THE INDUSTRY'S NEWSPAPER

THE FIRST FIFTEEN YEARS
BUT ... BUT ... BUT ...

GET YOUR ACT TOGETHER
Thanks for the ACCURACIES.

15 YEARS LATER, is still the rule by which all others are measured.

R&R Fifteenth Anniversary

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

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

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

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

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

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

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

REO SPEEDWAGON's The Hits collection is already gold and contains the A/G/Top 40 hit, "Here With Me." The new single, "I Don't Want To Lose You," is already rushing onto Top 40 formats across the country.
Gloria Estefan & Miami Sound Machine's Let it Loose album has sold over 2.5 million units and has produced four Top 10 singles, including their first #1 single, “Anything for You.” ’Nuff said.

Will to Power burst onto the charts with their first Top 40 single, “Baby, I Love Your Way”/Freebird (Medley).” Their self-titled debut album also includes two Top 5 dance floor hits “Dreamin’” and “Say it’s Gonna Rain.”

Henry Lee Summer, Indiana’s favorite rocking homeboy, has a Top 20 single, four AOR monsters, and a debut album pushing gold!

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

Europe, one of the planet’s hottest young bands, goes platinum again with Out of This World while the new single “Open Your Heart” rockets to the top of the charts.

Joan Jett & The Blackhearts return in 1988 with their gold Top 20 album, Up Your Alley, featuring the new single, “Little Liar,” following the Top 10 hit, “I Hate Myself for Loving You.”

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

The Gregg Allman Band’s Just Before the Bullets Fly is a huge Top 5 AOR album. The new single, “Slip Away” is the LP’s second smash at AOR and crossing to Top 40 formats.

Stories
THE FIRST FIFTEEN YEARS

Contents

Fifteen Years Of Setting The Standards

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

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

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

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

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

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

Bob Wilson
Founder/Publisher

The Top Artists By Format

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

Photo Log

1973-74
- R&R Unveils Unparalleled Invention
- Watergate Spurs Stations' Imaginations
- Bogart, Davis Debut New Labels

1975
- R&R Stages First Convention
- FCC Rules Against Cold Cash Calls
- Wonder Signs $1.3 Million Motown Pact

1976
- RKO Starts To Spin Off Stations
- Radio-sponsored Ratt Races Run Remnant
- Jimmy Carter Campaign Comes To R&R

1977
- R&R Publishes 'The Top 40 Story'
- KMOX Caller Offers To Set A Bomb
- Elvis Presley: Gone But Not Forgotten

1978
- R&R Tells 'The AOR Story'
- KGB Chicken Fles Commercial Coop
- Seven Dirty Words Banned For Broadcast
- Radio Catches Saturday Night Fever

1979
- WKBO Breaks Three Mile Island Story
- Dahl's Anti-Disco Rally Runs Riot
- Iran Hostages Affect Stations' Support

1980
- Country CHR Stage Million Dollar Shootout
- Country Radio Rides 'Urban Cowboy' Boom
- John Lennon Assassinated

1981
- FCC Votes To Deregulate Radio
- Six New Radio Networks Debut
- Quarterly Measurement Goes Nationwide

1982
- CHR Explodes On FM Band
- First AM Stereo Stations Hit The Air
- Michael Jackson, 'E.T.' Share The Magic

1983
- R&R Bows Multi-Format 'Back Page'
- Labels Jettison Independent Distribution
- WHDA/Dover First Station To Air CDs

1984
- FCC Sets 12-12-12 Ownership Limit
- Syndie Countdown Shows Profferate
- Arbitron Unveils Monthly Arbitrends
- Novelists Stephen King Buys WIZON/Bangor

1985
- USA For Africa Rates Radio, Records
- PMRC Targets Explicit Song Lyrics
- Cap Cities/ABC Tops Transactions Action

1986
- Station Trading Years $3 Billion Mark
- Radio Links 'Hands Across America' Drive
- Indie Promotion Investigations Begin

1987
- Sony Buys CBS Records
- NAC-Formatted Stations Catch 'The Wave'
- Indecency Controversy Continues To Rage

1988
- Lack Of Back-Announcing Raises Concern
- Ryn Chapman Stunt Nets Big Bucks
- R&R Convention: Back & Bigger Than Ever

USA AFRICA

United Support for Artists for Africa

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Additional copies available for $15; call (213) 553-4330.
Beginnings

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

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

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

The First Issue

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

The Starting Lineup

Here at the start and still here:
- Bob Wilson, Publisher
- Dick Kriman, Ad Director
- Ken Barnes, Typeetting
- Richard Zamwalt, Production
- Roger Zamwalt, Production
- Nancy (Leeuyer) Hoff, Chart Director
- Mike Bamboo, Chart Director
- Nancy (Leeuyer) Hoff, Chart Director

Hot Streak

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

The first week, WTOP/Washington, clearly took one of the more extreme approaches. WTOP's "Streaker Sirens" were turned on and "strained kits" were mailed complete with "a rosebush warning system."

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

The moon finally set on R&R's coverage when KIMN/Denver morning man Mike Butts decided to honor the 1500 people who'd recently streaked the Colorado University campus by cueing up "The Stripper" and disrobing live on-air. 30 seconds into the disc, he was joined by his nude man and woman, the latter of whom bent over to reveal the message "I listen to Mike Butts in the morning." He later, in a letter to the editors, explained how streaking is "the manly art of self-promotion via the media, the alternative to goonishness and lunatic streaking that serves as the man's release to the media."

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

Introducing The Back Page

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

The NAKED Truth...

STREAKIN' AND FREAKIN' BY THE STREKS

is a SMASH!

WHERE YOUR FRIENDS ARE!

Energy Crisis

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

While the US government talked about asking radio stations to conduct voluntary signoffs as well as decrease their power usage, KDBW/Minneapolis' PD Chuck Ruel volunteered that the public could cooperate by listening only to 500-watt outlets instead of those 5000-watt powerhouse stations. R&R's Engineering columnist Andy Laird noted that a 5000-watt radio station consumes as much power as 60 or 70 electric irons.
HAPPY 15th

The FITZGERALD HARTLEY Co
Los Angeles / Nashville
THE FIRST FIFTEEN YEARS

Notable Newcomers

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

- Jonathan Fricke, Country Editor, 2/1/74
- Mike Kasabu, AC Editor, 3/8/74
- Candy Tassekin, Records Editor, 4/19/74
- Mike Harrison, FM Rock Editor, 5/12/74
- Jim Duncan announced as Country Editor, 8/6/74
- Jim Duncan finally shows up to assume Country Editorship, 9/20/74
- Jim Duncan's first Country column actually appears, 9/27/74
- Chris Blase (Brooke) Asst. to publisher, then Radio Editor, 1/31/75

NUMBER ONE HITS

CHR. OLIVIA NEWTON-JOHNS
I Honestly Love You (MCA)
Country: CHARLIE RICH: A Very Special Love Song (Epic)

The Watergate Tapes

The cover-up of the Watergate Hotel break-in was the break-in story of 1974. Among the station promotions that attempted to capitalize on the lies coming out of the nation's Capitol were:

WEBN/Cincinnati, which gave away a tape recorder that didn't erase the winner of a Rosemary Woods lookalike contest; and WNUC/Columbus, OH, which awarded listeners "Watergate Memorial" items that consisted of a framed piece of recording tape, billed as "your very own undeleted expletive."

THE LABEL SHUFFLE

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

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

The More Things Change...

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

WHERE WERE THEY THEN?

"I like American radio. I wish it was everywhere."
—John Lennon

"When people say, 'He's a prick to work for, but everyone works for him,' that's a compliment in radio."
—Jay Thomas, WAYS/Charlotte PD

Mr. Program Director

IS YOUR JOCK TOO TIGHT?

To buy his own copy of R&R? Is he always stealing yours off your desk before you get a chance to read it? Well, we have an answer: R&R's special low disc/jockey rates. Only $2.50 brings three months of the fastest rising trade paper in the industry. And if he can't afford THAT, YOUR're too tight.

Just have him give us the necessary information on the conveniently located coupon or call me at (213) 456-9058.

Ask the Hobo...

Itchy Pitch

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

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

Pittman Writes First R&R Ratings Column

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

QUOTES

"'I like American radio. I wish it was everywhere.' "—John Lennon

"'When people say, 'He's a prick to work for, but everyone works for him,' that's a compliment in radio.' "—Jay Thomas, WAYS/Charlotte PD

George Chaltas Columbia Carolinas rep
Scott Shannon Mooney B'castng Nat'l Programming Consultant
Rick Sklar ABC QD & Mns. Ops. Dir.
John Rock resigns as Heftel Nat'l PD
Billy Brrl KXF/Santa Maria PD
Don Berns WPFD/Buffalo arshift
Al Teller UA President
Shadoe Stevens KMET/Los Angeles PD
Steve Rivers 297/Atlanta PD
Jim MaZZA Capt. Dir/Int'nl Mktg.
Jay Stone KRZ/Pheonix PD
Joel Denver WFL/Philadelphia MD
George Wilson B'cast Exec. VP
Ray Anderson UA VP-Promotion
D. Clemento Show stars nat'l syndication
Charley Lake Portland, ME PD
Mark Schuman Atlantic Dir. Adv.
Ahmet Ertegun Atlantic Chairman
Jerry Wexler Atlantic Vice Chairman
Nesuhi Ertegun Atlantic Vice Chairman
Jerry Greenberg Atlantic President
Henry Allen Atlantic Sr. VP
Mark Gawn Atlantic PD
Paul Schill Atlantic Sr. VP
Don Dempsey Columbia VP-Merchandising
Ray Clinton B'tel Nat'l PD
Ron Alexenburg Epic VP/GM
Pat O'Day exits as KXR/Sedro PD
Vince Faraci Atlantic Nat'l Pop Promotion
Margo Knesz Atlantic Asst. To Nat'l Pop Promotion
Brian L. Dobbs Atlantic Dir. Prom.
Sam Bellamy KMET/Los Angeles Asst. PD
Les Garland X100/Los Angeles PD
Gil Friesen A&M Sr. VP

UNPARALLELED INVENTION

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

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

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

The First R&R Convention

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

Improving The Ratings

 Arbitron was becoming thoroughly entrenched as the ratings standard by 1975, and although we still published stray Hooper or Pulse numbers here and there, we were firmly on the Belleville bandwagon with our first R&R Ratings Report. This December project, subtitled "ARBreakout," included five-book 12+ trends and a bit of curse and demo info for the top 90 markets (don't ask us where that cutoff point came from).

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

Full Moon Over R&R

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

You've Got To Hand It To Him

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

It was a great idea -- except it wasn't a particularly original idea. A front page story in the September 12, 1975 issue of R&R describes an almost identical promotion, proposed by RKO VP/Programming Paul Drew. He suggested that stations nationwide should encourage Americans to form a coast-to-coast human chain on July 4, 1976 (the country's bicentennial). At a designated time (Open E1) all US citizens would sing "God Bless America."

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

Star Stations Lose Licenses

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

Industry Mourns Loss Of Tom Donahue
Progressive Rock Pioneer, WBIG & KYA Star Dies At 48

Jacksons Sign To Epic
Wonder Signs $13 Million Motown Pact
Postpones African Relocation Plan
"CONGRATULATIONS R & R"
“Everyone will be famous for 15 minutes.”

—Andy Warhol
Fame is fleeting; success is everlasting.

MCA RECORDS would like to congratulate R&R for its first 15 years and ELTON JOHN #1 CHR Artist 1973-1988
We Lead The Way
In Disco... Then Duck

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

The More Things Change...

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

When listener-sponsored WBAI/New York aired comedians George Carlin's now-legendary "Seven Dirty Words You Can't Say On Radio Or Television" routine back in 1973, at least one listener complained to the FCC, which then accused the Pacifica stations of "broadcasting indecent language when children are in the audience." In 1975, the station was appealing a lower court's decision, asking the FCC to either clarify what constitutes "indecent" material and define what hours that children may be listening to or throw the ruling out entirely. But such legal battles cost money, which is why on Columbus Day, 1975 the man himself, George Carlin, headlined a fundraising concert for WBAI before 1500 free-speech advocates at New York City's Town Hall.

No Cold Cash Calls

WXKT (1340)/Pittsburgh got a $200 slim from the FCC for failure to give notice of its intention to air phone calls. The incident that triggered the action dated back to 1973, when a "cash call" contest resulted in some listener-generated profanity assaulting the public sensibilities. The Heftel-owned station argued unsuccessfully that the prompta listener statements such as "I listen to 1340" were not communications and therefore not subject to FCC guidelines. The FCC, however, maintained that "cash calls" are an invasion of privacy, and that broadcasters are required to inform the public to whom they are speaking prior to airing or recording any phone conversation.

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

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

SATURDAY NIGHT SPECIAL

A NEW SINGLE BY

MISSY ALLEN

FLASH FORWARD

No Cold Cash Calls

WXKT (1340)/Pittsburgh got a $200 slap from the FCC for failure to give notice of its intention to air phone calls. The incident that triggered the action dated back to 1973, when a “cash call” contest resulted in some listener-generated profanity assaulting the public sensibilities. The Heftel-owned station argued unsuccessfully that the prompta listener statements such as “I listen to 1340” were not communications and therefore not subject to FCC guidelines. The FCC, however, maintained that “cash calls” are an invasion of privacy, and that broadcasters are required to inform the public to whom they are speaking prior to airing or recording any phone conversation.

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THE FIRST FIFTEEN YEARS

CLASSIFIED INFORMATION

- JIM CARNegie has resigned as PD at KQV and is available (1/17/75)
- LES GARLAND, formerly with KNYO and K100 as PD, is available and looking (2/21/75)
- RON FELL, most currently PD at KNBR, looking for a similar position with a people-oriented station (2/28/75)
- ROSS BRITTAN, PD of WWIN/Atlanta, looking for medium market PD or major market morning position (2/28/75)
- GREASEMAN DOUG TRACHT, talented morning man of WPOP, looking for air shift (6/27/75)
- DENE HALLAM, 21, just completed a year at WPRN-FM/Westchester, available immediately for AOR, Top 40, or MOR. Third phone, production. Good worker and eager to learn. (6/19/75)
- DAN HALILBURLONG, looking for Top 40 and is available immediately. (11/7/75)

ARTIST BREAK THROUGHs

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

WHERE WERE THEY THEN?

