**Validity of Miami Sex Ring Questioned**

Police deny existence of investigation.

Official sources are calling into question the motivation behind a Ft. Lauderdale Sun-Sentinel article (12/21) which claimed that a police department was looking into the possibility of a pedophile sex ring being operated out of several Miami radio stations.

The story — filed by reporter Buddy Nebby — indicated the investigation of the alleged operation stemmed from the drug and sex-related arrests of former WPOW/Miami air personality Bill Farmers and G. Michael McKay. The story also quoted Hollywood Police Detective Curtiss Navarro as saying, “This is a very big investigation."

However, Hollywood Police spokeswoman Stephanie Ramire- er told R&R that Navarro violated department policy by making an on-the-record statement to Nebby. 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."

**Schrott Named WKHX Pres./GM**

Capital Cities/ABC-owned radio station Group II President Norman Schutt has added Pres/ GM responsibilities at the company’s Schrott Country com- bo WKHX-AM & FM/Atlanta. He succeeds 27-year Cap Cities veteran Vern One, who had been the stations’ VP/GM the last four years.

Schrott told R&R, “This is part of the consolidation pro- cess 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 like I am part of the day-to-day operation. There’s always a very special feeling for a station you put on the air from scratch.”

Schrott’s consolidation re- mark was in reference to Group I President John Boudon’s adding Pres./GM responsibilities at WABC/New York a few weeks ago (R&R, 12/13/91). SCHRUTT/See Page 10

**Complete ’92 Industry Calendar**

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**RADIO & RECORDS**

**Forecast ‘92**

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.

**Connecting with Comedy**

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

**Industry: Life After Birch**

Bad economy, station defaults halt 13-year effort; Scarsourou service to Arbitron; Livik to exit

Birch/Schorraban President Bill Livik 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, Livik declared an end to Birch’s 13-year effort to unseat Arbitron as the leading provider of national radio ratings. The set of quarterly figures, and its Schoraraban qualitative information system has been handed over to its former competitor.

This was a very difficult year for us over the last two years," said Livik.

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 prompted 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 1990. "Our accountants came in, looked at the books, and told us, ‘You’ve got to sell service to Arbitron Radio’,” Leonard told R&R.

**Reaction to Shutdown**

Managers Appreciated Birch’s Presence

The pre-Christmas shutdown of Birch has — for the first time since 1976 — 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 in a former Arbitron executive who helped the company introduce national ratings in 1986, "Birch made Arbitron better," he said. "For example, Arbitron has no incentive to spend money to make their product better. However, I don’t think they’ll resort to monopolistic practices."

**Two SD Stations Drop Arbitron**

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

"At this point, we 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."

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 1990. "Our accountants came in, looked at the books, and told us, ‘You’ve got to sell service to Arbitron Radio’," Leonard told R&R.

**San Diego/Gregory Page 22**
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
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 re-structuring 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 Biscoglia. "There is a spirit of camaraderie and commitment among his staff that makes them unstoppable. "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

KIELEY EXITS

Cassidy Back At WLUM/Milwaukee

Former WLUM (Hot 106)/Milwaukee PD Gregg Cassidy — most recently PD at ill-fated Capitol Cities/ABC CHR WVTZ (Hot 94.7)/Chicago (now NBC/WNNE-FM) — has returned to WLUM as PD. He replaces PD/afternoon personality Dan Kieley, who exits.

All Pro Broadcasting Exec VP and WLUM GM Steve Smieremt told R&R, "Gregg Cassidy has signed a multiyear deal to return as PD at Hot 106. During his previous year at Hot 106 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 realistically 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. GM Steve Smieremt 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 Overviews. Stories 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.

Katz Promotes Goulazian, Sheiffer

Katz Communications has promoted Peter Goulazian to President/CEO of the radio and television reg firm, making him the heir apparent to Chairman James Greenwald, who relinquished his CEO title. Greenwald also upped Arnie Sheiffer to Exec. VP/COO.

Goulazian had been President of the Katz Television Group, while Sheiffer was Katz Communications' Sr. VP/CFO. Their former posts were held by Gregg Goulazian and Jim Olson and Pico Energy Corp. Exec. VP/Finance Harvey Fenster, respectively.

Although he's put Goulazian in charge of the reg group's radio and TV arms, Greenwald, 44, apparent-ly has no plans to retire in the near future. In a letter to Katz client stations, he noted he was entering his 13th year with the firm and indicated his plans to stay for at least three more. "How can I not be optimistic as I look forward to my 40th anniversary and perhaps beyond?"

Greenwald hailed Goulazian, noting, "Pete's knowledge of our industry, his marvellous work ethic, and his leadership qualities position us for continuing growth in the '90s."

Sheiffer, who previously headed his own CPA firm, joined Katz in March, following a manage-ment-led leveraged buyout of the firm totaling $150 million. Katz had been bought by a management group led by an em-ployee stock ownership plan.

Kraft Prompts Set As KSFO & KFYA VP/GM

When First Broadcasting Company took control of King Broadcasting Gold combo KSFO & KFYA-AM San Francisco (slated for the end of January), KUPS/San Jose GM Ed Krampf will become VP/Kraft/ GM of the two outlets. He'll succeed current KSFO & KFYA GM Ken Dennis, who will depart the combo. KSFO & KFYA are First Broadcasting's initial two properties.

Kraft told R&R, "This is a plum opportunity. I'm excited about being here at the start of this well-financed, major 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 Metrop-lex Communications President Steve Godofsky has been named President of the ninestation Her-itage Broadcast Group.

"Heritage counts itself lucky to have been able to Godofsky, track such an outstanding radio manager with a great national rep-utation," noted Heritage Chairman James Cullen.

"It would 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 FL: Miami; NC: Greensboro, AL: Rock Springs, WV: Asheville, NC; Day-town Beach, FL; and Gainesville, FL. It is not related to Dallas-based Heritage Media Corporation.

Aaron & Al

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

JANUARY 3, 1992

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 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 of the industry among LMA's successor," Depuy Assistant Secretary Thomas Sugrue will take over as acting Administra- tor after Obuchowski leaves January 31.

Obuchowski had spearheaded administration efforts to win com- mercial approval of spectrum auctions. Although those efforts have not, yet succeeded, there are growing indications that some sort of compromise may be forthcoming to make FREQ-UMs an attractive spec- trum to be sold by competitive bid- ding to help combat federal budget deficits.

As NTIA chief, Obuchowski also blocked U.S. endorsement of L-land for DAB. She backed the President, which had opposed any reallocation of aeronautical tel- emetry frequencies, and eventual- ly persuaded FCC Chairman Al Sikes to drop the Commission's for- mat to carve out some L-band spec- trum for DAB.

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 ma- jor markets may have an opportu- nity to expand into data broadcasting by filing for Multiple Address System (MAS) channels when the FCC begins opening fings windows next week. But they'll face plenty of competition even within markets.

Although the value of MAS chan- nels is in doubt, especially for smaller markets, the Commission is bracing for a possible deluge of ap- plications from speculators enticed by newspaper ads touting a govern- ment giveaway of "radio spec- trum worth billions of dollars for nothing."

MAS is a two-way data broadcast- ing 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 — 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 lot-tery.

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 only give a brief description of the service they plan to provide.

The uses most often suggested for MAS channels are banking (credit card verification and communica- tion with ATM machines) and security monitoring. Another possibility — suggested by former Washington Business Review pub- lisher Bill Griff — is electronic pub- lishing. His new company, MAS- COMM Systems of Herndon, VA, is trying to line up newspapers and broadcasters interested in applying for MAS licenses to "launch an in- teractive wireless news service."

