**INSIDE:**

**RADIO'S 'NEW WORLD ORDER'**
Mike McVay details the ways LMs, JOVs, and duopolies will change life for station personnel.

Page 25

**REWARDING YOUR BIGGEST FANS**
Pollack Media Group's Tommy Hedges explains how establishing a "frequent listeners' program" can improve your station's ratings and revenue.

Page 26

**FUTURE GAMES**
What's ahead for our industry in 1993? A distinguished panel of managers, programmers, consultants, and record reps takes the crystal ball challenge and attempts to predict the major trends and issues that will shape the next 12 months.

Begins Page 28

**IN THE NEWS...**
- Kathy Stonehour VP/GM at KBEQ/Kansas City
- Tom Connolly, Tom Thon upped at Great American
- Diane Criddle PD at KABC/L.A.
- Chuck Goldmark VP/GM, Tad Griffin PD at WSOC/Charlotte
- Mark Feather named PD at KXRX/Kansas City
- WZRX/Cincy goes Country
- Deborah Parenti adds GM duties at Dayton LMA combo
- Steve LaBeau new PD at WMXN/Norfolk

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**Complete '93 Industry Calendar**

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**GREAT MEDIAR USES SURVEY TO REBUT INDECENCY FINE**

Report says Stern audience on KLSX virtually kid-free; ACLU brief defends station

Page 24

**FCC APPROVES COOK-INLET DEAL**

The FCC's long-anticipated indecency action against Infinity Broadcasting morning man Howard Stern cleared the way for a prompt closing on Infinity's $100 million acquisition of three Cook Inlet Radio Partners properties — WZGC/Atlanta, WUSNChicago, and WDLX/Boston.

Cook Inet VP Steve Hillard said he expects the megadeal to close sometime in the next 45 days. "We're pleased the FCC has allowed the deal to go forward, and we're looking forward to closing as soon as the [FCC] approval becomes final." The Infinity-Cook inlet deal had been jeopardized by FCC Chairman Al Sikes who said that Infinity be subjected to a hearing to determine whether INFINITY-COOKSEE Page 24

WXXI/New York, WYSP/Philadelphia, and WJFK/Washington.

Sikes dissented from that decision, saying Infinity should have been subjected to an even tougher penalty - a hearing to determine whether it's fit to be a Commission licensee.

FCC chief says shock jocks not qualified for all First Amendment shields; declares $600,000 fine against Infinity too lenient

Page 24

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**Race Begins for DAB Channels**

Radio stations could face 629 new competitors, based on proposals by satellite broadcasters seeking S-band DAB licenses from the FCC. All say they could be competing with terrestrial broadcasters before the end of the decade if the Commission acts quickly to license the new service.

Five companies met the FCC's December 15 satellite DAB application deadline and will be considered along with initial applicant Satellite CD Radio, Although the Commission only recently sought comments proposing rules for the satellite DAB service, it decided to process license applications at the same time.

Here's a summary of the new applicants:
- American Mobile Radio Corp., is a new subsidiary of Washington, D.C.-based American Mobile Satellite Corp., which is constructing a satellite to provide mobile telephone and data service throughout the U.S. Its primary stockholders are GM's Hughes Communications and BellSouth Cellular. ABMC's proposed dual DAB satellites would offer 11 CD-quality DAB CHANNELS

See Page 4

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**KZOK'S SIGN O' THE TIMES**

Classic Rock KZOK-FM/Seattle has shed new light on outdoor advertising - the Adams outlet has unveiled the nation's first programmable, electronic billboard. Via computer input and modem transmission, the unit displays a song's artist and title while it's being played on the air. It also flashes three-color station messages during commercial breaks.

Page 8

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**Complete '93 Industry Calendar**

Page 10

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**Reserve Stand Price $6.00**

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It's a new year and there's Revolution in the air . . .

the B-52's

Revolution

Earth

New single, new video, clean calendars, new administration, clean slate. Don't start the new year without it!

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And there's more! Tour starts Jan. 7 in Toledo, then goes east, then north, then south, then west, then . . .
Two Execs Tapped At Great American

Great American President Dave Crow commented, "Tom Connolly has contributed greatly to WKLS's success in achieving prominence as one of the great rock 'n' roll stations. "WKVQ is one of the best long-term success stories in AOL. Tom Thom has played a major role in every step toward obtaining that success." Connolly, who's been with GA for 18 years, has run WKLS since 1986. Prior to that, he was VP/GM at WDAF/Kansas City. Thom joined WKVQ in 1978 as an AE and was named VP/GM six years later.

Goldmark, Griffin Join EZ's WSOC

EZ Communications and Cox Enterprises have completed a station exchange in which Cox's Country WSOO/Charlotte was swapped for EZ's UC WHQT/Miami. As a result, WHQT VP/GM Chuck Goldmark heads to Charlotte as WSOO VP/GM. He'll also oversee EZ's Charlotte AC, WMXG, Robert Green, VP/GM of Cox's WOD & WFLC, will assume similar duties at cross-town WHQT.

Feather Lands At KXXR/Kansas City

Former WXIX/York, PA PD Mark Feather has been named PD at U.S. Radio's newly acquired CHR KXXR/Kansas City. He replaces Jack Al, who exited in November.

Stinehour Takes KBEQ VP/GM Post

KBEQ/Kansas City has hired cross-town KCFX Station Manager Kathy Stinehour as VP/GM. She replaces Bob Laurence, who returned to San Diego to explore other opportunities. Also, KBEQ GM David Gordon has left the Noble CHR.

Cridland, K. Head KABC Programming

KABC/Los Angeles Asst. Director/Operations Diane Cridland has been promoted to Director/Programming at the Capital Cities/ABC News/Talk outlet. Cridland replaces Michael Fox, who resigned late last year to join a programming syndicator.

In a related appointment, Bob K. Smith, current GM, has been named GM. He will report to Cridland and address many of the operational tasks she previously handled.

"My role is to create and oversee a new direction for KABC," said Cridland. "We're going through a

CRIDLAND/See Page 24

Stepping Stones To Stardom, Pt. II

A s promised, here's the second installment in our "early gits of industry notables" series. Through the years R&R has chronicled the rise of the radio and music business's leaders; now we present some of their stops along the way ... plus suitably "nostalgic" photos.

Ted Utz Sylvia Rhone Steve Kingston

Year Name WBBF/Chicago Promo WBBF/Chicago Promo
1980 Jeryl Busby WPWR/West Palm Beach Promo
1981 Norm Schutt WBZ/Boston Promo
1982 Jeff Wyatt WHH/Philadelphia Promo
1983 Ted Utz WBBM/Chicago Promo
1984 Steve Kingston WBBB/Baltimore Promo
1985 Sylvia Rhone WMIC/Miami Promo

Also Celebrating 20 Years Of Excellence;

Communication Graphics Inc
The Electronic Industries Association will proceed with its DAB testing schedule, but without the participation of USA Digital Radio. At least five other system developers are still in EIA’s contest to select a U.S. DAB standard by the end of 1998.

“We’re going to stand on the sidelines as the EIA and NAB decide what they’re going to do,” said Gary Ehrman, whose company formed USA Digital with CBS and Group W. The joint venture partners put EIA on hold after the manufacturer’s trade group refused an NAB request to move DAB testing to a jointly administered DAB standards Committee Proceeding. That plan would have first tested terrestrial-based, on-channel systems (R&R 12/10/92). “As broadcasters, we still think that’s the only way to go,” Ehrman remarks.

To date, USA Digital is the only designer to propose an in-band, on-channel system. That approach, if successful, would be least disruptive to the current channel allocation scheme. The company is also the only designer to propose an AM DAB system that does not require moving existing AM stations to new FM channels or a completely new band.

**EIA Plans Unchanged**

With or without USA Digital, EIA Group VP/Consumer Electronics Division Gary Shapiro said the group’s testing plan will move ahead, with hardware due from proponents by April. “Obviously, to do objective and unbiased testing, it’s best to have all possible systems tested. We will go forward nonetheless.”

The field of DAB test participants narrowed to five as the December 15 deadline to submit data to EIA passed. AT&T/Bell Labs submitted one entry on its own and a second in tandem with Amati Communications. Other entries came from Eurika, General Instrument, and NASA/VOA. However, the deadline was flexible and EIA expects at least one more entry from a new satellite DAB applicant (see story, this page).

Even without USA Digital’s testing dead- line, DAB has set a target date of April for a mobile demonstration of its FM DAB system at the NAB Convention in Las Vegas. It is expected to exhibit an improved version of its AM system, first demonstrated at last September’s NAB Radio Show in New Orleans.

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**Race Begins For New DAB Channels**

Continued from Page 1

The DAB UPDATE continues on next page.

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**FCC Gives Zell/Jacor Merger Its Unconditional OK**

The FCC has approved the first step of Chicago tycoon Sam Zell’s two-stage takeover of Jacor Communications. That clears the way for a January 8 shareholders vote on the $127 million deal, despite objections from competitor Paxson Broadcasting.

FCC Chair/Audio Services Division Larry Eads said a review of Jacor’s initial “short form” application to transfer control to a new board of directors — including Zell representatives (R&R 10/30/92) — failed to uncover "any substantial material question of fact which would warrant further inquiry."

Eads rejected Paxson’s argument that Zell will take control of Jacor when more of the company’s five directors are replaced as part of the reorganization’s first stage. Although two new directors are Zell representatives, including Zell himself, Eads noted the others will be longtime Jacor officials. Chairman Jerry Jacobs is the only existing board member who will remain, while Exec. VPs-Co-CEOs Randy Michaels and Robert Lawrence will be new directors.

The FCC order also allows Zell/Chillmark L.P., to buy 49.9% of Jacor’s voting stock, but it can’t exceed that limit until a pending "long form" transfer application is granted.

Loral said it urged the Commission to reject Paxson’s second petition to deny, which accuses Jacor of sexual harassment of female employees (R&R 12/16/92). Jacor’s latest SEC filing noted the petition could delay the second phase of the Zell takeover, but won’t postpone the shareholder vote. Shares sold at $12.50 per share and the claims were based on a pending lawsuit filed by a single former employee, rather than responding to each accusation of sexual harassment.

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**Saga Disputes Reported IRS Fines, Says Tax Talks Continue**

Saga Communications VP/CFO Norman McKee said negotiations are continuing with the IRS to resolve a nearly $1.5 million tax dispute. McKee said Saga’s recent report that the IRS had fined the company approximately $1.5 million was erroneous, and the company has not been found guilty of any wrongdoing. He said the IRS has proposed "tax adjustments," but no fines have been levied while negotiations continue. The IRS has charged Saga, in the way Saga allocated station purchase prices between 1987 and 1990.

According to Saga attorney Stephen Meredith, the IRS has asked for back taxes totaling $872,690, penalties of $334,869, and $275,441 in interest. Saga has proposed tax adjustments are just that — proposed — and by no means final.

Another market action this week:

**Sager radio broker Gordon Rice has closed his Hilton Head, SC shop to join MLM Inc., a business/real estate brokerage in nearby Charleston.**

**Capital Cities/ABC has agreed to sell WPFO-AM & FM/Providence to Tele-Media Corp. of Delaware for an undisclosed sum. TMC operates nine radio stations, including WBLK & WWil/Providence.**

**McMurray Broadcasting reports it will buy AUG/WRMW-AM & FM/Rochester, NY from Atlantic Radio Corp, for an undisclosed price. Stoner already operates Country WCMF/Rochester; VP/GM Suzanne McDonald will oversee all duopoly operations.**

**At press time, James Lewis’ Pilot Communications was buying WMME-AM & FM/Augusta, ME from Trio Group for $950,000. Brokerage honors go to Media Services dealers Milt Younts and Kevin Cox.**

**Jerry Atchley’s Southern Skies Corp. announced the first duopoly deal in the Little Rock market, with the acquisition of Bridges Broadcasting’s N dostalgia KAKI/Benton, AR for an undisclosed price. The station recently received FCC approval to upgrade to 50kw with a new antenna on Somerville Ave. The station’s market authority include Frank Schinall Mountain.**

**The FCC fined KARQ/Columbia, MO $4,000 for EEO violations, but renewed its license despite a challenge by the NAACP. Another Missouri outlet, KFAN/Bois, was “sanctioned” for failing to consult minority recruitment sources.**
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TRANSACTIONS

Granum Doubles Up In Boston For $18.5 Million

Duopoly deals dominate holiday trading action

Deal Of The Week

WSHH-FM/Lowell (Boston), MA
PRICE: $18.5 million
TERMS: Duopoly deal; asset sale for cash
BUYER: Granum Communications Inc., headed by President Herb McCard. Principal investors include the Granite Capital Group and Kohlberg Kravis Roberts & Co. The company owns WGBD/Boston, KOAI & KOMZ-Dallas, and WMOD/Orlando.
SELLER: Noble Broadcast Group, owned by Chairman John Lynch. The company owns WSSH (AM)/Boston, WBAB-AM & FM/Long Island, WYKS/Toledo, KYOK & KM/GN/Houston, KZER & KBDK/Kansas City, KBCO-AM & FM/Denver, XTRA-AM & FM/Denver, and KBCO/San Diego, and KZOD/Seattle. The company has LMA agreements with KYSH/Houston and KWN/Kisimul Valley (Los Angeles) and recently announced plans to acquire Katz-AM & FM/IL.
FREQUENCY: 99.5 MHz
POWER: 39kw at 550 feet
FORMAT: AC

Kansas

WCMJ/Augusta
PRICE: $750,000
TERMS: Duopoly deal; asset sale
BUYER: GBS Broadcasting, owned by George Buck. The company also owns WKUS/Augusta; KURB-AM & FM/Little Rock; WYZE/Atlanta; WHVNR/Charlotte; WDRS/Statesville, NC; WQMO/Montgomery, AL; WEAM/Columbus, GA; WNAF/Philadelphia; WOLS/Scranton, PA; and WTOO/Ashville, NC.
FREQUENCY: 98.3 MHz
POWER: 2.3kw at 458 feet
FORMAT: AC

Broker: Michael Berger of Berger & Co.
COMMENT: Arbitron reports a 4.8 12+ market share for WCMJ and a 12.2 share for WKUS.A

Wyoming

KWBG/Boise
PRICE: $3.8 million
TERMS: Asset sale
BUYER: South Central Communications Corp., headed by Steve Edwards. The company owns WEZK/Knoxville, WZEZ/Nashville, and WYKI-AM & FM/Evanston, IL.
SELLER: Stoner Broadcasting System, headed by Thomas Stoner. The company owns WMAZ/New Orleans; WKRF/Buffalo; WCMF/Rochester; WNY/WNY; WBS/Detroit; KGGO/Dallas; WHJE & FM/Los Angeles; and WBFF & WHK/Wilmington, NY.
FREQUENCY: 1240 kHz; 103.5 MHz
POWER: 1kw; 100kw at 1723 feet
FORMAT: AOR

Broker: Dick Blackburn of Blackburn & Co.

TRANSACTIONS AT A GLANCE

1992 Deals To Date:
$1,315,534,314
(Year: $836,645,915)

Total Stations Traded This Year: 1324
(Year: 1100)
This Week's Action: $33,870,000
(Year: $15,680,614)

Total Stations Traded This Week: 10
(Year: 10)

Deal Of The Week:
WSHH-FM/Lowell (Boston), MA
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EXECUTIVE ACTION

Rich To Join KJYK & KLKL/Tucson

Former KTZN/Tucson VP/Programming Bobby Rich will join crosstown KJYK & KLKL later this month as Director/Operations & Programming. He'll also handle KLKL's morning drive duties. Rich succeeds PD Alan McGlaughlin, who has already exited the CHR-AC combo.

