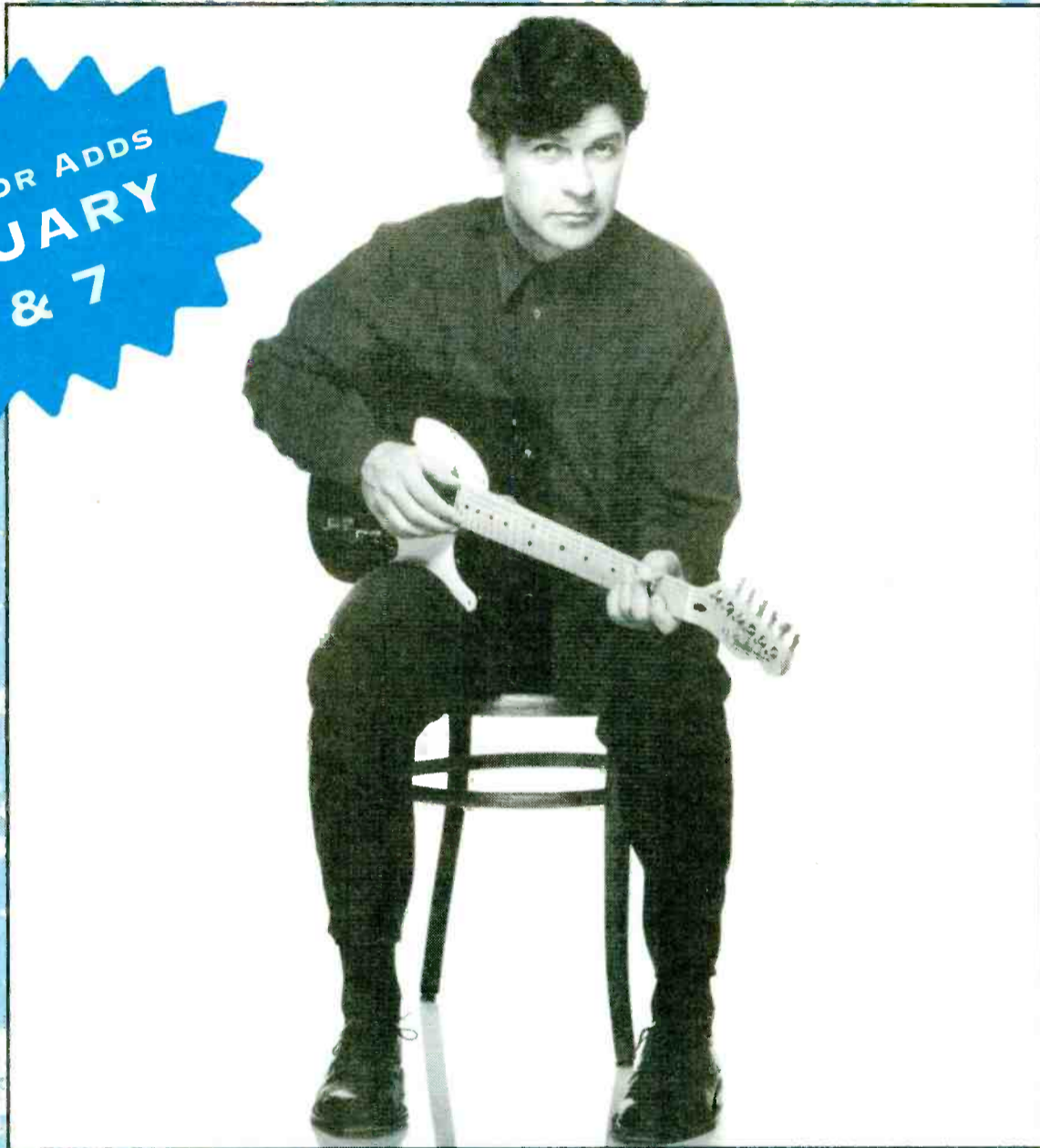
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HARVEY KOJAN

Crystal Ball Persuasion '92

What's in store for radio in 1992? Once again, R&R asks a variety of industry luminaries to take the crystal ball challenge and predict the future.

Among the questions they attempt to answer:

• What will happen with the economy, and how will it affect radio? Will station trading pick up? Will the LMA explosion continue? Will revenues improve, or will budgets continue to be slashed?

• Can mainstream AOR continue to have it all, playing both Metallica and the Beatles, Nirvana and Bonnie Raitt? Or will fragmentation force stations to target more narrowly?

• What will be 1992's musical trends? Will AOR continue to show more willingness to play harder-edged material? What about so-called "alternative" bands?

• What will be the effect, if any, of technological advancements? What's on the horizon, and how should AOR respond?

Greg Gillispie Burkhart/Douglas & Associates

• **Economy:** 1992 will be the year radio gets back to its roots. The excesses of the '80s will become a thing of the past. While the economy may turn around by midyear, it will never recover to previous levels, forcing this industry to become one of survival — survival of the fittest, smartest, and most creative.

The quick-fix LMAs will be severely restricted or banned by the FCC and Congress, and those that turned control of some aspect of their station over to another may find it difficult to renew their licenses thanks to challenges from those who feel they can be better operators. Great deals will abound, with stations being traded for a fraction of what they sold for just a few years ago. Broadcasters will finally get back to the business of running radio.

The format has stretched the demographic boundaries so far that many are playing the ends against a middle that may soon collapse.
—Greg Gillispie



• **Demo dilemma:** AOR is fascinated with trying to reach the 35-44-year-olds without sacrificing the 18-24-year-olds. The format has stretched the demographic boundaries so far that many are playing the ends against a middle that may soon collapse.

AOR's primary core is still 25-34, yet this group is the most diverse cell and is really at odds with itself. It's time for AORs to decide whether they want to continuously age with their audiences or stay the original course. Mainstream AOR is an 18-34 format. If you want an older demographic, Classic Rock is the way to get it.

• **Musical trends:** AOR has been successful playing harder-edged music, primarily because the dance-oriented posture of most CHRs has forced AOR to keep its intensity edge (sounds like the late '70s Disco era, doesn't it?). Hard rock sells, hard rock gets requests, and hard rock tests, but it can alienate women and older men.

AOR has always mixed more mainstream sounds with harder and more modern sounds, and it should continue to play a balanced mix of the hits. One thing is for sure: It's time for AOR to realize that just because one of its past superstars releases a new album, it's not an automatic.



Greg Gillispie

• **Technology:** Digital cable audio will offer the music listener a purer and higher-quality form of music without the clutter normally associated with radio. More choice equals shorter time spent listening to one specific source of entertainment. Radio must respond by offering the highest quality audio, using digital work stations and DAT to produce and air commercials and positioners.

The bottom line: Radio must be more local, less cluttered, and a captivating entertainment source for its target audience, or be repositioned by a technologically superior foe.



Al Peterson

Al Peterson Peterson Media Services

• **Economy:** Short of a miracle, the general recession will continue to have a negative impact on revenues for the next 12-18 months. Many stations are faced with a triple-whammy of declining national ad dollars, a shrinking local ad revenue pie, and heavy debt service. Prudent managers at stations with good ratings and a competitive position are still projecting flat or slightly declining revenues for 1992. Look for continuing emphasis on keeping overhead low and expenses in check. The pressure will be on both programmers and sales management to find creative and non-traditional ways of generating new dollars.

• **Station trading:** The old axiom "money talks, B.S. walks" will apply more than ever to station trading. Operators with cash to spend will find good deals from sellers who overpaid for properties in the '80s. We hope this will cause a resurgence of good broadcasters operating stations that were taken over by greedy venture capitalists.

• **Demo dilemma:** Whether mainstream AORs can continue to have it all really depends on the competitive makeup of the market. If only one AOR exists, it's foolish not to try to own as big a piece of

the 12+ piece as possible — especially in markets outside the Top 50.

However, in large markets, or in those where more than one AOR exists, you have to choose between 18-34 and 25-44. You can't really have both demos. In these markets, there will be no "mainstream" AOR. Rather, you will probably find an 18-34 hard rocker, a Classic Rocker, and perhaps a New Rock station.

• **Musical trends:** Classic Rockers will continue to minimize currents and focus on the music of the '60s, '70s, and '80s, with the '80s music coming primarily from heritage artists. Record companies will continue to hate this form of AOR, but the lucrative 25-54 male audience will continue to flock to it.

The pressure will be on both programmers and sales management to find creative and non-traditional ways of generating new dollars.

—Al Peterson

The "new generation" AORs (such as KIOZ/San Diego) will come some of those loyal classic rockers while developing a core of new AOR fans built around the catalogs of artists like Van Halen, Scorpions, Metallica, Motley Crue, and Guns N' Roses.

Most alternative music will remain the domain of New Rock and college stations. There will always be exceptions — bands like Nirvana and Pearl Jam may cross over — but it must be on an individual song basis. These artists are not automatics and never will be.

• **Promotion/contesting:** With budget cuts continuing, the average station cannot continue to give away enough cash or large enough prizes or buy enough billboards and TV commercials to significantly impact ratings. These will continue to be support media, but most intelligent managers and programmers will turn to database marketing and ongoing perceptual research in order to directly target those fans who can really influence quarter-hour shares.

Alex DeMers DeMers Programming

• **Economy:** The public's confidence in government's ability to control the economy will continue to fade through the first half of



Alex DeMers

1992. With the presidential campaign, there's bound to be a lot of posturing and pandering going on. Coupled with the media's preoccupation with "keeping score" on the economy, that should keep things unsettled.

Radio can hold its own or even come out ahead if the industry pays more attention to the real competition — print and cable TV — rather than fight other radio stations for media dollars.

• **Economy's impact:** Many operators continue to slash budgets without taking into account the real long-term costs. Promotion budgets always seem to go first, followed by commitments to outside services such as research and programming consulting. The net result is usually a short-term positive impact on the bottom line, followed by a long-term decline in the level of product success.