Filing Windows

MAS/COM will file an individual application for $1000. Two other seniors contacted by R&R, Pac- Lido Group and Astor Broadcasting 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 laugh- ed at Astor Broadcasting'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 a year. "Even though 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 con- tinue until the West Coast closes February 5.

Obuchowski Exits Key NTIA Position

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

Aides said Obuchowski's depart-ure had nothing to do with Secret- ary of Commerce Robert Mos- bacher's resignation to head Presi- dent Bush's White House. "You can't keep up this pace for- ever," 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 for- mer SEC Commissioner Barbara Franklin to succeed Mosbacher and Doherty said Franklin "ob- viously will have a say" in choos- ing Obuchowski's successor. Depu- ty Assistant Secretary Thomas Sugrue will take over as acting Ad- ministrator after Obuchowski leaves January 31.

Obuchowski had spearheaded administration efforts to win com- mercial approval of spectrum auctions. Although those efforts have not, yet succeeded, there are growing indications that some sort of compromise may be forthcoming to make FREQ-UMs an attractive spec- trum to be sold by competitive bid- ding to help combat federal budget deficits.

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Hirsch & Maltz Bury The Hatchet

C hristmas 1991 was kisses and make up time for Leg- acy Broadcasting CEO Carl Hirsch and his former boss, Maine Communications Chairman Milton Maltz. They formed a joint venture combining sales operations of their competing Cleveland radio stations — and ap- parently ended a long-running personal feud.

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

Legacy Exec. VP Dean Thacker and Maltz VP Chuck Bortnick will share management duties, while operations share space at each station. Emil Dangler, formerly the head of WREX at Promenade, 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 pie," Thacker said.

The deal is remarkable partly because of the personalities involved. Both blood began flowing between Hirsch and Maltz in 1985 after repeated clashes over business philosophy led to Hirsch's departure as President of Maine and his founding of Legacy. The two became embroiled in nasty lit- tigation over TV investments, and personal relations cooled. In a press re- lease, 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

I n a move its own Inspector General calls "a waste of govern- ment funds," the financially strapped FCC is spending $2450 per year to provide top Commission officials with advance Saturday home delivery of Broad- cast.

Managing Director Andy Fishel dismissed G James Warren's cricism, saying Commission honchos need the magazine to "keep them apprised of significant events before Monday events happen." Those receiving Saturday service at $350 per head include the five Commissions- General Council Robert Pettit, and Chairman Al Sikes' Chief of Staff, John Malrite.

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

Bush Aides Jersey AM

P resident Bush had a holiday gift for WJDM/Eli- zabethot, 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 sign of 100kw/day, he said he would expand a suburban station would cover the entire New York metro.

Other market action:

* Jacor's proposed LMA with Reams Broadcasting's WZRZ/Cincin- nati (see Street Talk, Page 16) doesn't come cheap. If the U.S. Bankrupt- cy Court approves on January 15, Jacor will pay $56,000 monthly to pur- chase all of WZRZ's programming time. That allows Chapter 11 casualty Reams to reap $650,000 annually instead of spending nearly $1 million to operate the Z-Rock.

* The F.CC approved CBS's purchase of WCCO-AM & WVLIE/ Minneapolis from Midwest Communications. It granted waivers allowing CBS to permanently maintain the AM-FM-TV combo and to own 13 FMs until that July 24, 1997. Lewis Associates, who brokered the deal.

* Beasley Broadcasting closed a $100 million refinancing last week, with Philadelphia National Bank as lead agent. Also, Alliance Broad- casting closed its purchase of KKSS/Dallas. Star Media Group brokered both deals.
THE ONE COMPANY THAT SPECIALIZES IN IMPROVING ITS CLIENTS' ARBITRON RATINGS

Are you prepared for the new business environment in radio? Do you have the guidance you need to get and stay top-ranked in your Arbitron target demo? Does an L.M.A. make sense for your business and, if so, how should it be programmed and marketed? What strategies can improve your business profitability? America's leading groups and broadcasters turn to one company for the answers more than any other...

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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 III, President/CEO, George Castrucci. The radio group, headed by President David Clevel, owns WKL/Salt Lake, WDQ & XYS/ Kansas City, WKRC & WKRQ/Cincinnati; KXE & KMRZ/Portland, OR; WTWN & WLVG/Columbus, OH; WLZI-AM & FM/Milwaukee; WRF/ Detroit; KSGI/Sacramento; WXTB/ Tampa-Clearwater; and KBPI/Denver. It is selling WVE/Duluth, WDNW & WFN/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 LP, headed by President Dan Mason. The company owns WZLX/Boston, KBX/Houston, KUBE/Seattle, WPGC-AM & FM/Washington, WZGC/Atlanta, and WUSD/Chicago. Phone: (303) 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-one market rule to operate this combo with KTSK-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 Bosser of Temple City, CA. Paul Bosser 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) 549-6838)

**FREQUENCY:** 102.3 MHz

**POWER:** 4kw 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 1998 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 Dryburg of Naples, FL. It is selling WSRX/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

**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. The station began operation under program test authority. At the same time, the parties signed a time brokerage agreement to rebroadcast the programs 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 duct, MA; Joseph McMillan of Plymouth, MA; Edward Bowen of Solicate, MA; George Denham of Norwood, MA, and Malda Thompson of Chesthill, MA. Edward Perry is 80% owner and President of Marshfield Broadcasting Company Inc., in which he and his 20% stockholder, William Blackmore, is licensing Edward Perry $60,000 to assist in this purchase, with the loan secured by a pledge of stock. Bowen, Denham, and Thompson own minority interests in WWSX/Brockton, MA. McMillan is PD of WATD and Bowen is a partner at the station. (Phone: (617) 837-1166)

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

**FREQUENCY:** 103.9 MHz

**POWER:** 3kw at 328 feet

**FORMAT:** AC (rebroadcast of WATD)

**Indiana**

**WOTS/Mitchell**

**PRICE:** $6000 plus undisclosed construction costs

**TERMS:** Asset sale: the buyer has agreed to reimburse the seller up to $5000 in costs and expenses incurred in connection with obtaining the construction permit for this new station. The buyer agrees to pay 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 Brown, Mitchell, IN. Brant and Sally Steale and L. Dean and Barbara Spencer of Bedford, IN. The group also owns WBIW & WGRF/Bedford, IN. (Phone: (812) 275-7555)

**SELLER:** Daniel L. Goens of Bloomington, IN. (Phone: (812) 357-8333)

**FREQUENCY:** 102.5 MHz

**POWER:** 6kw at 282 feet

**California**

**KJUL/North Las Vegas**

**PRICE:** $3.3 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. If 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,inue Churchill, KS and John Shaffer of Davidson, NC. The company owns KSBT & KSBT/Steamboat Springs, CO and is in the process of buying KVJA-AM & KM/Phoenix and KJMH/Ottawa, KS. (Phone: 316) 669-8193

**SELLER:** Carrigan Communications Inc., a daughter-in-lawship headed by President John Carrigan. (Phone: (702) 732-2200)

**FREQUENCY:** 104.3 MHz

**POWER:** 24kw at 3742 feet

**FORMAT:** AC

**Missouri**

**KDJR/Desoto**

**PRICE:** $249,000

**TERMS:** Reversionary transfer of stock by trustee's sale. According to the trustee's deed under sale signed by trustee A.W. Dufrenbach 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 of Reynoldsburg, OH, which begins: "Here are the station keys to allow you to pass the key to the investor. The buyer told the FCC that the station has been dark since May 1991, the sellers lost Chapter 7 bankruptcy filing in August, and the sellers have left the area. The buyer: Pinkney and Judy Cole, Eric Shafermeyer, and Charles Studin, acquiring all stock of Jefferson County Broadcasting Co. Inc., (Phone: (812) 488-2000)

**SELLER:** John Smith's parents, David and Anne Smith, own WCHJ/WCBF/Chillicothe, OH. (Phone: (614) 773-3000)

**SELLER:** Family Broadcasting & Communications Corporation, owned by Ernesto 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 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 to 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 WFWF/Florence, SC; WKX/WW/J/A/Alma, GA; WFKX/New Bern, NC; and WNNX/Centerville, TN.