Behan Broadcasting President Larry Browning commented, "Bobby has experience, talent, and a tremendous concern for the community. We believe he will have a big impact on our operations."

Prior to KTZN, Rich was VP/GM of KIIS & KMGG Seattle.

McNamara To Helm WABC Sales

Stephanie McNamara has been named GSM of Capital Cities/ABC's NewsTalk WABC/New York. McNamara, who was previously LSM, replaces Cynthia Newlin, who has joined the ABC Radio Networks.

McNamara came to WABC in 1989 as an AE, and was promoted to LSM less than a year later. Before coming to WABC, she was an AE at Eastman Radio. Her experience also includes stints as a time buyer at Time Buying Services and Lintas: New York.

Haus GSM At WBZZ & WMXP

Prior to the LMA/purchase agreement of Signature CHR WMXP/Pittsburgh by crosstown EZ CHR WBZZ (BMI), WMXP's GSM Cassidy Haus was named to the same post at BMI, in addition to her present duties. Haus succeeds Greg Oliaro, who exited.

WBZZ & WMXP VP/GM Tex Neyler told R&R, "This is a thrilling opportunity to have Cassidy — who is one of the best in the market — handling our sales efforts at this exciting new combo."

Goree New GSM

At Memphis Combo

Jeffrey Goree has been appointed GSM for Ragin' Panda Broadcasting's WDAI & WHHK/Memphis. Goree replaces Kay Holman, who exited.

"Jeffrey's marketing expertise and leadership abilities will help us fulfill our commitment to creating business growth opportunities," remarked WDAI & WHHK VP/GM Ric Caftay. Previously, Goree was GSM at WKY/WMilwaukee. He also worked in sales at Orlando stations WKOX, WCLR, and WTMX.
WHAT DO... KISS, KROQ, KPWR, KQLZ, WRBQ, KOF, KMLE, KFOG, KNBR, KITS, KROQ, WNEW, WHITZ, WALK, WGN, WGCC, WBEM, WVAZ, WHYT, WWJU, WRJ, WIDQ, WUSL, KSHE, WMBQ, KQRS, KLXX, KSTP, WIMS, WAVA, WBCN, WGST, WAPW, WBZZ, WMXP... And over 1,000 other stations... HAVE IN COMMON? They do business with U.S. Tape & Label! WHY? Because we're the BEST in the bumper strip, window label business. We have to be! Don't listen to "Product Pitches". Do call anyone above for their experience on our quality, services & price. Then call us... 314-423-4411.

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Promotional Showcase
1993 Industry Events Calendar

**JANUARY**
- January 7-March 31 — Winter Arbitron.
- January 18 — Martin Luther King's Birthday.
- January 24-28 — MIDEM '93, Palais des Festivals, Cannes, France.
- January 31 — Super Bowl XXVII, Rose Bowl, Pasadena, CA.

**FEBRUARY**
- February 3-7 — Tenth Annual Pollack Media Group Programming/Management Conference. J.W. Marriott, Century City, CA.
- February 4-7 — RAB Managing Sales Conference. Loews Anatole, Dallas.
- February 14 — Valentine's Day.
- February 15 — Presidents Day.
- February 20-21 — Dan O' Day's PD Grad School. Radisson Hotel & Suites, Dallas.

**MARCH**
- March 6-9 — 35th Annual NARM Convention. Marriott's Orlando World Center.
- March 17 — St. Patrick's Day.

**APRIL**
- April 1-June 23 — Spring Arbitron.
- April 3-5 — College Basketball Final Four.
- April 4 — Daylight Savings Time begins.
- April 5 — Baseball opening day.
- April 6 — First day of Passover.
- April 11 — Easter Sunday.

**MAY**
- May 9 — Mother's Day.
- May 19-23 — AWRT Convention. Walt Disney World, Orlando.
- May 20-23 — T.J. Martell Rock 'N Charity Weekend, Los Angeles.
- May 31 — Memorial Day.

**JUNE**
- June 9-10 — NBA Finals.
- June 17-20 — National Association of Talk Show Hosts Convention, Chicago.
- June 20 — Father's Day.
- June 24-September 15 — Summer Arbitron.
- June 24-26 — Bobby Poe Convention. Sheraton Premier, Tyson's Corner, VA.
- July 4 — Independence Day.
- July 10 — Baseball All-Star Game. Oriole Park at Camden Yards, Baltimore.
- July 15-16 — Upper Midwest Conclave, Radisson Hotel South, Bloomington, MN.
- July 20-24 — New Music Seminar. Sheraton Hotel, New York City.

**AUGUST**

**SEPTEMBER**
- September 5 — NFL season begins.
- September 6 — Labor Day.
- September 8-11 — NAB Radio Show. Convention Center, Dallas.
- September 16 — First day of Rosh Hashanah.
- September 23-December 15 — Fall Arbitron.

**OCTOBER**
- October 5-12 — Baseball League Championship Series.
- October 11 — Columbus Day.
- October 16-26 — World Series.
- October 31 — Daylight Savings Time ends.
- October 31 — Halloween.

**NOVEMBER**
- November 11 — Veterans Day.
- November 25 — Thanksgiving Day.

**DECEMBER**
- December 9 — First day of Hanukkah.
- December 25 — Christmas Day.

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The Westin St. Francis

Friday February 12th
at 3:00PM

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EXPANDED FORMAT AGENDA!

Thursday, February 11
10:00AM Rap Jukebox Jury • 11:20AM Record Pools: The Power Of Record Pools • 12:40PM College & Mix Show Forum • 1:55PM Regional Rap Review • 2:00PM College Alternative Only • 2:30PM Women In Music • 3:00PM Top 40 Small/Medium Markets • 4:00PM Jazz/Adult Alternative Keynote • 4:30PM Rap Open Forum
• 4:30PM Alternative Juke Box Jury
• 6:00PM Country Cocktail Kickoff Party

Friday, February 12
9:00AM Top 40 Breakfast • 9:30AM Jazz/Adult Alternative Session • 10:30AM Alternative Session Hosted By Mad Max Tolkoff • 12:00 Noon General Session TBA • 12:00NOON Urban Luncheon/Women In Black Music & Media • 3:00 PM A Special One-Time Keynote Performance: Spalding Gray at Theatre On The Square on Post Street (Located Directly Across The Street) Seating Is Limited. First Come, First Served • Country Dinner • Gavin Cocktail Party Followed By An Extra Special Performance TBA

Saturday, February 13
9:00AM A/C Format Breakfast • 9:00AM Country Format Session • 11:00AM Jazz/Adult Alternative Jukebox Jury • 11:00AM Top 40 Session With Special Guest Paul Drew • 12:00 Noon Commercial Alternative Breakout Sessions • 12:00 Noon College Alternative Breakout Sessions • 12:00 Noon Country New Artist Luncheon • 1:00PM Music Director 101 • 2:00PM Commercial Adult Alternative Session
• 3:00PM Crossover Path Of Urban & Top 40
• 5:30PM Awards Banquet Followed By An Extra Special Performance TBA

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Where The Cultural Elite Meet...
How To Benefit From New Year's Resolutions

H ave you or your company
made New Year's resolu-
tions? According to Irvine,
CA-based clinical psychologist Dr.
Steven J. Hendlin, most resolutions
crash and burn. The reasons:
Because people push them-
selves against unrealistic goals
resulting in chronic dissatisfaction.
To break the cycle, Hendlin of-
fers the following advice to
make, keep, and benefit from your
resolutions in '93:
Formulating Plans
Before stating your resolutions,
consider the behavioral changes
necessary to fulfill them. Visualize
the results, and specify which res-
olutions are meaningful enough
to warrant self-discipline.
Identify your ultimate goal.
Make sure it’s somehow related
to your past successes—don’t set
yourself up for failure by choosing
a goal you’ve never been able to
attain.
Then, formulate realistic "sub-
goals" as increments to your objec-
tive. Don’t downplay these sub-
goals—they’re instrumental in
helping you accomplish your end
target.
Meanwhile, set time limits for
your resolutions—lengthy or in-
definite resolutions are destined
to fail. Finally, determine whether
you’re willing to tolerate some dis-
comfort to stick to your resolu-
tions.
Sticking To It
Once your resolutions are in
place, the most difficult part is
keeping them. Don’t let pride keep
you from asking others for help.
Most important, allow room for
mistakes—they’re part of the
learning process and will help you
in the long run.
Meanwhile, reward yourself for
small successes. Once you reach
your final objective, reward your-
self again. If you’re up to it, renew
the resolution. The second time
around, however, make sure not to
inflate your expectations—either
moderately upgrade your program
or stick to the original.

Ask Open-Ended Questions

T he key to eliciting the best
responses from job candi-
dates is to ask open-ended
questions. James Jones, author of
"The Hiring, Firing (And Every-
thing In Between) Personnel
Forms Book" (Round Lake Pub-
lishing) urges interviewers to
avoid closed questions because
they’ll only evoke "yes" or "no"
replies. For example:
Closed: "Are you pleased with
your career so far?"
Open: "Where would you like to
go from here in your career? How
do you plan to accomplish your
goals?"
Closed: "Can you learn complex
material quickly?"
Open: "What kinds of material
do you feel you learn best?"
Closed: "Do you find it easy to
work with your current super-
visor?"
Open: "In what ways do you and
your current supervisor think
alike? How do you differ?"
Closed: "Do you work well with
people?"
Open: "How do you maintain im-
portant business relationships?"
Closed: "Can you take crit-
icism?"
Open: "How do you react when
someone criticizes you?"
Closed: "Can you make deci-
sions?"
Open: "What do you do when
you’re faced with an important de-
cision?"

The Incredible Shrinking Fax

A taped copy of a document
may be smaller than the
original by 6% or more,
reports inbound/outbound editor
Harry Newton. Sending a fax of a
tax can compound the problem.
This phenomenon can affect the
legibility of the transmitted docu-
ment. It can also distort artwork, or
cards, which may cause problems
if the graphics were created to a
set scale.

Leadership = Inspiration

What is a leader? Some-
body who’s able to en-
ergize subordinates, ac-
cording to Geoffrey M. Bellman’s
"Getting Things Done When You
Are Not In Charge. How To Suc-
ceed From A Support Position"
(Berrett-Koehler Publishers/$9.75).
If you aren’t able to inspire more
energy in your workers than would
be there in your absence, you
aren’t being a leader.
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'Zine SCENE

'Star' Seers '93 Predictions!

Among the Star’s psychics ‘93 predictions, Madonna will be arrested in Utah for sking naked. Paula Abdul will chop Emilio Estefan and elope with old flame Arsenio Hall. Whitney Houston will lose her voice in a freak skiing accident and become a dancer and Axel Rose will marry and impregnate Brooke Shields.

Honour Roles

People says Larry King, Billy Ray Cyrus, and Madonna are among 15 ‘most intriguing’ of 1992. Garth Brook’s No. 1 among Entertainment Weekly’s Entertainers of ’92, followed by Madonna (8), Vanessa Williams (9), and the Red Hot Chili Peppers (10). Arrested Development and Cyrus are among EW’s Rookies of the Year, while Aidan and Troy Lawrence are on Us!’s Honor Roll ’92.

The Entertainers

“We were able to communiticate with a large number of people without changing, and we made it so hard you can’t even take your friends out to eat whenever you want, and not have to skip out the back door. It’s completely insane how one song can make such a difference.” Red Hot Chili Peppers bassist Flea reflects on “Rolling Stone’s Epic A&R As- soon: Dr. Franky LaRocca notes “There’ve been some true complaints. They don’t have any talent! They don’t have any wardrobe.” People said, “Try to get them to dress up for ‘Saturday Night Live.’ They look like a bunch of rats!” My favorite has been, ‘It ain’t broke, don’t fix it.”

Lounge To Grunge

“It’s nice to know that a handful of rock bands can make a bunch of money for people who don’t even buy our records,” comments Soundgarden axeman Kim Thayil on the “grunge” trend. “One of the most intriguing aspects about it is these rich fashion-show people getting dressed. They’re dressing up like those lavender guitar players from Seattle.”

Hair Today...

The Star computer-imaged Michael Bolton with short hair because Nicoletta Sheridan reportedly worried him, “The curls go up or go down.”

Tie Goes To The Runner

VP-elect Al Gore wears one of the ties based on Grateful Dead frontman Jerry Garcia’s paintings (National Enquirer, Forbes).

REPRISE ARTIST: “A lot of people don’t know some of the things I say, but hell, you can only live once, at a time, anyway”—Neil Young (Q).

The Exhibitions

In a two-pronged approach, McGraw’s trials to explain “Why Madonna Can’t Keep Her Clothes On” and “How To Protect Your Kids From Madonna” (parents should address these live issues honestly). Entertainment Weekly devotes two pages to “Howard’s End: A Stern Time Line.

Cover Me

The Spin Doctors make the cover of Rolling Stone. Epic A&R As soon: Dr. Franky LaRocca notes “There’ve been some true complaints. They don’t have any talent! They don’t have any wardrobe!” People said, “Try to get them to dress up for ‘Saturday Night Live.’ They look like a bunch of rats!” My favorite has been, ‘It ain’t broke, don’t fix it.”

COMING NEXT WEEK

Friday, 1/1

• En Vogue and Arrested Development perform on the 30th annual ABC in Concert (Check local listings).

Monday, 1/4

• K.D. Lang. “The Aspen Hall show” (syndicated; check local listings)


Tuesday, 1/5


Wednesday, 1/6

• Robbie Robertson. “Whose Goldenberg.”

• Angie Arcell. “Late Night With David Letterman” (CBS, 12:35am. Thursday).

Thursday, 1/7

• Bobby Brown performs on NBC’s “Ol’ All Night” (8pm).

• Dixie Dregs. “Jay Leno.”

MUSIC & MOVIES

CURRENT

• ALADDIN

Single: A Whole New World (Aladdin’s Theme)/Peabo Bryson & Regina Belle

• HOME ALONE 2: LOST IN NEW YORK

Single: All Alone On Christmas/Darlene Love (Fox/Arista)

• THE BODYGUARD (Atlantic)

Singles: I Will Always Love You/Whitney Houston

It’s Gonna Be A Lovely Day/Soul System

Other Featured Artists: Lisa Stansfield, Curtis Stigers

• TRESPASS (Sire/WB)

Single: Trespass/It & I Cuba

Other Featured Artists: Public Enemy, Sir Mix-A-Lot, Black Sheep

• LEAP OF FAITH (MCA)

Single: Parade/By The Dudes/Duty Light/Must Last

Other Featured Artists: Don Henley, Wynonna, Pati LaBelle

• TOYS (Geffen)

Single: The Closing Of The Year/Toy/Ty & Lisa

Other Featured Artists: Tori Amos, Enya, Thomas Dolby

• PURE COUNTRY (MCA)

Featured Artist: George Strait

• SOUTH CENTRAL (Hollywood)

Single: Electric Love/Classic Example

Other Featured Artists: Cameo, Boo-Ya Tribe, Hi-C

NEWS WEEK OFFICE BOX OFFICE DECEMBER 25-27

1 A Few Good Men (Columbia) $13.60

2 Aladdin (Buena Vista) $13.38

3 Home Alone (Fox) $9.11

4 The Bodyguard (Buena Vista) $8.77

5 The Lost World: Jurassic Park (Buena Vista) $7.67

6 Hoffs* (Warner Bros) $6.40

7 Trancers (Universal)* $5.01

8 The Distinguished Gentleman (Buena Vista) $4.26

9 Lost Of Faith* (Paramount) $4.05

10 Toys (Fox) $3.97

All figures in millions

COMING ATTRACTIONS:

No music-related movies opening this week.