BOB WALKER Y1100/Miami PD
E. ALVIN DAVIS WNOE/New Orleans PD
CHARLIE TUNA KDUS/Los Angeles PD
RICK SKLAR ABC Radio VP/Programming
STAN MONTEORE Columbia VP/Promotion
JIM DAVENPORT leaves WQON/Marietta after 14 years for indie promotion
ERIC NORMBERG KEX/Portland PD
GERRY PETERSON forms consultancy
CHARLIE VAN DYK KHJ/Los Angeles PD
WALT LOVE forms consultancy
ALLAN CHLOW/CITLAL/Ark/VTPM

DANNY WALLACE KJUP/Phoenix PD
BRUCE JOHNSON SRO Broadcast Pres.
CHUCK KINSP KSTP/Minneapolis Station Manager, fires sale as PD
ED SALAMON WFMN/New York PD
RON O’BRIEN WCFL/Chicago PD

BRET WALEH KZKN/San Diego GM
MARK DRISCOLL turns down Buzz Bennett Org. post, stays at WBIR/Rochester
BUD O’SHA Shea WC Assoc. Promo. Dr.
JOHN LONG WAPE/Jacksonville PD
STEVE POTVIN WMAD/Chicago OM
MARK O’SHA WFTL/Lauderdale PD
LARRY DOUGLAS joins Management III
JOHN LEADER KHJ/L.A. arshit

LES GARLAND CKLW/Detroit PD
E. ALVIN DAVIS WNOE/New Orleans PD
CHARLIE TUNA KDUS/Los Angeles PD
RICK SKLAR ABC Radio VP/Programming
STAN MONTEORE Columbia VP/Promotion
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CHARLIE VAN DYK KHJ/Los Angeles PD
WALT LOVE forms consultancy
ALLAN CHLOW/CITLAL/Ark/VTPM

TODD WALLACE KJUP/Phoenix PD
BRUCE JOHNSON SRO Broadcast Pres.
STEVE POTVIN WMAD/Chicago OM
MARTY MOORE WYSU/Buffalo PD
PAUL LOVE LACEY 20th Century VP/Promo
DOWHT CASE RKO Radio President
CHUCK KINSP KSTP/Minneapolis Station Manager, fires sale as PD
ED SALAMON WFMN/New York PD
RON O’BRIEN WCFL/Chicago PD

SAM BELLAMY KMET/Los Angeles OM
ROBERT W. MORGAN KFRC/L.A. mornings
JIM KIBBES EPIX/Atlanta PD
JIM LADD KMET/Los Angeles air personality
MIKE SHAFFET WHON/Hartford PD
DON KELLY WAFP/Chicago PD
JOE CASEY Columbia/Nashville Assoc. Director/Sales & Promotion
ROY WUNSCH EPIX/Nashville Assoc. Director/Sales & Promotion
BRAD MESSER KMET/L.A. News Director
DAVID GIFFEN heads WCQ movie division
JOE SMITH E/A Chairman
Chrysalis

Presenting remarkable recordings by artists of uncommon merit whose singular achievements position them in the forefront of contemporary culture. Huey Lewis and the News is the heart of rock and roll. Jethro Tull's latest is a stunning tribute to their 20 years as a major force in modern music. With her newest release, Pat Benatar secures her reputation as the company's uncompromising rock diva. From Ireland, Sinéad O'Connor's intense artistry is now a compelling presence in American soul music. The future whose dramatic live persona makes these wacked-out funksters true inheritors of Motor City traditions. Our excellence has brought us The Pursuit of Happiness, Toronto's hottest band. Cult favorites, the Waterboys, is another alliance which is quintessentially Chrysalis. Jellybean Benitez, whose street beat has made him producer/mixer to the superstar, is now a chart-topping artist on his own. Ensuring future performance are releases by avant-gardist Adele Bertei, blueblood song stylist Tyka Nelson, London soul singer Tony Stone, Memphis rocker Jimmy Davis, and the pride of Scotland, Runrig. There you have it: incontrovertible proof that, at Chrysalis...
THE FIRST FIFTEEN YEARS

Stepping Up The Pace

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

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

PATRIOTIC PROMOS

America Celebrates Its Bicentennial

Patriotic fervor was at an all-time high when Americans celebrated the nation's Bicentennial in 1976. While all the flag-waving and goings-on on stations nationwide did their part to promote the country's 200th birthday, KU/PD/Phoenix's Cleveland Wheeler wanted to develop a "Communications Time Capsule '76," designed to represent the broadcast industry as it stood that year. The capsule would be buried at KU/PD's studios, not to be opened until the year of the centennial (2076). Then there was WRKO/Boston PD J.J. Jordan, who suggested all stations play "God Bless America" simultaneously (sound familiar?). However, the project never got off the ground. In a letter to R/R (6/25/76), Jordan thanked the "few stations that volunteered their participation." (Maybe he should have joined hands with RK0 VP/Programming Paul Drew.)

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

The hordes of the industry returned to scale Atlanta in 1976 for the second R&R Convention, this one at the "world's tallest hotel," the Peachtree Plaza. RK0 Radio President Dwight Case and E/A Chairman Joe Smith keynoted, Clive Davis, Irving Azoff, and Kent Burk hart were among the panelists, and Ronnie Milsap, Michael Martin Murphey, and the Spinners headlined, hosted unforgettable by Tony Orlando. And who could forget the 27th floor completely carpeted in popcorn?

Listing To The Forefront

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

A Funny Thing Happened On The Way With The Forum

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

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

HEADLINES

Burk hart/Abrams Assoc. New Name For Consultancy

FCC Commissioner Hooks Resigns To Head NAACP

Street Talkin' Guys

In November we introduced one of our true institutions (just ask any of the mental types who've compiled it). After rejecting titles like Boulevard Banter, Carbside Chatter, Radio Rappin', and Chinawag, we named It Street Talk and debuted it as the bottom 30% of a Parallel page. It was originally credited to its first author, Top 40 Editor J.J. Jordan; later, after it gained enough importance to rate its own page, we turned it semi-anonymous (although anyone who's ever seen John Leader could deduce from the caricature that headed the page that he was the man responsible for several years). Street Talk continues to be the industry's prime source for rumor and humor, whose innumerable and who's out the door, and the hottest up-to-the-minute news.

FCC Probes Innuedo, Double Entendre

After spending a year cranking off angry letters to radio stations that broadcast Panzy's "Butter Boy," Norman Markowitz filed a February FCC petition that charged Washington, DC outlets WRC, WKYS, and WNNX with violating the Commission's rules on indecency. Six months later, the FCC denied Markowitz's complaint, saying that double entendre and innuendo were not patently offensive and that in the future the Commission would limit its view of indecency to "words that depict sexual and excretory activities and organs in a manner deemed to be offensive with regards to contemporary community standards for the broadcast medium." Well, it was clearer than subsequent pronouncements on the subject.
It would be rough navigating out there without your charts.
EVERY YEAR A BIGGER SUCCESS STORY.

KIISFM 102.7
How does it feel to be treated like a commodity?

Not very good, we’re sure.

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

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

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

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

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

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

EASTMAN RADIO

The alternative to the megarep.
**The First Fifteen Years**

**1976**

**Flash Forward**

**AM Stereo**

A joint FCC radio/electronics committee announced that it would begin testing at least six newly-developed AM stereo systems later this year. After the competition of testing (the cynical among us will note that there was no hard-and-fast deadline attached), the committee said it would make a recommendation as to how one uniform system could be used. (The Ghost of Christmas Present also notes that the opener upped a whole host of cans that delayed any formal decision-making for another year or so.)

**What's Betty Ford into? Make Good 20 with CB clubs, Mama.**

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

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

- **WPLO/Atlanta**: An eight-and-a-half mile long, 1500-car convoy from Marietta to Buford, GA, it took three-and-a-half hours to move the convoy from start to finish.
- **WAPE/Jacksonville**: Over 600 vehicles participating, with C.W. McCall himself leading the way.
- **WLAC/Nashville**: A line of cars, trucks, and motorhomes circled the city’s “inner loop” section of freeway. By the time summer rolled around, however, Bicentennial fever had replaced CBs as the country’s latest craze.

In 1976, WAPE/Jacksonville held its first Florida-Georgia Raft Race, which featured more than 136 rafts rolling down the border of the two Southern states.

**WSAM/Saginaw**: Mi.’s fourth annual race included more than 296 rafts. But WQXI/Atlanta pulled out all the stops for its Ramblin’ Raft Race, perhaps the biggest annual radio promo in the country at that time. More than 46,000 participants ventured down the 9.2-mile course. (The event was so big, it was designated as Georgia’s official Bicentennial event.) However, in 1979 WQXI found itself in a promotional battle with crosstown CHR-rival WCCG (293). WQXI had a financial falling out with the American Rafting Association (ARA), sponsor of the race. The ARA then hooked up with WBZ to promote the event. (It was the first time in ten years WQXI was not the official radio sponsor.) This prompted WQXI to take legal action, however, the court ruled against the station.

**General Tire To Spin Off RKO To Shareholders**

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

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

**Riding The Rapids: Raft Races Run Rampant**

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

**Where Were They Then?**

- **GERRY FISHERSON** KCQO/San Diego PD
- **JO IRELAND** KFRC/San Francisco ND
- **BOB PITTMAN** WMAG/Chicago PD
- **JERRY CLIFTON** WMJX/Miami PD
- **PAT SHAUGHNESSY** KQJUL A. VP/GM
- **MAVIS DIXON** KCQO/Chicago overnight
- **BRIAN WENDLE** Capitol Records
- **DWAYNE DOUGLASS** DC-101/Philadelphia
- **RICK DEES** Plough Nat’l Promotion Director
- **SCOTT SHANNON** Canalside/VP/Promotion
- **LARRY FITZGERALD** Caribou VP/GM
- **ART LABE** KRLA/Los Angeles PD
- **STEVE RIVERS** KROQ/Sacramento PD
- **BERNIE SPARAGO** Buddah VP/Prom R&B Ops.
- **STEVE RESNK** ABC Nat’l Sales
- **DON EASON** ABC Nat’l Director R&B Promotion
- **RICK CARROLL** KEYS/Annapolis PD
- **JEFF POLLACK** KBPI/Denver MD
- **AL CURRY** RKO President
- **ARTIE MOUGILL** UA President
- **TOM BIRCH** KOMA/Okahoma City PD
- **BOB SHERWOOD** Columbia Nat’l Promo Dr.
- **JOHN DAVID KALDNER** Atlantic A&R staff
- **DAVE BERMAN** WB/Bus Affairs
- **WALT BABY LOVE** WVSN/Chicago PD
- **RUSS THYRET** WB Promotion
- **BRUCE UDALL** CBS President
- **RON ALEXENBURG** E/P/Pa. VP
- **JACK CRAGO** CBS PD
- **GARY STEVENS** Dobleday Sr. VP
- **DENNY SOMACH** WYSP/Phil. Asst. MD
- **STEVE MEYER** Capitol Nat’l Promotion Mgr.
- **BUZZ BENNETT** WDEL/New Orleans PD
- **FRANK CODY** KBPI/Denver PD
- **FRED DEMANN** B.A Nat’l Promotion Director
- **CHARLIE MINOR** ABC VP/Promotion
- **E. ALVIN DAVIS** WSAI/Cincinnati PD
- **JOHN BAYLISS** Combined Comm. Pres.
- **DAVE GLEW** Atlantic Sr. VP/GM
- **LES GARLAND** WFRK/Boston PD

**Radio Days**

- **KROQ/Lo Angeles returns to airwaves**
- **ABC boys WWJ/Detroit**
- **WCFL/Chicago drops CHR for Beautiful Music**
- **WXYX/Redwood switching to WSMC (“Magic’) calls**
- **WCHF/Chicago becomes WMET**

**Women See Red Over “Black And Blue”**

The Rolling Stones, rock’s original bad boys, made headlines in 1976 when a billboard promoting their latest LP, “Black And Blue” was defaced by feminists. The billboard — located on the Sunset Strip — showed a bruised and battered woman, bound and trussed, her clothes ripped, and her legs spread at a rather revealing 90-degree angle. If the visual aspects weren’t obvious enough, the ad copy definitely delivered the message: “I’m Black And Blue from the Rolling Stones — and I love it!”

When someone spraypainted a rather pointed commentary across the billboard — “This is a crime against women!” — the story generated national press coverage. Atlantic Records took a lot of heat from various women’s rights groups. (Atlantic eventually took down the billboard, a week before its scheduled removal.) By the end of the year, the National Organization for Women (NOW) had spearheaded a drive to boycott all WEA product, just in time for the all-important Christmas retail season. (Sales were not affected, however.)

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

**Quotes**

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

— Lee Abrams

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

— Allan Shaw

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

— Ed Salamon
WE SHOOT FOR THE MOON...
AND MAKE IT MORE TIMES THAN ANYONE.

THAT’S THE ARISTA ADVANTAGE.
The King Is Dead —
Long Live . . . Disco?

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

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

Convention ’77 Explodes In Dallas

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

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

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

Legends Immortalized In Top 40 Story

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

KMOX Caller Offers To Sell Nuclear Bomb

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

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

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

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

Now about that four hours it took to trace the call...

FEELS SO GOOD!

Jello Jumps Wobbly (And Sticky) Promos

Another tried-and-true station promo is the Jello Jumps. One of 1977’s best jumps — a charity event sponsored by KNTR/Bisbee, AZ — was highlighted in the September 14, 1977 issue of R&R.

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

What’s New At R&R

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

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

—Mike Joseph

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

—Gordon McElendon"
For 15 Years

READY TO JAM
We Toast Your Success.

Capitol.

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777

THE FIRST FIFTEEN YEARS

America Catches 'Saturday Night Fever'
Little did radio know that when a new Bee Gees single, "How Deep Is Your Love," first entered the R&B Top 20 in Airplay chart at #27 on October 7, 1977, the entire music industry would soon be standing on its ear.
A musical genre that had been bubbling more or less underground burst wide open with the release of "Saturday Night Fever" and its corresponding soundtrack, extending the trend beyond the clubs and radio into American culture.
For a while, anything the Bee Gees touched turned to gold (and platinum) — on March 3, 1978, they wrote, produced, and sang on the top four songs: "Stayin' Alive" and "Night Fever" by the Gibb Bros. themselves, Samantha Sang's "Emotion," and Andy Gibb's "(Love Is) Thicker Than Water."
Next step: radio took the disco plunge.

Notable Newcomers
- John Leader, Top 40 Editor, from KJU evenings
- Ken Barnes went fulltime as News Editor
- Jeff Gelb, AOR Editor, from KGB afternoons
- Longtime staffers Pam Bellamy (now Rothmann) and Krisanna Agil (now Allo) And Dick Krizman became Vice President/Sales.

THE LABEL SHUFFLE
- EMI America formed
- Millennium distributed by Casablanca
- Prelude formed
- Playback distributed by CBS
- Capitol execs WB distribution
- Parachute distributed by Casablanca
- Cream Records buys Hi
- Bire distributed by WB
- Silver Cloud distributed by CBS
- Lifesong distributed by CBS
- Poly/Gram buys interest in Casablanca
- Rocket exit MCA distribution
- De-Lite distributed by Phonogram
- Robert Goulet forms Rogo Records

FATAL SKYNYRD CRASH
Elvis: Gone But Not Forgotten
The most important news story of 1977 — at far as the music industry was concerned — was the death of Elvis Presley. And in true rock 'n' roll style, Elvis became an even bigger star after he died.
The King's passing gave birth to a whole generation of entrepreneurs (read: "grave-robbers"), hawking items such as Elvis shampoo and Elvis labor decals. In addition, every Elvis impersonator in the Western world came out of the woodwork to perform his (or her) own rendition of Presley's Las Vegas act.
In another tragedy, three members of Lynyrd Skynyrd, Southern rock's premier band, died in a plane crash.

The First Fifteen Years

Sci-Fi Movies Inspire Out-Of-This-World Radio Promotions
In 1977, Hollywood — or, more accurately, George Lucas — took the traditional Western movie, used the typical good-guy-vs.-bad-guys theme, applied it to a futuristic setting, added the latest in special effects, and came up with one of the most influential science fiction movies of all time: "Star Wars."
And, of course, radio didn't miss a beat in cashing in on the "Star Wars" craze. Station promos based on the movie abounded nationwide. In addition, the fad was prolonged when it overlapped with the release of another outer space epic, Steven Spielberg's "Close Encounters Of The Third Kind."

One example of the promotional competition occurred in San Bernardino, where two CRI outlets staged their own mini-battle. KFMM challenged listeners to call in and "speak" to "Star Wars" robot R2D2, which helped direct contestants in trying to torpedo the Death Star enemy spacecraft. Callers who made a direct hit won $19 in cash.
However, crosstown rival KMEN staged a contest in which a Princess Leia lookalike was placed somewhere in town. The first person to spot the very lady and recite the phrase "I'm Your Mother On KMEN" received a crisp $1,000 bill.

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

Where Were They Then?