**SELLER:** William Sanders, an Atlanta-based financing financier. He has interests in WFXK/Prairieville, AL; KVF/Manteca, CA; WKT/AM & FM/Greatdean, KY; WOO & WFXS/ Chattanooga, TN; KTVH/Tv/Helena, MT; and KSWT/Tv/Yuma, AZ. Phone: (404) 355-8600

**FREQUENCY:** 104.3 MHz

**POWER:** 100kw at 1093 feet

**FORMAT:** This station is dark.

**Broker:** The Connelly Company is to receive a commission of $25,000.
Dear Friend:

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

Hurlay, Nemenz Promoted

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/Programm- ming & News Ed Walsh; Director/Operations and Chief Engineer Paul Stewart; and Gym Vincent Gardino. WOR VP/GM Bob Bruno said the promotions were designed to reward the staffers for their performance over the past two years.

“Walsh and Howard have met the enormous challenges of these difficult times with great individual efforts and success,” Hurlay said.

Hurlay joined KJZQ as Station Manager in May 1985 and was named GM in April 1990. He joined the combo from cross-town KANG after a 10-year stint, the final 18 months as GM. Nemenz joined WJSJ & WTRQ two years ago as Station Manager and was elevated to GM a year ago. Prior to that he spent 11 years at Burrough Broadcasting, most recently serving as the firm’s President and GM of its WCCK & WEYZ/Erie, PA.

SERUMS GONE
Maher To KZHT/SLC PD Post

Golden Bear CEO KZHT (Hot 94.9)/Salt Lake City has pro- moted afternoon driv- er Robert Maher (aka Adam Smasher) to PD. He suc- ceeds exiting PD/morning man Rick Sum- Maher.

“VP/GM Terry Schmid 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. I’ve got a lot of fresh ideas which will really help us secure.”

Maher said, “This has got to be one of the most competitive mar- kets in the nation right now for radio. While CHR may be dying in other markets, the format is flour- ishing here between three stations. I’ve got lucky to work with some talented programmers over the years like [KSF/M/Sacra- mento, now WHY/Detroit PD] Rick Gillette, [KMLE/ San Francisco PD] Keith Nafty, and [KXXX/San Francisco, now KJJO/Los Angeles ] Bill Rich- ards. I’ve learned a lot from all of them and am now eager and ex- cited to get rolling in this battle zone.”

Maher’s background also in- cludes a programming stint at KWD/Sacramento.

UPDATE
Cincy LMA Yields New ‘Pig’

Two weeks after airing an LMA with crosstown Jacor AOR power- house WEBN/Cincinnati, WInsinger 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 Pro- gram Coordinator Steve Schneider.

“We were scrambling [Reams Broadcasting] B-Market affiliate WZJR in pretty much the same way they trapped us between themselves and Classic Rock WQFX,” 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 18).

Dallas Does Z-Rock

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

“There’s an unapped audience that’s been waiting for a current sound like Z-Rock,” noted station owner Larry Greene. “I’m confident the adver- tisers 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, New York flipped to a Classic Rock-type approach a calling Rock Hits on Christmas Day. The station’s new moniker is “Rock It 95” with new calls WRQI.

Former WAUB/Auburn, NY PD Bob Payne has been named PD at WRQI. 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 WRQI co-owner/GM Steve Chartrand. “So it’s obvious a change was needed. We did some research, found a bunch of holes, and opted to go with an adult-rock type ’n roll station.”

Payne described the new format as “another flavor of MCA 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/Grafton, IL, and Asst. PD at Classic Rockers WJFK/Washington and WQXR/Balti- more.

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Stress Rotation
Big in '91 - Even Bigger in '92!

-from the album
LEAN INTO IT.

"You Are The One"

CHRIS CUEVAS

-from the album
SOMEHOW, SOMEWAY.

"Every Road Leads Back To You"

BETTE MIDLER

music from the motion picture
FOR THE BOYS.
Produced by Arif Mardin. Co-produced with Joe Mardin.
A Twentieth Century Fox Film

"You Make Me Feel Brand New"

ROBERTA FLACK

-from the album
SET THE NIGHT TO MUSIC.
Miami Sex Ring

Continued from Page 1

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

Underlying Motive

But WPW 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-radio 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 no indication that there is an international 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 Broadcasters Association President David Ross told R&R, "There is no connection between the South Florida Broadcasters Association's anti-radio 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 out of proportion by the media."

Schutt

Continued from Page 1

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

During his 28 years with Cap Cities, Schutt also has managed WKJB/ Buffalo and KZLA-AM & FM/Los Angeles.
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Represented Internationally by Radio Express
Phone: (213) 850-1003  FAX: (213) 874-7753

*5 to 7 business day delivery quoted by Mr. Pat Corley, TechnoDisc Sales, Nov. 22, 1991 compared with TM Century's 2 business day Digital Audio Disc Corporation Saturday shipments starting January, 1992
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Chris Wheat, VP-GM, WFBQ
Indianapolis

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Radio

- JACK WEINLEIN is appointed GM/Burlington Operations at the Curtis Media Group, overseeing WPCM & WBBR/Burlington, NC. He formerly managed WOVL/Lancaster, PA & WAGE/Reading, PA.
- BARBARA HARRIS has been tapped as LSM at KMTT/Seattle, segueing from a similar post at crossstown KVMX.
- LORI COUHAN has been upped from AE to LSM at WMGF & WPDR/Orlando.
- ELIZABETH HURLOW-HANNAH joins WGVY/Vero Beach, FL as Marketing Consultant. She had been GSM at WAIA & WTAI/Melbourne, FL.
- RAUL RODRIGUEZ has been named Sales Manager at KTSAM-AM & FM/El Paso. He arrives from the AE post at crossstown KHEY-AM & FM.

National Radio

- BARBARY 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 WFN/Tampa Bay.

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 LENTHAL moves from AE in the Detroit office to Manager of Eastman’s Chicago office. And DAVID LIDTMAN joins Katz Radio Group’s Portland, OR regional sales office as Manager, coming from the NSM post at crosstown KEX & KRKV.
- CHERYLE HANGARTNER, JAY KIRCHMAIER, ERIC PERRY, BRIAN THOMAS, CHRIS TISITOURS, MI- CHAEL WEISS, and SHERI WOLFE have been promoted to Director/Asst. The VP/Regional Manager/Director of Sales posts in San Francisco, Detroit, Philadelphia, Dallas, Atlanta, New York, and Chicago, respectively. Hangartner and Taubin 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 of GM/West Coast Operations at IBD 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.

National Music

- DAVID EINSTEIN and MICHAEL IDLE 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 Idles was upped in house, having done local promotion in Seattle and Minneapolis. And CHERYL VALENTE joins as Manager/National Metal Promotion, moving from Relativity Records’ Director/National Metal Promotion slot.
- DARRYL SUTTON has been tapped as Director/A&R, RB at Virgin Recs, 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 SHAMES comes to IRS Records as Director/Regional Accounts. She had been Regional Sales Rep at CEMA Distribution.
- MICHAEL BLUES has been named Sr. Director/Marketing & Creative Services at Sparrow Communications Group. He had been Manager/Sales at John Hancock Financial Services’ Nashville office.