TELEVISION

COMING ATTRACTIONS:

TOP TEN SHOWS DECEMBER 21-27

1 60 Minutes

2 NFL Monday Night Football (Cowboys vs. Falcons)

3 Movie (Sam & Sue) ("Mrs. Aris Goes To Paris")

4 Home Improvement

5 Primal Fear

6 Murder, She Wrote

7 Dateline NBC

8 Evening Shade

9 Movie (Tuesday) ("Parenthood")

10 Coach (Tues)

Source: Nielsen Media Research

At these times: ESTRIB unless otherwise noted; subject one hour to CBS Check listings for showings in the Mountain time zone. All ratings subject to change.

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14. January 1993
Women Outnumber Men In Computer Use
Silicon tally finds gender gap in habits, attitudes

Women working on computers outnumber men on the machines by more than two to one, according to a survey conducted by Fremont, CA-based Logitech Inc.

In fact, 84% of females consider computers "fun," compared to 74% of males. Furthermore, 90% of women and 86% of men would work on a PC even if their jobs didn't require it. More women than men believe computers make their jobs easier (82% vs. 67%) and more satisfying (84% vs. 75%).

Nearly half (48%) of all female respondents added they were having fun learning to use a computer — but only 26% of men made that claim. Even so, 77% of women and 56% of men rarely read computer magazines or technical articles.

All The Lonely People

However, more men than women — 54% vs. 28% — prefer computers they can enjoy a "sensory" experience and "talk" with (54% vs. 29%). Men also favor PCs that become extensions of themselves (60% vs. 46%) and respond to verbal commands (58% vs. 27%).

Incidentally, 98% of all respondents view their computers as "personal companions" or "valuable aids" in the workplace. In fact, 9% have named their terminals, and 12% have given them personalities. In general, males are more inclined than females to personalize their PCs.

570 CHANNELS AND NOTHIN' ON?

Digital compression will allow cable TV systems to expand channel capacity by a factor of 10 next year, according to cable operator Tele-Communications Inc. That will give cable consumers who have access to the technology a choice of 500 or more different channels.

The system will emerge gradually, thanks to limited production capacity. TCI hopes to make it available to 1 million of its 10 million subscribers by the end of the early 1994 rollout. Converter boxes incorporating the new digital technology are being built by AT&T and subsidiary of General Instrument Corp.

What programming will fill so many channels? Pay-per-view movie services will lead, account for many, while multiple versions of existing networks and additional niche nets should also find homes in the expanded lineup.

Digital Ambient Sounds Available

The stereo compilation includes sounds of animals, industry, cities, weather, and other interior and exterior noises. Each track runs approximately three minutes.

The complete set costs $600, and individual CDs are $79 each. For more info, call (360) 776-2070.

WHAT DO.....

KISI, KROQ, KPWR, KOLZ, WRBQ, KQY, KMIK, KFOG, KBKR, KITD, KQRO, WNEW, WHTZ, WALK, WGN, WGGC, WABQ, WBBQ, WQX, WJW, WJR, WIOQ, WUSL, KSHE, WKBQ, KORS, KLXX, KSTP, WMAL, WAVA, WBCN, WGST, WAPW, WBZZ, WMXQ, ..... And over 1,000 other stations.....

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LINDSEY BUCKINGHAM
The new single from
Out Of The Cradle

"SOUL DRIFTER"

2ND WEEK CHR ACTION

WLAN WZYQ WVBS
K106 WOMP KYYY
WQUT WHTO WBNQ
WHHY WJ MX KLYV
KTUX KISR KMCZ
U93 KNOE WZQO
WIFC KNIN KPAT

AC 24
ADDED AT VH-1


WWI Scuttles Pirate ID

After nearly four years as Pirate Radio, hard-rockin’ Westwood One AOR KOLZ-LA, buried its infamous handle at sea Monday (12/28) and shifted to a decidedly more alternative rock-leaning music mix as “100.3 FM.” No staff changes accompanied the move, which is being orchestrated by Joint Communications consultant Tom Barnes.

While you can still hear Guns N’ Roses, Metallica, and Megadeth in KOLZ’s new mix, the bulk of the music — current and gold — is guitar-oriented New Rock. Here’s a snippet from Tuesday’s midday shift:

BLACK CROWES/She Talks To Angels
SOUL ASYLUM/Grounded
U2/Tomorrow
LEMONHEADS/Mrs. Robinson
CLASH/London Calling
JANE’S ADDICTION/Mountain Song
GIN BLOSSOMS/Hey Jealousy
GUNS N’ ROSES/Don’t Cry
BUFFALO TOM/Tailights Fade
ALICE IN CHAINS/Rooster
REPLACEMENTS/11 Be You
BLIND MELON/Tones Of Home
MOTLEY CRUE/Dr. Feelgood
WW1/KOLZ honcho Bob Moore labeled the station’s new direction “a marketing revolution and a musical evolution — a mixture of the core hard-rock bands along with the best alternative rock.” The Pirate monk was deep-sixed, according to Moore, “because people have already decided what ‘Pirate’ is. We can’t relaunch this under that name and hope to attract new cumes.”

Infinity Regrets

ST has obtained a copy of Infinity Prez/CEO Mel Karmazin’s apology for Howard Stern’s on-air prayer that FCC Chairman Al Sikes’ prostate cancer would spread throughout his body.

In the brief note to Sikes, Karmazin expressed personal and corporate regret for Stern’s “entirely inappropriate” remarks. The statements, Karmazin added, were “mean-spirited and not condoned by Infinity in any way. We earnestly apologize for Mr. Stern’s comments.”

In closing, Karmazin wished Sikes a speedy and full recovery. Despite being given several chances to do so, Stern has refused to make his own apology.

WOWF Puts On Polka Face

As ST went to press, CHR WOWF/Detroit was still in the midst of a format change, reportedly set for New Year’s Eve. The Alliance station began a computer-voiced countdown on Christmas Eve, promising to come back as “a station the city had never heard before.” And... when the countdown ended Tuesday (12/28), the station kept its promise: It began playing polka records, followed by a series of novelty and parody tunes separated by drop-ins of sound effects and movie clips.

Most pundits (including WXOZ-TV, which seemed sure of its facts as ST went to press) saw Country in “WOWF’s future, noting that Alliance owns Young Country, KYNG/Dallas and that the Motor City is currently a one-Country town (WWWWW). However, other sources didn’t discount News/Talk, citing unconfirmed reports of several recent station hirings, including former crosstown WJR newsman Bob Schuman.

Shock! After five years, WRVQ/Richmond PD/midday personality Steve Davis exits to pursue other interests. Could his next destination be KRKY/Denver?

Continued on Page 19

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"Already a strong buzz on the streets—this should be bigger than the last one."
—Z100 New York—Frankie Blue, MD

"With explosive phones, retail and massive reaction on the streets, the Spin Doctors have quickly become one of our hottest bands. We've been playing 'Two Princes' for a couple of months now... It's huge for us!"
—WPST Trenton—Michelle Stevens, PD

"'Little Miss Can't Be Wrong' was a very good record for us, but 'Two Princes' is twice as good. It's been the best testing record for 10 WEEKS."
—WENZ Cleveland—Lyndon Abel, PD

"The Spin Doctors CD has been Top 10 in Boston FOREVER! 'Little Miss' was huge, this is probably bigger!"
—WXKS Boston—Cadillac Jack, MD

"I like 'Two Princes'—You'll be rotating the Spin Doctors through springtime."
—WZPL Indianapolis—Garrett Michaels, MD

Produced by Spin Doctors, Peter Denenberg, and Prince LaRocka. Management: David Sonenberg for Oxmoor Communications, Ltd.

"LITTLE MISS CAN'T BE WRONG": TOP-10 TOP 40
SINGLE SALES OVER 300,000
PLATINUM ALBUM: "POCKET FULL OF KRYPTONITE"
ON TOUR FOREVER

BON JOVI

THE NEW SMASH TRACK FROM THE ALBUM KEEP THE FAITH

APPEARING ON SATURDAY NIGHT LIVE ON JANUARY 9

FORGET THE FAD. THIS IS ROCK 'N' ROLL.

Bed of Roses

PRODUCED BY BOB ROCK
ENGINEERED BY RANDY STAUB
MANAGEMENT: BON JOVI MANAGEMENT

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Single Steeltown CHR?

In the wake of EZ CHR WBZZ (B94)/ Pittsburgh’s recent LMA-purchase agreement with crosstown Signature CHR WMXP (see Page 8), there’s still no official word on the fate of WMXP PD Rich Hawkins and his crew. ST hears that few WMXP staffers will survive the shakeup, among them GSM Cassidy Haus (see Page 8 again) and GM Chris Wegmann, who’ll be license watchdog until the transfer to EZ is complete. Expect a format change as well, leaving B94 as Steeltown’s lone CHR.

And... after more than 10 years as B94’s morning co-host, Jim Quinn no longer will be teamed with Banana Don Jefferson. Quinn will continue at the station in an unspecified capacity once a new teammate for Jefferson is secured.

Wasn’t that CHR indie promoter Jeff McCluskey seen looking at Nashville office space? This former CA/Nashville VP/Promo Eddie Mascolo this week?

And... if the McCluskey/Mascolo alliance comes down, what label promo honcho is contemplating joining them?

Legendary WNEW-FM personality Scott Muni has been hospitalized since Tuesday (12/22), when he became ill in his office. No word on what’s wrong, but the station expects him to be released shortly.

The Griffin Group names Robert Ausfeld VP/GM of Albany, NY outlets WTRY-AM & FM and WPYX. Ausfeld has been COO at crosstown WABY & WKLI for the past 10 years.

Cody Chief Architect

BIG changes at Cody/Leach Broadcast Architecture, where general partner Owen Leach exits to pursue other interests. Parent Pyramid Broadcasting ups general partner Frank Cody to CEO, names KISS Limited Partnership general partner Brian Stone COO, and shortens the company’s name to Broadcast Architecture.

Simel Cast in New Role

Beta Broadcasting COO Bruce Simel has been named Regional GM of parent Beatle Broadcasting. He’ll oversee Ft. Myers, FL combo WCWN & WRXK and LMA partner WXKB. Meanwhile, Brad Beatle has been upped to PD at WRXK. He’s handled interim PD duties since Steve Downes took the WYNF/Tampa PD gig.

FCC Commissioner and Chairman wannabe Ervin Duggan spent New Year’s weekend at a Hilton Head, SC gathering of the Renaissance Group, an invitation-only organization made up of prominent overarching former class-president types. Among those Duggan partied with: Bill and Hillary Clinton.

However, warns a Duggan aide, don’t read too much into the Commish’s presence. Duggan was a member of the Renaissance Group long before it became Clinton-cool.

Where Will Leykis Land?

Former KFIL-A, yakkier Tom Leykis is keeping a busy holiday schedule. He’s currently wrapping up two weeks of fill-in work at WRKO/Boston before heading to WLUP (AM)/Chicago, where he’ll spend the week of January 4 subbing for afternoon driver Jonathan Brandmeier.

Elvis Duran has rejoined Z100/NY for afternoon drive. He replaces Chris Jagger, who is now co-hosting the nightly sex-talk “Lovephones” show. Meanwhile, what about those Morning Zoo rumors? Could WEGX/Philadelphia morning maestro and Zoo pioneer John Lander fit in somewhere?

Rumbles

• Veteran DC morning men Paul Harris & Dave "The Predictor" will replace the L.A.-bound Greeseeman at DC101.
• Look for WYAY-WYAI/Atlanta PD Russ Schell to leave the stations in January.
• CHR WZPY/Huntsville, AL hits WJOAL/Northwest Florida morning man Otis Thomas to its PD post.
• 1012/Cincy late-nighter Downtown Billy Brown shifts to "morning" and the new noon de are Race Taylor.
• In the wake of KEBB/Radding, CA PD Wayne Coy’s exit for the PD post at WRNZ/Norfolk (see Page 8), KEBB MD James Baker becomes interim PD and odds-on favorite to fill the position.
• WJMO-FM/Cleveland tips handles from "Jammies" 92 to "Cleveland’s Hottest Hits."
• WXRX/Battle Creek will have flipped from Gold to Hot AC under new PD Sean Stevens — just in time for WJFM/Grand Rapids — by the time you’ve finished reading this sentence.
• Tom, WAM & FMI/Chicago will pair former Ch-town aimerman Edward "Fast Eddie" Vrdolyak (ST’s nom de aire of the week) with African-American radio ty Wansley for afternoon drive, beginning January 11. Catherine Johns moves to evenings.

Continued on Page 20
KMJQ (102 Jamz)/Houston swapped crosstown KBBX morning personality T.C. Bandit for its morning show. KBBX Chief Engineer Dave Rowland made the switch as well. Are there more KBBXs on the horizon? And ... will KMJQ afternoon Smokin' Tony Richards wind up riding shotgun with the Bandit in morning drive?

ST's neighborhood watch committee hears former KRSL/P.A. PD Bill Richards has sold his house. Can we expect an announcement about him becoming a GM soon?

KKBE/L.C. owner Garrett Haston has filed for Chapter 11 bankruptcy protection. The station remains on the air.

**KGIL Strikes Up The Bands**

Suburban L.A. outlet KGIL/San Fernando jettisoned its News/Talk format on Christmas Eve. The L.A. Daily News reports that the station will simulcast sister AC KMGX until early January, then will go dark for a short period after the sale to Mount Wilson FM Broadcasters closes. The station's expected to reboot on or around January 15 with new calls and a Big Band format. Former KMP/C L.A. PD Chuck Southcott will be at the helm. The new station will simulcast with sister KJQ/Hesperia.

The B97/New Orleans PD derby promises to be a heated contest, with a veritable bonanza of Fed-Ex packages deluging GMs.

**Rumbles, Pt. II**

- WVOT/Toledo Dr./Public Affairs Terry Guy becomes APMD.
- WET/FS Sunny 104.3/West Palm Beach hires Metro Traffic reporter Pam Trisalo as morning co-host.
- KHAK-AM & FMC/Edgar Rapids PD Tim Roberts segues to OM for KSG & KDRIS/Spokane, KHAK NO Winfield becomes acting PD.
- Ron Woodward becomes GM at new Country KHSL-AM & FM/Chico, CA.
- Veteran Y107/Nashville afternoon talent Gary Jeff Walker exits. He's replaced by 98X/Atlanta production whiz/midday "Downtown" Billy Brown, who's not the Downtown Billy Brown/Race Taylor mentioned earlier.
- KYSR/L.A. morning man Craig Roberts and evening billed Tommy Jason switch shifts.
- WFNK/Baton Rouge features co-host role and longtime Bonnorki/porchong Henry Santoro becomes News & Features Dir., replacing John Kelly.
- Former WAMU/Arlington PD J.P. Collins joins WWDC/Columbia, OH for middays. He replaces Brittis Gould, who moves to afternoons at WWDC/Pittsburgh. And ... Lou Griffith rejoins WCBS for part-time/week.
- Ex-KSSA/Baltimore swingmeister Brandon Scott surfaces doing similar work at KRMG/Colorado Springs.

Continued from Page 19

Marc Leunissen's desk. First names to light up the ST "fun-fone" were ex-WAVA/DC PD Chuck Beck, WZPL/Indianapolis APD/Garet Michaelis, erstwhile KXKT/Omaha PD Brian DeGeus, former WCKZ/Charlotte Lisa Toracchi, and ex-WKBO/St. Louis PD Mark Todd. Look for Leunissen to take his time choosing.