Undoubtedly there are situations where a station can survive without "luxuries" such as research and consulting, but they are dwindling. We're seeing an incredible amount of competitive activity in markets of all sizes.

Look for some of the quieter companies who sat out the heady trading days of the '80s to start picking up some incredible bargains.

—Alex DeMers

• **Station trading:** While station trading almost has to pick up, the question remains: Who will finance these acquisitions? There are only a few players out there who can make moves on their own. Look for some of the quieter companies who sat out the heady trading days of the '80s to start picking up some incredible bargains.

Crystal Ball Persuasion '92

Continued from Page 35

• **Demo dilemma:** Mainstream AOR stations are going to find it continually more difficult to reach all ends of the rock spectrum. While some unique competitive situations will allow stations to remain broad-based, we see the splintering of the format as its continuing maturation.

Classic Rock will continue to gain strength — the aging of the baby boomers will see to that. We're seeing some splintering within Classic Rock with Soft CR permutations, as well as stations that might more correctly be labeled very conservative AORs.

The Rock AC position is still a jumble. Everyone has his own idea of just where this AC hybrid meets AOR. We see Rock AC as a very attractive alternative in major markets. The key here is *localized* programming. Identifying the local crossover records is essential to this format's success.

The most important thing for station managers to keep in mind in 1992 is that they are running *radio stations* — not jukeboxes. The personalities, promotions, style, and sense of fun that make your station unique and memorable are the real keys to success. Anyone can generate a playlist. It's how you sell yourself and your station that really counts.

“Anyone who believes '92 will be a recovery year was probably told so by the Tooth Fairy.”
—Tom Kelly



Tom Kelly

**Tom Kelly
Harris Communications**

• **Economy/Station trading:** Anyone who believes '92 will be a recovery year was probably told so by the Tooth Fairy. There will be promising signs of life through the first three quarters, but don't be fooled. This is an election year; everyone in Congress and the White House wants to keep that paycheck coming. They need our confidence and will do whatever is necessary to get it.

Look for station trading to continue at white elephant prices and for radio to keep scrambling for revenue. The top stations with a great product will get the biggest slice of pie. The rest will be forced to diet on the crumbs, or worse, become LMA puppets.

• **Demo dilemma:** Heritage AORs do not want to lose the loyal audience that's grown up loving the station and the music we now call Classic Rock. AORs will continue to be demo hogs, pigging out on both ends until someone comes along and makes a serious run at the youth. It won't be a station that

is winning or even marginally successful (too much risk). It'll take an owner with nothing to lose and the three B's: brains, bucks, and balls. Given the state of radio, 1992 could be the year.

• **Music trends:** Demo hog AORs will continue to play classics but will have to deal with acts like Metallica and Nirvana as they break into the mainstream. Upper-demo AORs will keep things fresh with new music from artists like Billy Falcon and Chris Whitley, as well as rockers from the good old days looking to cash in on the huge rock 'n' roll pension fund.

• **New format:** A new format is on the horizon. Too many kids have no favorite radio station. These kids like rock, rap, and alternative music. But only the good stuff — not the shit. Most of us baby-boomer experts are old farts to these kids, and they are clearly not satisfied with the way we do radio.

How about a radio station that ignores the boundaries and rules we have established regarding music and presentation? How about a station that takes high school kids, puts them behind the microphone, and lets them speak *their* language and play the music they like? Could it work? It did once before in the late '60s: FM rock.

**Danny Buch
BAPS Research**

**Consortium (formerly
B/N/F/O/C/M/G/P/S&A)**

• **Economy:** “Austerity” will be the buzz word of 1992. Group W will name Ted Utz GM/GSM/OM/PD/AM driver, explaining he was the “only” person for the job.

• **Music trends:** We see '92 as a big breakthrough year for sensitive singer-songwriter heavy metal alternative power hair bands. Too



Danny Buch

often we see labels sign credible musicians, which is a big mistake if you're trying to be in tune with the radio audience of the '90s.

Regardless of what ultimately happens, we're advising all our clients to relocate to Seattle.

• **LMAs:** The trend in '92 will be to use LMAs in increasingly larger sentences with GMs, GSMs, OMs, PDs, APDs, MDs, etc.

• **Marketing:** We see a major philosophical debate brewing regarding the efficacy of lifegroup marketing vs. psychographic meandering. We're advising our clients to take the middle ground by employing a Freudian approach toward cluster analysis.

Databasing will go through a metamorphosis predicated on technological advances in Tapscan and MusicScan in conjunction with new Selector methodology.

What does all this mean? We don't have a clue (and even if we did, we really couldn't be expected to reveal it here). Suffice it to say

“Basic research — quantitative, qualitative, quadrophonic, and Quasimodo — will undergo a major upheaval.”
—Danny Buch

we expect random memory to get even more random.

• **Research:** Basic research — quantitative, qualitative, quadrophonic, and Quasimodo — will undergo a major upheaval. Our perceptual studies confirm that the continual use of research-oriented jargon by owners in an attempt to justify ratings/revenue losses have rendered such words meaningless. Expect tired buzzwords to be replaced by more relevant terminology, such as “dissed,” “gnarley,” and “retro.”

• **Chart chatter:** In an attempt to deal with the problem of backward bullets, R&R will now print its AOR chart upside down, with records entering the chart at No. 1 and moving up to No 40.

In conclusion, traditional consultancies are definitely on the decline. The new trend will be toward research consortiums — such as BAPS — with linkage capability. Call (212) 275-2227 for a free price quote.

(BAPS clients KISW/Seattle and WXTB/Tampa contributed research assistance to this analysis.)

FAMOUS FIRSTS

GREGG STEELE
PD, KNAC/LONG BEACH

WHAT WAS THE FIRST RECORD YOU BOUGHT?
G: The DeFranco Family, “Heartbeat It's A Love Beat”

WHO WAS YOUR FIRST RADIO IDOL?
G: Beau Phillips, KISW/Seattle

WHERE WAS YOUR FIRST RADIO JOB?
G: KQWB/Fargo

WHAT WAS YOUR FIRST SEXUAL ENCOUNTER?
G: I don't kiss and tell!

YOUR FIRST PRIORITY THIS YEAR:

PEARL JAM “ALIVE”

TRACK 32

ON TOUR. ON **ON YOUR RADIO STATION.**



HELLRAISERS — No tears were shed when Ozy Osbourne (r) visited with KNAC/Corpus Christi PD Tim Parker (c). Epic's Ron Cerrito completes the trio.



BAY REMEMBERS BILL — KRQR/San Francisco staffers take a moment to pose in front of the estimated 350,000 rockers who gathered at the recent Bill Graham tribute concert; (l-r) afternoon driver Mercy Hawkes, Chief Engineer Shingo Kamada, engineer Dave Wigfield, VP/GM Don Marion, evening rocker Mimi Chen, and morning man Lobster.

Battle Of The Bands

Capitol Vs. MCA Vs. Sony-Tree

Staffers from Sony-Tree, Capitol/Nashville, and MCA/Nashville strutted their stuff during R&R's third annual Battle of the Bands December 16 at Nashville's 328 Performance Hall.

The Sony-Tree K-Tels — featuring Scott Johnson, Bill Burnette, Darren Briggs, Pat Meusel, Ken Hutton, Greg Dorschel, Frank Hamlin, and Tammy Brown — kicked off the evening with a set of the most forgettable tunes from the '70s.

Highlights included Burnette and Brown's touching performance of "(You're) Having My Baby" (during which Brown strolled onstage with a beach ball under her gown), a Village People medley, and a sentimental rendition of "Me And You And A Dog Named Boo" (featuring the "Tels in spotted dog-ear caps). The crowd-pleasing set concluded with an a cappella version of "Tie A Yellow Ribbon

Round The Ole Oak Tree," which left the crowd longing for leisure suits and mood rings and begging for more.

Capitol Capers

Capitol-ize followed, showcasing the musical talents of Georgia Mock, James Faris, John Allen, Stephen Medlin, Michael Reynolds, Janet Barnes, Rachelle Krantz, Bill Vincent, and Mark Bright. Notable moments included Mock belting out "Proud Mary" in a Tina Turner getup and Krantz steamrolling through a riveting version of "Sister" from "The Color Purple." The band also served up "Brown Eyed Girl," "Fire," and several other tunes.



LUCKY DOGS — MCA/Nashville's Japanese Rock Dogs From Outer Space howl in victory after being crowned the winners of R&R's third annual Battle of the Bands.

A Dog's Life

MCA/Nashville's Japanese Rock Dogs From Outer Space — which boasted the talents of Scott Borchetta, David Haley, Julie Pait, Debbie Schrodt, Ronnie Brown, Pam Russell, Jeff Gordon, Phil Hart, John Lytle, Stephen McCord, Dave Migo, and Jeff Zazynski — closed the show. The high-energy set featured cover versions of "Turning Japanese" (complete with Japanese headgear), "Workin' For MCA," "James Dean," and a rap-turned-country spoof of "The Cover Of 'Rolling Stone'" (dubbed "The Cover Of Music Row"). David "Beefcake" Haley closed the set with his, er, revealing rendition of "Sweet Transvestite."

After much deliberation, the Dogs were declared the evening's winner and walked away with the coveted converted bowling trophy. But the *real* winner was Nashville's Metro Police Christmas Basket Program, which received proceeds from the event.

— Lorie Hollabaugh



BRIEF, SHINING MOMENT — MCA/Nashville's David Haley exposes more than his singing ability during the Dogs' show-stopping finale, causing the judges to pause only briefly before declaring Haley and the rest of the Rock Dogs winners.



CAPITOLISTS — Capitol/Nashville's band, Capitol-ize, gather backstage following their well-received set.

COUNTRY FLASHBACK

1 YEAR AGO

● No. 1: "Forever's As Far As I'll Go" — Alabama

5 YEARS AGO

● No. 1: "You Still Move Me" — Dan Seals

10 YEARS AGO

● No. 1: "I Wouldn't Have Missed It For The World" — Ronnie Milsap

15 YEARS AGO

● No. 1: "Statues Without Hearts" — Larry Gatlin



TREE TRIMMINGS — Outfitted in '70s garb, Sony-Tree's K-Tels pause for a moment of silence — and this photo — before opening the show.