John Rook KFI/Los Angeles PD
Scott Shannon Casablanca VP
Bruce Bird Casablanca VP/Promotion
Bob Pittman WXOK/Chicago PD
Pat Clawson KRAV/Tulsa News Director
Rochelle Staab KISU-AM & FML.A. PD
Rick Dobbs Arista VP/Artist Development
Dene Hallam WFEH/Hartford PD
Bob Hamilton KTHI/Los Angeles PD
Rick Sklar ABC Radio VP/Promotion
Ray Anderson RCA VP/Promotion
Don Allen Millennium Nat'l Promotion
Charles Lake Barnet Nat'l PD
Jim Maddox KMVQ/Houston VP/GM
Joe Galante RCA Nashville Director/Ops.
George Garrity WB Nat'l Artist Relations
Michael Spears KHJ/Los Angeles OM
Steve Rivers WPLS/Philadelphia OM
Jeff Pollack KYK/Q/Knoxville PD
Steve Wex E/A President
Lou Maglia E/A Nat'l Singles Sales Mgr
Bob Sherrwood Columbia VP/Promotion
Richard Palmeze Arista VP/Promotion
Bob Kahan WRUW/Knoxville PD
Sylvia Rhone Bareback Label Promo
Les Garland KFRC/San Francisco PD
Harry Nelson WHKO/Boston PD
Steve Biener ABC Records President
Ernie Singleton Fantasy Southern rep
Dean Taylor WNEW/New York PD
Charles Warner NBC Radio VP
"Mark" Babineau Arista Chicago rep
Bruce Holberg WXOK/Philadelphia PD
Tom Barsanti KCMP/Kansas City PD
Jahn Hiber Arbitron Radio Synodication Mgr.
Bob Pittman WNSC/New York PD
Joel Denver WMX/Kansas PD
Tommy Hodges WBCN/Boston PD
John Lander WLKY/Tampa PD
John Scott ABC Nat'l Album Promotion

MARK LARSON KFMB/San Diego Prod. Dr.
Buddy Scott WBBG/El Paso PD
Lee Masters WNSC/New York arrn't
Shadde Stevens KROQ/L.A. weekends
Donnie Simpson WYKS/Wash. afternoons
Donnie Bryant Breaker
Tom Birch WQAM/Miami PD
Harvey Leeds, Jim McKean, Lou Mann,
Jim Kirksy Jen E/PA
Frank Cody KLOS/Los Angeles PD
Bill Belcoff Columbia SE Album Promo
Dan Halbyturon WDQY/Minneapolis PD
Michael O'Shea KVI/Seattle PD
Dick Downes WNOX/Knoxville PD
Dick Downes KGKO/Spokane PD
Scott Shannon Anka Sr. VP
Jeff Keffer Drake-Chenault Exec. VP
Steve Kingston WNYE/Ann Arbor PD

Dino & John Barrios ABC Nat'l Promotion
Mike McCav WCHS/Charleston, WV PD
Dan Mason First Media Nat'l PD
Lee Simonson WYFY/Chicago GM
Ruben Rodriguez Casablanca NE rep
John Taylor KUF/Dallas GM
Denis McNamara WLIR/Long Island PD
Dick Bartley WESM/FM-Chicago PD

DON ZIMMERMANN Capitol President
Joe Beasley MDA VP/Promotion
Jim Maza EMI America President
Gary Stevens Doubleday President
Andrea Gani PolyGram Neon's Secondaries
Oedipus joins WBCN/Boston for weekly "punk rock review"
Congratulations
On Your
First
15 Years!
On the Unexpected...

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

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

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

DURPETTI & ASSOCIATES
A Commitment To Excellence

△ AN INTEREP COMPANY
To one of the industry's true innovators Bob — you're the best!

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PolyGram. Making records that set records.

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

Join us in saluting R&R and 15 years of cooperation, commitment and inspiration.
Jonathan R & R, amused readers. On considering...
Supreme Court Upholds ‘Seven Dirty Words’ Ban

In a 5-4 ruling, the US Supreme Court upheld a government ban on the broadcast of “dirty words,” claiming the FCC reacted properly in banning the broadcast of obscene speech. The decision stemmed from one New York father’s 1973 complaint after he and his son heard Carlin’s routine — which contained the words pas, shit, fuck, cunt, motherfucker, cocksocker, and jack — aired over Pacific’s WBAI/NI during lunchtime hours. The court’s majority opinion rested on the unique characteristics of the broadcast medium, society’s right to protect children from inappropriate speech, and the interests of unwilling adults not to be confronted by offensive speech. The dissenting members of the Court argued that Congress sought only to prevent obscene speech — not words deemed merely “indecent.”

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

Dukakis Declares ‘Beaver Day’

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

Deregulation Starts Here

But Van Deerlin Rewrite Doesn’t Get Off Ground

You think the Fowler/Patrick Commissions have pushed deregulation? Recall the sweeping changes Rep. Lionel Van Deerlin (D-CA) proposed in his 1978 Communications Act rewrite plan:
- Virtually permanent license terms
- No government involvement in programming, no Fairness Doctrine, format restrictions, log maintenance, contest rules, no (except EEO rules)
- Graduated spectrum fees
- Ownership limit cut to five stations (not very deregulatory, true, but radical nonetheless)
- No FCC. It could be replaced by the “Communications Regulatory Commission,” which would monitor technical matters only.

The machine didn’t get through Congress, but it set the stage for the deregulatory fever that marked the ‘80s.

And The Beat Goes On...

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

In February Plough Broadcasting — banking on the success of OsEos WVEE/Atlanta, WX/Tv/Baltimore, and WHR/Atlanta — announced plans to syndicate its disco format.

Six months later, Burkart/Abrams & Associates begged its way into the floor with “Dead/Black” format and division, headed by former WBLS MD Wanda Ramos Carrell. Initially signed to B/A’s dance card were soft-AOR alumns WKTU/New York and KSET-FM/EI Paeze; the firm’s second major market client, KIIS-FM/Los Angeles, traded in its Top 40 suit in November.

Where Were They Then?

MASON DIXON C105/Tampa PD
JOHN BRODEY Casablanca Boston AOR rep
CHRIS NICHOLSON MCA/Nashville Nat’l Promo
ANDREA GAINES PolyGram Secondaries
Lenny Bronstein A&M National Promo.
ROY WUNSCH CBS/Nashville Marketing Dir.
JOE CASEY CBS/Nashville Promotion Dir.
JEFF POLLACK WMMR/Philadelphia PD
RANDY MICHAELS WRR/Cincinnati PD
GEORGE HAWRAS WEZV/Bethlehem PD
BOB HATTRICK KWK/W. Louis PD
KEVIN METHENY 500/Atlanta PD
MIKE MCVAY 10Q/Los Angeles PD

GUY ZAPOLON KTHM/Los Angeles MD
BRAD HUNT MCA SW rep
DONNIE SIMPSON WKYS/Washington MD
JOE GALANTE RCA/Nashville Marketing
CHARLIE COOK WBBS/Miami PD

JOE ISGRO Venture Exec. VP/GM
WALT SARO NBC Radio Exec. VP/GM
BILL SOMMERS KLOS/Los Angeles Sr Mgr
BRUCE HOBLE WMAL/Phila. VP/GM
KEN KOHL KFML/Denver PD
LARRY BRUCE KFDM/Denver MD

RICK RODGERS KIPC/L. A. music Coord.
ANN JONES nominated for FCC
DICK DOWNES KWK/W. St. Louis AE
AL TELLER Windsong President

HAROLD CHILDS Columbia VP
JACK CRAIGO ABC PD
DOUG MORRIS ABC PD
ED LISTER ABC PD

DEAN THACKER WMMS/Cleveland Sales Mgr.
CHARLIE MINOR UA VP/Promotion
JIMMY BOWEN MCA/Nashville VP/Marketing
JOEL DENVER KCBX/San Diego PD

Scotts

Car
Chic
Ray Parker Jr & Rayde
Prince
Toto
Van Halen

THE FIRST FIFTEEN YEARS

THE FIRST FIFTEEN YEARS

Records

Out Of Shape

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

Number One Hits

CHR. BEE GEES/Night Fever (RSO)
AOR Albums: ROLLING STONES/Some Girls (Epic)/At The Fillmore
Country: WAYLON & WILLIE/Mamas Don’t Let Your Babies Grow Up To Be Cowboys (RCA)
AC: BARRY MANLAW/Can’t Smile Without You (Arista)

Platinum Platter Special

When did the Big Boy mascot grow a beard, anyway? On closer examination, the cheaply veiled hoisting the platter of platters turns out to be Eagles manager Ir- rog, aka (for this B/A ad’s purpose), “Big Shelly,” celebrating specta-

cular sales achievements by the group. MCA, seems a bombast, agreed to li-
cense a chain of “Big Shelly” drive-in record store/burger joints that revolution-
ized the music retail and fast food businesses and led to an association that continues today.

The Label Shuffle

ABC dissolves Dot
Jerry Rubenstein, Charlie Minor form Xel; change plans when UA becomes available
Tabu distributed by E/P/A
Still distributed by Aristas
Scott Bros. formed, Atlantic distributes
Ron Alexenburg forms new MCA label, Infinity
Jet distributed by E/P/A
Atlantic buys out Big Tree
Rockets distributed by RCA
Hiltsk formed, Atlantic distributes
Willie Nelson forms Lone Star, Mercury distributes
Newly distributed by GRT
ECM distributed by WB
RF wins, WB distributes
Memorandum exit Casablanca distribution

Number One Hits

CHR. BEE GEES/Night Fever (RSO)
AOR Albums: ROLLING STONES/Some Girls (Epic)/At The Fillmore
Country: WAYLON & WILLIE/Mamas Don’t Let Your Babies Grow Up To Be Cowboys (RCA)
AC: BARRY MANLAW/Can’t Smile Without You (Arista)
The 1960 Elektra was a beauty.

The new Elektra '89 is destined to be another classic model year.


 Wouldn't you really rather hear...
CONGRATULATIONS!

...to Bob Wilson and the rest of our friends at R&R on 15 momentous years.

Wish you all the best during the next 15.

CONGRATULATIONS R&R

...From One Great Supplier for the Radio Industry to Another.

NATIONAL BROADCASTING SCHOOL
Radio/TV Announcing
Television/Video Production
Radio/TV Advertising Sales

Hollywood (213) 463-2492
Portland (503) 242-3235
Las Vegas (702) 737-9400
Seattle (206) 587-2346
Sacramento (916) 487-2346

Broadcast Careers for Today & Tomorrow.

Congratulations from...

dsp
DENNY SOMACH PRODUCTIONS

812 W. Darby Rd., Havertown, PA 19083
(215) 446-7100
FAX (215) 446-7721
CONGRATULATIONS ON 15 YEARS OF PUTTING THE INDUSTRY ON IT'S EAR

THE DeMANN ENTERTAINMENT COMPANY
Record Reality Checks

I

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

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

THE FIRST FIFTEEN YEARS

1979

The Big One — Convention ’79

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

But seriously, folks, this was also a landmark convention for substantial issues. Rep. Lionel Van Deerinck (D-CA), the chief advocate for deregulation in the pre-Fowler days, delivered a keynote speech and participated in a Q&A session via live transcontinental satellite -- a rarity at that time. Significant forums on AM stereo and ratings took place. Combined Communications Radio PresidentJohn Bayless explored radio’s future in the ’80s, and present-day radio was vividly depicted in a multimedia sound-and-vision salute. An industry lifestyles survey conducted by R&R’s Richard Latz revealed that radio and record people were far more progressive and adventurous in attitude than the general public but less likely to spend time cooking food.

Convention ’79, as anyone who was there will tell you, was a tough one to top. We didn’t try -- not until 1980 was there another full-fledged R&R Convention.

THE SKYLAB IS FALLING!

Stations Used Humor To Defuse Fears

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

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

- WNCI/Columbus put up a $3,000,000 reward for the first piece of the satellite recovered within the borders of Ohio.
- KILT/Houston’s Jackson O’Conner capitalized on the upcoming “event” by taking out a $1 million insurance policy with Lloyd’s of London, in case of injury or death caused by a piece of the plummeting lab.
- Listeners who sent in postcards to WQUA/Quad Cities, Ill., addressed to W.W. Baker were entered in a drawing for a $100,000 insurance policy. Runners-up received credit cards.

THE LABEL SHUFFLE

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

DISCO RUNS ITS COURSE

The Disco format stayed in step with the rhythmic pace carried over from 1978. Disco prophets the Bee Gees sang their way to a star on Hollywood’s Walk of Fame. R&R changed the name of its format section to Dance Music to better reflect the music’s evolution, and disco programming even popped up on Radio Moscow. And although an epidemic of a grave malady called “disco finger” (calouses caused by constant finger-snapping) was reported, a number of stations decided to switch rather than fight.

WDAR/Chicago, WXKS-FM/Boston, WDRQ/Detroit, WZZO/Philadelphia, K101/San Francisco, and more.

In June, however, WLUP/Chicago AM personality Steve Dahl struck a note of discord with his anti-disco movement -- the “Imane Coho Lips” Disco Army (reportedly over 6000 strong). He mounted his assault with on-air anti-disco stunts and actual record-breaking demonstrations. In one such event, held between games of a White Sox doubleheader, Dahl and cohort Gary Meier blew up 20,000 disco albums collected as part of the entry fee. The promotion caused more attention than anticipated when 7000 swarmed the field, resulting in 37 arrests, the cancellation of the second game, nationwide publicity, and Sox owner Bill Veeck’s threat to ban Dahl from the park for life.

Dahl, meanwhile, went on record against the format with the release of the single “Do Ya Think I’m Disco” (a Rod Stewart parody). But disco’s viability as a long-standing format hit a resounding downdraft when prominent format pioneer WDAR/Detroit deflected in favor of Top 40.
WE’VE GROWN SO WELL TOGETHER...

COLUMBIA GRADS — WHERE ARE YOU NOW?

Columbia School of Broadcasting is conducting a nationwide search for alumni 1964 - present.

FOR EXCITING ALUMNI NEWS CALL MARY BETH TOLL FREE 1-800-234-5355

5888 Hollywood Boulevard
Hollywood, California 90028
Environmental Radio

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

Taking its commitment to the airwaves literally, soft AOR KFMI/Steamboat Springs, CO erected a giant windmill (a "Jacobs wind generator") atop a 163-foot-high pole. This breeze of a contraption provided enough electricity for 265-watt KFMI to maintain its 19-hour daily operation and five-day power storage.

In the event wind power ran out, a gasoline generator triggered by remote control would kick in, thereby cutting the chances of KFMI being blown away by the competition.

Things began heating up in Bryan, OH when local WBN0 (AM) claimed fame as the country's first solar-powered commercial radio station. Eighty percent of the electricity required to run the 500-watt Country daytimer was produced by 36,000 photovoltaic (PV) cells. This system cost about $5-$6 per watt versus $2 per watt for conventional electric power. But this ray of information didn't reach the Energy Department from predicting that such solar systems could be "economically feasible for many AM, FM, and TV stations by the mid-'80s."

Irán Crisis Spurs Station Support

The fate of American hostages in the Middle East today was overshadowed by another hostage crisis in November '79. That's when Iranian students seized control of the US embassy in Tehran, holding 50 Americans.

Radio rallied to the freedom cause with various demonstrations of support ranging from news updates, editorials, talk shows, and prisoner contact attempts to silent prayers, Christmas card letter-writing campaigns, candlelight vigils, and the playing of patriotic music and satirical songs.

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

A PD/morning man in Ohio, however, took the hostages' plight to heart. In December WOBL- Oberlin's Scott Miller pledged to remain in "captivity" until the prisoners were freed. Confining himself to the Country station's studios and letting himself be strapped to a chair in a newsroom cubicle for three hours daily, Miller stopped contact with his family and depended on listeners for food. He terminated the ordeal 56 days later (1/28/80), tying in with the 56 hostages and citing the "inability to complete my work."

A month later Miller was fired by the owner/manager/employer as his public service wasn't a factor in his dismissal.