Stanley Hubbard, founder of Hubbard Broadcasting, which owns KSTP-AM & FM/Minneapolis; died Tuesday (12/29) at the age of 95.

Continued on Page 22
The new track from the album
III SIDES TO EVERY STORY

Produced by Muno Bettencourt • Co-produced by Bob St. John
Management: Arma Andon, assisted by Scott Bernstein for Andon Artists Inc.
In association with Louis Levin for Louis Levin Management
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Continued from Page 20

Sad also to report the passing of restaurateur Sal Marino, 61, owner of Hollywood's legendary industry hangout, Martoni's Restaurant. He died of multiple heart attacks on Christmas Day. Sal's unique personality touched many of us in this industry. He'll be missed by those of us who were fortunate enough to know him.

KBEQ/KC is gearing up for its 20th anniversary blowout, set for January 18. Former staffers should contact PD Mike Kennedy at (816) 531-2535.


Rush Limbaugh is the subject of an unauthorized bio currently being penned by Newsday scribe Paul Cofford for St. Martin's Press. Look for the epic tome in late 1993 or early '94.

Records

* PLG Sr. VP Johnny Barilla gets the boost to Exec. VP/OM.
  In other PLG news, VP/Mktg. Jeff Jones resigns to join Elektra in a similar capacity.
  * MCA Naft/Dir. AC Promo Donnie Cohen shifts to Dir./NAft Secondaries.
  Meanwhile, MCA Boston regional rep Paul Barrette is upped to Naft Promo Dir., based in Beantown.
  * Gary Overton joins BNA Entertainment as Dir./JayR. and WCUZ/Grand Rapids as personality Joe DeVita becomes BNA's new Mgr. North Central Regional Promo.
  * Morgan Creek/West Coast regional promo rep Nina Kent axed.
  * Nashville promo roundup: RCA Promo Coordinator Theresa Durst crosses to Mercury to do secondary promo. Retta Harvey joins Mercury as Mgr. Video Coordination. Former RCA Dir./Naft Promo Mike Silfis goes indie.

Arista Sweeps The Big Five

The last Back Page chart of the year saw Arista carve out a niche in history, becoming the first label ever to hold down the No. 1 position on the five major charts: AC, AOR Tracks, CHR, Country, and Urban Contemporary. Congrats to all Arista staffers on a mind-boggling achievement!
"the thought of it"

coming soon ...

Produced by Howie Hersh for Wicked Productions
Management: Kahane Entertainment

©1993 the hardback Recording Company Ltd. If it's Louie, Louie (Louie) on the label, (label), you will love it, love it, love it on your turn-table, table, (table). Or CD player.
Welcome to help parents protect their children.

No 'Scintilla of Evidence'

The committee also dismissed the FCC's contention that unexposed kids might stumble across Stern while "grazing" along the dial. According to Greater Media, Stern's adult-oriented, all-Talk format does not appeal to young listeners who will turn to radio primarily for music.

Greater Media insisted that "Mr. Stern's radio show is not a call-in presentation, the pate of conversation, the heavy use of euphemism and double entendre, and the continual echoes in the speech of Stern and others on the program... make it exceedingly difficult for children to even follow the conversations."

Greater Media also argued that the FCC's use of a national community standard for determining whether radioนม is patently offensive violates the established legal precedent that local standards are adopted in conjunction with what is being said and not whether speech is permissible.

The group also added that the FCC "does not offer a scintilla of evidence" that the material in question is patently offensive by Los Angeles community standards. Indeed, the company added, by acting upon a single listener complaint and ignoring Stern's ratings success, the FCC is "dictating the norms of a relatively small segment of society, rather than their growing community, in order to determine what is unacceptable."

Greater Media also said the FCC's definition of indecency is overly vague. While admitting that some of the cited remarks were "crude and vulgar enough so it appears they are part of the language to which the Commission objects," the company argued that "indecency" is a word which portions of the material meet the FCC's definition of indecency.

Greater Media declared, "KLXI respectfully submits that given the size of this forfeiture, the Commissions's decision is so more than a photo-coppy transcription and staple them to a form letter as a substitute for detailed findings and analysis."

ACLU Shows Support

Meanwhile, the American Civil Liberties Union of Southern California has sided with KLXI and called on the FCC to drop the file against Greater Media.

"Our involvement in this case has its foundations on one of the American's most cherished civil liberties," a statement from the ACLU Executive Director Ramona Ripston. "However, speech must have limits, even without creating an unacceptable precedent for censorship that deprives artists, entertainers, and the public, their most fundamental liberties."

The brief, which was also sent to Clinton Transition Team member Sally Ride, further suggested that the FCC's indecency standard is "unconstitutionally vague."

**Free Speech** Continued from Page 1

Infinity

In 1990, the Mass Media Bureau fined Infinity $300,000 for a December 1988 segment of the Stern show. That penalty was upheld by the Bureau last October, but is still under appeal. It is now being considered by the FCC for indecency action against WBCN/Boston for a portion of the Charles Lawrence作物 show has not been resolved.

Infinity President Mel Karzmin warned, "The only black mark we have against us is the [6000] FCC fine. We have since paid that fine, and our belief is that the Commission is still considering the appeal."

Another source close to the proceeding dismissed the pattern of indecency argument with a snarl: "A warning in '96 and a pending Notice of Apparent Liability that's under reconsideration by the Mass Media Bureau would be that pattern. That pattern is that pattern."

The failure to establish the alleged pattern of behavior will likely form part of Infinity's argument in support of its request for reduction of the fine. But Media Access Project Exec. Director Andrew Schwartzman said the law may see things the Commission's way. "When you look at things the way the courts do, Infinity was warned."

**Stinehour** Continued from Page 3

Noble Chairman & CEO John Lynch told R&R, "After attempting to settle with Infinity, Noble has decided to make a total and complete commitment to win in Kansas City. [Kathy] and I have been business associates for years over 130. She's tough, intelligent, and has outstanding leadership skills."

Stinehour commented to R&R: "I'm very excited to be here, KBEQ still has a lot of come. We just need to fine-tune things, and focus on our audience. I'm pretty confident we'll be able to give up a 20-year heritage in a knee-jerk reaction to ratings or policy changes."

R&R continued: "I'm not sure how the FCC could possibly issue a policy that KBEQ would charge formats."

Prior to KCSX, Stinehour was GSM at WLUP/AM & FM/Chicago for five years.

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**Cridland**

Continued from Page 3 growing period, we're redefined ourselves, and we're moving forward in an attempt to attract a younger audience."

In the late 30s, Cridland said, "We've alienated everybody over 50. We want to be a contemporary radio station.

KABC President/GM George Green commented, "Diane knows where we want to go and how to get us there."

Prior to joining KABC in 1990, Cridland was OM/PD at WOKV/Jacksonville, has also held television news positions in Springfield, MO and Indianapolis.

Bob K had been Operations/Program Manager/Marketing Director at WPON-Jacksonville. He also served as GM at KANG (AM)/Seattle, PD at WCAU/Philadelphia, and Program Manager at KOA & KOAQ, Denver.

**LaBeau** Continued from Page 8

years. I feel we have a great opportunity to dominate contemporary adult listenership in the Norfolk market area."

LaBeau has programmed KUDL/Kansas City, KESZ/Phoenix, and WHDL/Los Angeles stations KFI and KLAC.

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**Parenti** Continued from Page 8

solidate, it's going to be very important to maintain the individual identities of all three stations. Another big challenge will be to maintain each station's identity. At the same time, some marvellous opportunities will be afforded us.

Before joining WSSN's sales staff seven years ago, Parenti spent 12 years at crossover WING & WJAL, where she rose to Assistant GM.

Coy Continued from Page 8

America's top-rated CIR.

Coy told R&R, "The opportunity to join forces with the staff and management of WMIR/Saint Petersburg... is a huge success for us."

The station has tremendous potential. Kam and I both believe CIR is going to get very healthy in 1990."

Prior to KEWB, Coy was PD at WXXI/Green Bay, WI and WTBX/ Hingham, MN.

**Infinity-Cook** Continued from Page 1

Stern's radio show with his agency to make the company until it is a licensee.

In the end, the Commission decided against such a proceeding and simply fined Infinity $650,000 for 12 segments of Stern's show. Three commissioners - James Quello, Ervin Duggan, and Andrew Barrett - are in the minority and a concurring action that would have harmed Cock Inlet, an icon in the fight for television's sale of its stations to Infinity.

Sen. Jesse Heims (R-NC) withdrew his informal objection to the sale for similar reasons after obtaining a note from Karma to Hillard in which Karzmin reiterated that Infinity does not plan to Stern on the Cock Inlet stations.

It is not clear how Heims obtains the note, but Karzmin flatly denies that it was written to mollify Heims or for some other reason.

Karma noted, has no authority to keep the planned programming of a buyer when determining to approve a sale.
Radio's 'New World Order'
How LMA's, JOVs, and duopolies will change life for station personnel

By Mike McVay

The advent of local marketing agreements (LMAs) and joint operating ventures (JOVs), along with FCC rule changes allowing duopolies, has created quite a stir within the radio industry.

Much of the concern is centered around the changes that will occur within newly paired stations. Will cost-cutting send employees scurrying to print for new resumes? What will the sales implications be? Will onetime competitors be forced to cooperate...even co-habitate? In which markets and conditions will owners find LMAs/JOVs and duopolies advantageous?

Realizing Staff

The question of job duplication looms largest for many of us. One investment banker shared with me an insightful list showing the way bankers and brokers are viewing personnel and policies in radio's "new order":

- General Manager: This position requires only one individual to oversee all radio properties. The GM will be responsible for the stations' licensees, sales efforts, administration, overall aspects of programming and promotion, and supervision of the stations' technical arenas.

This 'New Order' - with all of its new rules and ramifications - is an integral part of today's radio reality. I'm not saying it'll be a better world, just a different one.

Office Manager/Bookkeeper: Most stations will need only one individual in this position, but may require an assistant depending on the stations' commercial activity. (As you consider consolidation of positions, keep in mind that individuals' workloads will not directly double.)

- Traffic: This department will require one fulltime Traffic Director and one part-time.

- Secretary/Receptionist: More and more stations are combining the two functions in a single position.

- Salary freezers: Many stations will impose a 12-month moratorium on any pay increases. Raising after the first 12 months will be based solely on merit; no longer will stations automatically grant fixed-percentage increases.

The sales picture is probably the most promising when the purchase of more than one station in a market is involved. The combo numbers make it more difficult for individuals to buy around you.

- Payroll taxes: These decrease proportionally when positions are eliminated. The cost of health insurance, parking, and other benefits will likewise shrink.

- Travel and entertainment: Stations will utilize trade whenever possible and eliminate needless sales trips, programming journeys, etc.

- Office space: When two properties are combined, it may be more fiscally efficient to move your facility to that of one being purchased.

- Group discounts: Adding another station may result in better rates for music services, computer scheduling, consultants, promotions, and rating services.

Programming Shifts

- Rework airshifts from six shifts per day to five: Mornings - 5:30-10am; Middays - 10am-3pm; Afternoons - 3-7pm; Evenings - 7pm-midnight; Overnights - Midnight-5:30am

Sales Structuring

- Rework the GSM and LSM structure so one manager oversees all stations. GSMs will carry lists, which will likely eliminate the need for an LSM. National sales will be handled by GMs, while some stations may utilize regional sales managers.

- Nearly half of the total sales force will be eliminated when stations LMA/JOV or create duopolies. Many owners will keep only the best from each sales department.

- Expect AE commission rates to increase as sales reps are given higher cumulative ratings to sell. Increased available inventory enables them to sell more advertising in the same amount of time, so a lower commission rate would not be unduly harsh.

- The elimination of a sales assistant or secretary may also be possible as the teams combine.

Technically Speaking

- Use one chief engineer to oversee all facilities.

Nearly half of the total sales force will be eliminated when stations LMA/JOV or create duopolies. Many owners will keep only the best from each sales department.

For instance, let's say your primary FM is a Full-Service AC. Your property is in a heated battle with a heritage CHR. It could be wise to flip your new station to travel or an oldies format. Involve the latter acquisition in a number of free promotions for sponsors as well as putting lower-priced sales packages on the street. It cuts the supply line of the heritage CHR by affecting its sales and better protects your position.

Most importantly, realize that the LMA/JOV/duopoly rule changes will mean more radio owners will look within their own markets for ventures elsewhere. Rest assured that CEOs of major companies are sitting in boardrooms at this moment, playing with a U.S. map and moving radio stations from one market to another as if they were large chess pieces. They're trying to determine the tax benefits and liabilities of moving properties from one owner to another and "swapping" stations.

A group operator with radio stations in Los Angeles and New York may link up with another operator with stations in the same markets. Operator A says to operator B, "Give me your L.A. station and I'll give you my New York station." The deal is consummated, the axes are sharpened as jobs are pared, and programmers begin sweating while researchers and consultants lick their chops, preparing to determine what format opportunities exist for these new joint ventures.

This "New Order" - with all of its new rules and ramifications - is an integral part of today's radio reality. I'm not saying it'll be a better world, just a different one.

A Question of Service

Another concern prompted by the arrival of LMAs, JOVs, and duopolies is the effect they'll have on communities.

The FCC grants licenses to broadcasters to serve their communities. But will these communities be served properly when several of a market's stations have a single owner?

Let's hope this will become a non-issue. Responsible broadcasters will obey the necessary time and energy to programming, community service, and events that allow voices to have a voice. If anything, broadcasters should be sensitized to doing a better job of serving the community once a single-owner control on many voices.

Mike McVay is President of McVay Media, a full-service consulting serving AC, Oldies, Country, and CHR stations. He can be reached at (216) 892-9101.
Keeping Your Customers Satisfied

All about establishing a frequent listeners' program for your P-1 fans

By Tommy Hedges

As anyone who's made the pilgrimage to Laurel, MD to examine their Arbitron diaries can attest, nothing quite matches in a demonstration of discovering a diary completed by someone who considers your outlet their "favorite radio station." In this column, you'll learn how you can reward these heavy users and increase your ties to them.

These so-called "P-1" users reliably report listening to no other station, so their diary entries rapidly mount up to a sizable number of quarter-hours. These in turn help build your station's overall market share. In fact, since these P-1 listeners center around themselves only with their one favorite station, they diarykeeping represents nothing more than simply reconstraining the times that they listened to the radio at all.

This is a far cry from the occasional user, who is forced to divide his precious TSI among several stations, thus yielding far less reported listening to any one signal. So it's not surprising that P-1 "favorite station" reports typically represent the majority of any station's listenership, although their numbers in respect to the total (full audience) are relatively small.

The reality for American broadcast radio at the moment is that, while we find a truly accurate means of measuring radio listening, the perception of listening to a station is far more important than the station's actual listening levels. These competitive pressures and the measurable efforts being made to identify and satisfy the most loyal users of our products.

In Air Loyalty

In another country, for example, airlines have spent millions developing programs that isolate and reward the relatively small minority of flyers who use their airline. In fact, the competition between these "frequent flyer" programs has become so intense that...

If you haven't yet begun [a frequent listener program], you're vulnerable to your competition, at the very least. At worst, you're ignoring a potential defense against future competitive threats.

They are now being used as a means of defending market share rather than to attract flyers from other airlines — their original purpose.