What's New For '92

Continued from Page 39

my, but we're expecting revenues to be flat. We can't control the economy, but we can control efforts to increase market share. Stations will have to operate differently — expanding their sales force and investing more heavily in non-cash marketing.

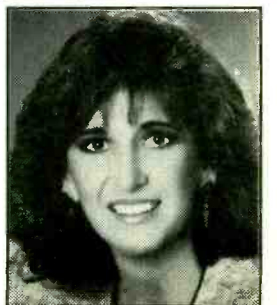
"More attention will be paid to investing in station ad vehicles — such as live remotes, mascots, and large inflatables — that also are designed to increase the visibility and marketing awareness of our properties. And we'll be investing more to build cash-adverse listener relationships."

JUDY SEALE IS 40 WITH A BULLET.

HAPPY BIRTHDAY!

FROM: REFUGEE MANAGEMENT, INC. TEXAS TORNADOS FORESTER SISTERS HOLLY DUNN MINNIE PEARL GEORGE LINDSEY

SIGNIFICANT ACTION



ARISTA NASHVILLE



ALLAN JACKSON

A SPECIAL PLACE IN THE COUNTRY

One year ago, Arista Records was the most talked about label in Nashville. During 1991, Arista established itself as The Force in Country music.

Based on a ratio of the total number of chart positions to the total number of releases, Arista ranks:

- #1 Number 1 Singles (28.6%)
- #1 Top 10 Singles (67%)
- #1 Top 15 Singles (76.2%)
- #1 Charted Singles (81%)

(Radio & Records, Jan 1 - Oct 31)

Thanks to you, this is only the beginning...

"Don't Rock The FakeBox".
#1 Country Single
of the Year



PAM TILLIS

EXILE



BROOKS & DUNN



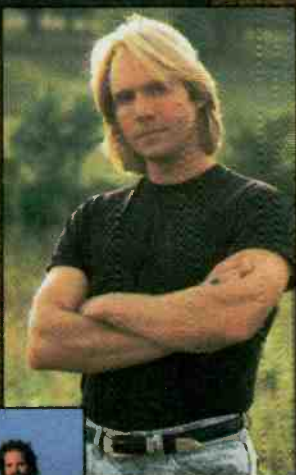
LEE ROY PARNELL

STEVIE WARNER



DIAMOND RIO

ASLEEP AT THE WHEEL



ROE CROSBY



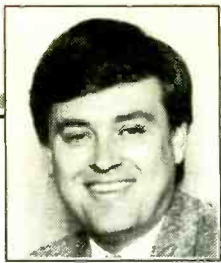
MICHELLE WRIGHT

**A COUNTRY BUILT
ON QUALITY...
NOT QUANTITY.**



ARISTA

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LON HELTON

Country On A Role For '92

Here's a peek at the most important developments some Country radio and record execs see on the horizon for 1992.

Partners

Capitol/Nashville VP/Promotion Bill Catino — "The record industry will work a lot closer with radio in 1992. The two need to move toward more of a partnership. That means a greater effort from both sides to understand one another's needs.

"Trust will play a larger role in our relationship. The record industry's intent should not be to hype records up the chart. That does neither of us any good. We both must capitalize on product that will draw a bigger radio audience as well as attract a larger buying public. As part of this process, the record industry will be going to radio with more worthwhile promotions — directly tied to retail — and helping stations obtain more of the available advertising dollars.

"If we can accomplish some of these goals, the growth in radio and



"Target marketing will continue to lead the way for broadcasters. Marketing the right product correctly and efficiently will be even more important in 1992. You'll need to massage your audience through frequent-listener databases and in-person contact — another benefit for Country radio, which is already

year the format fragments into another successful splinter or two. Instead, with the amount of great product coming, the trend will be toward a more current-based format. That means longer playlists and higher current percentages.

"We're close to having 40 currents that are hot enough to support a Hot Country format; 1992 may well be the year people at least start to think about that."

Two Country Formats?

KMPS/Seattle PD Tim Murphy — "Today's mainstream Country stations will find it more and more difficult to appeal to the broad 25-54 demo they've targeted for so many years. It's becoming increasingly difficult to serve [young adults] and their parents.

"Couple this [difficulty] with the continuing flow of great new artists and music, and you'll find there will be more need in the coming year for two distinct Country formats. There's an increasing desire for older country music that won't

the huge Country pie — take an AC approach to Country.

"Markets with one Country outlet will find another one joining the format; markets with two Country stations will have three, even four.

"This will cause artists like Michael Jackson, Madonna, and yes, even Prince to attempt to make crossover albums for the mass appeal Country format. Just kidding ..."

Stiffer Competition

Lee Bayley & Associates President Lee Bayley — "The move by lumbering ACs and other pop/CHR stations to become a market's second Country outlet will continue, gaining momentum rather quickly in the first half of the new year. There's now a clearer position for that second station. We may even see two additional stations in markets where only one presently resides.

"Format fragmentation will continue to create the need for new artists. Most music systems have been modified to encompass a larger number of new songs.

"More Country challengers will use telemarketing as a secret tool. With a tighter economy, some market leaders will cut promotion and marketing efforts. That will open the door for competitors to attack, making for some interesting market battles in which the leader loses its dominant position.

"The recession is doing the industry a favor by returning station ownership to broadcasters. Tighter budgets make it critical that we know what we're doing. Thus the importance of research will increase. Look for many stations to save money by bringing research in-house. You can also look for more on-air PDs. Not only does this make economic sense, it also puts better talent on the air in many cases.

"Employment opportunities will continue to be tight. A lot of good people will be looking, but positions for high caliber people may not be there.

"Rap music will continue to be the best thing to happen to Country ..."

More Challengers

EZ Communications President Alan Box — "There are going to be a lot of new Country stations in 1992. Country has become so well-received from a sales standpoint that it will finally be feasible to be the second- or third-rated Country outlet in a market rather than the No. 2 or No. 3 AC station.

"The growing number of Country challengers will come, in part, due to the availability and improvement of satellite-delivered Country formats, which are getting more FM-oriented."

Optimistic Outlook

Barnstable Broadcasting President/COO David Gingold — "I'm optimistic 1992 will be a better year for radio than '91. The growth we enjoyed [this year] will continue throughout '92 and well into the '90s. The format is clearly growing beyond the stereotypical Country radio listener. The growth in younger demos is real, and that should continue as well.

"Many people are predicting the format's impending fragmentation. But the economy, lending environment, and risks involved will make the capital required to take on a strong leader difficult to come by. This will be especially true in mid-sized markets. Lenders haven't been — and won't be — bankrolling format changes.

"While it's impossible to predict revenues, radio remains the most stable advertising medium. The election year may boost the econo-

Continued on Page 37



Bill Catino



Charlie Cook



Johnny Michaels



Tim Murphy

records we experienced in '91 should be even greater in '92."

Continued Growth

McVay Media VP/Programming Charlie Cook — "Country radio will continue to grow. The base has been built over the last few years with attractive new acts who can present a live show that's worth the \$10-\$15 spent. For the first time since the 'Urban Cowboy' era, country records account for more than 10% of all music sold.

"Morning shows and talented entertainers will become more important. Just look at TV, where eight of the Top 10 shows in any given week are sitcoms. Viewers want to forget their troubles and laugh. Radio will also have to provide this escape, with programmers looking across format boundaries to find entertainers first and format jocks second. The truly entertaining disc jockey will be at a premium.

"With 1992 being an election year, information will be more important to listeners. Radio should take the lead and serve listeners' needs with informative profiles of the candidates and issues.

adept at remote broadcasts and listener contact.

"LMAs will expand. When a station is purchased, then enters into an LMA the following week (as recently happened in San Diego), you know [it's a sign that] this form of operation is the future for many radio stations.

"The new census will give Arbitron and radio a headache. Beyond the six new DST markets for Hispanic audiences and one new black treatment, the Spring '92 book may hold some other surprises. Broadcasters will continue — without much success — to push Arbitron to increase sample size. The frustration level in markets like Memphis, where 20 non-ethnic stations battle for fewer than 800 diaries, will intensify."

Increase In Currents

WWYZ/Hartford PD Johnny Michaels — "More and more listeners of other formats will discover country music's something they can relate to — even though they've always believed that to be impossible. And once they find it, they'll be hooked for life.

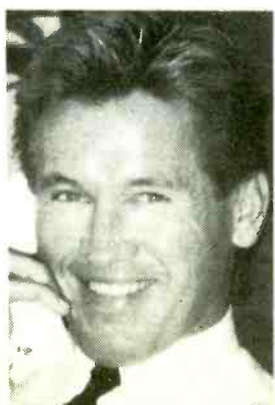
"I don't think '92 will quite be the

be served by mainstream stations as they become more current-intensive.

"The [listener] response to older music will continue to grow next year, perhaps to the point where there will be a big enough market to financially support it."

An AC Approach

KNIX/Phoenix VP/GM Michael Owens — "The fragmentation of the format, which has been predicted the past couple of years, will finally begin in earnest in 1992 as other stations — wanting a share of



Michael Owens



Lee Bayley



Alan Box



David Gingold



WALT LOVE

UC

URBAN CONTEMPORARY

Focusing On The Future

What does 1992 have in store for our format? I posed this important question to a cross-section of industry experts, from GMs and PDs to consultants and record executives. Some of their comments may not only surprise you, but also stimulate your thought process.

Roy Sampson, PD WXYV/Baltimore

More rap tunes will be No. 1 on both the CHR and Urban charts than ever before. Rap will really go mainstream in '92 in terms of rappers' style and statements. There's going to be a change in the way rappers present themselves. Their lyrics will always be important; some rap groups may be criticized because of lyrical content.