RIDE 'EM, COWBOY!

Travolta Goes "Urban"

From small things, big things sometimes come. That was the case when the next big musical trend was foreshadowed in a small article in R&R (3/22/79).

The story mentioned that John Travolta's "Saturday Night Fever" was signed to star in a movie titled "Urban Cowboy," to be coproduced by Irving Azoff and Robert Evans. It was also noted many scenes were filmed at Country singer Mickey Gilley's Pasadena, TX watering hole, and the subsequent soundtrack LP would be released on Elektra/Asylum.

**HEADLINES**

Jay Thomas Joins 'Mork & Mindy' Cast
Bertelsmann Buys Aristar For $50 Mil

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

BUYS WAAA/WINSTON-SALEM
Mutter Evans First Black Woman To Own Station

**FLASH FORWARD**

The Digital Revolution

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

Along with pointing out that these developments could conceivably mean as much to the recording industry as the creation of electrically-made discs in the 1920s or the conversion from shellac 78s to vinyl LPs in the 50s, the experts quoted noted that "it could be ten years before digital recording technology became firmly entrenched at the consumer level."
CONGRATULATIONS  
R&R  
ON YOUR  
15th  
ANNIVERSARY  

B & W MARKETING CONSULTANTS  

JOHN BARBIS  
DON WRIGHT
Cold Winds Of Change

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

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

CHR Redefines Format

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

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

NUMBER ONE HITS

CHR: BLONDIE/Cat Me (Chrysalis)
AOR Albums: BOB SEGER/Against The Wind
(Capitol)
Country: EDDIE RABBITT/Divin' My Life
Away (Epic/SMS)
AC: AIR SUPPLY/All Out Of Love (Arista)

R&R Helps Out NRBA Convention

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

And then we really did quit the convention business until 1988.

THE LABEL SHUFFLE

- PolyGram consolidates Polydor, Mercury, Casablanca
- Dreamland distributed by RSO
- Gellen formed: WC distributes
- Jerry & Bob Greenberg form Mirage: Atlantic distributes
- Neil Bogart forms Boardwalk: CBS distributes
- Ron Alexenburg forms Handshake: CBS distributes
- Jia Records formed
- Custom exits RSO distribution
- Queen distributed by WB

WONDER PLEDGES SUPPORT

King Holiday Drive

The year following Dr. Martin Luther King Jr.'s 1968 assassination, a bill was proposed to make his birthday (January 15) a national holiday. Each year thereafter the bill came up before Congress, missing passage by a scant five votes in 1980. In October, Stevie Wonder pledged his personal support, dedicating the "Happy Birthday" track -- from his "Hotter Than July" LP -- to the cause.

The drive picked up momentum in January '81 when Wonder served as a catalyst for a Washington, DC rally. An estimated 150,000 converged on the nation's capital, with Black radio gear ing up support by sponsoring buses, staging radiofoons, and circulating petitions.

From Boss To Hoss

In 1980, a trend for "Urban Cowboy" stampeded many CHR AMs into jumping horses, among them Top 40 trailblazers KHJ/Los Angeles. The flagship of the RKO chain, KHJ briefly tried rock in the late '70s, but in 1980 under consultant Bill Drake and PD Ron Jacobs it revolutionized the format.

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

After final CHR PD Chuck Martin resigned, KHJ went "Country-Oriented Rock," which would last until 1983 and was replaced by various "Car Radio" and "Smokin' Oldies" identities. In 1986, RKO dropped the calls, and KHTR became the legal name of "AM 990."

Phony Nuclear Attack Program Causes Panic

"The United States is under attack. This is not a test. The United States is under attack."

No, it wasn't one of Ronald Reagan's microphone tests. Those lines were part of a 16-minute dramatization of a nuclear attack, broadcast on WPFW/ Washington (4/25/80).

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

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

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

Another Early Deregulation Effort

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

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

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

Cincy CHRs Stage Million-Dollar Giveaways

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

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

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

FCC Approves Magnavox AM Stereo System

Broadcasters Unhappy; Commission Waffles

FCC Revokes Three RKO TV Licenses

Radio Licenses In Doubt; Proposed NewCo Spinoff Plan Rejected

ARB Quarterly Measurement Starts In Top Five Markets

HEADLINES

30 • R&R • THE FIRST FIFTEEN YEARS
"The first of five most influential Country programmers during the last 15 years: Ed Salomon"
Radio & Records 10/7/88

YOU CAN JUDGE ED SALAMON

BY THE COMPANY HE KEEPS
AND THE SHOWS HE PRODUCES - EXCLUSIVELY FOR

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

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

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

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

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

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

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

Ed Salomon of the United Stations.
THE FIRST FIFTEEN YEARS

More Movie Music Madness

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

- "Urban Cowboy" (Full Moon/Asylum) - The ad copy said this two-record set was "an album that is going to change the way you look at music. It's more than just music. It's a way of life." Amen!
- "One Trick Pony" (WB) - Paul Simon's Warner Bros. debut album from the only movie featuring an R&R Convention as an essential plot device.
- "Foxes" (Casablanca) - The LP was produced by "7th discos kingpin Georgia Moroder. The movie featured the Runaways' Cherry Currie in a starring role; it was also a forerunner to a film (and song) that captured the essence of an entire subculture: 'Valley Girl.'
- "The Idolmaker" (A&M) - 1980s Brilli Building tunesmith Jeff Barry wrote the music and produced this soundtrack. The movie was loosely based on manager Bob Marcil and his protege Fabian.
- "Times Square" (RSO Records) - This glibly, sanitized look at the NYC new wave/punk scene featured music by the Talking Heads, Patti Smith, and David Johansen, former lead singer of glam/punk-rockers the New York Dolls.

THE DREAM IS OVER

The Death Of John Lennon

The 1980s held much promise for John Lennon. After a five-year layoff from recording, the ex-Beatle had returned to the studio. Geffen Records signed Lennon and his live/recording partner Yoko Ono, and ("Just Like) Starting Over" was on its way up the charts, with the "Double Fantasy" album just out. But the year ended on a tragic note when Lennon was assassinated in front of the Dakota apartment building in New York City (12/8). With the exception of Elvis Presley, no other rock personality was mourned as greatly as the ex-Beatle. And, unlike Presley — who died from the excesses of stardom — Lennon's violent death was an ironic footnote to his continuing efforts for world peace.

The news of his death sent shock waves around the world. The universal emotional outpouring of grief could only be compared to that felt when Martin Luther King and John and Robert Kennedy were assassinated. And, in his own way, Lennon was a leader and spokesperson for an entire generation. One asked radio to pay tribute to his husband with ten minutes of silence. Hundreds of stations across North America responded in kind, and simultaneously suspended all programming beginning at 2pm ET (12/14).

JEFF POLLACK
forms consultancy

BRUCE HOLBERG
WEMT/Chicago GM

LEE SIMMONSON
WIXO/New York GM

JOHN DI BELLA
WPEZ/Pittsburgh mornings

RICK BAILS
KHSI-St. Louis PD

CHARLES GIDDENS
First Media VP

DAN MASON
KFHK/Houston GM

CHARLIE KENDALL
WMMR/Philadelphia PD

MOON MILLINS
WDAF/KC PD

NEIL PORTNOW
20th Century President

DICK VERNE
 NBC Radio President

ANDREAS NIKAS
Atlantic Records

E. K. Research Group VP/GM

RICK BLACKBURN
CBS-Nashville VP/GM

JOE DORTON
Cassette Radio President

IVAN BRAKER
WISE/Indianapolis GM

STEVE PERUN
KWDW/Mpls researcher

SAL LUCAS
Chrysalis President

MICHAEL DUNDAS
RICK SWIG Dreamland VP/Promotion

FRED GROEHLIC
heads MCA Group

AL GREENFIELD
Viacom Radio President

BILL FIESGENHU
Viacom Hearst PD

JEFF KING
KPLZ/Seattle PD

TOM HADDIES
KLOS-LA PD

TOM YATES
KISAN/SF PD

JAY CLARK
WABC-NY VP/Operations

JOEL DENVER
WBBS/Baltimore PD

DOUG MORRIS
Atlantic President

DAVE GLEW
Atlantic Exec. VP

PAUL RAPPAPORT
Columbia Nat'l LP Promo

LEO LEVY
WIOX/Sycamore PD

JOHN SEBASTIAN
WCOZ/Boston PD

JOY COOK
KCFM-St. Louis VP/Station Mgr

BOB HATTER
Doubleplay Group PD

DAVID ROSS
Metropolis Group VP

LES GARLAND
Atlantic West Coast GM

J.C. FLOYD
WCEO/Atlanta PD

JORDAN HARRIS
A&M VP/Promotion

CHARLIE MIRON
A&M VP/Promotion

BOB KAGAN
WBONY/New York PD

DICK WILLIAMS
EM America VP/Promotion

JULIUS MANCINI
GRT/Chicago PD

Where Were They Then?

JEAN LUND
Sunbelt VP

NEIL ROCKETT
KHLA/LA VP

RANDY KABIRICH
WZZU/Milwaukee PD

GERRY PETERSON
KFRS/PD

ED ROSENBURG
Kendir President

MICHAEL PLESS
VP Promotion Director

JIM MAADOX
WBMX/Chicago GM

GARY BERKOWITZ
WPRO/Prov. GM

LARRY SCOTT
WABC/NY PD

GIL ROSENBLATT
Melise VP/Group Ops.

PERRY URY
Ten Efty President

DONNA BRAKE
WBFM/Arkansas PD

RICH FITZGARALD
S.R. VP/Group GM

BUDDY SCOTT
WXLT/Col. VP

RUBEN RODRIGUEZ
Boardwalk VP/Promo.

WALLY CLARK
KSD AM/FM-St. Louis GM

CHARLIE COOK
KHLA/LA PD

LARRY BRUCE
KBOO/San Diego PD

JERRY JAFFE
heads PolyGram Rock Dept.

LENNIE PETZE
heads Radio

ROB SISCO
K101/SF PD

RICH PALMEO
Anita Sr. VP/Promo.

RICK DORRIS
Anita Sr. VP/Artist Dev.

NORM SCHUTT
KZLA/L.A. GM

LEE MICHAELS
Superstars President

JERRY BUZBY
Casablanca VP/RAD Promo

DAVID BRAUN
PolyGram President

FRANK DILEO
IRS President

DONNA BRAKE
KBMF/Arkansas PD

STEVE EDWARDS
KNEW/SF GM

LEE MICHAELS & BRENDA ROSS
WBMW/ Chicago morning team

DICK GAYTEN
CMT MY patt VP

JAY BAYLISS
Charter President

AL BRADY
WNY-New York GM

JAY LASHER
Mobtown President

STEVE KINGSTON
WPGC/Wash. Ops. Dir.

LUCI MAGUIRE
E.A. VP/Sales

BURT STEIN
E.A. VP/Promotion

FRANK CODY
Sandusky Program Manager

NANCY WIDMANN
WCSB/FM-NY GM/VP

Kids Get High
By Snipping
Station's Stickers

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

After contacting the stickers' manufacturer, station GM Greg Pearson learned that all chemicals used in the stickers' adhesive were nontoxic and, as a matter of fact, had been produced according to OSHA guidelines. He then peered off a letter to the school board demanding that all bumper stickers used by candidates for Supervisor of Henrico County be submitted to a similar inspection. When last checked, Pearson was still awaiting the results of those tests.
It takes one
to congratulate one.
Congratulations to
one hot publication
from EMI.

Thanks for believing. EMI
The Year Of Accelerating Changes

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

R&R experienced a microcosmic version, with a raft of key personnel changes, bringing in some of our most important players. We started a Transactions listing, now grown to be the industry’s most comprehensive radio business compendium. We also began a new Easy Listening column, and went to rotations in compiling the AC and the new Black Radio charts.

More changes would soon be coming.

HOW BROADCASTERS SPELL RELIEF
Deregulation Wins Approval

“Radio is being treated like an adult.” So declared the FCC when it voted to deregulate commercial radio in January.

The new rules allowed broadcasters to:
- Determine community needs without standard ascertiment interviews
- Eliminate time-consuming program logs
- Dispense with non-entertainment guidelines of 8% for AM and 6% for FM.
- Do away with the 18-minute per hour commercial restriction.

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

Meanwhile, incoming Chairman Mark Fowler and the Commission championed their hands-off, low-profile stance by abolishing the First Class operator’s license, streamlining the sales/transfer process, drastically reducing on-air filing announcements, easing the financial booking required of station buyers, granting some EEO relief for sales and major change applicants, and shaving 45 days off the time it took to get a new FM channel assigned to a community. Laying the groundwork for even more relief, Fowler closed the year with a full ledger of unfinished proposals. Among them:
- Abolishing the Fairness Doctrine.
- Narrowing FCC interest in license “character.”
- Abolishing annual financial report Form 324.
- Changing multiple ownership limits.
- Modifying the three-year trafficking rule.

Networking: An Explosive Year

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

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

Rotations Get Hotter

1981 was a significant year for R&R music information. In October we debuted our Black Radio National Airplay-50 chart, the first reliable airplay-only tracking of Black Radio’s hits. The chart, as set up by Walt Love, used rotations instead of individual station chart positions.

This revolutionary method had been pioneered in AOR from the start, but made an important move to the AC format in January 1981. Later that year AC went “current” (reports taken on Monday for publication two days later) and graduated to the Back Page in October, sharing the space with CHR.

Baseball Strike Hits Radio

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

However, many stations came up with creative promos and alternatives to fill the gap left by America’s favorite pastime.
- KMOM/ST. Louis announcers Jack Buck and Mike Shannon revived the lost art of recreating historical games of the past, complete with live organ music. KMPC/Los Angeles resorted to replaying old Angels’ games, while WBFR/Baltimore and CFMT/Montreal broadcast minor league contests.
- In a satirical gesture aimed at players’ salaries and owners’ bank accounts, WLW/Cincinnati’s morning man Gary Burbank created the “Big Red Bread Line.” He asked listeners to donate canned goods to players, managerial staff, and owners so they wouldn’t starve should the strike continue for an extended period.
- KFMB/San Diego broadcast “Fantasy Baseball,” fictitious games complete with pre-and postgame shows. The station also gave out “Baseball Fan Survival Kits,” consisting of computerized baseball games, stale bags of peanuts, and a check for $4.40 to “cover parking and an overpriced beer and hot dog.”

When the strike finally ended, KFMB printed up “I Survived The Strike Of ’81” T-shirts, with the final “fantasy” standings. Of course, the Padres won the division, a full 20 games in front of the cellar-dwelling Dodgers. (In reality, the Dodgers went on to win the World Series.)
The year: 1975. Headline read:

"Former program director of KQV, Pittsburgh (ABC O&O) available."

To R&R Publisher Bob Wilson and staff:

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

Jim Carnegie
EDITOR & PUBLISHER

Radio Business Report™
I Want My MTV!

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

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

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

THE FIRST FIFTEEN YEARS

R&R Confronts Paper Adds Problem

Paper adds (records added by stations without actually receiving airplay) was the topic of John Leader’s Top 40 column on May 28, 1980. Prime cause (record reps or indie pressure), damage (credibility loss for station, had information about band) and the very real pointedly different nature of paper adds were all outlined. On July 3, 1981, Joel Denver’s CHR column reiterated the same points in response to the new outbreak of paper adds. Joel brought up another reason (paper-adding to masquerade as a CHR when the station’s actual list leaned toward another format). Again, the practice was labelled a “no-win” situation.