For now, the airlines that don't offer such plans find themselves at a disadvantage. These programs have rapidly extended into other areas — such as hotels, car rental companies, credit card firms, video tape rentals, restaurants, etc. — as various businesses come to recognize the advantages of offering special treatment and courtesies to their most frequent customers.

Eroding Loyalties

In the face of this pervasive preoccupation with courting the loyal product user, a recent study by the J. Walter Thompson advertising agency suggests broadcast studios may face an uphill battle. For example, this study found that even among the weekly television viewers that enjoy the most viewer loyalty (CBS's "Murphy Brown," NBC's "Law and Order," and Fox's "The Simpsons," for example), only about 25% of viewers see three or four of the four episodes in a month, while approximately 25% see two episodes per month, and about 50% watch once a month.

With newer and less popular shows, the loyalty falls even further: Only 15% of viewers of CBS's "Brooklyn Bridge" watched three or four episodes per month, while 47% saw just one show. A similar situation exists for Fox's "Parker Lewis," with viewers watching three or four episodes per month and 66% seeing only one. These figures were based on the relatively narrow but extremely attractive audience target of adults 25-54 in houses with $40,000 or income, based on four original episodes of these shows during last year's November sweeps.

While it is difficult to draw a direct correlation between television and radio usage, these figures mark a significant erosion of habits commanding "appointment" status, even among TV's most popular offerings. The trends indicate the difficulty of establishing and maintaining habitual listening patterns for any product, radio or otherwise, in today's highly competitive marketplace.

Invest In An Edge

These days, with so much attention being given to encouraging and rewarding frequent users of a product, it is typical to find at least some stations in virtually every market introducing some kind of "favorite listener" or "loyal listener" marketing programs. In fact, if you haven't yet begun this kind of activity, you're vulnerable to your competition, at the very least. At worst, you're ignoring a potential defense against future competitive threats.

While the details of listener loyalty programs diverge widely, the key attribute lies in first identifying your core (i.e., "P-1") or "favorite station" listeners and then establishing regular and positive contact with these "VIPs." In setting up such a program, you'll find that the cost of each individual contact may be relatively high (requiring at least the cost of postage and printing).

These contacts are well worth the investment, however, because each link is with someone who's truly motivated to listen to your station. By diverging at least a portion of your overall mass marketing budget to this kind of tightly targeted campaign, you can help ensure that your most important customers get the attention they deserve.

In the final analysis, anything you can do to enhance the positive feelings for your station among listeners can help to provide the "edge" that will result in your station being given the benefit of the doubt when it comes to reconstructing listened to. To maximize your ratings potential, you need to do everything possible to make your listeners want to vote for you when participating in a ratings survey.

Considering the great variety of radio signals you compete with, offering your listeners something extra through a frequent listener scheme can be just the thing to take your station to the next ratings level.

Offering your listeners something extra through a frequent listener scheme can be just the thing to take your station to the next ratings level. It's certainly not a replacement for good programming and promotion, consistency, exciting or effective contesting, but it can separate you from your competitors in the crowded minds of the listeners.

CHECKLIST OF CHAMPIONS

Mapping A Successful Campaign

In planning a campaign for your station, consider the following checklist:

**Target Selectively**

Contest entries or any other mail received from the public are the easiest sources for names and addresses of people interested in your station. However, to ensure that each name is worth pursuing, we suggest doing an initial mailing list that announces your frequent listener club and describes the advantages of joining, along with a reply card that must be returned to the station.

By requiring a definite response to your offer, you'll avoid including names of people who aren't really that interested in your station. Your total database will be smaller, but you'll be targeting the people likeliest to be passionate users of your station.

**Maintain Top Quality**

Everything about your contact with program participants should reflect the care and quality you put into the rest of your station's activities. For example, all mailing should be first class mail, which will hasten delivery and also provide you with address corrections and forwarding. These will help you keep in touch with listeners who move and let you know when they leave the area.

- If you decide to provide membership cards, make sure the plastic used is at least as thick as a typical bank credit card. Likewise, any printing should feature at least two colors of ink, with at least one of color or color photorecording on a thick and glossy paper. If your mailings look cheap, even the best writing and offers won't receive the attention they deserve.

**Plan Ahead**

When you first set up your program, it's very important to have at least the first six months of mailings and activities already planned. Don't start with a flurry of activity and then slowly slip into a pattern of fewer and fewer contacts with your listeners. If you honestly can't assign sufficient money, time, and people to sustain continued activity, don't even start the program.

After all, nothing's worse than building up the expectations of your heavy station users, only to disappoint them later. You certainly don't want one of these special people to look in his wallet a few months down the line and wonder why he ever started carrying your frequent listener card around in the first place. When he tosses that card, you've lost the passion from one of your most important customers.

**Diversity Contacts**

Certain basic activities, like sending out birthday cards signed by your staff, are simple yet effective people-pleasers — as well as you remember to ask for their birth date on your reply cards. Monthly newsletters are also very useful for describing special programs or helping to familiarize participants with the station's personalities and activities.

Off-air contesting aimed at your frequent listeners offers some of the best long-term opportunities for encouraging additional listening. You should also consider doing special mailings to give these special people prizes, including everything from tickets to special movie screenings to T-shirts.

**Value-Added Sales**

These programs also allow you to offer advertisers with additional avenues of communication without having to clutter up your on-air schedule. For example, by making short-term, but significant, discounts for cardholders part of your normal frequent listener activities, you can satisfy both your core listeners and your key advertisers.

Tommy Hedges is President of Pollock Media Group (310-459-8556), an international programming advisory firm consulting all radio formats in nine countries.
Living Colour Sets 'Stain'

though "Stain" is Living Colour's third LP, it's the band's first with new bassist Doug Wimbish and first with producer Ron St. Germain (Soundgarden, Pearl Jam). The instrumental "WTFP" sports co-writing and co-production by Andre Betts, who worked on Madonna's current LP.

The other 12 tunes include "Ignorance Is Bliss," "Bl," "Hemp," and "This Little Pig." The track "Leave It Alone" goes to radio February 16. The Epic LP arrives March 2.

Naughtily Come Back

Naughty By Nature returns with a self-produced sophomore outing, "19 Naughty III." Guest stars on the "Tommorow's Gonna Be Heavy" video are DJ Heavy D, Queen Latifah, and Fred- ey Foe. Selections include "Pop Was The Block," "Hot Potato," and "Baby Come On," the latter of which goes to radio the first of the year. (Spice Lee directed the vid-
es.) The LP hits the streets at the beginning of March.

Arcade Of Stars

The self-titled debut of Arcade - the new quintet featuring ex-Ratt singer Stephen Pearcy, ex-Creed- ella drummer Fred Coury, and ex-Sea Hags axeman Frankie Wiles (WSR/3/27/93) - is due from Epic in late March. Among the dozen tunes are "Calm Before The Storm," "Scaremin' S.O.S.," "Never Go In Home," and "Damn In' With Angels." "Nothin' To Lose" comes to radio in early March.

Allman Joins Gillis

On the eve of Night Ranger's reunion tour, guitarist Brad Gillis is releasing his self-produced solo debut, "Gilrock Ranch." Gregg Allman contributed vocals to two tunes - "If Looks Could Kill" and the lead track, "Honest To God," which goes to radio February 2.

Also featured on the 10-song set, the remainder of which is instru-
mentals, are drummers Carmen Appice, Dann Yankse drummer Michael Cartellone, and Night Ranger's Kevin Ross (drums) and Gary Moon (bass). Titles in-

R.I.P.

Condolesences to the family, friends, and fans of blues guitarist/ vocalist Gary "The Stain" Davis whose heart attack in Memphis on De-

cember 21. Perhaps best-known for his early 60's recordings, which included "Crosscut Saw," "Laundered Blues," "Oh, Pretty Woman" (re-\ncently revived by Gary Moore), and "Personal Manager," the solo from which Eric Clapton copied note-for-note on Cream's "Strange Brew."  

King - whose trademark was playing a right-handed Gibson "Flying V" model - was a major influence on Jimi Hendrix, Stevie Ray Vaughan, and countless other black and white bluesmen. He was 69.

BOOK BEAT

Three Air Talents - Three New Almanacs

Tunes for personalists looking to improve their air-representation and mastery of radio "rules," we have three new self-service offerings to consult - all written by longtime jocks who presumably know what their peers need and how best to organize it.

Four-Star Reference

Paul Ingle, current on-air at Albuquerque Classic Rocker KLKS and NewsTalk KEGO, came up with the idea for his self-published "Rock History Reference Guide" (Har-
er-Penrenal: $20). Norm N. Nite, offer a series of rock-related trivia. Nite - who's heard on WCSS-FM/New York and WMJUI-

Cleveland - has packed the book with such material as the top hits of the month, year and each year's news, sports, and music highlights, major debuts, noteworthy new art-
ists, Grammy winners, top music videos, Oscar winners, and top TV shows. The 582-page book boasts more than 400 black and white photos. For more info, call Norm Cohn at (212) 207-7729.

A Page A Day

In his 1993 Daily Celebrity Alman-

ac (B&B Publishing: $25.95), "Beefy" Bob devotes a single-

page to each day of the year. In that space, R ary (last heard on-air at WZTR (Star 95)/Milwaukee) notes which flowers bloomed on that day and week, plus brief bio-

graphical notes and trivia on birthdays and anniversaries. "(Facts From The Past)." The 444-page book also provides regular amazement-type info, such as holidays and special design-

ations (September is "Chicken Month" and January 18 is "Clean Off Your Desk Day."). For more in-

to, call Laura Thon at (800) 325-6125.

SCREEN SCENE

Body Of Evidence ST Due

WDDA Movie In Works

Working Title Files, of "Bob Roberts" and "My Beautiful Laun-
drette" fame, has optioned the movie rights to Louis Littner's book, "Heathers. On Stage." The book tells the true tale of WDDA/Nema-
phinx, which revolutionized the area - and turned its sagging for-
tunes around - by being the first station to give the South's black community a voice. Currently a college pro-

fessor, Canter was a board 
apo WDDA in its heyday, when it launched the careers of alt talents: recording artists B.B. King, Rufus Thomas, and countless other black radio heavies.

Moon Blopic Soon?

Former Who lead singer Roger Daltrey is reportedly writing a screenplay about the band's late drummer, the legendary Keith Moon.

MUSIC DATEDICENSE

MONDAY, JANUARY 11

1969/ John Tallor release their first album: "The Tao."  

1975/ The Pretenders release their self-

titled debut LP.  

1984/ Michael Jackson receives a record 12 Grammy nominations.  

Bom: Clarence Clemons 1942, Naomi Judd 1946.

TUESDAY, JANUARY 12

1969/ The Supremes portray three runs on a cover of "T foc."  

1979/ The Bee Gees are awarded a star on the Hollywood Walk Of Fame.  

Bom: George Duke 1946.

WEDNESDAY, JANUARY 13

1958/ Little Richard releases "Good Golly Miss Molly."  

1964/ Bob Dylan realeses his "The Times They Are A-Changin" album.  


FRIDAY, JANUARY 15

1967/ The Rolling Stones perform "Let's Spend Some Time Together."  

1973/ Elvis Presley's "Live From Hawaii" special gains the largest TV audience in history - until somebody poops "U.

1978/ The Sex Pistols play their final show at Wembley In St.

Bom: T Bone Burnett 1946, Geoff Tate (Queenreys) 1959.

SATURDAY, JANUARY 16

1957/ The Cavern Club opens in Liverpool  

1965/ The Temptations release "My Girl."  

1966/ Peter Frampton releases his "Frampton Comes Alive" album.  


SUNDAY, JANUARY 17

1910/ Soul giants Billy Stewart dies in a car crash.  

1961/ Elvis Neil (uni Motley Coup.

1990/ Hank Ballard, Four Seasons, Four Tops, Kings, Simon & Gar- 

tham, and the Four Freshers, and the Whos are inducted into the Rock & Roll Hall Of Fame.  

Bom: Mitch Taylor (Rolling Stones) 1948, Cheryl Bentyne (Manhat-


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--- Paul Colbert

January 1, 1993, Rad 27
Targeting The Future

Prognosticators look forward to new year with cautious optimism

This time last year, I asked industry experts for their views about Urban's future for the coming year (R&R 1/3/92). Now that 1992 has come and gone, it's time to follow up on those predictions — and go on the record with several new ones for the year ahead.

Ray Harris, Sr. VP
WB/Reprise

"My '92 predictions were somewhat on target. Black music held its own, overall record sales remained flat, and Urban radio gained in listenership.

"In 1992, African-American music will continue to be strong, with modest growth. Rap and hip-hop will continue to grow, following current musical and lifestyle trends. Urban radio will face the challenge of programming for the 25+ audience in order to attract advertisers. Active-passive listeners and buyers will be discussed more, putting pressure on research to maintain growth and keep advertisers. Marketing and promotion will become more of a challenge for [record companies] in 1993, but we'll prevail."

Eric Faison, PD
WBLK/ Buffalo

"Last year, Faison predicted more musical and racial polarization, saying a number of CHBs would "retreat from black music to try and regain some lost audience that's been 'danced out' or 'urbanized out.' "With the benefit of hindsight, he remarks, "The handwriting was on the wall prior to my statement. From the rumblings of some consultants and perceptive CHR programmers, they were concentrating too much on one style of music. CHR's whole premise is to present the best of all styles to the public.

"As far as racial polarization was concerned, that was pretty accurate. There was no way to foresee what was going to happen in Los Angeles a few months after I made that statement. Considering the administration in the White House at the time, that climate was pretty prevalent. Now that we have a new administration, it's a whole new ballgame for all of us. But I still think radio is a mirror — when things happen in society, radio reflects that."

Ray Roy Harris

"I see it happening yet, but I'd like to see more regionalization of urban music in the coming year. I'd also like to see Black radio have features like news and public affairs, elements that'll make the public aware of what's going on around them. Things have to become more local — that's where the format's future is."

Jim Brewer II, VP/GM
WJTT/ Chattanooga

"Urban's going to continue to be in good shape. Locally, our share of revenue has gone up to the point where it's beginning to match our ratings, and we're getting our share of national advertising dollars. When you look at CHR, you'll notice that in some of the country's largest markets, there's no true CHR as we knew it five or seven years ago. That's where Urban continues to be firm in terms of..."

Sam Weaver

From www.americanradiohistory.com
Fast-Forward For Two Formats

What's the prognosis for NAC and Jazz in '93? I posed this question to luminaries from both formats. Their run-ins are sure to rejuvenate brain cells still recovering from too much seasonal celebration.

New Adult Contemplation

Frank Cody, general partner of Cody/Leach Broadcast Archi-
tecture—"When executed prop-erly, NAC is a reliable business and superb qualitative. Rather than languish as a third CHR or AC, some operators are using NAC to set themselves apart from the megabuck marketing battles. "To succeed in NAC in 1993, pre-
cise music testing and micro-dayparting are key. Some successful NACs have identified and consent-
tly satisfied a loyal core, broadening without collapsing their TSL. But without a clear strategy executed by means of ac-
curate music testing, NAC, like any other format, is up in the air."

"Last year, we predicted NAC growth primarily in major mar-
etas. Today, look at New York, San Francisco, San Diego, Miami, Chicago, and particularly Dallas, where Graman opted to pick up a 3.6+ share rather than continue with Classic Rock. That says a lot."

Lawrence Tanter, PD at JAZZ
FM 101.1/Los Angeles — "One of the major things I see develop-
ing in variation among NACs: Some lean New Age, some lean AOR, and some lean Jazz. If every NAC sounded the same, the format would stagnate and burn out. Tail-
or that to a specific market makes the music more mainstream, in-
creasing its ratings."