Lad Goins, PD

WJJS/Lynchburg, VA

In 1992 there are going to be more of what I call "sneak-in" gospel groups, groups that come from out of nowhere whose message is more gospel than R&B. There's also going to be more "message music," as far as gospel groups going into the mainstream Urban arena.

Jim Brewer II, VP/GM WJTT/Chattanooga

The Urban format is today's Top 40 or CHR format, and it'll be even stronger this year. When I look at our market and see growth in the younger demos with artists such as Garth Brooks and the Kentucky Headhunters, I think country music's going to go through the same thing CHR has gone through to a degree in terms of fragmentation. And that's going to strengthen the Urban format.

Down the road, in 1992 or 1993, Urban is going to be a fairly large niche when you look at market position. That's because of CHR's fragmentation — it's been obvious throughout the year — which I think Country's going through now. I feel really good about the growth of our niche. Also, artist recognition of dance music is much higher than it's ever been, and I see that continuing.

Scott Jantzen, PD WOCQ/Ocean City, MD

With '92 being an election year, I think there's going to be a lot more political awareness on adult-targeted radio stations. Domestic issues and problems here at home will become much more in focus, especially compared to this time last year. The end of the Gulf War [coupled with] the election year will bring the politicians home. The winter and spring ratings for News and Talk stations will be nowhere near the success they had in early '91, due to the lack of any major issues such as the war.

However, more FM stations will find themselves turning to formats such as News and Talk because of



Eric Faison, PD WBLK/Buffalo

As the country's racial climate becomes more polarized, radio will follow suit. CHR stations will begin — if they haven't already — to retreat from black music. They'll do it to try to regain some lost audience that's been "danced out" or "urbaned out," particularly in markets with a small ethnic population. You can see this already in larger markets such as New York, where Z100 [WHTZ] and Mojo Radio [WPLJ] have become more mainstream and left the dance music and street music to Hot 97 [WQHT].

The rise in Country shares shows where the disenfranchised CHR audience is headed. This leaves some format- and song-exclusive Urban stations in markets again. What I'd like to see in '92 is the regionalization and localization of music emerge again. The concept

the ever-increasing competition in the musical formats. Market competition will become a game of survival for a number of reasons, such as a slow recovery from the recession. Many retail outlets are going bankrupt; those bankruptcies can have a domino effect on adver-



Roy Sampson

Jim Brewer II

Sam Weaver

Dean Landsman

Ruben Rodriguez

tisers, especially in markets whose population may not be able to support all of the similarly formatted stations. The stations that survive will be those that serve specific demographics.

Racial violence will decrease due to community support groups and increased awareness. Rap music will continue to grow and diversify much the same as rock and roll did many years ago. Minorities will continue to become more prominent in the corporate world. Today's young managers will develop and secure key positions where they can make a difference.

More Black stations are leaning 25-54; more are thinking about Black AC and derivatives to target that adult demo.

—Sam Weaver

of a global village — where the world and the country shrink, and trends and fashions are homogenized because everybody sees everything at the same time on cable and satellite — will continue to grow. But there's still room on Urban radio for regional and local songs.

Sam Weaver, PD WQMG/Greensboro

The Urban format will see more fragmentation. We've only seen the beginning of the growth patterns. More Black stations are leaning 25-54; more are thinking about Black AC and derivatives to target that adult demo. We're going to see some Black LMA deals, especially in these times when money is tight.

We'll also see more diversification in rap. We've already seen some, but it's going to expand even more. It's going to go in different directions. And right now we're getting a lot of ballad rap. Rap's not a fad; people are going to have to get used to it. Urban radio also is going to have to get used to it — and deal with it.

Predictions For '92

- Rap will become more mainstream
- Urban will gain from CHR's fragmentation
- Black AC will become a choice format
- Gospel groups will gain in popularity
- Political awareness will increase
- Minorities will become more powerful
- Singers will increase in popularity
- Community involvement will be crucial

Dean Landsman, President Landsman Media

I'm cautiously optimistic in the areas of strength that have been developing over the past 18 months and making an impact on the format's bottom line. Urban numbers will remain strong; more Urban ACs are popping up in markets large and small. This indicates a new level of management and corporate belief in the format — or, to be specific, in the economic potential of Black radio. In addition to the programming trade press, the radio business and advertising trade press are covering the format.

Black music and black artists are everywhere. Look at R&R's

From a ratings perspective, Urban radio is going to pick up additional listeners. Black AC music is going to expand. There's a definite audience for it.

—Ray Harris

talent. There will be less room for error.

Ray Harris, Sr. VP Reprise/WB Records

We're going to hold our own, particularly in the area of African-American music. Black music is the music of the '90s. In general, the industry is going to have a pretty flat year in terms of recording sales. From a ratings perspective, Urban radio is going to pick up additional listeners. Black AC music is going to expand. There's a definite audience for it. We're going to get back to singers and songs, such as Natalie Cole and Keith Washington. And there will always be room for rap music; that will continue to grow. Overall, I feel good about 1992.

Ruben Rodriguez, Sr. VP Elektra Records

My philosophy for '92 has been my philosophy for quite some time: I don't want to make good records people like to hear, I want to make great records people want to own. It especially applies now, with today's economy and competitiveness and radio stations' shortened playlists. There's simply less space in the retail community to market your product.

Hurricane Dave, PD WAMO/Pittsburgh

I'd like to see more adult Black ACs, but not necessarily playing a lot of ballads — something like KHYS/Houston. I'd also like to see black record reps take charge of crossover artists. They seem to have a lot more pull on the pop side, and their pop counterparts seem to be taking the urban part to task with some of the talent. CHR is essentially cherry-picking our talent. Don't treat us like second-class citizens, especially when it comes to our own artists.



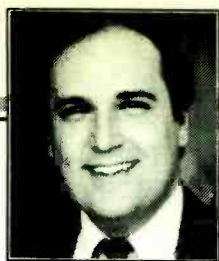
PEABO BRYSON

"Lost In The Night"

The romantic new single from the #1, fast approaching gold album

Can You Stop The Rain.

COLUMBIA



MIKE KINOSHIAN

AC

ADULT CONTEMPORARY

CONSULTANTS' CORNER

AC: A Format Divided

I polled nine of the country's leading consultants for their thoughts, observations, predictions, and feelings about the new year — as they relate to AC. Courtesy of our expert panel, here's a sneak peak at '92.

Cash Calls

Lee Bayley is among the many concerned by the state of the economy. "With high unemployment, on-air contesting with cash prizes will have stronger appeal," he says. "But, in some ways, the recession is doing radio a favor. Facility ownership may return to more radio people."

Bayley points out there will be opportunities for stations to get involved with "image" promotion and marketing. "The problem areas of drugs, crime, gang violence, and unemployment are areas we should be involved with."

He also stresses that research will become more important, with little margin for mistakes. "There may not be money this year for large and expensive [outside] research companies. Stations will do more in-house research and the need for music testing will be even greater. Oldies-based ACs play music as much as 30 years old — that's five years older than the youngest adult female demo."

Bayley expects to see more ACs leaving the format this year. "The switch by the number three AC to the number two Country has great



Berger stresses that Hot AC has become the "true CHR of the '90s. It encompasses most elements that CHR once had: good music balance, broad-appeal presentation, personalites who add the human element, wide demographic appeal promotions, and credible news and services."

Cody/Leach Broadcast Architecture General Partner (and former NAC KTWV/Los Angeles PD) Frank Cody says another type of new format will undoubtedly emerge under the AC umbrella. "AC is unquestionably the growth format of '92. We can expect to see growth in Hot AC, Soft AC, and Oldies-based AC." The NAC pioneer also adds, "Don't be surprised if NAC continues steady growth in key markets such as Chicago, New York, and San Francisco."

'60s As A Spice

According to Fairwest CEO Reg Johns, 1992's battle cry will be: Do more with less. "Stations will be forced to broaden their revenue base. To attract new-found promotion dollars, stations' marketing efforts will be creatively packaged to include the needs of local retailers and manufacturers. Promotions will combine direct mail, telemarketing and database programs."

Stressing that, "It's no longer just a ratings game," Johns says, "It's building influence for revenue. The greater the station's influence, the wider the revenue opportunities. Foreground AC stands to enjoy the most immediate benefits from this strategy because of its ability to provoke mass appeal awareness and stimulate listener/client participation."

Lowry & Company President Bob Lowry sees a number of interesting developments on the '92 horizon, including an increased focus on personalities, an influx of new,

adult-oriented country artists, and a gradual phase-out of '60s music.

Include Lowry among the many who feel AC will become even more fragmented. "AC's softer end will splinter into three music and age groupings: EZ Vocals (45+) — easy listening without instrumentals; Soft AC (35+) — a '70s-center with some recurrenents; and Lite AC (25+) — an '80s-center with some currents."

McVay Media President Mike McVay envisions a continuation of Rock AC similar to what's heard on WMMO/Orlando, but is less optimistic about the emergence of another AC offshoot. "That Soft AOR format [Rock AC] will begin popping up in markets across the country. I don't hold too much hope for Hot AC. It will work in some highly fragmented larger markets, but won't garner huge mass appeal numbers in some smaller markets." McVay contends AC PDs should pay more attention to format-exclusive artists. "I love it

when I see people like James Taylor come along because they're special for AC," says McVay. PDs should look for [others like] Neil Diamond and Dan Hill because they sound just right for AC." McVay also notes that big AC morning shows will be in vogue this year.

Turfing PD Turnover

Peterson Media Services President Al Peterson reasons that — regardless of market size — smart GMs will offer good PDs strong incentives to stay in place.

"Constant turnover of PDs in smaller markets costs companies far more in the long run than does a policy of paying good wages, giving ratings incentives, and providing the tools to win," says Peterson. "Quality of life and appreciation for helping produce a winning station will mean far more than being forced to move up in market size in order to make a few thousand dollars more a year. Good PDs will be hard to find — and worth keeping."

Vallie Consulting's Dan Vallie is among a large group who believe AC will proliferate this year. "Unless CHR responds wisely, Hot AC will be the CHR of the early-'90s. It can communicate all the CHR positives without the negative perceptual — and actual — CHR baggage."