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

THE LABEL SHUFFLE

• Solar distributed by E/A
• Avco America folded into Arista
• Boardwalk goes independent
• Headfirst formed, MCA distributes
• TK, the Chapter 11
• All Country’s Network distributed by E/A

• CD&R

• WWRL/New York
• KZLA-AM & FM/Los Angeles
• KSAN/San Francisco
• KBAP/Dallas
• KCDQ/San Diego
• WSAT-FM/Cincinnati
• WIVW/Detroit
• WUSL/Philadelphia
• WFTL/Philadelphia
• KDIT-FM/Houston

R&R”s SPIN CONVERSIONS

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

1. WWRL/New York
2. KZLA-AM & FM/Los Angeles
3. KSAN/San Francisco
4. KBAP/Dallas
5. KCDQ/San Diego
6. WSAT-FM/Cincinnati
7. WIVW/Detroit
8. WUSL/Philadelphia
9. WFTL/Philadelphia
10. KDIT-FM/Houston

“Impulsive listeners are not necessarily bad listeners,” said Howard Stern.

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

John Parkhala

ARTIST BREAK THROUGH

Phil Collins
Del Lepard
Police
REO Speedwagon
Ricky Skaggs
Steve Winwood

People Plus

After years of relative stability, R&R experienced an influx of key newscasters who would shape the paper throughout the ’80s. Moving from within were Gall Mitchell, becoming News Editor, Jim Duncan to GM of our Video Division. Carly Parks replacing Duncan as Country Editor, and Joel Beever, transferring from Washington to CHR Editor as John Leader devoted full time to his Executive Editor duties. Joining were Walt Lesch, Black Radio Editor, Jeff Green as AC Editor, Brad Woodward as Washington Editor, current sales VPs Michael Atkinson and Barry O’Reilly, and longtime Asst. to the Publisher Paula Chalas.
Thanks R & R for your contribution of excellence to this industry.

We at RCA are proud of our association, and proud to have charted more country #1's than any label in the history of Radio & Records.

RCA'S NEW BREED

The Greatest Music Herd
The world is full of MTV!

To MTV Europe
Happy 1st Birthday
to Europe's fastest growing cable channel!

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

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Eighties Start Rolling Along

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

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

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

Dawn Of A 'New Age'

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

Three years later, AOR programmers broke out of their narrowcasting shells, warming to the idea that being cool enough to add jazz and New Age programming. Their aim: tap the emerging 25-34 audience, attract new listeners, and enhance the format's image for innovation and diversity. As consultant Lee Abrams proclaimed jazz the "background music for the new mainstream..." a number of AOR outlets (WSRZ/Danbury, CT; KAZY/Denver; WBAB/Long Island, KLOL/Houston) block-programmed their way onto the bandwagon.

Another forerunner in the light jazz/new age movement was Easy Listening KOIT (AM)/San Francisco. The facility rechristened itself KKLJ ("Excellence In Radio") in July '84, opting to meld new age jazz music with "transformation" — two-minute summaries of recent events and interviews in place of traditional news. Other twists: no news director or PD, with programming decisions made by committee.

Musicradio To Talkradio

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

Later additions to WABC's airstaff would include Dan Ingram and Ron Lundey (who remained to the end), "Cousin" Brucie Morrow, Bob Lewis, and Chuck Leonard. Under PD Rick Skier the station reached its Arbitron peak in 1972. Among WABC's better-known promotions were the "Principal Of The Year" and the "$25,000 Button." When the Beatles hit, "W-A-Beatle-C" got exclusive interviews with the Fab Four. WABC was broadcast into Moscow during the joint Apollo-Soyuz mason in 1975. WABC's music era ended with the playing of John Lennon's "Imagine" and one last ring of its "Crime Time" jingle.

BOMBS AWAY!

Reagan Begins Weekly Radio Show

The "Great Communicator" (and former radio announcer) Ronald Reagan began his second radio career with a weekly trial run series of live five-minute broadcasts on topics of current interest. It debuted April 2, 1982.

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

HEADLINES

McGavren Guild Creates Interpe

MMR, HN&W, Bernard Howard Rep Firms Linked

Birch Buys Mediastat

Now Full-Fledged Chief Challenger To Arbitron

FCC Lets Marketplace Decide On AM Stereo

First Stations Go On Air; Delco Chooses Motorola Late In Year
HAPPY 15th BIRTHDAY!

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Radio Marti: Cuba Libre Goes Flat

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

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

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

50 • R&R • THE FIRST FIFTEEN YEARS
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Thanks, R&R, for a memorable first fifteen.

Charlie Prevost
(201) 783-5186
A Record Year

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

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

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

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

Radio Under Fire

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

- WBLI/Long Island was drawn into a life-and-death situation (5/16) when a disturbed ex-teacher's aide wounded two people and held 10 high school students hostage. During the siege, the gunman demanded a radio. Tuning to WBLI, he promised police he would free a student each time the station read his self-penned "epistle to the world" and played a requested song. The aide remained true to his word, but fatally shot himself at the end of the nearly six-hour standoff.

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

- AC KWAV/Monterey, CA made news in October with an incident that seemed straight out of "Play Misty For Me." A transient armed with a 12-gauge shotgun blasted his way into the station's studios during overnight personality Sandy Shore's show. The uninjured Shore coolly crawled under the control console and called authorities. But in the meantime, the gunman's 56-round barrage knocked the station off the air for three hours and caused an estimated $200,000 in damage. The intruder's reason: KWAV was "poisoning his mind."

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

The 1983 movie 'Valley Girl' was the culmination of a year-long cultural trend, one that originated from an unlikely source: a song recorded by Frank Zappa's 14-year-old daughter Moon Unit. The song "Valley Girl" was released on Zappa's '82 LP, "Ship Arriving Too Late To Save A Drowning Witch" (on Barking Pumpkin Records). Moon's rambling monologue, sprinkled with Valley slang, started an awesome trend. According to Moon, the song was her father's idea. ("Valley Girl" was Zappa's nickname for his daughter.) "He asked me July 3 or 4 to write something, and I came directly from the Newton concert."

SURF'S DOWN!

Watt Gives Beach Boys Bad Vibrations

Although the Beach Boys' Fourth of July concerts at the Washington Monument (in conjunction with Q107) had been hugely successful (drawing record-breaking crowds), Secretary of the Interior James Watt chose Wayne Newton to provide the entertainment at the '83 show. Defending his decision, Watt said, "We're trying to have an impact for wholesome - ... for the family and solid, clean, American lives." He said the Beach Boys attracted the "wrong element." We're not going to encourage drug abuse and alcoholism as was done in years past. Watt couldn't have asked for more trouble. The Great Beach Boys Broughaha was just another of the famous foot-in-mouth comments that eventually led to his resignation. Radio came to the band's defense. Q107 tried to arrange a free Beach Boys concert for June 12. (The station declined participation in the Newton concert) WRLX/Richmond offered the band $50,000 to play in the Virginia city either July 17 or July 18.

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

"Some lyrics have become so explicit that they simply represent an exploitation of the despair of black people. When people cease to have ambition for economic freedom, political liberation, and cultural uplift, they simply become sexual animals of heathenistic dimension - then we've got to do something." No, that wasn't Tipper Gore talking. That was Rev. Jesse Jackson, Operation PUSH Founder/ Director and now-future Presidential candidate, attacking what he perceives as a new low in suggestive song lyrics way back in January 1983.

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

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BRUCE LUNDVALL E/A President
BILL TANNER WASH/Washington PD
TOM HERMAN E/A Sr. VP/ARR
PAUL COOPER Atlantic West Coast VP/GM
JAY HOKER KEZW/Dallas VP/GM

JERRY JAFFE, RUSSELL REGAN PG Sr. VPs
TOM HUNTER JB105/ Providence PD
DICK PURTAN WCZJ/Detroit morning man
RICK WALKER Y100/Dallas PD
ALAN SNEDD WKLS-FM/Atlanta PD
MARTY BENDER WSKS/Cincinnati MD
GREGO LINDLAUGH WSM-AM &FM/Nash, OM

LOU MAGLIA E/A Sr. VP/Marketing
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TEX MAYER WWHK/New York VP/GM
ANDY BEAUBIEN KSHK/ Houston PD
DANNY HALLAM WKKN/ Miami PD
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TED UTZ WHY/ Providence PD
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JOE MENENDEZ RCA Exec. VP

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BILL HOGAN RKO Radio Exec. VP
MIKE BONE E/A VP Promotion
FRANK CODY Source VP
IRVING AZOFF MCA President

TOM HOTT Bournville VP/Sales & Marketing
LOU BURON Doubleday Regional VP
MICHAEL LESSNER Capital Natl Promotion Chief
WILLIAM J. WHMF/Rochester artists PD
RICK TORCASO WNYF/New York PD
NEIL MCNEILIN WKKH/Atlanta PD
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DEANO DAY KLAC/L.A. morning man
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WALTER WINNICK E/P/A Natl Promotion
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BOB ELLIOTT, JON SINTON B/A VPs
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MIKE HORNE KY/JG&K/Phoenix St. Mgr.
DEAN THACKER WHFZ/New York GM
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RANDY MICHAELS WLW & WSKS VP
BILL STEIDING KAM & KAM/Dallas VP
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CHARLIE MINER AMM VP/ Promotion
BOBBY RICH WSJS/Philadelphia PD
STEVE GOLDSTEIN WHFZ/Detroit PD
GARRY BALL WTCF/FM/Hartford PD

MIKE MCVAY WMJ & WBGB/Cleveland, SM
NICK HUNTER WBW/ Washington VP/Promotion
TOM BARSANTI Ten Eights Corp. Sr. VP
SAL LICATA Arista Exec. VP/GM
MARKO BAINABE Geffen National AOR
FRANK OSBORN Price Sr. VP/Radio
DON IRENER Arista VP/Promotion

ROBIN ROTHMAN Geffen GM
CHARLIE KENDALL WNEW/NNY/ PD
GEORGE HARRIS WMAM/Philadelphia PD

GARY BRYAN KSW/Seattle PD
DANNY BUCH, DAVID FLEISCHMAN Atlantic Asst., Dir. Promotion
DAVE MARTIN WCLR/Chicago VP
DOUG BROWN KTWNY/Minneapolis VP/GM
SEAN COAKLEY Arista Natl VP Promotion
RICHARD PALMESE MCA Exec. VP

JON BAYLIS forms brokerage
CHRISS BECK KLG/L. A. GM
JIM SMITH WASH/Washington VP/GM
RUBEN RODRIGUEZ Island black music promo

JAY HOKER bico VP/Radio
DAN GRIFFIN WRKO/Boston GM
MICHAEL OSTERHOUT, MICHAEL HORNE
Harrios-Hana Radio VPs
JIM WOOD Maritime Natl PD
STEVE RIVERS Q105/Tampa PD
ROSS BRITTON joins Z100/NY mornings
JOHN RAVEN KLG/Westfield PD
MIKE HARRISON KMET/Los Angeles PD
PHIL HALL KLAC/Los Angeles PD
BOB COLE WQZh/Washington PD
MATT GREENBERG Dir. President
TONY ANDERSON Motown Natl R&B Promotion
CHRIS CONWAY KSDO/San Diego VP/GM

DENNIS PATRICK appointed to FCC
JACK McSorley KQOS/SF GM
RICK STONE AAM VP/Promotion
RICK COMMINGS Emmis National PD
BENJAMIN HILL KFM/Kansas City PD
SYLVIA RHONE E/A Special Markets Mktg
HAROLD CHILDS PolyGram Sr. VP

J. B. BRENNER A&M Natl Album Promotion, Dir.
M. PLENN IRS VP/Promotion
JIM HILLARD Blair Radio Stations President
TOM DORSEY KOMX/S. Louis Station Mgr.

RICH FITZGERALD, GEORGE GERRITY, MARK MARTIAUD WBP/Natl Promotion
RICK AUGUSTO Arbitron President
CLAYTON KAYFMAN WX/SF GM

RANDY KABRICH WASH/Washington PD
MIKE SHALETT Sire Records PD
DAN MASON First Media Exec. VP
JERYL BUSBY MCA VP/Black Music
BILL MAYNE KZLA-AM & FLM. L. PD

RYAN KRONIS NEW YORK 3000
54 "R&R THE FIRST FIFTEEN YEARS"
15 Years Of
Breaking Records
Together

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1984

Radio Activity Marks New Highs

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

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

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

**FCC Sets 12-12-12 Ownership Limit**

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

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

**Facelifts For Black/Urban, Country, Jazz**

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

The same week, Country underwent a revolution. The music data went current, with reports taken Monday processed into the charts compiled that same night and published Wednesday — a two-week edge over other trade charts. Also, the format converted from numbered playlist information to the more realistic Heavy/Medium/Light rotation system, with rotation breaks published on the chart, removing the mysteries from the Top 30.

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

**Countdown To Saturation**

CHR's early-'80s resurgence spawned a spate of countdown shows in the format — "American Top 40," which had the field almost to itself in the '70s, suddenly faced four "30's born challengers by April. "Rick Dees Weekly Top 40." "Countdown America With John Leader," "Dick Clark National Music Survey," and "Top 40 Satellite Survey" with Dan Ingram. In the fall, "Scott Shannon's Rockin' America Countdown" joined the fray.

Some have charged or favored, others are still battling, and the countdown wars have intensified with a new facet of the "AT40/Shadoe Stevens and Casey Kasem's forthcoming program. But no matter what media shows exist, CHRs (and some ACR) like to run 'em — often more than one — as long as listenership doesn't go down for the count.

**Flynt Ads Raise Free-Speech Issue**

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

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

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

In response to Flynt's filing a $100 million suit against WLW and demanding an investigation into the station's broadcast qualifications, the FCC said that the no-censorship clause did not apply in cases where a licensee might not know in advance whether giving or selling time could give rise to EEO obligations.

**Horror King Buys Station**

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

Admitting he "would be foolish to monkey around with something I know very little about," King rechristened WACZ as WZON ("You're in The Rock Zone") but retained the CHR format: "AM radio has turned into this hemorrhagic that's bleeding to death in front of everyone's eyes. To rock as hard as we do on AM is brave and unusual." Void of any DJ aspirations, he was surprised by one technical problem — why the station couldn't play AC/DC at 8AM.
Congratulations On Your 15th Anniversary
A. D. MUSCOLO PROMOTIONS INC.

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

You’ve come a long way, Bailey!

BAILEY BROADCASTING
Provider of Exciting Urban Programming
For Over Five Years
Including:

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KING: FROM ATLANTA TO THE MOUNTAIN TOP
And, For January 1989, The New King Special—
DREAM OF FREEDOM

Congratulates Radio & Records On
Fifteen Years!! Of Publishing

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“Your Home Away From Home”
The concert event of 1984 was the 'Jacksons' 'Victory' tour. In reality it was Michael Jackson's show. The Gloved One, riding high on the success of his record-breaking "Thriller" LP, was the main attraction.

The massive media hoopla surrounding the occasionally overambitious tour prompted many station promos. WBLZ/Cincinnati collected over 50,000 listeners' postcards and forwarded them to concert promoter Don King, in an attempt to have the city added to the tour itinerary.

Unfortunately, Cincinnati was left out in the cold.

And WOL/Washington, WDMT/Cleveland, and KMJQ/Houston were among the stations that staged a Michael Jackson lookalike contest.

Jacksons’ ‘Victory’ Tour
A Real Thriller

1984

Another Glass Of 'Wine'

Sometimes songs have to be reassigned to become a hit (see "At This Moment," 1981). But the case of "Red Red Wine" is different. The unrelentingly dull 1980s reggae hit 'Tony Tribe' with the British black-and-white reggae band UB40 was a 1984 Bafta nominee and reached #2 on the UK chart. But, observing that its full-length version, complete with reggae-style chanting (an anachronism in reggae), was drawing great response as an oldie, Phoenix CHR programmers put time-current rotation, touching off a nationwide airplay explosion that propelled the song to No. 1 on its second go-round.