"Programming is dictated by the direction of the product avail-
able and the vision of the program-
ners. As more contemporary Jazz product flows — as opposed to New Age — the programming follows."

Ralph Stewart, MD at KTWW
(The Wave)/Los Angeles — "NAC was built on the premise that there was a lot of great music not getting played on the radio. We've always been led by the mu-
sic, and when the next musical thing comes, that's where we go. If you try to predict, you're missing the opportunity to capitalize on what's out there."

"You need population to make NAC work — it's not a primary col-
or, it's a sub between formats. Even without great numbers, it's a great qualitative. Other formats continually struggle to define what they're different, but we don't. That's useful, to be able to clearly state your differences to an adver-
tiser or to an audience."

Bernie Kimball, PD at WNVR/
Cleveland — "Our success has come from being accessible and melodic without being elevator music or distractingly uptempo.

"Promoting, marketing, and selling the format will continue to be a challenge. As we carve out more ratings and revenues, owners will begin to see NAC as a viable option."

Steve Feinstein, PD of KKSF/
San Francisco — "Rather than predict the future," he says, "Let's just hope it brings:"

- "An NAC in major markets where it's likely to prosper (such as Philadelphia), and a second chance in markets where it didn't succeed."
- "Programmers being more discriminating in song-to-song se-
lection and sequencing, with less homogeneity and faceless fusion;"
- "More artists who enhance rather than just fit — the format — artists who stand out, like En-
ya, Ottmar Liebert, and Randy Jor-
dan. And more vocals — please."

Cliff Gorov, President/Founder of All That Jazz Consulting & Marketing — "When owners stand behind and market their stations, NAC will grow more. The eco-
nomic recovery will affect NAC posi-
tively in terms of advertising revenues and bottom-line profits."

"NAC will continue to break and cross new artists into mass appeal formats. I see two camps forming: Contemporary Jazz leaning sta-
tions and Adult AORs. Instrumental
artists who cross over to both of these, like Pat Metheny or Peter White, will enjoy the biggest overall NAC success."

Recky Schultz, VP/GM of Jazz
& Progressives Music at Warner Bros. — "Fragmentation will continue. This is a double-
edged sword: It makes it difficult for artists to attain 100% satur-
ation, but on the other hand, one of the format's strongest assets is that it provides an umbrella for many different kinds of music.

He notes, "Given the price of broadcast properties and the debt service involved, it's not likely that niche or specialty formats will show noticeable growth on com-
mercial radio. Jazz will start to be-
come more widely available, but in a slightly different form. New Jazz formats will likely appear on new audio delivery systems which offer broad menus of uninterrupted music."

Tony Sisti, PD at KSDS/San Di-
go & WBUR-H, Boston — "The younger demographic. Our core is
25-54, nd 35-64. Younger listeners with more disposable income are being turned on by young artists playing straight-ahead jazz — what we call 'Modern Mainstream' — mainstream, but non-crossover. People who once were at-
tracted to NAC are starting to come around to this form of Jazz."

"Jazz radio becoming more mass appeal requires massive listener edu-
tation. I don't think Jazz is a money-maker, but a good mix of modern, contemporary, and crossover jazz music could work if done right. Vocals are the key to making Jazz more mass appeal, instrumental and constant solos tend to wear on people."

Thurston Briscoe, PD at WBGQ/Newark — "Labels are moving toward promoting jazz the way they promote pop or rock: Ads, CDs, magazines, using posters and promotional products, and more live performances."

"Public radio is the major outlet for jazz, and the labels need to fig-
ure out how to use us. Permuting the labels to pay as much attention to jazz as they pay to Bobby Brown or Whitney Houston is key for the upcoming year. I'm not talking about the same budget figures, but a similar approach."

Keith Antoine, PD at KATZ/St.
Louis — "Commercial radio will have more success blending NAC and CJ. We're moving away from Jazz because NAC offers a bigger selection of music and more room for growth."

"People prefer to see jazz per-
formed live rather than listen to it on the radio. We can capture a bigger share of the pie with NAC and gain more listeners who'll listen longer. Three or four college sta-
tions are doing straight-ahead jazz here. They can afford to simply put on an album and play it. We've got to try to gain audience share and sell advertising."

Bill Clark, PD at WRTI/Phila-
delphia — "Stations will con-
tinue to attempt to identify them-
selves clearly. Philadelphia has a strong jazz tradition, so we'll con-
tinue to play mainstream jazz as well as contemporary. Other stations rely more on the crossover jazz artists, but all Jazz stations are going to have to determine themselves to better define their inner-core."

"Evolution is the key to survival. We're changing our logo and imag-
ing to Jazz-FM to reflect the fact that we have auxiliary transmit-
ters in Mount Pocono and Harris-
burg, with repeater stations getting ready to take us into Eastern Penn-
sylvania, Central New Jersey, and Delaware. We'll be talking jazz into communities that didn't have it before."

Gary Verelli, PD at KKJZ/Sacramento — "NPR and non-commercial radio will con-
tinue to be the primary outlets for jazz. Imaginative sets and fluid music continuity will continue to be essential for success in Jazz radio. Jazz isn't personality radio — it requires distinct, intelligent, key-low commentary about the music and its makers. "NAC and mainstream Jazz can coexist in the same market, and schematic sets with selective NAC elements will con-
tinue to be useful programmed. But it's dangerous to assume that if you listen to enough Kenny G you'll evolve into a John Coltrane fan."

Kevin Gore, Director/Jazz Pro-
motion & Marketing at Col-
umbia — "Ninety-nine times out of Jazz radio, you hit a wall. We see a lot of opportuni-
ties in the public arena, like corporate under-
writing - we get the word out on Columbia art-
ists."

"We all hang so much on the word 'classy,' but the music is out there on public outlets. I'm more concerned about developing an audience that will be listening to the next 20-30 years than I am about where they find it on the radio dial. Chart numbers are great, but it's dangerous to assume that a relation-
ship between the listener and artist is something we need to do more. Live performances and live-in-sta-
dio broadcasts help."

—Geoff Schackert
THE YEAR AHEAD

Charting The Format’s Future

This week, 10 industry execs share their forecasts for the radio and record industries in 1993.

Curing The ‘Disease’

WHIZ (Z100)/New York and Malrite VP/Programming Steve Kingston notes, “It’s been interesting to observe CHR’s musical indecisiveness. In ’91, we’ll see a general mainstreaming of the format. ‘Early indicators show the economy is coming back, [which will] prompt the revenues to do so as well. If we commit to the format, CHR’s 25-34 disease’ could end individually or with an enforced network. Either way, we must get together and make money by being the only CHR in the market and dominating key youth demos.”

CHR will become even more song-driven as the audience makes judgments based on records, not artists.

—Rick Cummings

Fragmentation Persists

Ennis VP/Programming and KPWV (Power 106)/Los Angeles PD Rick Cummings envisions, “CHR will continue to be regional in terms of market dictates, making differences between crossover markets and broad-based smaller markets more pronounced. CHR will rediscover the mainstream hole in just about every market.”

“Success is dependent upon whether one station can dominate. CHR will become more song-driven as the audience makes judgments based on records, not artists.”

Longterm Effects

KQKS (KQ104)/Denver PD Stacy Castrell is concerned about

the new ownership rules’ longterm consequences, “When we get to the point where we’re targeting 25-year-old females with freckles on the left sides of their faces, we’re putting together a sales package instead of an entertainment package. Our LMA with [Sports Talk] KFYG takes care of the male up to demos, so we can continue to be a 25-34 female station.”

Musically, PDs determined that all it wasn’t had. Alternative music within the format will continue to grow from both the dance and rock sides, but it will be more listener-driven and adventurous.

More Topicality

WFIL (Power Pig)/Tampa Dir./Operations Marc Chase states, “We were pretty danced out for a long time. This year, CHR will be the format’s only CHR in the market, CHR’s younger target.”

“It’s we’re poised to pull some mainstream artists back into the fold and recoup some of the losses called by CHR’s fragmentation.”

Alternative music within the format will continue to grow from both the dance and rock sides, but it will be more listener-driven and adventurous.

—Stacy Castrell

If not overly challenged by too many direct format competitors in a market, CHR revenues will improve. As Nationwide expands into new markets and duplicity ownership, it will re-examine CHR as a viable option.”

Exceeding Expectations

WKYQ (Q102)/Cincinnati PD Jimmy Steal admits, “Trying to [build CHR] with the music hasn’t worked—clearly, more is called for. CHR will take lessons from other media and apply them in terms of building image and marketing.”

New Approaches

“If I feel really good about the future, says WKCI (CH184)/New Haven PD Pete Cosenza, ‘To make CHR a winning format again, we must change our music and marketing approaches. Music

Continued on Page 32

Records On Radio

Fragmentation and light budgets put the symbiotic relationship between radio stations and record labels to the test in 1992.

This year, advances in electronic technology specifically R&R ONLINE will give both sides a better understanding of the other’s business.

MCA Sr. VP/Promo Bruce Tenenbaum, “The concept of CHR is a strong one — the problem has become more financial than formatic. If we can unify and target advertisers on the strength of CHR as a 12-34 format, things will brighten in 1993. Fox and MTV have done a decent job in this area to 1-1 instead of selling time. CHR — which is naturally strong with lower demos — has its ‘for sale’ sign hanging out.”

In ’92, record companies made the mistake of supplying radio with what it was looking for, and we ended up with too many ballads. We must keep looking for the most adventurous music. We chase radio, they ramp out, and we follow. The scariest thing is that radio isn’t playing what sells. There’s something wrong when you’re not playing the number one record in town.”

Arista Sr. VP/Promotion Rick Bisciglia: “Record people are obsessed with CHR because CHiL should be obsessed with exposing music. When there’s a better variety of active songs, the format seems to have stronger growth. Radio tends to be critical of our songs, but I ask them to be more open.”

“This format was based on viability. Whether it’s Kenny G, Nirvana, why should programmers always say it doesn’t fit our sound when we’re talking about a hit record? I understand that radio has to deal with demos, but it should be open and drop its preconceived notions about music. Your perceptions shouldn’t become reality — it will hurt your stations and the format.”

Interscope National Promo Exec. Billy Brith: “Alternative will become stronger and more popular than ever before when CHR releases to play the best music of all genres. Some metal and older bands will become passe. Massive appeal rap will return to CHR — radio has got to realize it’s big, and many while suburban kids love it.”

This year, another CHR will sign on in Chicago. Adult CHR will go away since it’s a format programmed for ad agencies, not listeners. Unfortunately, the ad agencies won’t wake up by themselves, and managers and PDs will have to go directly to advertisers to prove the viability of CHR as a 12-34 format.

Adult CHR isn’t working at KSLS/Los Angeles or at KQ104/Atlanta, and we know how much. There’s a matter of perception that PDs have forgotten people like new music. A lot of these formats will be coming down for techno-pop, rap, and alternative music in 1993.”

Randy & Randy On Radio

They may share the same first name, but when it comes to CHR, Vaille Consulting’s Randy Lane and Alan Burns & Associates consultant Randy Kabrich don’t see eye to eye.

Lane is bullish on CHR’s younger end in 1993. “We’re observing signs of mainstream CHI’s return. CHR plays a variety of hits in the format’s conventional sense, depending on market dynamics. It’s a mistake to believe CHR is only rhythm. This type of music has its place, but CHR has splintered in markets where it wasn’t necessary.”

“The format will rebound if PDs play the right music with a contemporary presentation — a bit less hyped and jive-sounding, and

Continued on Page 32
"Smile," the new single from Robert Downey, Jr., inspired by the film, "Chaplin"—opening nationwide on January 8th.

Robert Downey, Jr.
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Charting The Format's Future

Continued from Page 30

is taking on more variety, and PDs need to be less afraid to take chances.

"When things are going wrong in as many markets as in recent history, we've got to look at things differently. We'll see more CHRs concentrating on the younger demos as they make internal promotions to be dominant 12-49 and make money. But that leadership must start at the top."

People will return to the basic concept of CHR being capable of delivering 12-34s as the primary target.

-Dave Robbins

Randy & Randy On Radio

Continued from Page 30

turn away from CHR. But you have to ask yourself if you want to be one of the 10 stations chasing 18-49 demos or the only strong one in 18-34 and 18-49 demos. This year will be like the early '90s - when people suddenly woke up and discovered the format worked."

Adult Education

Meanwhile, Kabrich advocates the adult side of CHR. He forecasts, "Since CHR has almost completely driven away those listeners who don't like rap and dance, the falling ratings of the past several years will level out. This leads to a possibility of increased ratings down the road. Furthermore, the declining number of 35-year-old Americans will hit rock bottom and trend up in '96. If we can take the 18-29s who like CHR and mold them into the older 25-34 demos, the numbers should begin to rise slowly.

"The current group of 18-29s is the second largest in U.S. history and has annual spending power of $125 billion, according to the Reper Organization. This demo is referred to as 'Generation X' or 'Busters' [as opposed to Boomers]. They're critical to the success of CHR in 1993, yet most PDs know nothing about them.

"Busters respond to sexy advertising but are repelled by anything that smacks of sexism. Anheuser-Busch dumped ads with bouncing bikinis in favor of a Granny teaching a rocker to play guitar. [IL worked because] Busters listen to such rockers as Gans N' Roses, Nirvana, and the Red Hot Chili Peppers. So if your CHR is still doing bikini, wet T-shirt, or so-called flesh contests in bars and nightclubs, you're turning off the Busters - a critical portion of your audience. Those types of promotions will disappear from winning CHRs in 1993."

Kabrich also predicts:

- CHR will become a market-exclusive format, with some rare exceptions.
- Most markets will have an adult CHR.
- Traditional CHRs won't win adults without a longterm, six- or seven-figure budget to market themselves away from dance and rap music.
- Big money for CHR talent will continue to dwindle.
- CHRs will LMA or merge with ACs and AORs to relieve pressure for 25+ numbers.

Kabrich concludes, "1993 will force an answer to whether rock can be played on a rhythmic CHR. Busters demand rock, but CHR rebels against it. Without rock, CHR will allow Busters to be controlled by Young Adults such as Chicago's Blaze and WXTB/Tampa, or New Rockers like KROQ/Los Angeles."

Back To Basics

WENZ (The End)/Cleveland PD Lyndon Abel - who's experimenting with New Rock-leaning CHR - is worried about the format's future.

"If 12-34 can't be a viable target demo for mainstream CHR, it would be a hard time surviving. The inability to break new music will have longterm effects on the music industry - and the medium of radio itself."

"Personality will make a comeback, but not in the age-old CHR form. Losing the 'bad-ass' attitude and communicating effectively with listeners in a fun and enthusiastic manner will be the way to fly in '96. Our worst ratings occur when we fail to fulfill the basics - identifying music, giving the time and temperature, etc. If we don't cover these basics, we're no longer the listener's friend."

'Tug Of War'

Longtime WCH-FM/Carbondale, IL PD Tony Waitekus foresees "more CHR basics and an increase in mainstream music. The tug of war between management and programming will continue. There will be fewer jobs, and a lot of nonbroadcasters will continue to control the purse strings.

"If the music changes and PDs realize they've got to start using their heads instead of jumping on the next format bandwagon, CHR can rebound. When enough mainstream CHRs start becoming truly successful this year, more CHRs will be allowed to do what's needed."