AC's only negative, according to Vallie, is the fragmentation inside AC itself. "If an abundance of stations continue switching to AC, other market opportunities will open up," he says. "AC — put on your shades, your future should be bright."

Adult Contemporary Concepts President Tom Watson says that 1992's major focus should be on music, positioning/marketing, and relating to the target audience. "If these are 100% on-target 24 hours a day, 365 days a year, an AC will find itself with a healthy, successful station in the '90s. Currents will not be the panacea for ailing ACs. They should stick to familiarity."

Fearless PDs Predict

I also sought input from a trio of format PDs who were only too eager (?) to share their views on the year ahead.

Marketing Merits

WLEV/Allentown OM/PD Jeff Silvers believes winning ACs will outmarket their competitors. "AC's a mass appeal format. Marketing to sell the format to listeners must reflect that appeal. It could be in the form of television, billboards, direct mail, or telemarketing."

"AC — not CHR — broke Mariah Carey," Silvers notes. "We can't forget to look for up-and-coming artists." Silvers thinks the format will still continue with core artists — like Phil Collins, Billy Joel, and Gloria Estefan — who have brought success to the format in the past.

"We've seen distinctively different formats evolve within AC — Soft, Gold-Based, and Hot. These formats will continue to sound different enough that a large enough market should be able to support all three."

'Picky PDs'

According to WPCH/Atlanta PD Vance Dillard, '92 radio budgets will remain tight. "Many ACs will be forced to put off major outside marketing," he says. "More stations utilizing database marketing to stay in touch with loyal

users will keep TSL at high levels, while keeping outside marketing costs down."

Dillard claims the format has suffered recently from a lack of quality music product. "It seems 'home run' records for ACs are few and far between," he says. "Our highly researched formats make us picky PDs and MDs." He predicts that trend will continue.

Regarding Country's solid '91 performance, Dillard says that, traditionally, Country enjoys huge success during bad economic times. "Entering the new year, Country has some excellent product — and times are still tough. Shows like NBC-TV's 'Hot Country Nights' reach more potential listeners who will most likely come from ACs."

A certain difference Atlanta listeners will notice in '92 will be that an FM (WPCH) will be the flagship station for the defending NL baseball champion Atlanta Braves.

Dillard advises that ACs should become more "listener-focused placing more emphasis on charity events, community involvement, and the environment and less emphasis on the 'call-now-and-we'll-make-you-rich' approach. The stations best focusing on (and deliver-

ing benefits to) typical listeners will enjoy continued — or new-found — success."

Mainstream Decline

Echoing — and amplifying — Dillard's thoughts on AC music, WLIT/Chicago PD Mark Edwards pleads, "I pray record companies will release AC records — not mass appeal songs that might work on adult stations. In the last few months, we've been fortunate to get a few true AC songs from artists like James Taylor and Neil Diamond. The format needs more songs that are meant for adults — songs that 'belong' to AC radio."

"Despite record company efforts, Country music will probably not cross over to AC as it did in the late '70s."

"As important as programming is, marketing will be the big battle in '92 and the years ahead," Edwards maintains. Superior programming and effective marketing must be present in tomorrow's winning stations."

Predicting AC will develop into many formats, Edwards says that each "will have distinct differences and clear gaps between all AC types. Hot AC, Soft AC, Personality AC, Rock AC, and Urban AC will be the norm. As stations learn to focus better on their target, mainstream AC will become rare."

In some ways, the recession is doing radio a favor. Facility ownership may return to more radio people.

—Lee Bayley

potential. Three or four stations doing similar AC formats in the same market can't survive limited ad budgets."

He added, "No joke — rap music will continue sending listeners to AC and Country."

Former KIOI/San Francisco and WPLJ/New York PD Larry Berger, who's now President of Berger Broadcast Consultants, cites one area to watch in 1992 is the "fuzzy zone" between Adult CHR and Hot AC. "The misguided concept that CHR is a 12-24 format will open a wide field for Hot AC. Most CHRs are overproduced and under-humanized."

Gold: Is It The AC Of The '90s?

Format faces growing pains, fragmentation, decade shifts, nostalgia void

Here's how 10 of the country's leading programming consultants view '92 — as it pertains to Gold.

Bolton Research's Director/Research & Programming Lou Patrick reminds us that Gold's target group of listeners is aging. "Gold stations that understand the aging process and continue targeting the proper age group for '60s music will again succeed. Those trying to straddle both the younger 35-44 demo and the 40-50-year-olds will have trouble."

Patrick expects to see more major market Gold battles this year. "Chicago, Denver, Boston, Philadelphia, and even New York City are prime targets for dual Gold battles. Two stations in larger markets can be successful in this format. The new Gold competitor will have to focus on a specific age group — and super-serve it."

Fragmentation Ahead

Jeff Johnson of Alan Burns & Associates believes Gold will experience more audience fragmentation in '92. "We'll see the format divide into two subgroups — one '50s/'60s-based, the other '60s/'70s-based."

He stresses that Gold stations should use a '90s-style on-air approach. "Gold's primary product benefit is the 'feel-good' sensation that the music, marketing, and presentation creates. Gold needs personalities who love the music but can relate to the core listener's '92 lifestyle."

Mainstream ACs: Beware

Coleman Research President Jon Coleman is optimistic that '70s-based Gold stations will continue to grow. "Two key requirements for the development of the Gold format are being met: a significant body of music that was



either have to go all Oldies or contemporize their sound to avoid becoming 'unhip' to 25-34s and seeing a gradual collapse of their position."

Maintaining that stations won't be able to exclusively feature '80s oldies as a format, Coleman reasons, "Not enough time has passed for '80s gold to become 'Oh Wow' material. However, stations programming strong doses of '80s gold and '90s pop hits will continue to give CHR the sweats and antagonize mainstream ACs."

The War Within

Amplifying one of Lou Patrick's earlier points, E. Alvin Davis & Associates President E. Alvin Davis expects to see more head-to-head FM Gold battles. "It's already happened in Dallas and Columbus. This trend is likely to continue as radio copes with its biggest problem — too many radio stations and too few formats."

Davis adds, "Gold stations will compete on a more equal footing with the rest of the market. Many will become the No. 1 biller in their markets."

AC Of The '90s

Pollack Media Group Chairman/CEO Jeff Pollack senses Gold will become the AC of the '90s. "With our belief that niche formats will be prevalent and successful in the '90s, Gold may be one of the best ways of uniquely appealing to a 30+ demographic."

He suggests Gold stations stick to playing the hits, charging, "The myth of 'spice' songs is being exposed. Many stations playing 2000 tracks are losing, while tight-list Gold stations consistently do well. The last thing Gold listeners want to hear is a spice song."

Pollack warns, "By putting in '80s music, stations will wind up with a badly programmed AC destined for failure. Everyone plays '80s music; generally one or two stations per market are unique enough to play just '60s and '70s music. Don't go where there are 20 competitors."

Wrapping Up The Package

W.R. Sabo Inc. President Walter Sabo comments, "To grow and build market share, Gold stations will have to become fully professional in all areas.

"They'll have to hire more seasoned talent, install news departments, and realize their true role in the medium: to serve as a full-service station for 35-54s. It isn't just the music — it's the full package."

Former WYNY/New York PD Pete Salant has been consulting since 1983. Salant Broadcasting Consultants' President predicts, "Gold stations will begin to shed all promotions that aren't sales-driven, in order to avoid 'clutteritis.' Promotions will more often be seen as excuses for less-than-perfect programming and presentation."

"We'll also see Gold programmers exercise even greater care over selection of compatible early-'70s titles. PDs will learn not to attempt to 'youthen' the format at the expense of core listeners."

"Gold stations must play great songs from the past on a vibrant, CHR-like stage, treating the product as songs which are currently hits — as contrasted with CHR's current hits."

Emotional Radio

Asserting the format is "as good as gold — if you know what you're doing," broadcast advisor Clark Smidt notes, "The age of the music matches the largest bulge in the population curve. The tunes are super-familiar, and the overall sound is refreshingly different from ordinary and overly-researched ACs. Gold sparks emotion; Gold listeners are passionate for the music."

Smidt, who's President/GM of Clark Broadcasting of New Hampshire, parent company of Gold WNNH/Concord, NH, says, "WCBS-FM/New York and all of us who grew up listening to Elvis Presley and the Beatles prove that

GM's PERSPECTIVE

The New Bottom Line: Happy To Be Even

WWSW/Pittsburgh GM Mike Crusham is pessimistic about '92's fiscal climate: "If revenues turn out to be flat, we should jump up and down and be thankful."

"If it weren't an election or Olympics year, markets would absolutely be down. I don't see signs of the recession ending by mid-year — that's just political bunk. We have a minimum of another year before we turn the corner."

Crusham intends to do the usual number of promotions this year. He points out, "'Resourceful' has become the No. 1 word in our dictionary. You used to be able to win the mile in 4:30; now the winning time is 4:15. You know how much those extra 15 seconds mean. We have to work harder and smarter."

Blurring Lines

Stations will need to make a concerted effort to eliminate any lines between sales, programming, and promotion, Crusham says. "You have to work as a team. In the past, when salespeople walked in with [client] promotions, we'd tell them



Mike Crusham

to leave. Now we sit down and see how we can fit it in.

"The problem with most sales promotions was they were dumped on us: We never made the advertiser a partner, and he never got good value. People are going to spend their money with people who will work for them."

a well-done version of the Gold format will stay on top of the charts and in our hearts for a long time."

Safe Escape

Rick Sklar, President of Sklar Communications, says the economy will play a big role in Gold's success this year. "In bad times, people want to escape and return to their memories, including musical memories of happier times. Nostalgia means safety. Nostalgia in '92 will be more of the music of the 'Brady Bunch' generation and the early color television generation."