Dancing With Genesis

- 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 Du- lee” the week of January 5-11; (617) 261-3520.
- UNISTAR presents the annual “American Music Awards Nomination Special,” hosted by Dick Clark, the weekend of January 24-26; (212) 373-4968.

Changes

- Lauren Chiaromonte is upped to Sr. AE at Katz Radio/Boston. And Jeffrey Howard moves to Eastman Radio’s New York office as AE.
- Jennifer Wishey has been named AE at KZKQ/Seattle. Rusty Roberts joins WMGF & WPDR/Orlando as AE.
- Laurie Prarcher, Kelly Harrington, and Penny Howard have been named AEs at Group WNew York.
- Bob Shaw is tapped as Sales Rep, Bobby Hall as In-House Marketing Rep at WE/A/Orlando.

Kramf

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 KJUX nearly a year ago, Kramf spent seven years as GM of KIT/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.”

Perzan noted, “When Rick first brought up the idea a couple of months ago, I franklly 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 role, I began to get even more 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.”
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 30% of executives 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 (40% 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:

<table>
<thead>
<tr>
<th>Percentage working more than five years ago</th>
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<tbody>
<tr>
<td>Age 25-44</td>
</tr>
<tr>
<td>Age 45+</td>
</tr>
<tr>
<td>Earning less than $100,000</td>
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<tr>
<td>Earning $100,000-$199,000</td>
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<tr>
<td>Earning more than $200,000</td>
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<tr>
<td>Company director</td>
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<tr>
<td>Sr. corporate officer</td>
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</tbody>
</table>

Percentage: 74% (72%)

Stressed For Success

Meanwhile, 35% of executives say they suffer a lot of stress and 66% say they experience some stress. Only 4% of executives 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 relieve stress 75% of managers, 61% express their anxieties to a business friend or associate, 35% 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

JUNE 11-13
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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
Top Ten Talk Topics

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.

Last Month: This Month:

1. William Kennedy Smith Trial 1. William Kennedy Smith Trial
2. Soviet Union Collapse 2. Soviet Union Collapse
3. Pearl Harbor Remembered 3. Pearl Harbor Remembered
4. David Duke For President 4. David Duke For President
5. Democrats For President 5. Democrats For President
7. AIDS 7. AIDS
8. Pat Buchanan For President 8. Pat Buchanan For President

Newcomers to the chart this month; the top three stories were all debut. 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.

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-led, hard-hitting movie stars Susan Sarandon and Geena Davis sparring on a 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 rightous sequel stars Keanu Reeves and Alex Winter -- with cameos by Faith No More's Jim Martin, Taj Mahal, and Primus -- and sports a bad-assiscopes soundtrack featuring tunes by Slaughter, Kiss, Neverland, Winger, Steve Vai, Megadeth, FM, Primus, and others.

DYING YOUTH (Fox)

Julie Roberts and Campbell Scott star in this tepartment, which features at artist sound track with music by Kenny G, James Newton Howard, Jeffrey Osborne, and King Curtis.

OTHER RECOMMENDATIONS:

TOMMY HILFIGER/COLLABORATION BY TAYLOR SWIFT/NEW YORK ENJOY (F/R/R)

Steve Vai, featuring tunes by More's Jim Martin, Taj Mahal, and others.

TINA TURNER (CBS)

"Release" features an exclusive survey of the nation's hottest diva's latest response over the past four months.

Clothes Horses

Prince gorgeous 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 short little body standing on top of long legs that didn't make any sense."

Top 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 newswoman at 6:00, just put to music."

MARILYN "I don't want to use this as a segue into other career ... not even a sitcom."

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Jacor Doubles Up Cincy LMAs

I f 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 WAOX (see Page 6), 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 Z-Rock. 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 KIKK/Colorado Springs's informal objection to the license renewal of CHR competitor KKMG/Pueblo, CO. KIKK had complained that KKMG has a conflict of interest problem because former KKMG 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 KKMG continues to deal with Goodell "at arm's length."

The agency also dismissed as unverified KIKK's allegations that a KKMG air talent had sold cocaine in the station's control room. While the Commission found KKMG's morning team guilty of improperly taping, editing, and airing a phone conversation with a KIKK personality, the agency said that violation was insufficient to block KKMG'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/DK about to enter into an LMA once its transfer from receivership to Desert Communications is final?
- Former KKSJ/Fresno PD Jim Nelly has transferred to Henry sister Easy Listening KDJO/Inland Empire-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/Rock personality Joe "The Rock 'N' Roll Madonna" 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 Rush 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/SLouis.

Speaking of KHTK, is the station about to bring back former KKFR/Phoenix early riser (and onetime morning dude at crosstown WBQX) Scott Thrower 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 WAOX (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 prepped, "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." WAOX owner Jim Leven declined to comment.
Good for you.

Amy Grant

"Good For Me"

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


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Rumbles

* Melinda Holt has been promoted from GSM to Station Mgr. at WZEE/Charlotte, replacing Steve Litwer.
* Willis Broadcasting has upped WMYA & WMYK/Chicago GM Jim Hunt to Group Manager. Crossstown WOWI GSM Carletta Harrel joins WMYA & WMYK as GM.
* K-JOY (Sunny 103.7)San Diego has already boosted Kurt Kelly from PD to GM after only one day on the job. Meanwhile, Kelly is in need of immediate AC service and reserves.
* WXLL (XL-106.7)Orlando ups Regional Sales Manager Jeff Kimmel to Sales Manager. RhondaBoehrer transfers from sister WCCO/Cape Cod to assume Kimmel’s old duties.
* Ex-WPLJ/NY midday personality Sky Walker is now weekending at KBIS/L.A. under the nom de air Blair Michaels.
* WAZY/Bluefield MD Randy Kenyon adds weekend duties at WZPL/Indy. And ... ZPL/Indy afternoon John Trout will be the host of a new Fox-TV series, “Crazy Crimes And Criminals.”
* At KTWW/Waco, morning teamsters Doug Edwards & Wendy Wall and Production Dir Mike Stevens all exit; right 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 Duties); weekend Slammin’ Sam Meyers becomesAfterlight rocker.
* Former 99SQ/Salinas, KS PD Rusty Keyes moves to nights at KKKG/Colorado Springs.
* KVET/Austin afternoon Ernie Brown is now doing mornings at WCAR/Cleveland.
* Former Hot 94/Champaign morning sidekick Joni Siani has partnered with new WOIQ/Philadelphia morning man John McMann.
* Concurrent with WBXX/Battle Creek, MI GM Bill Henness’ exit, afternoon drive Dave Michaels also has departed. Henness has been replaced — temporarily — by GSM Walt Oliny.
* CK105/Detroit afternoon personality 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/FM nights at WWDM/Detroit, joined WOIQ/Philadelphia morning man John McMann, who joined WOIQ/Philadelphia for mornings. Now to nights at WKSS is Michael Maze, who climbs on-board from 95/10X/Burlington.
* KBIG/LA, morning co-host Bill Maier exits to pursue a master’s degree.
* WIT/CMO/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 WFXC/Charleston.
* WSM-AM & FM/Nashville MD and TNN/Coordinator Video Music Larry Pareigis is the new KRZ/Y/KRST/Albuquerque PD.
* KZHT (Hot 94.9)/SLC PD/morning man Rich Summers has exited.
* WMAF/Dallas 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 Mills departs; David Stone is interim PD.
* At KBFJ/anchorage, weekender Mike Rossi takes over as PD and brings with him his airstirr, overnight Jolie Wolfe moves to evening, replacing T-Rone, who leaves to pursue a master’s degree; Penny Lane acquires Wolfe’s old shift; and morning man Rick Rydell acts partner Jill Genser, who will also serve as Promotion Dir.