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EVERYBODY SMILE NOW - Martha Wash got together with some friends to celebrate the completion of her first solo album. Flashing the peasy whites are (l-r) KAXX/Bakersfield PD Steve Wall, RCA's Michelle Santossuoso and Gary Richards. Wash, the label's Terry Anzaldo, Camen Cacciatorre, and (kneeling) Barry Petrac.
Telling Format Fortunes

Bright economic future, increased fragmen
tation and expansion anticipated

By Mike Kinosian

Gold programmers should expect the following in 1993:

- Increased satellite delivery
- More "second wave" stations
- Lifestyle-oriented and contemporary presentations
- Emergence of "Country Gold"

Improvements. "Gold stations will turn to the cutting-edge technology of computer/CD automation, Satellite-fed Gold stations will have the ability to..."
On The Horizon: Increased Revenues, Fewer Jobs, ‘AOC’

It’s time to begin the new year with the prognostications of a few intrepid souls brave enough to commit their forecasts to paper for all to see.

Fiercer Competition • Gerry Boehm, Sr. VP & Dir. / Research, Katz Radio Research: “There are a lot more Country stations on the way in 1993. There are still numerous markets with one or two Country stations, and many will start to look like Dallas, where there are four Country FMs. As more owners and managers explore secondary options, they’ll take on the leader, but do it differently. Many will challenge with end-around attacks. LMAs and duopolies will hit Country strongly in ’93. There are a lot of situations where the dominant station is Country, but hasn’t hit the 25-share cap. These stations will LMA or buy another outlet, not only to block a possible format competitor but to expand the Country share and cover all of the Country options. This movement will also extend to smaller markets. ‘Country shares will expand further. Much as we’ve seen in the past couple of years, the second or third Country outlet in a market doesn’t get its shares entirely from the [Country] market leader. When situations arise, the Country stations end up one-two in the market. This will happen often in ’93, especially in markets where there’s currently only a single Country FM.”

‘Need Thick Skins’ • Steve Hicks, President, Capstar Communications: “1992 will be a stellar year for Country radio. Revenues will be up 8%-12%, well ahead of the rest of the industry. By the end of the year, there will be duopolies in each of the Top 100 markets. This will create more ‘banker’ Country formats similar to what we’re seeing in Dallas.

Gerry Boehm  Steve Hicks

“And yes, there is a Santa Claus — [WSIX/Nashville’s] Gerry House will be available to do mornings… no-coast-to-coast.” • Bob Moody, WPOC/Baltimore PD & Nationwide Regional Dir./Programming: “We’re going to need thick skins in 1993. The amazing amount of coverage given to a ridiculous ‘study’ suggesting a link between country music and suicide rates illustrates the jealousy toward our good fortune. In addition, some critics have developed a sudden, herefore-unexpressed affection for Loretta Lynn and Reba. They’ve begun to lament the ‘commercialization’ of country music.

“And then there was the idiotic accusation that Country radio was guilty of bigotry in regard to Garth to brag about in 1992. Our Hot Country format has been one of Country’s biggest success stories. The growth of 24-hour satellite formats, as well as the use of national personalities in prime dayparts, has disproved the conventional wisdom that local is better — even in major markets. In 1993, smart stations will be rethinking their strategies and making more creative use of the resources networks are offering.

“We’re looking forward to the anticipated recovery of national advertising business. We can profit from Country’s increased audience and reinvigorate our industry by expanding programming.

‘Country radio has been blessed with a wealth of talent. Those of us who’ve known Garth Brooks from the beginning may be too close to realize it, but he’s most certainly the Elvis or Beatles of our generation. He’s done for country what Elvis did for rock and roll, and Brooks’ impact on country is comparable to how the Beatles led the British Invasion. His platinum sales encouraged record companies to invest more resources in country talent. As a result, more and better — writers and performers being attracted to country. This will ensure an even better supply of product — if one can imagine it — in 1993.

‘The slogan for next year’s Country Radio Seminar says it all: ‘We Got What’s Hot.’”

Control Of Boomers • Rick Torcasso, VP/ops., Alliance Broadcasting: “We’ll see a plethora of radio stations become the victims of LMAs. More people than ever will be out of work in this industry.

A new set of philosophies will emerge, a culture of new thinking. This culture won’t enjoy a great profile until later in the decade, but the beginning will be evident for those observant enough to notice it.

‘I get disgusted when I see the state of radio programming. Research companies and consultants have succeeded in whittling away what can be a wonderful artistic form of entertainment. They continually place things on a low conceptual level for managers who don’t have the programming and marketing background to know any better. There’s a new breed on the way.’

‘Whereas other Country peak periods have had three or four superstars carrying the format, we now have 12-15 almost superstars supporting the format as well. Country has more valid artists — in the truest sense of the term — than we’ve ever had before. Thus, we’ll continue to see Country ratings success in ’93. It may not continue to explode, but it will maintain.

‘CHR-Style Country’ • Steve Warren, Consultant: “In 1993, fragmentation will set in. There’s too much great product — and American tastes are too diverse — for Country to be contained in a single mainstream format. CHR-style Country will catch fire as stations chase younger demogs. Traditional country music should again become a valuable element in the mix at some stations, mostly in the South and Southwest. But the style that will have the most long-term impact and staying power will be ‘AOC’ — Almanor Oriented Country.

‘That phrase conjures up odd images in the heads of radio people. Their first thought of what it might be and what it actually will be are often quite different. But the audience is ready for it. AOC will be a cross-over format. These stations won’t see the need to wait for the single; they’ll be playing the best songs from the hot new albums today. They’ll be the first to jump on odd records like Marty Stuart’s ‘Me and Hank and Jumpin’ Jack Flash’. They’ll play strong songs that weren’t released as singles, like Garth Brooks’ ‘In Lonesome Dove.

‘The length and content of the gold libraries the pioneers use will be quite dissimilar from station to station. Some will use a tight gold list, others will be wide and diverse. Still, gold and recurrent content will probably be 30% or less. This format will sell a lot of records and break new acts. And once programmers learn how to do it, it should be the No. 1 format in its field of play.’

Bob Moody  Ed Salomon

Brooks’s ‘We Shall Be Free.’ Expect the ‘holier-than-thou’ and ‘more-Country-than-thou’ forces to be even more shrill this coming year.”

Wealth Of Talent • Ed Salomon, President, Uni-Star Networks: “Most of us who produce network programs and satellite-distributed formats had a lot SQUARE DEAD — Roba McIntyre and Brooks & Dunn team up backstage after one of two performances together at Radio City Music Hall. One of the concerts was broadcast on the Sony Jumbotron screen in Times Square and simulcast on WHYY. Shown taking a bite out of the Big Apple are (l-r) Anita/Nashville VP/Promotion Allen Butler, Kix Brooks, McIntyre, Ronnie Dunn, and MCA/Nashville President Bruce Hinton.

What’s Ahead

• LMAS, duopolies will play key role
• More stations, higher shares
• National morning show on horizon
• Flank attacks will increase
• Country music embraced by more people
• Album Oriented Country next hot format
Thanks for a Hit-Filled '92

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For An Epic '93

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New Year Brings New Challenges

As the new year begins, can Country hold its newly gained ground while catering to its mainstay fan base? Will the window for new artists remain open? Several Music Row execs answer these questions and offer some predictions of their own:

- MCA/Nashville President Bruce Hinton: "We finished 1992 70% ahead of 1991's record year. We expect '93 to be even stronger. Our superstars hit new sales levels in '92, and our new and mid-level acts are well-positioned to move into gold and platinum status this year. "Overall, the industry is very healthy. I wouldn't be surprised if sales increased 15%. However, I question whether the Country-based, pop-sounding, multif ormat records will make much of a beachhead in '93. The trick will be to serve the core Country listeners, while making music that's meaningful to new Country fans."

- RCA/Nashville VP/Operations Thom Schuyler: "As a former member of this town's songwriting community — and as a current part of RCA's team — I believe great songs sung by great, personable artists are the essentials for success. The audience needs to feel a kinship with both. This isn't profound, but in the midst of all the fiery hoops we jump through to stay ahead of the competition, it must remain the beacon of our endeavors. "The dust should begin settling on all the 'new highs' the musical community has reached. I'm not predicting a downturn for country music — I believe Nashville has all the goods to sustain its position on top of the mountain. We're in unexplored waters right now, and 1993 will be the year when we begin determining the depth of our success. "By next Christmas, if our main priority is anything other than continuing the great musical legacy of this community, we will have lost our first love. If people can't turn to our format for words and music and for heart and soul — then God bless us, everyone!"

- Asylum Records Exec. VP/GM Kyle Lehning: "We'll see a different breed of artist whose music will have more depth, artistry, integrity, and grit. Asylum hopes to contribute to that."

- Producer Allen Reynolds: "If we all do our work, the audience will keep growing. I hope the chain of people and organizations involved won't be too conservative and will try to give customers value for their dollars."

- Liberty Records President Jimmy Bowen: "The Solid Gold Dancers will learn how to do a line dance fully clothed, and [RCA Records President] Joe Galante won't return to Nashville because he's afraid Thom Schuyler might fire him."

AMA Action

The talent lineup for the 20th annual "American Music Awards," co-hosted by Wynonna and set to air January 25 on ABC-TV, is scheduled to include nominees Billy Ray Cyrus, Reba McEntire, and Vince Gill. Cyrus earned four nominations for Favorite Male Artist, Single, Album, and New Artist. Gill and McEntire garnered two each for Favorite Male Artist and Single, and Favorite Female Artist and Album, respectively. Other country artists nominated include:

- Favorite Male Artist: Garth Brooks and Alan Jackson
- Favorite Female Artist: Lorrie Morgan, Tanya Tucker, and Wynonna
- Favorite Band, Duo, or Group: Alabama, Brooks & Dunn, and Sawyer Brown
- Favorite Single: "The River" (Garth Brooks)
- Favorite Album: "The Chase" (Garth Brooks)
- Favorite New Artist: Brooks & Dunn and Wynonna.

A LOT ABOUT PLATINUM — Alan Jackson may know a little 'bout love, but he knows a lot about platinum records. Celebrating at a surprise party honoring his five million+ sales are (left) ASCAP's Shelby Kennedy, Alista/Nashville Sr. VP/GM Tim DuBois, Jackson, and manager Barry Cokum.

COUNTRY FLASHBACK

1 YEAR AGO
- No. 1: No chart this first week of January

5 YEARS AGO
- No. 1: "Goin' Gone" — Kathy Mattea

10 YEARS AGO
- No. 1: "Like Nothing Ever Happened" — Sylvia

15 YEARS AGO
- No. 1: No chart this first week of January

Coming Soon...

The Future!
CONSULTANTS CORNER

Will The Fragmentation Continue?

Wonder what's brewing for AC in '93? Several leading consultants offer insights, feelings, thoughts, and predictions for the new year. But be warned — all of what follows is rosy.

Cake Walk

Berkowitz Broadcast Consulting head Gary Berkowitz offers two thoughts about on-air talent in the new year. "Some of the better AC morning shows will be syndicated. Personality [announcers] will be in demand for shifts other than morning drive.

"Many A/Cs will realize they need more than just music. Some will realize there's too much frosting and not enough cake."

If CHR's reliance on rap music persists, AC may benefit, continues Berkowitz. "We'll continue to see an influx of 18-34s. Hot AC will continue to evolve, becoming a stronger [part] of AC. Current music heard on ACs will evolve with popular music tastes. Look for Country crossovers to play an even larger role in AC's music mix."

Cracking The Code

Broadcast Architecture CEO Frank Cody sounds ominous notes for AC in '93 and '94. "The trouble comes from the confluence of two trends: the emergence of liner notes as 1 highest form of 'brain-dead' radio and CHR's failure to hand off a large enough base of mainstream megahits to AC."

Hot AC Heats Up

This year, we can expect more CHR's to flip to Hot AC, says Coleman Research President Jon Coleman. "Compatibility studies reveal 'pop' music is more compatible with AC than CHR. CHR's can remain in the format and be more rhythmic, or change to AC and play 'pop' hits of the '90s and today."

Coleman envisions tough times for Soft AC's: "Many have maintained the same average era for many years. Listeners perceive them as too old. Efforts to contem- porize them will be slow, because the old 'mushy-sound' images linger."

"Marketing and positioning Mainstream A/Cs — which are neither the softest nor the most up-tempo and contemporary — will be a real challenge in '93."

The Country Factor

Lowry & Company President Bob Lowry believes AC PDs will rely on outside sources for programing help. "Morning drive personalities will become more impor- tant, even on Soft ACs which downplay personalities. A/Cs will look to formats like Country to find fresh talent, but AC will continue to lose ground to Country as an adult format."

So-called "safe" music lists should be carefully scrutinized. "They will become dangerous," Lowry warns. "Stations will begin creating uniqueness with musical .

AC ADULT CONTEMPORARY

January 1, 1993

MIKE KINOSIAN

You Read It Here First

- Hot AC's evolution continues
- Marketing mainstream AC will be difficult
- A/C to lose more ground to Country
- Losers will flip to Country or New Rock
- The "Love Songs" format returns
- A/Cs will rely less on '60s gold

Tadddeo's predictions, noting, "'96, '97, '98, and '99 A/Cs have become too broad for most major and fragmented markets." He also predicts a new demo target for some within the format. "More A/C operators will find it profitable to target 35-44 instead of 35-44 — particularly in fragmented markets."

In reference to Soft AC, he remarks, "We'll see more splintering with the development of Contempo- rary Soft AC and Soft Older AC in the same market. AC in general will continue to form a demo target, more to the point of ignoring other options. When done well, AC should thrive as a format in the target demo. One of the keys will be differentiation."
EXECUTIVE ROUNDTABLE

Mood Check: Cautious Optimism

What does the new year hold for the Talk format? Some good things, actually, according to several format executives.

Among their predictions: slightly higher revenues, more syndicated program offerings, and lots of listener interest sparked by this month's change of White House occupants.

'Rechanneling Resources' Jack Swanson, VP/AM, KING-AM & F/M, Seattle: "Because of the increasing availability of syndicated product, I think we're going to see an increase in the number of Talk stations in the Top 20 markets in 1993 and 1994. The [Rush] Limbaugh and [Howard] Stern phenomena have given operators increased confidence: If they have a struggling AM it's just as easy, and perhaps more successful, to automate Talk than it is to automate a music format.

"If I don't think we're going to see an increase in the number of traditional Talk stations with local staffs. It's just going to be a case of throwing the switch. "Business for existing Talk stations will be better in 1993, but certainly no worse than the entire radio industry. We're going to see growth on a slow, but continuous basis throughout the year. In healthy markets, local revenue will increase between 3%-5%. On the

Talk stations that are delivering the right kind of qualitative audience have a chance to fare better than radio as a whole. -Jack Swanson

'future of syndicated Talk will be in small networks. The huge guys who can't move quickly won't be the force in Talk.' -Rich Wood

The question is how many networks are going to be here a year from now?" Jim Meltzer, GM, WGR/Buffalo: "I definitely see a major increase in sales in 1993 for the Talk format. People are realizing this is a format that can sell merchandise. We're looking at a 70% overall increase in revenue in '93. That's why we're two years into the format, and we're still in a growth curve.

"In the coming year more programmers are going to be working to make sure their stations are 'not your father's Talk station anymore.' The competition is not necessarily the other AM in town. We want to be competitive with the music stations. We're after anybody who listens to radio, and we have to give those listeners a compelling reason to switch in for information -- or for the entertainment programming." Charles Schwartz, President, WWDB/Philadelphia: "We expect sales to be better than in 1992. Last year was better than '91, which was better than '90. So we've shown that a strong Talk station can thrive in a weak economy.