Personalities, says Sklar, can contribute greatly to a Gold station's success. "There's potential for big money to be made in some

Top 10 markets with Gold — if the original announcers can be put together with the music that was popular in those markets. Most of today's announcers aren't skilled in the art of entertaining, front and back-announcing, and doing live commercials — the skills used in the days when gold music was current."

Echoing Sklar's sentiments on reverting to happier times, Jack Taddeo Communications President Jack Taddeo offers, "As Americans look for traditional family values, the Gold format will be there to remind them of kinder times. They'll strive to once again live the family life."

Programmers Present Their '92 Picks

A cross-section of the country's Gold PDs deliver their prognostications for 1992.

WFOX/Atlanta: Dennis Winslow

"Gold will continue to grow and prosper, as well-programmed Gold stations maintain solid 25-54 numbers. Most Gold stations will elect to follow the 'baby boomers' and slide target demos slightly upward, instead of trying to capture the younger end of the demo by adding more '70s music."

"Most markets will support only one successful Gold station. In head-to-head battles, one market leader will eventually emerge, leaving the 'also-ran' way behind or out of the format."

WODS/Boston: Tommy Edwards

"Gold will see more micro-fragmentation, especially when one

In head-to-head battles, one market leader will eventually emerge, leaving the 'also-ran' way behind or out of the format.
—Dennis Winslow

KSFO & KYA/ San Francisco: Bob Hamilton

"A market's original Gold station will be the dominant leader. Other stations entering the format will receive smaller shares of the leftover audience."

"Gold will be the dominant format in '92 because of lack of AC/contemporary product that relates to the 35+ audience. We'll see the beginning of specialized Oldies formats — a '50s station, a '60s station, and a '70s station."

"With the economy as soft as it is, people will go back to the Oldies station to relive thoughts from good times. Personality and the music will play major parts in the success of the format."

Tight-list Gold stations consistently do well. The last thing Gold listeners want to hear is a spice song.
—Jeff Pollack

once popular to a generation is basically unexposed, and a significant amount of time has passed.

"Smart operators continue to realize that '60s-based Oldies stations should follow the demo and not attempt to add more '70s music. While some '70s songs test well, listeners don't expect these songs on '60s Oldies stations. Also, '50s and '70s music will continue to be light 'spice' on the '60s 'steak.'"

Coleman also thinks mainstream ACs with strong '60s and '70s commitments will suffer this year. "Strong pressure from '60s Gold stations on one end will collide with pressure from '80s/'90s Hot ACs on the other. Mainstream ACs will

Gold station goes up against an entrenched Oldies facility. This focus may very well be spotlighting the product from the late-'60s to the late-'70s. When this happens, Clas-

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
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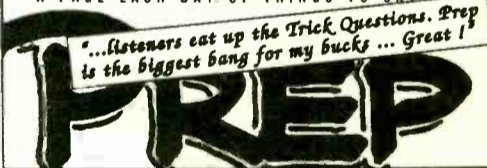
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 We get tons of new, unadvertised jobs every week from stations coast to coast. Maj./Med./Small markets. If you're a personality jock just tell us where you want to work! Call now. Confidential!
Radio Placement Services
 (201) 865-2606
 P.O. Box 3099, Union City, NJ 07087

Experienced PD needed A.S.A.P. for new FM, AC/CHR station opening soon on Grand Cayman Island in the Caribbean. Salary is 40k plus with extra benefits. Must be available now to move to Grand Cayman and get started. Good opportunity to work and play in a great environment. Contact Mike Mayberry at (305) 764-1629 and send T&R to Palm Productions, 200 S. Birch Rd. #603, Ft. Lauderdale, FL 33316. EOE

Jingles, Jocks and jokes -- they're all in the R&R Marketplace -- Call 310-565-4330.

HotLine
 Radio Jobs! Radio Jobs!
 Daily report of current Radio jobs in all markets. Disc Jockey, Sales, News, Program Director & Entry Level.
1-900-786-7800
 \$1.95 per minute
 117 W. Harrison Blvd. 6th Floor Suite R-347 Chicago, IL 60605

EAST

PT afternoon news anchor/reporter position available at WJDM. T&R: WJDM, 9 Caldwell Place, Elizabeth, NJ 07201. (12/21) EOE

Sub Philadelphia station with new ownership always on the lookout for experienced salespeople. RESUMES: WBUX, Box 2187, Doylestown, PA 18901. (12/21) EOE

WKOO seeks 7 to midnight entertainer with good production and remote broadcast ability. T&R: Tommy Walker, Box 1126, Jacksonville, NC 28540. (12/6) EOE

P2 CHR WRAW-FM has possible future FT openings in several dayparts, including mornings. T&R: WRFY, Al Burke, 1265 Aperiomen Ave., Reading, PA 19602. (1/3) EOE

WWRX/Providence seeks experienced morning show producer for Classic Rock format. T&R: Dave Richards, 55 Access Road, Warwick, RI 02886. (1/3) EOE

WMYY Adult AOR in Martha's Vineyard seeks fulltime AT/production director. T&R: Jeff Damon, Box 1148, Vineyard Haven, MA 02468. (1/3) EOE

WCJC/Country seeks team player with good production for morning drive. Experience preferred, no calls. T&R: Box 839, Marion, IN 46952. (1/3) EOE

WGMS seeks parttime Classical announcer for weekend, overnight, and relief work. Send tape & resume to: WGMS, Attn: Tammy Burton, 11300 Rockville Pike, Rockville, MD 20852. EOE

Atlantic City area Contemporary seeks personality; experienced, dedicated, creative team player. You'll love it here! Don't wait, send your T&R today to: Radio & Records, 1930 Century Park West, #509, Los Angeles, CA 90067. EOE

95 Triple X seeks nighttime air talent. Females encouraged. No calls. T&R: Ben Hamilton, P.O. Box 9530, Colchester, VT 05446. EOE

MID-ATLANTIC SPORTS TALENT NEEDED
 Knowledgeable sports host, anchors, and producers are needed for Mid-Atlantic all-Sports radio station. Competitive salaries. Send tape, resume and writing samples to: Radio & Records, 1930 Century Park West, #512, Los Angeles, CA 90067. EOE

Can you do it all??? Great reporting, great writing, great anchoring skills needed for top station in New York metro area. Tapes and resumes to: Radio & Records, 1930 Century Park West, #505, Los Angeles, CA 90067. EOE

BUFFALO'S ALL NEW MIX-92.9
 Buffalo's Mix 92.9 needs a fresh, dynamic morning personality to anchor our team, embrace our community, and deliver #1 numbers! Street hustle, understanding adults and our format direction a must! Rush tape, resume, and your best stuff to: (No Calls Please)
 Kevin L. Robinson
 Program Director
Mix 92.9/WBUF
 715 Delaware Avenue
 Buffalo, New York 14209
 Mix 92.9/WBUF is an Equal Opportunity Employer.

PERSONALITY TRAFFIC REPORTER
 Airborne anchor wanted for Northeast/Mid-Atlantic major market. We want you to stick out of the crowd. Assume high profile on highly rated adult station. Females encouraged to apply. Send tape and resume to: Radio & Records, 1930 Century Park West, #506, Los Angeles, CA 90067. EOE

Country 104/Virgin Islands seeks midday jock and team player. Production a must. T&R to: Lance DeBock, P.O. Box 100, Manahawkin, NJ 08050. EOE

SOUTH

Seeking high energy talent for personality P2/CHR. T&R: KTUX, Ken Shepard, Operations Manager, Box 9104, Shreveport, LA 71139-9104. (1/3) EOE

FT CHR overnight position available. Low pay, good experience. T&R: KJCK, Nick Danjer, Box 789, Junction City, KS 66441. (1/3) EOE

Morning person needed for Top 100 CHR market in Midwest. No teams! Someone can get great ratings in this market! Are you someone? T&R to: Radio & Records, 1930 Century Park West, #507, Los Angeles, CA 90067. EOE

Sun Belt Oldies station needs a program director with a strong background in computers and promotions, plus aptitude for work with data-based marketing programs. Ability to work with sales and some budgeting knowledge a must. T&R to: Radio & Records, 1930 Century Park West, #508, Los Angeles, CA 90067. EOE


 South Florida's Easy Listening legend is looking for a morning person. If you're warm and friendly with a good sense of humor, if you have a convincing live spot delivery and can work within tight formats, send T&R (no phone calls) to Jim Connor, 2406 South Congress Ave., West Palm Beach, FL 33406. EOE

Country station WLWI-FM has a rare opening for an experienced fulltime announcer. Must be a team player. Send tape and resume to Carson James, Box 4999, Montgomery, AL 36195. WLWI is an Equal Opportunity Employer.

OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

TOP 10 CHR OPENINGS

ON-AIR MORNING SHOW PRODUCER: Must be organized, a production whiz, able to do celebrity voices/parodies in a flash. We need a funny, topical, street-smart, well-connected morning show program director/producer to lead our morning show to the top.

NIGHTS: Looking for a fired-up, focused communicator to play the hits, work the phones, and entertain.

PROGRAMMING ASSISTANT: Type 60 wpm, IBM, Macintosh, excellent with details, phone skills, etc.

Send tape and resume to: Radio & Records, 1930 Century Park West, #511, Los Angeles, CA 90067. EOE



NW ARKANSAS RADIO STATION

AFTERNOON DRIVE

Our afternoon man left us for KNIX in Phoenix. Can you fill his shoes? Experienced, enthusiastic, self-motivated air talent with conversational delivery and creative production skills preferred.