LOVE AND KISSES
On Your Desk This Week!
MAGGIE'S SARM

FROM THE DEBUT ALBUM
GLORY ROAD
PRODUCED BY CLIF MACNESS AND GREG EDWARD
STREET DATE 28 JANUARY 1992
ON HIS RECORDS CASSETTE AND CD Despère
THE FIRST SINGLE
PRODUCED BY CLIF MACNESS
SIN 37979-4
Continued from Page 18

After inking an LMA with WRVR/Memphis, crosstown Soft AC WEZI has flipped to Gold as WFGL. '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/Minniesapolis—has returned to the station to do wake-ups. 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 airstream 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 Nacked (WTDI/Charlotte)
- Middays: Arroe Collins (WMXCI/Charlotte)
- Afternoons: Anne Kelly (WXRCI/Charlotte)
- Evenings: Steve Meade (WCKZ/Charlotte)

**Records**

- Jennifer Grossberndt and Colette Comesso, 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.

**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 Bens, owner of AOR WRRK (97 Rock)/Pittsburgh, has offered Gorbie the station’s GM post. No response yet.

**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 Dyslexic in universal symbolic language.
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.

Produced by Mick Jones and Andre Shapps
Management: Gary Kurtirst / Ira Lippy - Overland Productions

COLUMBIA
**Reaction**

Continued from Page 1

Ibsenberg said stations shouldn't fear an escalation of rates. "I don't think we're sitting here without a competitor," he said. "It brings the whole range of qualitative, programing, and direct marketing services to a whole variety of radio research companies.

Burkhart/Douglas President Dwight Douglas—a frequent critic of Arbitron Methodology—had 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 revolve and make consumer activity work to our benefit. Arbitron has everything to lose, because they don't cater to the customer correctly and face the risk of even higher crimes than low sample size."

**Markets Without Birch, Arbitron**

Last week's demise of Birch ratings has left the following markets without ratings service: Bluefield, WV; Brunswick, ME; Denton, TX; Decatur, IL; Elkhart, IN; Elyria, OH; Franklin, TN; Lynchburg, VA; Morgantown, WV; Muscle Shoals, AL; Northeastern, MD; Oceans, FL; Paducah, KY; Petoskey, MI; Pocatello, ID; Port Huron, MI; Quincy, MO; Santa Rosa, CA; Sierra Vista, AZ; Steubenville, VA; Vadoga, QA; Winona, MN; Yuba City, CA, and York, ME.

Information courtesy 24/7 Street Journal.

**News**

**Birch**

Continued from Page 1

major writeoffs here.' They discovered that in those 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 was a decent alternative. Delta Air Lines and Coca-Cola.

Levick noted that VNU had laid off about 100 staff members. Scarborough workforce. Most of the affected employees were partners or management personnel who worked as telephone interviewers at Birch centers in Portland, Sarasota, and Louis ville. Those who remain will work for the Scarborough service.

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

"It's Hurts" "It hurts to see something that you had a hand in building not be able to fit in an economic reality," said Levick. "But when you write the epilogue on Birch/Scarborough, you can say we invested qualitative information for the sellers of radio services, to find out 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 we maybe have hit the road of bad luck, I'm really proud of what we were able to accomplish in the qualitative area."

Levick and Livek revealed some details of a long campaign to persuade the A.C. Nielsen ratings service to sell Birch/Scarborough.

"Because of the economy, we needed to do something more, and we thought Nielsen would provide the necessary extra push that would get Birch over the top," said Livek. "I was very much interested in 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 budgetary pressure."

Nielson VP/Communications Jack Loftus would not confirm the talks but said, "Nielson 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."

**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 in the market, 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 other manager's decision to drop Arbitron. "It was never a viable option," Baker said. "We're not a Birch subscriber, we would not use it. The people from Arbitron called me after the Birch announcement and said, 'Hey, you'd better grab our offer now!' We knew what we had in front of us, and we'll probably pay that rate. We're not paying any more.""
...STING “LIVE” from the Hollywood Bowl, Dire Straits World Album Premiere, Whitney Houston welcoming the troops home, the Solar Eclipse Rock Radio Festival, Bob Dylan’s Bootleg Tapes, Madonna & Mary Turner talking, Rock in Rio, Paul Simon “LIVE” from Central Park, Janet Jackson with a 4th of July Superjam, Superstars like Eric Clapton & Billy Idol, not to mention The British Invasion, New Faces of Country Music & the BBC Beatles Original Master Tapes. WOW, What a Year. Don’t let anyone tell you that nothing happened in ‘91. For the Biggest events on radio, tune in to 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 death of his friends Rotten Rita and songwriter Doe 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 Your Name," a slightly different version than that heard on the WB soundtrack disc to Wim Wenders' film "Until The End Of The World." Produced by Reed and guitarist Mike Rutherford, the "Magic And Loss" album also features the Wassermax on bass and Max Blaire on drums. Meanwhile, RCA intends to release a 3CD Lou Reed box - titled "Between Thought And Expression" on March 28. Nurtured among the 6 songs in the box 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 performance by "Bald Headed," featuring jazzman Don Cherry on pocket trumpet - that was recorded live in Los Angeles last fall.

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' Shrine Auditorium January 27.

Little Richard's All-Star Lupus Benefit

A galaxy of stars and label chiefs will assemble at Los Angeles' Universal Amphitheater February 6 for "Little Richard's Rock And Roll Reunion," a benefit for the Lupus Foundation of America. Irving Azoff (Atlantic/Bob, Atco, Elektra, David Geffen, David Kopelman, 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 Roy Cooder, John Hiatt, Nick Lowe, and Jim Jeltner has jettisoned the norm de rock Two Guitars, Bass And Drums in favor of Little Village's original lineup. Their album — also titled "Little Village" — is set to arrive on February 16. It will be preceded by the emphasis track "She Runs Hot" on January 28. Produced and written by the four former members, the LP features such provocative titles as "Solar Sex Panel," "Do You Want My Job?" and "Don't Bag Me." Incidentally, this last song samples the legendary Sonny Boy Williamson recording from which the band's name derives.

Blonde Ambition

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 CBS followup to "Bloodletting." Produced by the band with Chris Thompson, the album's first single will be "Ghost Of A Texas Ladies' Man," due in February. Other tracks include "Les Coueurs Des Juaristes" (English translation: The Hearts Of Twins) and a cover of James Brown's "It's A Man's Man's Man's World!" (5). Tom Peterson 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 Hans's Ann Wilson and metalhead Steve Earle's former guitarist Chris Cornell), "Arm 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.

All's Daughter's Disc Due

The "Introduction" will be the first album from May, daughter of former heavyweight champion Muhammad Ali. Graphic artist Stevishah, 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 are "The Alpo Man," "Life Is A Test," and "The Gourmet May." Social Distortion

Social Distortion's latest LP (Between Hymen And Hell) will be 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 Foods.

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 record released on the revitalized moniker will be a blues-jazz album by country artist Charlie Rich.

• Rykodisc's reissue of Bowie's live "Stage" will feature an extra version, a track on 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 and Museum in Cleveland. Completion of the structure, designed by M.I. Pet and located at the North Coast harbor, is expected to take two years.

Giant's Latest

The Rolling Stones are planning to release the fourth single from their new album, "Mixed Up," on January 15. The song is titled "Satisfaction," and features Muddy Waters on vocals and harmonica.