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1984

The FIRST FIFTEEN YEARS

1984

RADIO DAYS

- OKLW/Detroit drops CHR for AC
- Pat Shaughnessy, TM employees buy company
- Transam boxes Format 41
- Noble buys KJOJ/L.A. for $18.5 million
- Katz buys Christal, RKQ rep firms
- OKM buys nine Pough stations for $65 million
- GREYBUYERS Media adds KRLA/L.A. for $10 million-plus
- Pyramid buys eight Associated stations for $29.5 million
- Edwards buys seven Harte-Hanks stations for $40 million
- Garnett buys KBQQ-AM & FM/Houston for $35 million
- KRLY/Houston drops Urban, becomes AC KLTY
- WAPP/New York drops AOR for CHR
- Doubleday buys WHN/New York for $113 million
- Nationwide buys eight Western Cities stations for $43.5 million

MUSIC & MOVIES

Ghostly Rain

"Baby, I'm a star," proclaimed bad boy funk rocker Prince, whose creative little word went onto the silver screen in "Purple Rain." The film, starring His Royalness, Apollonia, Morris Day, and "Mold Squad" vet Clarence Williams III, was a left-field box office success and spun off several hit singles — not to mention a Grammy and Oscar-winning soundtrack.

Also this year, an interpid trio kept the world safe from slime-bearing apparitions and left filmgoers chanting the haunting refrain, "Who you gonna call?" Ghostbusters!" The Dan Aykroyd/Bill Murray/Harold Ramis film capped a Grammy (Best Pop Instrumental) for the Ray Parker-penned theme smash. And the slashed circle logo — a prominent fixture in the advertising campaign — spawned a symbol craze still popular today.

Where Were They Then?


ARTIST BREAK THROUGH'S

Judds
Cyndi Lauper
Madonna
Billy Ocean
Tina Turner
Wham!


Another Glass Of 'Wine'

"I don't worry about offending anyone, I assume I'm going to offend everyone at point or another."

— Howard Stern

WBNC/New York afternoon personality

QUOTES

"I don't worry about offending anyone, I assume I'm going to offend everyone at point or another."

— Howard Stern

WBNC/New York afternoon personality
CONGRATULATIONS ON 15 YEARS OF SUCCESS . . . AND THANKS FOR 15 YEARS OF FRIENDSHIP
Radio’s Numbers Hit Stratosphere

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

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

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

WARNING STICKERS ADOPTED
PMRC Attacks Sexually Explicit Lyrics

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

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

Rockers As Hearing Aides

The issue came to a head at several widely-publicized September hearings before the US Senate Commerce Committee, wherein recording artists Frank Zappa, John Denver, and Dee Snider of Twisted Sister denounced the PMRC’s plan to institute a record rating system as “pure censorship,” while senators rallied ‘round the bugaboo, threatening to enact legislation if the record industry didn’t apply some form of self-regulation.

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

HEADLINES

MTV Launches VH-1 Network

Bill Gavin Dies At 77

‘Vile’ Racist KTTL Broadcasts Rules

FCC Proposes More AM-FM Simulcast Limits

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

RADIO DAYS

- Interlop launches Duprett & Assoc., fifth rep firm
- KQAX/SF becomes “progressive” WCKG (“The City”)
- WAGO/Chicago drops CHR, becomes AOR WCKX
- WIZN/Cleveland ends AOR, goes CHR
- KQIQ/L.A. scuttles CHR for Format 41
- WKTI/MT turns into AOR WAKP
- GIFX/Kansas City goes Classic Rock
- WASH/Washington returns to AC
- WLZZ/Milwaukee becomes CHR WZUU

Radio Trading Busts Wide Open

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

- Cap Cities buys ABC for $1.5 billion
- Taft takes seven radio stations, five TVs from Gulf; total $75 million
- Gannett, Evening News Assoc. merge.
- Mainstreet buys $10 million in property
- Keymarket buys three Amaretto properties for $60 million
- Carl Hirsh’s Regency buys KQJO/L.A. for $45 million
- Bob Sillerman buys one Metromedia, three DoubleDay stations for $38 million
- Sillerman, Regency merge into Legacy
- J&K/W buys KTNQ/L.A. for $70 million

And network transactions ran wild as well. Besides the Cap Cities/ABC deal, Westwood One bought Mutual (and Starfleet), United Stations bought the RKO Radio Nets, Wagontrain bought Drake-Chessault, UPI was sold, and CBS Inc. narrowly fought off a Ted Turner takeover bid. After 1986, radio transactions (and prices) would never be the same.

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

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

Harry Belafonte, inspired by Bob Geldof’s late 1984 single “Do They Know It’s Christmas? (Feed The World),” enlisted the help of artist manager Ken Kragen to develop a project that would provide aid for the Ethiopian famine crisis. The result: 46 superstar performers recorded the Lionel Richie/Michael Jackson song “We Are The World.”

The Columbia single, video, and subsequent LP were manufactured and distributed major-label-wide, with all proceeds donated to USA For Africa. The initial money raised from record sales, merchandising, and direct contributions totaled $38 million.

Radio responded enthusiastically to the single and the cause behind it. At 10:50am ET on Good Friday (3/28), stations across North America aired “We Are The World” simultaneously. And the song quickly hit #1 on the Hot 100 (4/5).

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

Extra Added Events

USA For Africa also inspired several other charity projects:

- Willie Nelson and Neil Young responded to the economic plight of farm workers by organizing the cross-country Farm Aid concert.
- South Africa’s racist apartheid policies were brought to America’s consciousness by Little Steven’s Artists United Against Apartheid project, the single “Sun City.”
- The Cartoonists’ Thanksgiving Day Hunger Project — comprising over 175 syndicated cartoonists — mobilized virtually every comic strip in the US to address the worldwide hunger crisis. Gary Trudeau (“Doonesbury”) drew a special cartoon that appeared on the front page of RAIN (10/20) to help drum up radio support.
- Arista released the single “That’s What Friends Are For,” by Dionne Warwick & Friends (Ellen John, Gladys Knight, and Stevie Wonder), written by Bert Bacharach and Carole Bayer Sager. All profits were donated to the American Foundation For AIDS Research.
In some relationships, more than one partner is a crime.

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

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

Emmis Research makes a commitment to only one radio station per market. Because we believe in forming partnerships. Lasting partnerships. Exclusive partnerships.

That way, our success depends on only one thing: your success.

EMMIS RESEARCH

To put the Emmis Success Formula to work for you, call Emmis Research, 317-630-2828.
Or write to: Emmis Research, 1099 N. Meridian, Suite 250, Indianapolis, IN 46204, Attn: Jon Horton
THE FIRST FIFTEEN YEARS

WIN, LOSE OR DRAW
KFRC Enters “Game Zone”

“At least we're not sitting on our asses waiting for radio to fix itself.” So noted VP/GM Pat Norman after masterminding KFRC/San Francisco’s journey into the “Game Zone” (4/18). Inspired by “Wheel Of Fortune’s” success, Norman, PD Mike Phillips, and RKQ consultant Walt Sable created a six-hour (1am-3pm) daily block of audience participation contests sans music. Outside of this midday block, it was still business as usual.

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

DIAL A FORECAST

The winds of change whistling across the AM band over the last several months blew into Minneapolis, where alternative music outlet WWTC was reborn as “Weatheradio” (6/18). Following a survival trend forged by KJ/Los Angeles (“Car Radio”) and Bay Area stations KXLR (“Trendformation”) and KFRC (“Game Zone”), WWTC called its fulltime forecast programming “the first public service format of its kind.”

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

ARTIST BREAK THROUGH

Whitney Houston
NIXS
Freddie Jackson
Restless Heart
Sade

PAPER ADDS

THE STAND

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

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

JOYNER’S TWO-CITY SHIFT

Jumping Jock Flash

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

MUSICAL BULLETINS

BRIAN BIETER W odp Radio Sales Developer
BILL SMITH WHK & WMM/Clive, VP/GM
MICHAEL LESSNER Motown VP-Promotion
TOM DUNLEY WASH/Washington, VP/GM
JUDY LIBOW Atlantic VP/Album Promotion
LOU SICUREZZA Atlantic VP/Field Ops.

DAVE LOGAN joins B/A/M/D
HAROLD CHILDs Qwest President
CLAIKE BROWN KSON/San Diego VP/GM

STEVE GODDSKY Empire Media Pres.
BRAD HUNT E/A National AOR Promo.
SHEILA SHIPLEY MAC/Nash Radio Promo.

DALLAS COLE WLS/Chicago, VP/GM
DALE PARSONS WNBC/ NY PD
BOB NEIL WYAT/Atlanta OM

TOM GORMAN Capitol Nat’l Promotion Dir.
DICK ROKAVAN WYR/Chicago VP/GM

TOMMY HADDES Podack Comm. Exec. VP
TIM KELLY KLOS/LA PD
MIKE HORNE KFY/Phoenix VP/GM

DEN DE NIGRIS E/P/A National Pop Promo
DAN HALBYRTON KKLX & KL/P/Dallas VP
DON INNEN Arista VP/Promotion

TONY ANDERSON Arista VP/R&B Promotion
DON NELSON KMGG/LA GM

BILL MOYES Research Group Chairman
LARRY CAMPBEll Research Group Pres.

REID REKER WMET/Chicago PD
GEORGE HARRIS KMET/LA PD
RUSSELL RIVERS KFSF/SF PD

HARR MOORE WPWD & WYS/Buffalo VP
ALLEN SHAW & Seaway Exec. VP
DENNY ADKINS Drake-Cheronault President

RICK DOBBS Chrysler VP/Promotion
CLAYT KAUFMAN WCCO/Mpls VP/GM
DOUG BROWN WLTE/Minneapolis VP/GM

STEVE MEYER MCA Sr. VP/Promotion
RON RODRIGUES KMGG/LA GM
MIKE PRESTON KSF1/San Diego PD
DON BERNs CNFY/Toronto Asst. PD

JHERYL BUSBY MCA Sr. VP/Black Music
GARY FRIES Sunbelt Broadcast President
PAUL RAPPAPORT Columbia VP/AOR
MIKE BONE E/A VP/Marketing Promo.
JOE MANSFIELD Capitol VP/Sales

DANIEL GLASS Chryslars Sr. Dir./Promo.
GIL ROSENWALD Matlile Radio President
DAVID GINGOLD WGGG/Seattle GM
ALAN BOX EZ President

JOHN BECK KSH/Atlanta CO GM
DALLAS COLE WKT/Chicago VP/GM
JAY HOKER President of Haker Bscg.
JACK CLEMENTS Mutual President

TOBY CHASE Wodgler Corp. PD
ANDY BLOOM WYSP/Philadelphia PD
TED UV WWMF/Philadelphia PD
CAREY CURELUP WLLZ/Detroit PD

DAVE HAMILTON KGRS/Minneapolis PD

CHRIS DUCOTY WBY/Baltimore Mgr.
BERNIE MILLER WLMJ/Milwaukee PD
JIM DODD KKJ/LA VP/GM

DAVID LEACH PolyGram National Promotion

BOB CATANA Island National Promotion

DAVE MARTIN Republic President

MIKE BECCE RCA Director/Promotion

BONNIE GOLDNER RCA Director/Promotion
SYLVIA RHONE Atlantic Black Promo. Dir.

WAYNE JEFFERSON WBBM/FM-Chicago VP/GM

BRIAN PUSILANO WHIT/Boston VP/GM

RONNIE JONES Capitol VP/Black Promotion

STEP JOHNSON ASPM VP/Black Promotion

NICK BAZOZ WBZZ/Pittsburgh PD

TOM YATES, KATE HAYES KFKY/SF PDs

DRIK KIEL WMY & WML/MI Sts. Mgr.
R.L. CURTIS KZL/A LA PD

MARK TUDOR WBOS/Boston PD

GEORGE HARRIS forms consultancy

JAN JEFFRIES WLS-FM/Chicago PD

RANDY LANE C107/Washington PD

Randy KARCHB Q105/Tampa PD

PAT EVANS WXRK/NY PD

MOON MULLINS WHNY/NY PD

WHERE WERE THEY THEN?

GERRY HOUSE WSM/Nashville mornings
KARI JOHNSON WINSTON KXBO/LA VP
THOM PERROD Westwood One VP/GM
JACK MCSORLEY Price VP, Sr.
BILL GILREATH K101-SF VP/GM
NORM FEER XTRA-AM & FM/SD VP/GM
GEORGE SOWEN WUSU & WYNS/Tampa VP/GM

ROD CALARCO KRRF/VP-GM
STEVE PERUN KQEG/KC PD

RICH POMBIRO KMET/LA PD
DON CRAWLEY WDAP/KC PD

BOB McNEIL WMZQ-AM & FM/Wash. OM
LES ACREE WFTQ/Winston-Salem PD
JEFF NAUMANN RCA Nat’l Album Promo.
IVAN BRAKER forms Olympic Broadcasting

DON KIDWELL Cox Exec. Radio
JIM PRICE KSDB-AM & FM/Des Moines PD
PAUL COOPER Atlantic Sr. VP & WC GM
TOM ROUNDS forms Radio Express

SINTO forms consultancy

PAT NORMAN KRTH/LA GM

JIM SMITH KFRC/SF VP/GM

AL TELLER Columbia Records (Dir. President

PETE SCHULTZ Summit Exec. VP/Radio

JAY COOK KXSQ-AM & FM/Houston PDs

LEE DOUGLAS WCZY/Detroit OM

MANNIE BONE E/A VP/Marketing & Promo

DICK ASHER PolyGram President

MARTY BENDER WSKS/Cincinnati PD

RICK BALIS KGHE-St. Louis GM

JIM HARPER WORX/Detroit PD

MICK RINIGAN WHO/Detroit OM

JACK SATTER Manhattan VP/Promotion

BILL BATTISON Westwood One Exec. VP

HOWARD STERN WXRK/NY afternoons

MANNIE WAGNER KRLA & KHTZ/LA PD

JOHN BRODEY joins Geffen promotion staff

AL COURY heads Geffen Promotion/Mktg.

MARK DRISCOLL Statewide VP/Prog.

ELLIOT GOLDMAN RCA-Atlantic PD

TOM WATSON WASH/Washington PD

BOB KAGH WBMW/Washington PD
Once in a while we'll lose a viewer or two.

It's bound to happen. Even though our audience loves to watch their music—the best of video music—they have other things to attend to. Like each other. That's why over 30 million viewers make love, soothe their infants, and pay their bills with us in their lives. And they're listening to your music to decide which records to buy. Even if they're not always watching.
New Regimes Change Radio, Record Structure

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

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

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

Station Trading Approaches

$3 Billion Mark

Transaction fever hit its peak in 1986, with more than $2.8 billion worth of station trading chronicled by R&R by early December. Brokers predicted a “rest period” would follow in 1987, as the industry cooled off from the frantic speculation in radio stations, often overpriced, that took place in ’86. Below are this monster year’s top ten group sales and top five station buys:

- Metromedia to Metropolis (9 stations) $265 million
- Viacom to management (9) $142 million
- Outlet to management (4) $75 million
- Escape to Telstar (31) $70 million
- Katz to New City (11) $108.3 million
- Affiliated to EZ (9) $65 million
- Group One to DKM (8) $59.9 million
- Doubleday to Emmis (3) $23 million
- Josephson to Saga (6) $29.9 million
- Republic to Jacee (3) $54 million

Station Sales

- KROQ/L.A. to Infinity, $45 million
- KILTAM & FM/Houston to Legacy, $36.8 million
- KFAC-AM & FM/L.A. to Classic, $54 million
- WUSL/Philadelphia to Shardak Tak, $32 million
- WAXY/WKCI/New Haven to Noble, $30.5 million

Forty other stations or combos sold for $10 million or more during 1986’s trading frenzy.