KIX-104 is a dominant high 20 share FM Contemporary Country station in Money Magazine's 7th most liveable city. Market population 200,000. T&R with production examples and past compensation to: J.R. Phillips, P.O. Box 1104, Fayetteville, AR 72702 (Federal Express address: 4250 North College, Fayetteville, AR 72703). EOE

If you're ready to make a giant step in your career, then get your tape and resume to us immediately! We've already got the top rated morning show. We need a dynamic radio-a-holic to complete the energy of the show. Personal appearances, creative writing, production and on-air work — you'll do it all. The salary is great. The city is one of the best places to live in the entire United States. T&R to: Radio & Records, 1930 Century Park West, #500, Los Angeles, CA 90067. Females and minorities encouraged. EOE

MIDWEST

WMGN seeks 7pm-midnight talent/MD for NAC show. T&R: Pat O'Neill, Box 98, Madison, WI 53701. (12/21) EOE

WDBK-FM seeks PT announcers for AC format. Local residents preferred. T&R: Brad Jeffries, 2201 N. First St., Suite 95, Dekalb, IL 60115. (12/21) EOE

Seeking AT for Central NE combo. T&R: KRGI, Box 4907, Grand Island, NE 68802. (12/21) EOE

AOR seeks morning talent with humor and phone skills. T&R: WAPQ, 2282 Village Mall Drive, Mansfield, OH 44906. (12/21) EOE

Top 100 FM AC seeks PD for immediate opening. Future full and PT talent sought as well. T&R: WILS/WLYY, Bill Files, 600 W. Cavanaugh, Lansing, MI 48910. (12/21) EOE

WCLT seeks experienced personalities for Country format. T&R: WCLT-FM, Damon Sheridan, Box. 880, Newark, OH 43058-0880. (1/3) EOE

WSPT-FM/Stevens Point, WI seeks killer CHR/morning person. T&R: WSPT, Darren Lee, Box 24, Eau Claire, WI 54702. (1/3) EOE

NEWSPERSON

WJON/WJJO, St. Cloud, MN is looking for a reporter with experience to work in four-person computerized newsroom. Good on-air skills a must. T&R to Steve Stewart, Box 220, St. Cloud, MN 56302. EOE



Program Director needed at legendary station 95FM WVIC. CHR experience a must. Opportunity to learn and participate with the best. Send resumes immediately to 2517 E. Mt. Hope, Lansing, MI 48910. No phone calls please. EOE



ENTERTAINMENT MARKETING

Entertainment marketing company wants creative promotion director. 3-5 years' radio promotion and consumer product marketing knowledge necessary. Interpersonal skills, ability to negotiate, & detailed follow-through are key. Working knowledge of computer/PC an asset. Send resumes, written samples & airchecks to: Personnel, Entertainment Marketing, Inc., 350 West Hubbard, Suite 430, Chicago, IL 60610. EOE

WEST

KWHT-FM, a 100kw Country outlet, seeks great air talent. T&R: Jeff Walker, Box 640, Pendleton, OR 97801. (12/21) EOE

Possible future opening with Country AM outlet. Seeking AT with strong production skills. T&R: KAAA, Stan Pierce, Box 3939, Kingman, AZ 86402. (12/21) EOE

Seeking business manager with accounting degree, five years' experience, to handle financial matters. T&R: KEZY/KORG, 1190 E. Ball Road, Anaheim, CA 92805. (1/3) EOE

Production director/on-air needed at top-rated station in Southern California. Minimum two years' experience. Females and minorities encouraged. Demo tape, copy samples, references, and resume to: Radio & Records, 1930 Century Park West, #492, Los Angeles, CA 90067. EOE



THIS IS A TEST! Check the statements below that describe you:

- 1) I'm a morning person who loves radio, family and my listeners . . . not necessarily in that order.
- 2) I can be entertaining, compelling to listen to and **STILL** play a lot music.
- 3) I can play on a team.
- 4) I love living where there is **NO SNOW**. (But it's close enough to go skiing once in a while.)
- 5) I want to work for a company interested in developing and promoting talented people.
- 6) I WANT TO WIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

If you've checked all of the above, we've got a check for you . . . a paycheck, that is! This is an opportunity to join a fun-loving group of professionals on the road to success! **RUSH** your tape & resume to Mike Brady, Program Director, KSKS-FM, Box 70002, Fresno, CA 93744. No calls. EOE

GREAT COMMUNICATORS NEEDED

Major search underway for talent who can relate to adults in the '90s. You need to possess a passion for excellence and a desire to be challenged on every level. No liner card readers or screamers. Southwest adult station will create the standard for tomorrow's radio. Rush your tape, resume, and philosophy today to: Radio & Records, 1930 Century Park West, #502, Los Angeles, CA 90067. EOE

MAKE MORNINGS HAPPEN ON MAJOR WEST COAST NEWS/TALK STATION

We are a News/Talk leader on the West Coast, looking for a morning host(s) who can not only orchestrate a busy morning full of services, but also rise above the crowd by showcasing his/her/their personalities and interests. If you are well-informed, have a great sense of humor, know how to "seize the moment", are innately curious, and love working with talented, motivated professionals, please rush your best work, your resume, and your morning radio philosophy to: Radio & Records, 1930 Century Park West, #510, Los Angeles, CA 90067. An Equal Opportunity Employer

Get a job? Need a jock? Put it in Opportunities — and get results! Call 310-855-4330.

WARM . . . FRIENDLY . . . INTELLIGENT

Talent needed for immediate on-air opening at major new client station. Excellent salary and benefits for experienced professionals. RUSH tape and resume ASAP to: Bob Glasco, Vice President, Consulting Services, Rusty Walker Programming Consultant, Inc., 5625 E. Wetherfield Road, Scottsdale, AZ 85254. EOE



Program In Paradise!

Honolulu's leading Dance CHR seeks an experienced **PROGRAM DIRECTOR**. Must be knowledgeable about dance music, callout research, developing AM talent and Selector. Is this you? Come live in paradise, and work for a great company at a great station! T&R to Jeff Salgo, VP Programming, Henry Broadcasting, 2040 SW First Ave., Portland, OR 97201. EOE M/F. All applications responded to within 72 hours.

MEDIUM MARKET CHR IS REVAMPING!

We need:
 1 morning entertainer (no geeks!)
 1 music director (no freaks!)
 1 phone oriented night rocker (no pukers!)
 Excellent pay!
 Send tape, picture and resume ASAP to: Radio & Records, 1930 Century Park West, #497, Los Angeles, CA 90067. EOE

OPENINGS

Major market startup situation. Looking for all shifts. If you have an energetic presentation, understand the dynamics of concise personality and can demonstrate it, rush your T&R to: Radio & Records, 1930 Century Park West, #499, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

16-year PD/AT, knowledgeable, focused team player with great production seeks long-term opportunity. CHR/AC/CR. JONATHAN: (209) 538-3655. (12/21)

Talk radio host. Gutsy, controversial, political satirist. You've tried the rest, now try someone fresh and original. WALT JACOBSON: (805) 245-WALT. (12/21)

27-year Boston market alumni seeks small to medium market opportunity as AT/PD/management. Will help you shine. DICK POWER: (413) 499-1611. (12/21)

Santa, all I seek for Christmas is a fulltime job! 14-year AT ready to rock. AC/CHR/AOR. JOHN: (217) 674-3304. (12/21)

Where there's smoke there's fire. I'm smokin' Steve Kelley, ready to burn up your competition at night. CHR. (301) 695-4646. (12/21)

Affordable hot morning team available. Crazy and insane; a laugh a minute. JEFF AND J.J.: (513) 933-9700. (12/21)

Bright, motivated newcomer with communications BA to complement broadcasting certificate seeks FT in MN or surrounding states. TOM: (612) 753-4016. (12/21)

The Jimmy Day Goodtime Gold Revue. A new '60s show. (415) 595-4279. (12/21)

Experienced, highly motivated adult communicator with great production skills seeks a stable opportunity. Solid airwork/team player. AC/Oldies/Country. DAVE: (712) 262-7954. (12/21)

Seeking opportunity. Can anyone help? Hardworking, attitude, committed and reliable. Ready to work. ROBERT: (507) 629-3709. (12/21)

10-year veteran seeks new challenge. Experience in programming, production, on-air, and promotions. Currently working in Top 10 market. DADE MOORE: (713) 448-9218. (12/21)

Anytime, anyplace! Any format! Energetic, ambitious female seeks first FT AT position. TAMMY SCHULTZ: (612) 788-2349. (12/21)

Have the ambition, enthusiasm, and pipes. Give me a call and we're home. TOTO WADE: (313) 388-0551. (12/21)

11-year CHR/Oldies/AOR AT/sidekick/promotions veteran with proven success record available now! Get me airshift and I'll bring you a winner. DAVE: (509) 534-4895. (12/21)

Start '92 with a new production director and get a 10-year AT long on talent, short on greed. Adult Rock/Country/Oldies. LARRY: (702) 878-2474. (12/21)

ATTENTION FLORIDA

Oldies pro looking for an all-request Saturday night Oldies show. Proven track record, great ratings. No other show like it! Excellent communication skills. Delivery compares to Bartley and Harvey. CALL: Gerard Elliott, (305) 933-1259.