Geffen, Charles Kopelman, and Brown will release a new single, "Heroin," in May. The song is from the soundtrack of the upcoming film "American Beauty." The album, "American Beauty," is due in May.
I LOVE WHAT YOU DO
WHEN YOU DO WHAT YOU DO
YOU DO YOU DO
I'M IN A

YOU'VE GOT ME PUMPED
WHEN YOU MOVE IN THE GROOVE
PAULA ABDUL
VIBE
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

Spellbound

Triple Platinum
No.15 *
10-day 186,000

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


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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 CHRs 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 platform" all share, the key to isolating the attributes that 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, and comparing the music and audience of CHRs, remaining 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 I 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 major attributes that comprise the first attribute. This doesn't imply music isn't crucial to success; many CHRs do comprise the first attribute. 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 think about it. However, implementing those secrets is a different matter. As you'll see, all successful stations do the basics — great stations build on them.

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/Programming: 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 programmers and DJs who act as facilitators don't cut it. How can you expect listeners to be involved if you're not? Great stations are passionate about what they play and how the music is presented.

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

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

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

Some stations evolved to this point, and others were left wondering what it takes to be great. 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, it 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 are people, they live and breathe, and have a personality.

Marketing/Programming: Everything a station does is a form of marketing. Each action contributes or detracts from its image. The promotion department must dive deep to make people, increase listener familiarity with key images. Great stations 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.

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Comedy: A Serious Consideration

By Tommy Hedges

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 happy by constantly changing the visuals and maintaining forward momentum.

- **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 restructured moral 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 reason, it appears America is eager for some fun. Even among music-based formats, this 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 Funniest" feature) or as longer programs

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

**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**

Course, simple formulas like sound effects or soundtrack 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.

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

**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.**
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 common 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 read 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 discern a word is to read it out loud. It may take a bit longer, but you'll sometimes find simple errors you glossed over.

**Focus Groups**
- Be sure to conduct a pretest of the questionnaire before it's approved. Even better than reading the questionnaire out loud is finding out what 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.

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

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By Mike Henry

Paragon Research

After the second installment of this series appeared (R&R 11/11), 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 this next.

And now, back to the countdown. The final installment of this series focuses on markets with fewer than 50,000 people and markets between 500,000 and 1 million people.

### America's Most Competitive Radio Markets

**MSA Market Population: 500,000 - 999,999**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Market</th>
<th>Listeners Per Station</th>
<th># of Stations</th>
<th>MSA Population</th>
<th>Market Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>FRISCO (CO)</td>
<td>20,019</td>
<td>26</td>
<td>123,500</td>
<td>69</td>
</tr>
<tr>
<td>2</td>
<td>SAN DIEGO NORTH COUNTY (CA)</td>
<td>20,538</td>
<td>32</td>
<td>657,200</td>
<td>57</td>
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<tr>
<td>3</td>
<td>MONTEREY-SALINAS-SANTA CRUZ (CA)</td>
<td>22,782</td>
<td>22</td>
<td>501,000</td>
<td>75</td>
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<td>4</td>
<td>WILKES BARRE-SCRANTON (PA)</td>
<td>24,277</td>
<td>26</td>
<td>631,200</td>
<td>62</td>
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<tr>
<td>5</td>
<td>HARRISBURG-LEBANON-CARLETON (PA)</td>
<td>27,889</td>
<td>18</td>
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<td>ALBANY-SCHENECTADY-TROY (NY)</td>
<td>27,908</td>
<td>26</td>
<td>725,600</td>
<td>54</td>
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<td>7</td>
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<td>28,644</td>
<td>18</td>
<td>515,600</td>
<td>70</td>
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<tr>
<td>8</td>
<td>RALEIGH-DURHAM (NC)</td>
<td>28,662</td>
<td>21</td>
<td>601,900</td>
<td>63</td>
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**MSA Market Population: 499,999 and 1,255,000**

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<tr>
<th>Rank</th>
<th>Market</th>
<th>Listeners Per Station</th>
<th># of Stations</th>
<th>MSA Population</th>
<th>Market Rank</th>
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<td>17,200</td>
<td>22</td>
<td>378,400</td>
<td>92</td>
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<tr>
<td>3</td>
<td>CHATTANOOGA (TN)</td>
<td>17,367</td>
<td>21</td>
<td>364,200</td>
<td>97</td>
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<tr>
<td>4</td>
<td>CHARLESTON (SC)</td>
<td>18,296</td>
<td>23</td>
<td>420,800</td>
<td>82</td>
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<tr>
<td>5</td>
<td>ROANOKE-VALENCIA-LYNCHBURG (VA)</td>
<td>19,063</td>
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<td>6</td>
<td>LITTLE ROCK (AR)</td>
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<td>10</td>
<td>WEST HAVEN (CT)</td>
<td>22,300</td>
<td>20</td>
<td>601,900</td>
<td>63</td>
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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."

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


familiar, stations like KIIS have to pay attention. There are several kinds of hype 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 now. There are too many doomsay-

ers ready to pounce on CHR unnee-

cessarily. For that reason, 1992 will continue to see stations bailing out until several CHR's have some seri-

ous 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 grooving 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 busi-

nesslike, more superstars will emerge and there will be less dis-

posable music. PD's in 1992 may be forced to play more new music from new artists, not one-hit wonders."

Innovation, Experimentation

WEXG/Philadelphia PD Brian Philips, a proponent of CHR's entertainment value, waxes optimis-

tic. "We have a true mainstream CHR station that's per-

forming 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. WEXG has a monster morning show in John Lauder, 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 pic-

ture. I understand how the cookie-cutter mentality can work in good times, but not in tough times. 1993 calls for innovation, free thinking, and expert hoc-

toration. You should sharpen your survival instinct, but to do that you must break with con-

vention."

Don't Tip The Scale

WHHY (Y107)/Nashville OM Louis Kaplan

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 dif-

ferent types of records in 1992 as we play 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 be-

come an AC station in the process."

"CHR will have to become an entertaining medium again to sur-

 vive 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 it self 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."

Reheating Hot Hits

Little more than a decade ago, consultant Mike Joseph was making headlines at stations like WCAU-FM/Philadelphia, WBBM-FM (B96)Chi-

cago, WHHT/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 begin to work again."

"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 say-

ing. Right now it's the blind leading the blind, and the ad agencies, sta-

tion reps, record guys, owners, and PD's 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 CHR's. "It takes money to be a winner, and it takes time to let your presentation kick in in this crowded marketplace, 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 with 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 pro-

mo honcho Billy Britt foresee in the new year? "[Giant President] Charlie Minor will marry Mades-

sa, [Giant Chairman] Irving Azoff will burn the L.A. Lakers, and [MCA Director/National Promo-

tion] 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."

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 Britt

Continued on Page 30
**BOYS II MEN**

**UHH AHH**

ON YOUR DESK JANUARY 6 AND 7

THE THIRD SMASH SINGLE FROM THEIR TRIPLE PLATINUM ALBUM

**COOLEYHIGHHARMONY**

BIV ENTERTAINMENT

---

**SHANICE**

**I Love Your Smile**

[12/20] CHR CHART: **BREAKERS** 27-22

CHECK THIS HOT YEAR-END ACTION:

- PWR99 16-6 Hot
- WXKS 25-18
- WZOU 23-14 Hot
- MOJO 28-22
- WEGX 27-16
- WIOQ 4-4
- WMXP 9-6 Hot
- PRO-FM 26-17
- KBXX 17-14 Hot
- Q102 35-31
- WZPL 30-24
- HOT102 35-22
- KHTK 19-11
- KWBQ 30-22
- KS104 9-5 Hot
- KIIS 29-18 Hot
- KKFR 16-12
- KOY-FM 8-6 Hot
- Q106 10-9
- KMEL 14-8 Hot
- KPLZ 24-20
- KUBE 23-19
- WKSS 17-8 Hot
- WWKX 15-10 Hot
- KPRR 6-3 Hot
- HOT94 9-6 Hot
- Z90 10-8 Hot
- WIN 9-7 Hot
- KEGL deb 29
- Q105 deb 27
- B96 deb 30
- B94 add
- KRBE add
- KKRZ add 28

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**MC BRAINS**

**Oochie Coochie**

IS EVERYWHERE!