INDIES IN EXPOSURE

No Celebration On Independents’ Day

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

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

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

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

DAT Spurs Spoiler System Showdown

Designed to help the record industry stem losses estimated at $600 million per year from home taping, the RIAA announced plans to unveil a “spoiler system” that, when incorporated into a tape recorder’s circuitry, would prevent the user from fully recording any music that had been encoded with a special, audible signal by eliminating musical passages every 32 seconds or so.

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

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

Radio lends ‘Hands’ A Heap Of Help

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

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

Radio helped in its recruiting chain participants, conducting donation drives and station promotions, and organizing the line when it ran through a particular station’s local community. On May 25 at 3pm ET, stations nationwide simultaneously played the “Hands” single (many for the only time), followed by “We Are The World” and “America The Beautiful.” And although there were fewer gaps in remote chain areas, the chain was fewer than 46,000 people shy of the 5,480,661 needed to complete it.

HEADLINES

NBA Merges With NAB

Cleveland Site For Rock & Roll Hall Of Fame

Radio Days

- KOHJ/Los Angeles becomes KRTH (AM)
- WARM/Atlanta becomes CHR Power
- WAPP/New York back to AOR, then becomes hybrid CHR/WGHT
- KKHH/L.A. returns to soft AOR KNX-PAM
- CHUM/Toronto drops CHR after 29 years for AC
- WBMX/Washington drops CHR/WPOW
- KFRC/SF ends CHR for nostalgia
- KYH/Dallas debuts “gladiator” CHR approach
- WCCX/Washington turns Classic Rock
- KNAC/Long Beach drops modern music for hard rock
- KZTL/L.A. becomes Classic Rock
- KBGB/L.A. turns to AC
- WMAQ/Chicago completes evolution to N/T
Today, you need the company that knows research and radio

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

At the other extreme are "radio guys" who learn a few buzzwords, a couple of "tricks" and all of a sudden, they're in the research business! They may know radio, but they don't know research.

Then, There's Mark Kassof...

He has solid research credentials—an M.B.A. in Marketing Research and years of "real world" experience applying it. But he's got more...

He spent over ten years in the radio business, as a programmer, researcher and on the air, working his way up from the smallest markets to "the majors." Radio isn't an "academic exercise" to him...he's been there.

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

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

That's the power of putting research and radio together. Find out what it can do for your station. Call us at 313-662-5700.
Emmis Powers
New Breed Of CHR

They said it could be done, and Emmis finally did it. For years Los Angeles had seemed ripe for a high-powered Urban/ Dance-slated contemporary station, and in January Hot AC KMGG was transformed into KPWR (Power 106). The station's format was defined by Dick Wyatt, programming architect of the first "Power" station, WUSL/Philadelphia (1980), as PD in February. At first KPWR drew heavily from Urban hitmakers, but added a sprinkling of CHR hits and a healthy portion of dance club artists no other station was playing. The playlist evolved into a dance-beat-heavy mix that was not traditional CHR by any stretch. Emmis certainly had an Urban Contemporary, but a blend that confused the industry until R&R included KPWR in the CHR universe in its new "Prim-T" (for alternative) category.

Whatever you called the format, it was a hit in L.A., taking over the market lead in its third book, beating standard-bearers KIIS (its CHR competitor) and KABC, and cruising on to six straight No. 1 formats. In KPWR's wake, Emmis switched WAPP/New York to WQHT (Hot 107) in August, and several PT's (including WPWV/Miami, which had been working in this vein earlier), fanned out.

THE LABEL SHUFFLE

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

Where Were They Then?

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

**10 YEARS**
Congratulations
And
Best Wishes
From The
First Family
Of Country Music
Expanding At An Indecent Pace

1987 was a wild one, contrasting cries of widespread indecency on the radio with the mellowest format revolution yet, NAC (New AC) and the "Wave." The record industry's year was sandwiched between a red-quiet-consummated sale of Motown to MCA in January and the long-delayed December purchase of CBS Records by Sony.

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

CODIFICATION EFFORTS FAIL

Fairness Doctrine's Waterloo?

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

Among the major events unfurling this year:

- January — US Court of Appeals refuses to toss out doctrine as unconstitutional.
- April — Senate passes legislation that would write policy into federal law.
- May — House Telecommunications Subcommittee approves similar measure; House Commerce Committee expected to approve bill within two weeks and send to House.
- June — House votes overwhelmingly in favor of H.R. 1954, the Fairness in Broadcasting Act of 1987; 16 days later President Reagan vetoes the bill, attacking it as "unconstitutional."
- August — FCC votes to dump enforcement of 1989 Fairness Doctrine; Congress promises a showdown.

FCC 'Clarifies' Indecency Standards

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

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

'Restatement Of Ambiguity'

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

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

R&R Begins New Era

With the third issue of 1987, Westwood One, which had purchased R&R for an excess of $30 million, brought the paper's founder, Bob Wilson, back as Publisher... and things started to happen.

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

R&R also made the most far-reaching move in dealing with dance and modern music-oriented stations by classifying them as P1As in the CHR universe. The first Network Programming special was published in May, and the first of the influential New Music Programming Guides emerged in August.

The paper's Washington Bureau was reorganized under Pat Clawson as Bureau Chief, with Randall Bloomquist joining later in the year. New format editors were Mike Kiniasian for AC and Harvey Kojan in AOR. And if all that activity weren't enough, we announced the return of the R&R Conventions for early 1989.

Sony Acquires CBS Records

Gordy Cancels Motown Sale To MCA At Last Minute

Fowler To Private Law Firm

Patrick Becomes FCC Chairman
SERVICE!

Happy 15th Anniversary to our friends at R-R!

JEFF McCLUSKY & ASSOCIATES, INC.
Marketing & Promotion Services
719 West Willow Chgo Il 60614
312 280 1212
Singles On Tape

In February, under the auspices of the RIAA, the record industry united to save an ailing member of the family — the 45 vinyl single. The antidote? A cassette single in two formats equivalent to the 45 and 12-inch, priced at $1.98 and $4.98, respectively. Aristas volunteered to coordinate details of the summer rollout (45s: current 45s between record companies and retail, and engineer the creation of a floor dump display unit in the shape of a giant cassette. As the two-track cassette single continued to play in stores nationwide, rumblings of a three-track version surfaced in November. Again leading the pack, Aristas said first quarter '88 releases by Whitney Houston, Billy Ocean, and Hall & Oates would likely be available in the $2.98 configuration. Cassette triples met resistance from CBS and PolyGram, however, recycling concerns raised over the other configurations.

Radio Pros Of Condom Advertising

When the US Surgeon General called for broadcasters to begin airing ads for condoms as a preventative measure against AIDS, radio's response was rather mixed. Some stations said they would refuse to run any condom ads whatsoever; others thought PSAs were OK. However, most operations reported that they had not yet been contacted about how they saw as a welcome chance to enhance station revenues, provided the ads were "in good taste," i.e., that the health and contraception, rather than the hedonistic benefits, of condom usage were stressed. Within two months, radio's acceptance of condom ads had ballooned. An NBA survey issued in April found 19% of radio respondents willing to run ads for rubbers, with another 58% claiming they might air such spots in the future, and 87% saying they would broadcast PSAs on AIDS.

Yuletide Charity LP

A&M's 'Very Special Christmas' 

A&M Records gave Special Olympics International (SOI) a generous Christmas gift in 1987. Toward the end of the year, the label released "A Very Special Christmas," a collection of new versions of classic yuletide songs. The LP was produced by Jimmy Iovine, and organized with the help of his wife Vicki (an SOI volunteer). Contributing artists included Bruce Springsteen, Sting, U2, Run-D.M.C., Madonna, and John Cougar Mellencamp. On March 12, 1987 A&M presented SOI with a $5 million check, the first proceeds from sales of the LP. The effort was the largest in Special Olympics history.

Quotes

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

—Chris Blackwell

Islander

"Once whites would beat us with axe handles; now they beat us with computers."

—artist Millie Jackson

"This business can't grow until somebody finds a way to explode out of [the present] structure."

—Joe Smith

Capitol Industries CEO
Inter-office memo

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

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

Trumper Communications, Inc.
900 Oakmont Lane
Westmont, IL 60559  (312) 789-9900
Signpost To The Future

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

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

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

Convention '88: A Triumphant Return

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

Around 2500 attendees thonged the Dallas site in March to witness FCC Chairman Dennis Patrick, groundbreaking marketing and motivation panels by Ted Chinn, Roger van Oech, and Mike Shallek; a unique radio-top advertisers; plus performances by John Cougar Mellencamp, Buster Poindexter, and cameos by Steve Wonder, Tiffany, and more. The convention's successful return paved the way for an even bigger event set for 1990.

Back-Announcing Comes To The Fore

It's a listener/label gripe almost as old as music radio, a frustration born of hearing a piece of music and not knowing who performs it. This year the issue took on new prominence, as label executives complained loudly about radio's practice of playing 5-10-15 songs in a row and skipping front and back-announcements. NARAS President Mike Greene delivered a strongly-worded message on the subject in R&R in August, while the RIIA at one point contemplated seeking federal legislation requiring artist identification. Wisely, the RIIA settled for a survey which showed a wide degree of cross-format support among listeners for more song IDs and new artist information. Indications were that radio would take heed.

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

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

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

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

Alternative — A New Edge For Radio?

If you date the birth of "modern music" at the turn of 1977 and the dawn of the Sex Pistols, it's taken its sweet time to attain prominence. In 1986, there were some signs that it might become a new radio bandwagon format. KROQ/L.A., 91X/San Diego, and KITS/SF demonstrated a solid audience base existed at least on the West Coast. Later in the year, KROQ architect Rick Carroll reactivated his consultancy under the name "Rock Of The '90s," while 91X programmer Todd "Mad Max" Tolkoff joined "Classic Rock" creator Fred Jacobs in introducing "The Edge," a modern format which found its first client, WBUR/ Providence, in September. R&B began publishing the biweekly charts of the respected alternative journal CMJ in January, and consciousness of modern music was generally raised. As for overall radio prospects -- tune in for the next 15 years.

Court Upholds FCC's Indecency Rule

But Helms Amendment Jeopardizes 'Safe Harbor'

FCC Mulls Adding Nine New AM Superstation Channels

Isgro Suit Vs. MCA, WCI Dismissed
The Perfect Couple
Radio & Records

Married To The Industry
For 15 Years -- And Still Going Strong!

Congratulations From
Roy Wunsch
Joe Casey
Bob Montgomery
Larry Hamby
Mary Ann McCready
Steve Buckingham

Jack Lameier, Rich Schwan,
Tim Pritchett, Phil Little,
Debi Fleischer, Sam Harrell,
and Steve Massie

And The Entire CBS Records/Nashville Family

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THE FIRST FIFTEEN YEARS

1988

It's Back... April Fool's II

Once again the calendar played a nasty trick on us, scheduling an issue dated April 1, 1988. Discovering this about two weeks before, we decided there was only one thing to do — create a sequel (all men have created sequels, after all) to the infamous 1983 April Fool's R&R self-parody issue. This one was much more political, exposing new FCC rules for terms you could and couldn't say on the radio, the plague of B&T (Recorded in Actual Time) devices, the innovative "Old Age" format, Westwood One's plans for global domination, and for the first time anywhere, easy-to-follow guides to starting your own lucrative consultancy and/or upheaval.

Berg Bio Inspires Play, Movie

"Talk Radio," based on Eric Bogosian's critically-acclaimed hit play of the same title, will make the transition from the off-Broadway stage to the silver screen in December. Directed by Oliver Stone of "Platoon" and "Wall Street!" fame, the film was scripted by Bogosian, who stars as well. Bogosian's play was inspired by the real-life assassination of KOA/Denver talk show host Alan Berg by neo-Nazi extremists on June 18, 1984. The former criminal defense attorney and recovered alcoholic's life was also documented in Stephen Singer's '87 book, "Talked To Death."

Music Industry Continues Support Of Charities, Causes

1988 has seen the music industry continue to showcase causes and international issues, the legacy of the mid-eighties Band Aid/USA For Africa projects. The anti-apartheid movement received a major boost from the all-star benefit concert honoring South African activist Nelson Mandela on his 70th birthday (6/11). The daylong show, held at London's Wembley Stadium, received extensive US TV and radio coverage.

Another consciousness-raising event with substantial radio participation was the "Human Rights Now!" tour. Amnesty International's 1986 follow-up to its "Conspiracy of Hope" concerts featured Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman, and Youssou N'Dour. And Arista's all-star '78 Summer Olympics Album/One Moment In Time" featured tracks written specifically for the athletic event. NBC-TV used the songs throughout its coverage of the games, and Arista donated a portion of the proceeds to the US Olympic Committee.

Chapman's $20 Scam

Ask... And Ye Shall Receive

In April KIVI/Dallas GM/morning man Roe Chapman proved what the mellifluous tones of a DJ can do. Chatting with a Dallas Morning News reporter, Chapman said he could convince listeners to send in $20 checks payable to "KVIL Fun & Games," with no explanation as to the money's purpose. By the time the third day rolled around, 12,500 checks had poured in, prompting a stunned management to swap its original plan of returning the checks with $2 interest. Instead KIVI opted to use the funds on behalf of several charitable organizations.

The Label Shuffle

- RCA buys Motown
- Polydor: Mercury set separate identities
- Uni re-formed
- Jerry Greenberg's WTG label distributed by SSB
- Mechanic distributed by MCA
- Cypress distributed by A&M
- Channelone distributed by Capitol
- Cutting distributed by Mercury
- Orpheus distributed by EMI
- EMI-Minannah becomes EMI

Frank Cody form consultancy

Jerry Greenberg: Aceto President
Rick Genciglia: Arista VP/Promotion
Sean Coakley: Arista VP/Album Promotion
Fred Weinhaub: WB/NY Pres./GM
Jay Clark: WNKD/Detroit Station Mgr.
Bill Richards: KBKQ-FM/Phoenix PD
Dan Mason: Cook Inlet Radio President
Michael O'Shea: Cook Inlet Exec. VP
Gary Stevens: opens exec brokerage
David Gingsold: Barstille President
Dan Griffin: WRKO/WRD-Bos. VP/GM
Lorna O'zono: WRKO/Boston Station Mgr.
Dana Horner: WBNN/New York PD
Lee Simonson: Barry Mayor principales in Broadcasting Partners
Rick Blackburn: forms management firm
Jack Weston: RCA/Nashville VP/Promotion
Matt Mills: Adams Radio President
Lee Michaels: WBAX/Philadelphia VP/GM
Jeff McCarty: WMMS/Cleveland PD
Roy Wunsch: CBS/Nashville PD/VP
Dave Ursso: Aceto VP/Promotion
Ernie Singleton: WB Sr. VP/Black Music
Bruce Lundvall: Capitol East Coast GM
Brievens Knew: KSAN/SF GM
Mark Kenz: Aceto VP/Central Coast GM
Gerry Cagio: WHTQ-Orlando & WSHE/MI PD
Sylvia Bone: Atlantic Sr. VP
Dene Hallam: KRCO/KCP/Wichita PD
Drew Horowitz: WYOR/Chicago/VP/GM
Salvatore E. Mancini Philadelphia President
John Manelli: WABC-NY PD/VP
Don Ienner: Arista Exec. VP/GM
Mark Schulman: Atlantic Sr. VP/GM
Danny Bouch: Atlantic VP/Album Promotion
Dan Vaille: forms consultancy
Dave Gleen: E/P/A Sr. VP/GM
Marty Bender: WRIF/Detroit PD
Charlie Sharpein: KNK-FM/LA GM
David Simone: Uni President
Bill Bennett: Uni Sr. VP/GM
Sam Kaiser: Uni VP/Promotion
Mel Liberman: CBS Sr. VP
Phil Guartalaro: Virgin Sr. VP
Bill Tanner: WPO/Wariey/VP/Astt. GM

Where Were They Then?