There will be more Talk programming from small networks. Howard Stern is a mini-network unto himself that may grow -- if you're not concerned about the fines that might go with it. Infinity Broadcasting seems committed to the concept, based on its hiring of the Greaseman and the rumblings about putting [WJFK/Washington midday] G. Gordon Liddy up on the bird. If that happens, the larger networks will find it less profitable to do Talk.'

Oversupply Of Talk? Bob Neil, Exec. VP/Radio, Cox Enterprises: "The general consensus is that sales will be a little bet-
New Year's Predictions

Five format luminaries foretell the future.

New Rock experienced significant growth in 1992. Will that trend continue in the next 12 months? What will be the year's key musical developments? How will New Rock-oriented CHR affects this format? Five leading lights hold forth on what we can expect in 1993.

Richard Sands
KITS/San Francisco

KITS (Live 105)/San Francisco OM: PD Richard Sands sees modest growth for New Rock in 1993. "I think we'll have a minimum net gain of five stations next year. I wouldn't be surprised to see a new station in Chicago. But I don't necessarily believe all the new stations will be successful. Like any format, it takes special people to pull it off. You need the right air talent, promotional savvy, and a budget."

Based on Jarad's success, I'd say that you'll see an expansion of the format through simulcasting with O&Os, LMAS, and syndication.
— Ronald Morey

Explaining how the duopoly rule might affect the format, Sands says, "AOR, Classic Rock, and New Rock stations will team up in certain markets. It'll enable you to own the rock spectrum."

Jean Dixon Prediction #101

West Coast

The Sound for 1993
Most added for 3 weeks straight:
WBRU KDGE CIMX KTCL
KFMA KUKQ KXRC 91X
WHTG WDSL KNNC WOXY
KEDG KRZQ KBAC WBER
WFIT KTOZ

Flashback
Sand On Shifting Times

Last year, KITS (Live 105)/San Francisco OM/PD Richard Sands predicted an oldies trend would continue to emerge within the format. "There's a wing of this format that, like Classic Rock and AO, speaks in the past."

One year later, Sands says, "Look for an overall trend away from the rock heavyweights. As the format matures and succeeds, there's more pressure to rely on superstars like U2, R.E.M., INXS, the Cure, etc. But what makes New Rock listeners so special is they don't want to get locked into the past. They'll demand more variety and a continual search for the new and different."

New Sign-ons

Last year, Sands pointed out, "It's very important for new stations to do a good job, stay true to the format, and be a success for others to emulate."

One year later, he notes, "The sign-ons proved to be a success, for the most part. More and more managers are going to look at the format as a possibility when they're looking for a new format."

Jon Leshey
Elektra

"I foresee a lot of success with major market New Rock-leaning CHR stations," predicts Elektra VP/Alternative Music & Video Promotion Jon Leshey. "We're going to see more of these stations in '93, and the competition for New Rock stations is primarily going to come from CHR, not AOR. This is a business, and some New Rock stations will have to establish a mainstream approach to survive."

"There's a definite need for new music in CHR. New Rock stations have proven they can win. The bottom line is for the more stations that play New Rock, the more people we'll reach, and the more records we'll sell."

Leshey believes New Rock will continue to embrace a whole range of musical genres. "More people will open up to more cutting-edge, hip-hop/rap bands like Arrested Development and Me Phi Me. In addition, some of the retro rock 'n' roll that started to happen in '92 will still play a part in the format. New Rock broke that genre."

Max Tolkoff
WFNX/Boston

WFNX/Boston OM/PD Max Tolkoff is skeptical when it comes to predictions about New Rock's acceptance. "It will be a struggle un-til there's a viable New Rock station in every major market in the country. There are still major mar-kets where people haven't heard this music. When they hear it, we'll see a different perspective on the part of the audience, a different acc-eptance level on the music, and increased sales figures for many artists."

"Something needs to create a critical mass for this format to be seen as the next big thing. Until the format has a big Top 10 success story, it won't open enough eyes. KROQ/Los Angeles needs to get a five share before people wake up and take notice."

"The music will continue to center around guitars," predicts Tolkoff. "Based on the success of Nirvana, look for record labels to sign and market the next Nirvana clone band. We're waiting for the perfect crossover techno record—one that crosses from the clubs to radio. It won't happen in '93, unless the artists cater more to the masses."
FLOWERHEAD

snagglepuss

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January 19 PHILADELPHIA Theatre of the Living Arts
January 20 TRENTON City Gardens

MORE DATES TO FOLLOW...
CRYSTAL BALL PERSUASION

What Will Be In ’93

What’s in store for AOR in 1993? Once again, I invited industry luminaries to take the crystal ball challenge and predict the future.

Participants were free to prognosticate on any topic. I suggested a few key issues, including the economy, duopoly, fragmentation, technological advances, and Howard Stern.

Mary Catherine Sneed
Summit Communications

The economy will be better, but the Northeast and California will continue to struggle. Station budgets will be tight and slashed further if revenue doesn’t come in. No one has money and banks still aren’t lending, so station buying or trading probably won’t pick up for anyone except large companies.

Don Imus and Stern will kiss and make up before another woman gets a major market programming job. Meanwhile, Stern will be No. 1 in every market he enters. Other personalities will try to duplicate his success — and fail — unless they’re on a station where Howard’s doing morning drive.

Mainstream AOR is over except for small market stations with no competition. Less-end AOR is viable, but until agencies realize the buying power of 18-39-year-olds (all 46 million of them), few operators will venture into this arena. This group has an annual spending power of $125 billion, according to the Roper organization. Instead of more programming consultants, how about hiring sales consultants who understand this demo’s strengths?

CHR will gain strength only when its tired, boring, and obnoxious morning shows are replaced by talent who understand that 18-34 women aren’t interested in wearing underwear on their heads or listening to 25-year-old dinks with ego problems. These morning shows — not the music — killed the format.

Duopoly, which is supposed to help broadcasters, will put many out of business. Large groups or well-funded medium and small groups will be advantaged by doubling up in their markets. But what will struggling owners do? If you’re an AOR, your competitor is AOR, and they buy another station and squeeze you, die. The big will get bigger, the little guys will go broke. It’s especially bad for minority broadcasters. Once again, the FCC will hurt those they were supposed to help.

Advertising revenue will rebound slightly. Local spot money will be your best performer; the national arena will be like a month-to-month roller coaster.

—Ted Utz

’93 will be a little better. There’s already some upfront activity, but nothing like 1990. Buyers will be looking for quality, there’ll be little room for fluff, and cost per points will stay low.

Because of our lack of faith in this injured economy, radio will continue to look for ways to cut back, although not as much as we’ve seen. Aggressive companies like Infinity and Evergreen will be the exception. Most — especially big companies with other interests — will be slow to move forward.

You’ll see more duopolies, although not as many as you might think. Most existing LMA’s haven’t been profitable. Too many companies overpaid going in and will have to earn it at the end of their terms. Agreements will be more difficult to reach.

You’ll see more format fragmentations. Less-end AOR will be popular but tough to sell. Heritage AOR will maintain its hold on 25-44s, but must be managed properly. Classic Rock will continue to be strong but should remain the “me too!” format against the big AORs unless you’re up against Stern. I don’t see Howard turning back in ’93. Initially, I thought the recent fines would stunt its growth, but broadcasters aren’t overly concerned. The FCC’s indecency definition is too vague and must be updated. Mel Karmazin will push this all the way to the Supreme Court. In the meantime, Stern’s list will grow.

AOR’s new challenge in ’93 will be Adult Alternative on the Westcoast, as well as major Midwest and Southwest markets.

Listeners are looking for an intelligent alternative to rock music and not everyone is driving pickups.

Harvey Leeds

Look to your left and your right half of us won’t be here by mid-decade. Meanwhile, Electronic publishing will vie heavily for everyone’s attention over printed weekly trade publications. Larry Moffitt will exit his programming position in Kansas City. Jeff Pollack will personally move further away from day-to-day radio consultation and attempt to enter the Mike Orszul world. Lee Abrams will fly his Bonanza back into the mainstream.

A major female rock star will emerge and dominate album radio.

Meatloaf and Jim Steinman will make a musical comeback. Audience-based issue shows will be simulcast on television and radio by Stern imitators.

LMA’s will become obsolete. A slew of kamikaze “tropilons” will cause bloodshed for stations pitted against them. To survive, radio must de-emphasize Arbitron and its inaccuracies to its advertisers and campaign for a more sophisticated methodology. Enter Accurating.

Sony’s MiniDisc will make DCC look like eight-track. The shrinking of music software packages will have a major impact on the collectability of pop culture art. Clear a space on your wall.

Larry Campbell
The Research Group

The key to economic recovery in 1993 is increased consumer confidence. There’s been some recent improvement in retail sales trends, gross domestic product figures, and credit card charge volume trends. Unfortunately, the employment picture isn’t so positive. More jobs will be lost this year through layoffs and employee attrition. President-elect Clinton’s impact remains to be seen.

Station trading won’t pick up until lending institutions get behind the financing of worthy transactions. Credit will remain difficult — if not impossible — to come by. Expense management at rock stations will be very rigorous and heavy-handed. In most cases, duopoly rules will reduce the number of station employees from the top down.

Competition in the rock format in 1993 and beyond will become more

Continued on Page 44

Ted Utz
Harris/Utz & Associates

Interest rates will remain near their current lows, but banks will be stubborn. Have you tried to get a loan recently? It won’t be any easier for most of 1993. For this reason alone, economic growth will be sluggish. The new leaner and meaner corporate America will show better profits, fueling the mini-rally on Wall Street — especially with select smaller companies. However, tight unemploy- ment will remain high.

Radio advertising revenue will rebound slightly. Local spot money will be your best performer; the national arena will be like a month-to-month roller coaster. By year’s end, you’ll see only marginal growth. Rep firms will continue to consolidate. After a nonexistant year for networks and syndication, they’re on a station where Howard’s doing morning drive.

Mainstream AOR is over except for small market stations with no competition. Less-end AOR is viable, but until agencies realize the buying power of 18-39-year-olds (all 46 million of them), few operators

They Said It...

Here’s what some of last year’s crystal ball participants predicted for 1992:

—R&L & A’s Greg Gilliss: “AOR is fascinated with trying to reach the 35-44-year-olds without sacrificing the 18-24-year-olds. The format has stretched the demographic boundaries so far that many are playing the odds against a middle die that may soon collapse.”

—Consultant Al Peterson: “Short of a miracle, the general recession will continue to have a negative impact on revenues for the next 12-18 months.”

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

Ted Utz

A major female rock star will emerge and dominate album radio.

—Harvey Leeds
EILEEN

From the album "Main Offender". Produced by Keith Richards.
Cover: Jordan and Waddy Whelan; Management: Jamie Rose.
© 1992 Jagger/Keith, Yoko and Lee Inc.
What Will Be In '93

Continued from Page 42

intense as segmentation and specialization affect more markets. Fragmentation will make it tougher for mainstream AOR to prosper. Sophisticated format search and format alternative studies will become critically important. These will enable owners and operators to know if their mainstream stations can successfully defend audience shares, how much erosion increased competition will cause, what music alternatives offer the highest opportunities for success, and whether shifting to a narrowly focused rock segment makes sense.

Technological advances will probably have little, if any, effect on radio over the next 12 months. However, direct broadcast, increased music television specialization, music video on home computers, etc., should be considered serious potential competition for rock listeners' time and attention through the latter part of this decade.

Look for increased syndication of top air talents like Stern and the Greaseman. We may see a more relaxed attitude toward indecency in 1993 and beyond, supported by the causes of free speech and freedom of expression, which are generally cherished by the Democratic party.

Tom Owens
WEBN/Cincinnati

Without question, one of radio's greatest challenges will be successfully managing technology. To appreciate the ramifications of failing to do so, one only need review the recent history of the television networks.

Fifteen years ago, the three networks commanded a gross 90 share of the market, with $800 million in cumulative profits. Today, fractured by cable, VCRs, satellite services, and additional UHF licenses, network market share is off nearly 40% — and profits are zero. Unfortunately for them, the introduction of fiber optic and digital compression technology will multiply cable capacity by 10. Radio's challenge will be digital broadcasting, which could make 1994's 31% 80-90 dozen FM signal explosion appear insignificant in retrospect. A digital broadcast standard creating equal sonic integrity and coverage patterns for all would more than double the competitive signals in each market immediately, and that's before factoring in additional digital television, direct broadcast satellites, or the pay-per-listen subscription services evolving from cable's need to fill its expanded capacities.

While the digital issue will be postponed — more by politics than hardware — a number of things seem apparent for the immediate future.

Broadcast companies will continue to consolidate resources, determining which markets are priorities and doubling up to dominate them. Contrary to most early anti-duopoly arguments, the two-dimensional opportunity will breed diversity — not monotony. Non-mainstream formats which were not viable as overpriced stand-alone will become feasible within merged machinery. The first companies in will benefit for years to come as their moves define the remaining opportunities.

While we've seen second stations primarily used as overlapping product strategies pairing Si-plus and low-end AOR, or traditional and young Country — some operators will utilize more direct "line extension" and simply use two transmitters to program one cohesive identity. Clearly, having two FM signals per market is just not going to get it done.

The development of passive listener audience measurement systems will render much conventional marketing wisdom. Certainly, any rating service that eliminates manual participation while increasing sample size and accelerating return rates will be well received. However, such methodology will eliminate the traditional top-of-mind advantages enjoyed by tenured products, shifting reported listening from recall to reality.

As the competitive matrix becomes more sophisticated, a number of elements will become more decisive: heightened product focus, distinguishing features (personality, service, attitude, or other unique selling propositions), actionable intelligence, relationship marketing, and other forms of data-based communications.

Expense management ... will be very rigorous and heavy-handed. In most cases, duopoly rules will reduce the number of station employees from the top down. —Larry Campbell

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Contrary to most early anti-duopoly arguments, the two-dimensional opportunity will breed diversity — not monotony.

—Tom Owens

DREAM PHOTO — KLO/Colorado Springs APD/MD Alan White (c) isanked by Dream Theatre's John Petrucci, James LaBrie, Mike Portnoy, and John Myung.

TEMPTED — JRS duo Acosta-Russell visit WDHA/Dover, NJ (l/r) PD Vic Porcelli, John Acosta, JRS VP/Promo Billy Cataldo, and James Russell.

Tom Owens
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$75/inch

Rates are per week (maximum 35 words per inch including heading, box number and R&R’s ad #), if order exceeds 15 words: additional rates are required, add 1/8 inch [0.32 cm] for $59, 1/4 inch for $138, 1/2 inch for $24.

Phone: (213) 989-2927
Fax: (213) 800-5611

Availability
Display & Blind Box Advertising orders must be typed or written on company station letterhead and accompanied by advance payment. Ads must be submitted by the 10th of the month and deadline all orders which are also accepted by fax: 3-200-8727. Visa, Am, MC accepted, include card number, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline
To appear in the following week’s issue, your ad must be received by Thursday noon (PST) eight days prior to issue date. Address all ads to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067. Fax: 3-200-8727.

✔️ R&R Opportunities Free Advertising

Radio & Records provides free (29 words or 3 lines) listings to radio stations and record companies. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline
To appear in the following week’s issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Listings must be properly formatted. Words exceeding 29 words or 3 lines will be charged at $150/inch. Address all ads to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Free listings are on a space availability basis only.
The debut single from STARCLUB, "Hard To Get" is impossible to forget.

From their debut album.

Produced by Chris Hughes.

PLAY HARD TO GET

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