ALREADY BREAKING OUT OF THE EAST, WEST AND SOUTH!

#1 REQUESTS AT: WPGC/WASHINGTON D.C.
KBXX/HOUSTON
KMEL/SAN FRANCISCO

BIV ENTERTAINMENT
Service.

Courteous; efficient; thoughtful; unmatched; celebrated; gracious; willing; flawless; fine; unusual; alert; deft; helpful; extra; fast; expert; gallant; trustworthy; distinguished; meritorious; peaceful; professional; suitable; imposing; gratuitous; valuable; superlative; exalted; abiding; impressive; essential; dependable; perpetual; civil; honorable; superior; beneficial; eminent; diplomatic; satisfactory; unselfish; industrious; unique; continuous; meticulous; particular; prompt!

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Messenger Service
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FAX: (818) 845-5086

New York: (212) 736-5495 New Jersey: (201) 796-8804
Outside New York & New Jersey: (800) 431-9494
FAX: (201) 941-9150

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 business, 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."

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. LMA's are a great sign of the problems that exist, like radio's fragility and used-car salesman mentality. There's no vision, just 'Oh geez, now what'll we do?'

"My advice in 1992? Pick a target and stick with it. CHR's that shift gears are creating wonderful windows of opportunity for CHR's 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 12-5s, 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 'fits our sound.'"'

Programmers should be more concerned with what their audience wants with whether they 'hear it' or '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

W20K/Rockford OM/PM 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 CHR's 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 curve 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."
A HIT AT A/C RADIO...HERE WE COME, CHR!

Dan Hill
"I Fall All Over Again"

Written by Dan Hill and Doug James
(co-composer of Michael Bolton's smash single
"How Am I Supposed To Live Without You").

GOING FOR CHR ADDS JANUARY 14.
TOP 15 A/C RADIO!

A LIGHTER SHADE OF BROWN
"On A Sunday Afternoon"

"This is a true mainstream pop record. It really sounds like "I Wanna Sex You Up." Already receiving good response." - Eric Bradley, WCKZ

"A positive upbeat happy song. It's a visual record. You can see what the artist is talking about. It's not a heavy rap song either, you can play it in other dayparts." - Chuck Field, FM 102

Video: YO! MTV RAPS, BET "Rap City" and #13 National Requests on Video Jukebox R&R 23/5

ANGELICA "Angel Baby"
Flying high into the new year!

Added before Christmas:
WXKS Boston,
KJ-103 Oklahoma City,
PRO-FM Providence

#1 Phones at
WHYT Detroit,
KUBE Seattle,
FM-102 Sacramento
and many more...

Over 350,000 singles sold!

from the album, Angel Baby

STEVE PLUNKETT
Releasing this month to CHR,
"When The Tables Turn"
An acoustic masterpiece!
from the album, MY ATTITUDE
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/General Manager, WLIS-AM & F/M/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, short-sighted world view—and they skew topic selection accordingly. For example, many stations will no doubt spend hours obsessed over who finished third in the New Hampshire primary when most listeners couldn't care less. Talk radio needs to become more user-friendly and more relevant to folks in the '80s 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 Burtens, 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 resolve 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 uniqueness and most appealing characteristics. Take time every day to tell them what you like about their shows."  

Michael Larkoff, President/General Manager, KGO/San Francisco: "Our resolution is to continue the fresh, relevant, and exciting programming we did 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/General Manager, WLUP-AM & F/M/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. Position them to be the voice of our society and the new House of Cards, the House of Cards that is going to be the voice of the people in the coming year. Stations that serve areas which are ignored by nearby major market media are in particular need of this role in the coming year."

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, GM, WFLA/Tampa: "Broadcast companies are going to have to stop sticking the knife in the back of AM radio and then twisting it."

-Stuck-

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

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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 stations all over the country 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 command 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 feathers in the cap of most New Rock programmers, Sands believes an oldies trend will continue to emerge within the format. "There's a way 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, that's 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 successful 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 Tolkoff says one of the biggest challenges facing the format in 1992 will be "getting more recognition from the public" --- 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 Tolkoff, 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 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, Tolkoff 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, Tolkoff 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."

Defining "more competitive," Tolkoff says, "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 parachorial in what you play. That's the best way to be competitive."

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

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 Tolkoff

What's the most positive aspect the format has in its favor? "Acceptance," says Schulz. "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. Schulz 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
"AN IMAGINATIVE AND SPIRITUAL JOURNEY...MASTERFUL WORK..."
****1/2 - ROLLING STONE

"RAVISHING NEW COLLECTION OF SONGS..."
-TIME MAGAZINE

"RHYTHMIC AND TEXTURAL...A COY SEDUCTION...SHADOWY, FANTASTIC."
-NEWSWEEK

"A RICH, SEDUCTIVE ROCK-AND-ROLL FABLE OF LOVE, BETRAYAL, AND NEW ORLEANS' BORDELLO DISTRICT..."
-NEW YORK MAGAZINE

Robbie Robertson

"Go Back To Your Woods"

THE NEW TRACK AND VIDEO FROM THE EPIC NEW ALBUM STORYVILLE
APPROACHING GOLD

SEE ROBBIE ROBERTSON ON "SATURDAY NIGHT LIVE," JANUARY 18, 1992, WITH HOST CHEVY CHASE.
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 revenue remain flat? Will budgets continue to shrink?
- Can mainstream AOR continue to have it all, playing both Mainstream and Classic Rock? If the audience changes, will it affect the format?
- Will the economic trends and technological changes really be the main issue? 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 — the 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. Those who trade 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

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

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

Demo dilemma: AOR is fascinated with trying to reach the 25-54-year-olds without sacrificing the 18-34-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 CHR's 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 hit.

Tomorrow's Headlines Today

- Economy Remains Unsettled
- Revenue Scramble Continues
- Station Bargains Plentyful
- Music Focus Narrows

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 tri-weekly decline of 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 mid-80s. But will they want to risk the re-emergence of good broadcasters operating stations that were taken over by greedy venture capitalists?

Music Focus Narrows

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

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- AOR, the station that is the "number one" for Mainstream and Classic Rock, will continue to dominate the airwaves. But the station that is the "number one" for Mainstream and Classic Rock, will continue to dominate the airwaves. But the

The "new generation" AORs (such as KFZQ/San Diego) will come to be 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: With budget cuts continuing, the average station cannot continue to give away a lot of 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 continue to turn to database marketing and ongoing research in order to directly target those fans who can really influence quarter-hour shares.

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

- 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 have sat out the heady trading days of the '80s to start picking up some incredible bargains.

Continued on Page 36
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 die on the crumbs, or worse, become LMA piggies.

**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, picking 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). I'll take an owner with nothing to lose and the three B's: brains, bucks, and balls. Given the state of radio, '92 could be the year.

**Music trends:** Demo hogs 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 Faiola 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 — big the shit. Most of our 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 programming? 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

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

**Economy:** "Austerity" will be the buzz word of 1992. Group W will name Ted Utsi 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

We expect random memory to get even more random.