Cassey Kasem, Silhouette Stevens: Competition where it counts

Kasem vs. Shadeh:

Counting Down The Battle

After the first round countdown shows in 1984, the cross was quiet...too quiet. In the spring it exploded — first with the news that ABC and "American "WG&O" host Cassey Kasem were having trouble agreeing on a new contract. Then in April, Westwood One announced it had signed Kasem for a countdown show.

Cassey Kasem, Silhouette Stevens: Competition where it counts

MEL KARMAZIN Infinity President
STEVE PERKIN Metropolis VP/Programming
BOB LINDEN WKQX/Atlanta PD
BOB HUGHES Regan group President
RUBEN RODRIGUEZ Columbus Sr. VP
NANCY WIGMANN CBS Radio President
VINCE FARACI Atlantic Sr. VP/Programming & Marketing
RAY GARELLA WPXI/NGM
MIKE KOKAYANNIS WSV/Exec. VP/Radio
ANDREA GANDI, LOU SICUREZZA Atlantic VPs/Promotion
BOB BRUNO WOR/VP/GM
STEVE CANDULLO WRRS/VP/GM
BOB REICH TK Exec. VP
RICK DOBBS RCA Exec. VP/GM
ANNA MAE SOKUSKY CBS AM/VP
GEORGE SOSSON CBS FMs/Promotion
ANDY BEAUBIN WCXR/Washington PD
CHRIS CONWAY KUSA/KSDK/St. Louis VP
BILLY BASS Chrysalis VP/Mktg.
MIKE SHIELDS KISD & KSWI/Sales
GERY DE FRANCESCO WDAE/WUSA/VP/GM
BOB LINDEN WPXI/PD
JERRY BUSBY Motown President
JOHN SEBBARD KTWI/L.A. PD
JAN JEFFRIES Sony Sr. VP
DAVE GLEW Atlantic Sr. VP/Promotion
DAVID LEACH Mercury Sr. VP/Promotion
STEVEN GODOFFSKY Metropolis Exec. VP
JOHN FERRELL XTRA PD
AL TELLER MCA President
LEE ABRAMS Z-Rock Managing Dir., Shreveport GM
CHUCK HILLER WKQX/Chicago VP/GM
MARC RENIER WJBK/Boston VP/GM
JIM SMITH KYU/VP/GM
BILLY ANTHONY E/P/A VP/Promotion
BILLY STARK VP/Pop Promotion
RICK CARROLL reopens consultancy
PHIL NEWMARK, ALAN GOODMAN Emiss Regional VPs
JEFF WYATT Emiss Regional VP/Prog.
CHUCK BORTNICK WHK-AM/Promotion
MOLL MULLING Heads Pollack/Nashville
STEVE BERGER Nationwide President
SMOKEY RIVERS Stone VP/Programming
BOB LINDEN KNJU/Seattle PD
I Like Benson's Style. He's Clear, Factual And Doesn't Pull Any Punches.

Norman Schrutt
President / Owned Radio Stations - Group II, Capital Cities / ABC Radio

Programming, Marketing & Promotion Consultant

Benson Communications
125 Belmont Trace
Atlanta, Georgia 30328
404-255-3260
FIFTEEN Reasons to Live

African Avant Garde Blues Classical Country Dance Folk Jazz Pop Rap Reggae Rhythm & Blues Rock & Roll Video Radio & Records

congratulations to R&Rs on your 15th anniversary

© 1988 Virgin Records America, Inc.
Since AOR is the first format in this section, it's a good place for an explanation of what we did here. To commemorate the 15 years of the "R&R Era," we saluted the most successful artists of that time, in several categories.

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

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

**THE FIRST FIFTEEN YEARS**

**AOR Artists**

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**ROLLING STONES**

- Bruce Springsteen
- Jackson Browne
- Doobie Bros.
- Fleetwood Mac
- Elton John
- Tom Petty
- Linde Ronstadt
- Bob Seger
- Who
- Bad Company
- Cars
- Eric Clapton
- Eagles
- The Eagles
- Led Zeppelin
- John Cougar Mellencamp
- Pink Floyd
- Starship
- Van Halen
- Steve Winwood

**Most Weeks At #1**

- **Bruce Springsteen**
- ROLLING STONES
- **Eric Clapton**
- Rolling Stones
- **Starship**
- Cars
- **Bob Seger**
- Cars
- **Eagles**
- Eagles
- **Fleetwood Mac**
- Fleetwood Mac
- Who
- **Jackson Browne**
- Tom Petty & The Heartbreakers
- **Neil Young**
- Heart
- **Jethro Tull**
- Tori Amos
- **Kinks**
- The Kinks
- **Alan Parsons Project**
- Alan Parsons Project
- **Rush**
- Rush
- **Queen**
- Queen

---

**THE TOP 15 ARTISTS**

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

---

**THE NEXT 15**

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

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R&R THE FIRST FIFTEEN YEARS • 77
Based on 15 years of R&R Adult Contemporary chart standings, the winner and still champion is Barry Manilow. Manilow started his AC hit string in 1975 with "Mandy" and continues to score in the format. His 28 Top 15 hits and 20 Top 5s also topped all other artists, while his 11 chart-toppers were beaten only by Lionel Richie's even dozen.

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

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

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

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

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

1. Barry Manilow
2. Kenny Rogers
3. Olivia Newton-John
4. Lionel Richie
5. Billy Joel
6. Neil Diamond
7. Elton John
8. Paul McCartney & Wings
9. Chicago
10. Barbra Streisand
11. Anne Murray
12. Air Supply
13. Dan Fogelberg
14. Dionne Warwick
15. James Taylor
And they said it would never last...

Congratulations R & R!

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

Elton has been a remarkably consistent artist, placing hits in the year-end rosters from all periods. He was there in 1972-74, and he's there in 1988. Runners-up Daryl Hall & John Oates have a similar profile since their 1976 breakthrough.

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

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

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

**Chr Artists**

**THE TOP 15 ARTISTS**

1. ELTON JOHN
2. Daryl Hall & John Oates
3. Madonna
4. Michael Jackson
5. Paul McCartney & Wings
6. Olivia Newton-John
7. Fleetwood Mac
8. Chicago
9. Bee Gees
10. Lionel Richie
11. Eagles
12. Huey Lewis & The News
13. Prince
14. Donna Summer
15. Whitney Houston

**Most Top 15**

ELTON JOHN 24
Daryl Hall & John Oates 19
Billy Joel 19
Michael Jackson 18
Chicago 17
Paul McCartney & Wings 17
Olivia Newton-John 17
Fleetwood Mac 16
Madonna 16
Barry Manilow 15
Prince 15
Huey Lewis & The News 14
Stevie Wonder 14
Journey 13
Steve Wonder 13
Lionel Richie 13
Kenny Rogers 13

**Most No. 1**

ELTON JOHN 16
Daryl Hall & John Oates 15
Michael Jackson 14
Madonna 13
Paul McCartney & Wings 12
Olivia Newton-John 11
Donna Summer 10
Bee Gees 9
Chicago 9
Eagles 9
Fleetwood Mac 9
Huey Lewis & The News 9
Lionel Richie 9
Air Supply 8
Phil Collins 8
Whitney Houston 8
Kenny Rogers 8
Rod Stewart 8

**Michael Jackson**

9
Madonna 7
Lionel Richie 7
Bee Gees 6
Daryl Hall & John Oates 6
Whitney Houston 6
Elton John 6
Paul McCartney & Wings 5
George Michael 5
Prince 5
Chicago 4
Phil Collins 4
Eagles 4
Fleetwood Mac 4
Huey Lewis & The News 4
Olivia Newton-John 4
Barbra Streisand 4
CONGRATULATIONS TO RADIO & RECORDS FOR FIFTEEN YEARS OF EXCELLENCE

FROM ELTON JOHN

TO THE NUMBER ONE INDUSTRY NEWSPAPER FROM THE NUMBER ONE CHR ARTIST

MANAGEMENT: JOHN REID, STEVE BROWN, CONNIE HILLMAN
Country Artists

Country is not like other formats (from our startling revelation department). The longevity, consistency, and productivity of top country artists are unsurpassed by acts in any other format — in fact, nobody comes close.

A steady regimen of three or four big hits a year (plus a duet or two, which counts for both artists under this system) adds up to formidable point totals. Conway Twitty, who won the Country crown for the R&R era, accumulated more than twice as many points from his legion of year-end hits than the leader in any other format. Similarly, the artist totals for Most 1, Top 5, and Top 15 hits outstrip those for any other format finalists.

In such a structure, longevity is even more important than in other formats, and it's no surprise that the top three overall finishers (Conway, Ronnie Milsap, and Don Williams) have been ultraconsistent hitmakers for practically the entire 15-year period under study. Conversely, artists as red-hot as the Judds and Rosanne Cash are right now were unable to make the Top 30 cutoff owing to sheer lack of hits — they haven't been around long enough. In the Top 10, only Kenny Rogers and Alabama haven't been scoring blockbusters from the beginning — Rogers broke through in 1977 and Alabama in 1980.

The trinity of Twitty, Milsap, and Williams dominated the other categories as well, although Waylon Jennings (a strong individual hitmaker who at times has been as tireless a dueter as Willie Nelson) tied for second in Top 15 hits, and Rogers tied for third in Top 5s. Male artists dominated the list, as expected with Country. Dolly Parton and Crystal Gayle battled it out for top female vocalist honors, and Alabama and the Oak Ridge Boys were the top groups.

A few semi-random amazing stats: Alabama had 25 Top 15 hits during this period. Twenty-two of them (88%) went Top 5, 20 (80%) hit #1. Other acts had even higher percentages of Top 15 hits going Top 5: Rogers went 32 for 36 (90%), Charley Pride scored 25 of 31 (81%), and the Oaks nearly hit a perfecto, 29 for 30 (97%).
CONGRATULATIONS

ON 15 GREAT YEARS!

THANK YOU RADIO FOR
27 NUMBER 1 HITS!
THE FIRST FIFTEEN YEARS

UC Artists

While the other format champions tabulated in this section cover the full R&R era, Urban Contemporary cannot. R&R has only published a numbered chart in the format since 1982. It’s a moot point whether a reliable airplay-only chart could have been devised before 1982; that is when ours came together and immediately set new standards of responsiveness and accuracy.

So the artists in these rankings span the last seven years, something you should keep in mind when thinking of veteran acts who placed mysteriously low or not at all, or noting the number of very recent arrivals on the scene.

Jeffrey Osborne emerged as the premier hit artist from 1982-88, though Stevie Wonder’s second-place finish is impressive, considering his less-than-prolific release schedule of late. Freddie Jackson managed to compress a large number of top-rated hits in a very short time (four years) to come in third, edging the unrelated Michael. Janet was the third Jackson to hit the Top 10.

Freddie Jackson racked up some notable numbers, putting eight of his ten Top 15 hits in the Top 5 (as did Whitney Houston) and then managing to take all eight Top 5s to #1. Michael Jackson had an even higher percentage of Top 5 hits going Top 5 (11 for 13, 85%), and tied Freddie for most #1s as well. Prince was the leader in total Top 15 hits by a wide margin.

Male artists dominated the list thoroughly, with Whitney Houston and Janet Jackson the only female artists in the Top 10 and Cameo the top group.

THE TOP 15 ARTISTS

1. JEFFREY OSBORNE
2. Stevie Wonder
3. Freddie Jackson
4. Michael Jackson
5. Prince
6. Luther Vandross
7. Lionel Richie
8. Whitney Houston
9. Cameo
10. Janet Jackson
11. New Edition
12. Aretha Franklin
13. Rick James
14. Billy Ocean
15. DeBarge

THE NEXT 15

16. Stephanie Mills
17. Kool & The Gang
18. Jesse Johnson
19. Patti LaBelle
20. Gap Band
21. Atlantic Starr
22. Melba Moore
23. Ray Parker Jr. & Raydio
24. Smokey Robinson
25. Diana Ross
26. SOS Band
27. Gladys Knight & The Pips
28. Tina Turner
29. Jody Watley
30. Lisa Lisa & Cult Jam

THE MOST TOP 5

MICHAEL JACKSON 11
Jeffrey Osborne 10
Kool & The Gang 9
Prince 9
Stevie Wonder 9
Whitney Houston 8
Freddie Jackson 8
Lionel Richie 8
Cameo 7
Janet Jackson 7
Rick James 7
New Edition 7
Luther Vandross 7
Aretha Franklin 6
Billy Ocean 6

MOST NO. 1

FRIDDE JACOBSON 8
MICHAEL JACKSON 8
Jeffrey Osborne 7
Prince 6
Stevie Wonder 6
Janet Jackson 5
Aretha Franklin 4
Whitney Houston 4
Jesse Johnson 4
New Edition 4
Lionel Richie 4
Luther Vandross 4
Cameo 3
Melba Moore 3
Mell’sa Morgan 3
Billy Ocean 3

MOST TOP 15

PRINCE 17
Stevie Wonder 14
Michael Jackson 13
Melba Moore 13
New Edition 13
Jeffrey Osborne 13
Lionel Richie 13
Kool & The Gang 12
Luther Vandross 12
Atlantic Starr 11
Stephanie Mills 11
Whitney Houston 10
Freddie Jackson 10
Janet Jackson 10
Rick James 10
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Jeffrey Osborne

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ARBITRON RATINGS

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THE FIRST FIFTEEN YEARS

BMR Beams Back In Time

The late DJ extraordinaire B. Mitchell Reed, the Florence Griffith Joyner of the microphone, was roasted by the industry during his more mellow tenure at KMET/L.A. As part of the proceedings he was confronted with his speed-rapping past.

Put A Little Cod In Your Heart

In R&R's early, struggling days, we weren't above accepting a thoughtful contribution to the staff larder — it meant Publisher Bob Wilson (right, gratefully receiving Columbia artist Jackie DeShannon's official contribution) wouldn't have to spring for Arby's all around that night. Bestowing a sort of distant approval on the stunt is Columbia promotion rep Michael "Sunglasses After Dark" Atkinson. In exchange for the fish, Wilson awarded DeShannon and Atkinson a year's worth of R & R, which provoked a widespread outbreak of fishing for complimentary subscriptions until the policy was discontinued.

The Bucks Stop Here

Comedians, even top record-selling artists like Martin Mull (second from left) and Steve Martin (third from right), can be surprisingly naive. The pair somehow picked up the idea that the way to win airplay from leading CHR programmers like KFRC/San Francisco's Les Garland (mulling it over third from left) and his then-MD Dave Shoel (second from right) was to hand them money in public places in front of witnesses. The comics' grave expressions underscore the importance of the high-level transaction, viewed with insufficient solemnity by flanking Bert Keane of WB and KFRC's Bob Anthony.

Do Not Disturb: Consultant At Work

The life of an in-demand Churban-specialist consultant is a topsy-turvy roller coaster ride, struggling to keep dozens of hot hybrid hit radio stations on track, and sometimes you have to take a few minutes off and coast a while. Jerry Clifton catches 40 winks before a meeting with corporate moguls to urbanize another CHR and blur formatic lines further.

Professing The Blues

At the height of their campaign to beautify Chicago during the 1979-80 filming of the "Blues Brothers" movie, John Belushi (left) and Dan Aykroyd (right) stopped by WLS in a futile attempt to convince PD John Gehron to trade in his overly bushy 'stache for the now-fashionable chinfuzz affairs sported (temporarily) by both Blues Brothers.

Brooks Peace-Signs With Elektra

At the peak of his cinematic success, Mel Brooks was signed by E/A man Joe Smith, a move that produced no hit albums but was worth its weight in witticisms. Subtle as always, Brooks —photographer of his earlier collaboration with Carl Reiner, "Arf-Old Man," a success on Smith's earlier label, --
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(WOULD IT BE IN BAD TASTE TO MENTION GUNS N' ROSES IN THIS AD?)