Six-year pro seeks FT AOR/CR/Alternative/CHR. Currently in Minneapolis, willing to relocate. MARK ADAMS: (612) 591-1679. (1/3)

Experienced PD seeks PD/MD or FT airshift in DC/Baltimore or surrounding area. AC/Oldies/CHR. Selector literate. JOHN: (301) 916-0808. (1/3)

PD seeks medium market challenge. Great people skills, talent development, computer literacy. CHRIS: (517) 895-8649. (1/3)

Oldies and production whiz seeks AC/Oldies/CR in Midwest. Remotes, news, comedy, you name it. Take me, I'm yours. PAUL: (513) 256-1945. (1/3)

Nominated AC/MD 1991, seeking AC/NAC, major or medium market. JIM SEAGULL: (408) 624-7551. (1/3)

18-34 CHR drivetime specialist with great phones and great humor! Now at top medium market station, considering any Top 75. SCOTTO: (615) 283-4779. (1/3)

Experienced AOR/CHR AT/production with outstanding multi-track skills, powerful voice and BA degree seeks FT gig! STEVE: (614) 598-4474. (1/3)

Discover this hidden treasure, uncover her timely talents. Seeking small/medium market. News emphasis, energy, and creativity. LINDA: (216) 261-0471. (1/3)

Seeking Midwest medium markets. PD/OM with great airwork who loves sales! MIKE: (515) 295-3750. (1/3)

POSITIONS SOUGHT

Seeking one last move. 20-year pro AC/CHR/AOR. East/Midwest preferred, all markets. DOUG: (304) 363-6367. (1/3)

Successful, innovative, Hot AC PD/MD since 1984 is now available for your market! Ready to blow your competition away? KAHUNA BOB: (602) 281-8831. (1/3)

Major market MD who rules computers and has worked with the big dogs is ready to program your medium or small market AC. MICHAEL: (713) 548-1368. (1/3)

Former morning host at WWKX/Providence, nights KXXR/Kansas City. I'm a little taller than Alan Kabel too. CAJUN KEN CARR: (308) 237-5536. (1/3)

Versatile, up-and-coming broadcasting genius seeks position with your station! DALE: (216) 234-553E. (1/3)

Versatile broadcast veteran seeks position with a heavy News/Sports station. All shifts, areas, and markets. GREG: (717) 626-1388. (1/3)

Radio roots: Carson, Letterman, now Parker! Warm, hardworking PD/MD with production skills for overnight/middays. Experience in seven formats! (216) 397-1315. (1/3)

Sales/promotion coordinator and air talent. I will exceed your expectations. Seeking to join or help build a winning team. DAVID WEBB: (908) 322-6985. (1/3)

The most for your money! Young sportscaster seeking position high in experience and low in pay. Will definitely relocate! CHUCK: (609) 767-1536. (1/3)

New for you in '92! 10 years' experience; prefer Country/Oldies in TX or the South. ROB: (903) 455-8477. (1/3)

Dynamic, exciting broadcast school graduate with tremendous talent and superior musical knowledge, seeks entry level position in the Midwest. PHIL DAVIS: (708) 299-5454. (1/3)

Be the first on your block to own great pipes that range from powerful to sexy. Prefer AOR. KEVIN: (218) 626-3770. (1/3)

Four years' experience in Country format. Unique, hardworking, teachable team player with a "want to win" attitude. BOB BARRY: (904) 426-2086. (1/3)

Little lost 12-year pro, AT/PD seeking a good small market home, any format. ADAM: (703) 347-9542. (1/3)

Hardworking broadcast school graduate seeks on-air entry level position in small to medium market. Will relocate. TONY GOMES: (407) 641-3996. (1/3)

Engineer/AT combination for FM AOR/CR/Adult Rock in larger small or medium markets. ERIC: (219) 838-4979. (1/3)

Female pro. Must hear to appreciate. Production/phones/ personality! KIM: (304) 292-5572. (1/3)

OKAY, SO I'M LITTLE DIFFERENT

DAVE-O: (515) 266-6060 or (515) 255-DAVE!
If you can read this without some "expert" telling you not to... you're looking for my kind of personality, writing, production & creativity! Seeking programmer as twisted as I am, needing outrageous (not out-of-bounds) drive talent! Wacky, unique, and focused on YOUR goals, to help you turn your market upside-down!

Dear Santa, all I'm seeking for Christmas is a fulltime job! 14-year AT is ready to fly! AC/CHR/AOR. JOHN: (217) 674-3304. (1/3)

Parody King. Mornings, CHR/AOR/AC programmer with multi-track experience. Medium/large market preferred. DAVE: (904) 344-5331. (1/3)

AOR/afternoon drive/PD seeks new challenge. Paid my dues, make them pay for you. REID: (919) 455-6353. (1/3)

K. Strong Hodge is not some milky wimp following the crowd. Unorthodox talent has had nothing but ratings success. Then came automation. (201) 674-4335. (1/3)

27-year Boston market alumni seeks small to medium market opportunity as AT/PD/management to help you shine. DICK POWER: (413) 499-1611. (1/3)

I'm sick of the snow! 12-year veteran seeks the Sun Belt. Seeking stable medium market operation. Snow blower not included. BOB: (616) 665-7140

J.J. Shannon seeking small, medium large markets. 10 years' experience; middays, afternoon drive. Formerly Isle 95. (305) 721-0582. (1/3)

K-Marty the discount AT seeks FT in any format, but prefer Country. 1.5 years PT Country. BA in communications. Interned in news. MARTY: (206) 734-3134. (1/3)

18 years in radio announcing, playing music, programming; former public service director. Dependable, stable, excellent references. All shifts. MIKE: (904) 255-6950. (1/3)

Recent college graduate seeks FT gig. Three years' commercial radio experience, excellent production skills. Will overnight T&R. JASON: (414) 473-8236. (1/3)

Sales, futuristic programmer. Struggling stations only. 20 years' majors, small markets OK. Freedom to succeed a must. KEITH: (818) 566-6588. (1/3)

Enthusiastic and experienced! Two years' pro, four years' college radio, production/air/news seeks OH/Midwest. Outstanding references/degree. TREVOR: (216) 459-2082. (1/3)

Radio's most versatile performer wants to work for you! On-air/talent/PBP/production. Will relocate. MARK: (201) 779-0547. (1/3)

POSITIONS SOUGHT

ALAN (FILL JOCK) KABEL

...Still at WAVA. Guys stretched out in the movies. The usher says, "Hey pal, you only get one seat". He doesn't move, so the pinhead gets a cop. "What's your name?" Stevie Kirshner. "Where you from?" The balcony...Ah, the holidays! Santa has a whole night and a reliable list of all the naughty girls...What a day! Picked up my coat, and the sleeve fell off. Picked up my purse, and the strap fell off. Now I'm afraid to go to the bathroom...My grandmother hears my grandfather's voice from beyond the grave, but he's still alive...

612-544-5099

Due to the recession and ownership/format change, seven-year pro seeks UC/CHR in medium/large market. J.C. COLLINS: (316) 838-1506. (1/3)

An original! Talk radio host who is unique, compelling, controversial, and satirical. WALTER JACOBSON: (805) 245-9258. (1/3)

16-year PD/AT who is knowledgeable, focused, and a team player with great production skills seeks challenging long-term opportunity. CHR/AC/CR. JONATHAN: (209) 538-3655. (1/3)

11-year CHR/Oldies/AOR AT/sidekick/promotions veteran with proven success record. Get me a shift and I'll bring you a winner! DAVE: (509) 534-4895. (1/3)

Hardworking, pleasant professional willing to relocate. Control room operation and production excellent. DEL: (417) 883-4060. (1/3)

Sharp, enthusiastic, creative AT seeks new frontiers to conquer. Experienced in news, production and copywriting for AOR/CHR/AC. TOM: (719) 486-0735. (1/3)

16 years' experience as manager/PD/production director/copywriter. Seeking AC/NAC/CHR/Country. Major market experience. MARK HILL: (408) 688-5604. (12/21)

Best overnight voice in Central ME has just moved to FL and seeks AC/Oldies/CHR. PAUL: (407) 957-6310. (12/21)

Discover this hidden treasure. Uncover her timely talents. Seeking a small/medium market position with news emphasis. LINDA: (216) 261-0471. (12/21)

Talk host who dislikes consultants seeks station who does not use consultants. JOHN: (305) 561-1792. (12/21)

Have ninja, will travel fast. K-Marty is young, clean, and moldable. 1.5 years PT Country, seeks FT in any format. BA in Communications. MARTY O: (206) 734-3143. (12/21)

POSITIONS SOUGHT

Seeking good home. American longhair AT with two years' experience. Has all shots and good temperament. GEORGE: (717) 768-3754. (12/21)

Seeking personality, experience, and fun with an AOR/AC or Contemporary Country. Great production for all market sizes, most areas considered. JIM: (609) 884-1239. (12/21)

Call me: I'm an eager, aggressive, experienced AT seeking a FT airshift in the Midwest. MARQUES: (708) 424-2548. (12/21)

Very small market sought by very creative 20-year major market pro. Program a profit. West is best. KEITH: (818) 566-6588. (12/21)

Sports announcer/AT seeks employment. Will relocate to SE. Experienced PBP, voiceovers, public address, news, and sales. JAY: (216) 351-5607. (12/21)

Dedicated Midwest ND/AT with production skills seeks slot in Southern CA. Broadcast graduate with media sales experience. SHERI: (714) 524-2686. (12/21)

CHR PD. One of America's best-kept programming secrets. Find out why. J.J. DULING: (904) 932-7148. (12/21)

Happiness is more important than money. An evening love songs request and dedication show would be pleasant. Prefer FL. OMAR: (814) 342-4623. (12/21)

R&R Opportunities Display Advertising

	1X	2X
Display	\$75/inch	\$60/inch

Rates are per week (maximum 35 words per inch including heading). Includes generic border. If logo, custom border or larger heading is required, add 1/2 inch (\$38 for 1X, \$30 for 2X).

	1X	2X
Blind Box	\$100/inch	75/inch

Rates are per week (maximum 35 words per inch including heading, box number and R&R's address). If custom border or larger heading is required, add 1/2 inch (\$50 for 1X, \$38 for 2X). Rate includes generic border, box number, and postage/handling.

Payable In Advance

Display & Blind Box Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads must be submitted by mail except for credit card orders which are also accepted by fax: 310-203-8727. Visa, MC, AmEx accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067. Fax: 310-203-8727.

R&R Opportunities Free Advertising

Radio & Records provides free (20 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" x 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Address all 20-word ads to R&R Free Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Free listings are on a space availability basis only.

WELCOME TO MERSEYSIDE

NO SMOKING
NO OPEN FLAMES
NO LIT CIGARETTES
NO LIGHTERS
NO MATCHES
NO SPARKERS
NO LIGHTERS
NO MATCHES
NO SPARKERS

the
FARM

"All Together Now"

a No. 1 single in the UK

The follow-up single to the Top 40 / MTV hit "Groovy Train"
(Top 5 club play, Top 10 alternative, 17 weeks on MTV, 8 weeks in Buzzbin)

Produced by Graham McPherson Additional Production: Terry Farley/Pete Heller

From the No. 1-selling album in the UK, Spartacus

U.S. Representation: Ray Anderson



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