Danny Buch

"We often 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 mending. We're advising our clients to take the middle ground by employing a Freudian approach toward cluster analysis.

Databaseing will go through a metamorphosis predicated on technological advancements in Tascap and MassieScan 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...

---

### 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: KGWB/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 YOUR RADIO STATION.**
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 226 Performance Hall.

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

Highlights included Burnette's "(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 "Tel's in spattered 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 steam-rolling through a riveting version of "Sister" from "The Color Purple." The band also served up "Brown Eyed Girl," "Fire," and several other tunes.

A Dog's Life


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

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 SEAL IS 40 WITH A BULLET.

HAPPY BIRTHDAY!

FROM: REFUGEE MANAGEMENT, INC. TEXAS TORNADOES FORESTER SISTERS HOLLY DUNN MINNIE PEARL GEORGE LINDSEY
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...
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 want a lot of new Country 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 must not simply be to hype records up the chart. That does neither of us any good. We both must capitalize on contact with the industry, which 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 generate more of the available advertising dollars. “If we can accomplish some of these goals, the growth in radio and 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.

Country radio will continue to grow.

Target marketing will continue to rise in importance. 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 adept at remote broadcasts and listener contact. “LMA's 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
WWY2/Hartford PD Johnny Michauds — “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 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 cross over albums for the mass appeal Country format. Just kidding..."

Crystal Ball Consensus
• Continued growth — especially in lower demos
• Single Country station markets will face one or more new challengers
• Record industry will work more closely with radio
• Less cash will be spent on outside advertising and promotion
• More cash will be spent for inside promotional investments

"Employment opportunities will continue to be tight. A lot of good people will be looking for promotions for high caliber people may not be there. "Rap music will continue to become 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 '90's. 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 econ..."
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
WXVV/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 a going to be a change in the way rappers present themselves. Their lyrics will always be important; some rap being an eye-catcher because of lyrical content.

Lad Goins, PD
WJJS/Lynchburg, VA

In 1992 there are going to be more of what I call "in-neak-in" gospel groups, groups that come from out of the church. Gospel music 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 Brookes 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 1993 or 1994, Urban stations are 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
WQCD/Ocean City, MD

With '92 being a good 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 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 advertisers.

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 last audience that's been "danced out" or "urbanized 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 economic and social music to Hot 97 (WHHT).

The rise in Country shares shows where the disenchanted 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 of a global village – where the world and 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 those times when money is tight.

Ruben Rodriguez, 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.

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&B's 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 prettier 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.

Ray Harris

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.

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

Sam Weaver

Back Page – 25-49% of the CHR chart consists of Urban artists, as does 30% of the AC chart. CHR stations are experiencing major audience decreases, signing off, and changing formats. Where there once was more than one CHR to a market, now there's only one, with a few notable exceptions. Urban stations with long-term trends of solid audience base represent a reliable place for advertisers to put their dollars. The Urban that fought with four or five stations for top market status and ad budget now ranks among the two or three market leaders.

The leadership role in audience and advertiser accessibility is at an all-time high. Professionalism in both programming and marketing is now Black radio's key element. Remaining on top and fighting the ratings revenue wars means having the best information, talent, and resources available. In the major markets this has already been seen: we'll soon see an increase in medium markets as management obtains the strongest available programming and sales
PEABO BRYSON

"Lost In The Night"

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

Can You Stop The Rain.
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, gangs, 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. Older-middle-based ACs play music as much as 30 years old—those 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 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 KIQQ/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 12-34 format will open a wide field for Hot AC. Most CHR stations are overcrowded and underhumanized.”

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

—Lee Bayley

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—invoke 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 AC will begin to be a winning station should be able to support all three.”

‘Picky’ PDs

According to WCPH/Albana 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 ACs, who have 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 an F.M (WV71) that 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 station’s best focusing on (and delivering benefits to) typical listeners will enjoy continued—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.”

“An important as programming is, marketing will be the big battle in ’92 and the years ahead,” Edwards maintains. Superior programing 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, Personal- ity AC, Rock AC, and Urban AC will be the norm. As stations learn to focus better on their target, mainstream AC will become rare.”
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 - and what it all pertains to Gold.

Bolton Research's Director/Research & Programming Lou Patrick reminds us that Gold's target group of listeners includes Gold stations that understand the aging process and continue targeting the proper age group for '80s music, which will again succeed. Those trying to straddle both the younger 25-34 demo and the 45-59-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 dueling Gold stations. Two stations in larger markets don't represent a threat for Gold. The new Gold competitor will have to focus on a specific age group - and super-sell it."

Fragmentation Ahead

Jeff Johnson of Alan Burns & Associates believes Gold will experience more audience fragmentation in '92. '80s Gold stations are distributed across the market. The new Gold competitor will have to focus on a specific age group - and super-sell it.

Mainstream ACs: Beware

Cohan Research President Joe Coleman is optimistic that '90s-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's once popular to a generation is basically unexposed, and a significant amount of time has passed."

"Smart operators continue to realize that '90s-based Oldies stations should follow the demo and not attempt to add more '70s music. While some '70s songs test well, listeners will lose interest in Gold stations that are continually playing 80s Oldies oldies. Also, '50s and '60s music will continue to be light on Gold stations."

Coleman also thinks mainstream ACs with strong '60s and '70s commitments will suffer this year. "Strong pressure from '90s Gold stations on one end will collide with pressure from '80s/90s Hot ACs on the other. Mainstream ACs will either have to go all Oldies or concede. Many stations are choosing becoming 'unhing' to 25-34 and seeing a gradual collapse of their position."

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

The War Within

Amplifying one of Lou Patrick's earlier points, Ed Smidt of David Smidt Gold 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 continue to have great jobs, but those are still very unique. '70s music listeners are not enjoying the best of the market. Many will become the No. 1 bidder in their markets."

AC Of The '90s

Pollack Media Group Chairman/CEO Jeff Gold 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 35-45 demographic."

He suggests Gold stations stick to playing the hits, charging, "The myth of 'spice' songs is being exposed. Too many radio stations are playing 2000 trucks 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 tailored for failure. Everyone plays '80s music; generally one or two stations per market are unique enough to play just '80s 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."

Emotional Radio

Asserting the format is "as good as gold - if you know what you're doing," broadcast advisor Clarke Faye reminds Gold owners, "Most market Gold stations will compete for the largest slice in the population curve. The tunes are super-familiar, and the overall sound is refreshingly different from ordinary and overly-reviewed ACs. Gold sparks emotions. Gold listeners are passionate for the music."

Smidt, who's President/GM of Clarke Broadcasting of New Hampshires, who operates Golds WNWN/Concord, NH, says, "WBCS-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." Crusham foresees an election or Olympic year, manners would absolutely be down. I don't see signs of the recession ending by mid-year - that's good news for us. 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 samepeople walked in with [client] promotions, we'd tell them to leave. Now we sit down and hear what they have to offer.

"The problem with most sales promotions was they were dumped on us. We never gave the advertiser a partner, and he never got good value. People are going to spend their money with people who will work for them.

Programmers Present Their '92 Picks

A cross-section of the country's Gold PDs deliver their progno

WFOX/Atlanta: Dennis Winslow

"Gold will continue to grow and prosper, as well-programmed Gold stations maintain solid 25-44 numbers. Most Gold stations will be forced 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."

"Gold stations 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 a well-done version of the Gold format will stay on top of the charts and in one's heart for a long time."

In head-to-head battles, one market leader will eventually emerge, leaving the 'also-ran' way behind or out of the format.

WDFS/Baton Rouge: Rod ACs will see some female erosion."

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."
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