

The logo consists of the letters 'R&R' in a bold, blue, sans-serif font. The letters are slightly shadowed, giving them a three-dimensional appearance. The background is a vibrant, abstract composition of overlapping, curved bands in shades of blue, yellow, and orange, creating a sense of motion and energy. The overall color palette is bright and optimistic.

35 YEARS OF RADIO & RECORDS

RADIO & RECORDS

Convention Memory

"First, the Earth cooled. Then there were R&R Conventions. Trying to pick out the best from year to year is almost impossible. It's like looking at your kids and trying to pick your favorite. Actually, it's more like this: Whichever year had the greatest amount of hookers and blow was the best year. And since most of those were in the '80s—a period which, for obvious reasons, is mostly lost on me now—it seems likely that there may have been a 10-year stretch of truly fantastic R&R gatherings. Somewhere in the '90s, however, there was one convention that really stood out. It was the year Bill Clinton gave the keynote address. I recall with fondness the sight of all those programmers throwing their underwear at the stage. Mostly dudes.

"My other notable memory is of the inevitable killjoy who stands up in the middle of a panel and insists that the radio and record communities work more closely together. The first year I heard that, I leaped up and screamed, "Right on!" Now, I just smile and shake my head. The gulf has never been wider. The satellite radio machinery has declared terrestrial radio dead and the labels themselves have announced their own death numerous times. It's not true though.

"Even though labels have given up promoting their artists, the number of music stations of all types has not really changed. And even the latest research done by scared experts shows that people still go to radio first to discover new music. You got to hear it somewhere before it goes in your iPod, right? I'm just waiting for things to cycle back around. They always do. Looks like 2010 to 2020 will be the decade of hookers and blow again. Hope I live that long."

—Max Talkoff, PD, KDLA & KDLE (Indie 103.1)/Los Angeles



Talkoff

PIVOTAL EVENT 1985

Birth Of The Classic Rock Format

Others may have tinkered with the concept, but Jacobs Media president Fred Jacobs is credited with creating the classic rock format in 1985.

Recognizing the burgeoning power of baby boomers, and the music that galvanized them, the consultant was also armed with research from his days as director of FM radio research at ABC and a programming stint at rocker WRIF/Detroit.

The first classic rock beta station Jacobs created, with the help of programmer Tom Bender (now senior VP/GM of Greater Media Interactive), was KRQX-AM/Dallas in 1983.

Later in '85, Jacobs signed its first FM station, WMMQ/Lansing, Mich. From there, the

format spread to Kansas City, Washington, Los Angeles, Detroit and, eventually, most U.S. markets.

Looking back on classic rock's 20th anniversary in '05, Jacobs said, "There were two outside events that helped jump-start the format. The first was the invention of the compact disc. All of a sudden, boomers were marching into record stores rebuying all of the great music they grew up with. And it sounded better than ever. The second event was the infamous 'New Coke' gaffe. As soon as Coca-Cola recognized they had made a major mistake, they embraced the word 'classic,' endorsing the term and helping to emblazon it in popular culture." —Mike Boyle

Jim Ryan

TRIBUTE

It is a rare ability to distinguish oneself in a competitive environment as someone who will do whatever it takes to secure a loyal listener. One PD and radio entrepreneur has managed to do just that, transforming a typically one-dimensional format into something more accessible and identifiable across all demographics. When he sat at the helm of AC WLTW/New York, Jim Ryan transformed what should have been a dull station into an entertaining CHR/top 40 for adults.

After securing 38 No. 1 Arbitrons, Jim no longer had to prove that he has raised the bar for the entire radio industry. Jim was courageous in his song choices from the onset of his career and executed events with a talent caliber and volume comparable to that of his pop counterparts. He played everything from Barry White to Linkin Park at WLTW, while simultaneously building an indisputable brand presence that transcends the typical boundaries of a standard AC station without compromising its core.

What's more was the unwavering dedication he has had to his mission: When there was a research study across the country that may not have required his presence, he still made sure that he was there, continuing to evolve and develop the station and format that had been his very essence.

—Anonymous



1993 CONTINUED

New Rock Albums

DEPECHE MODE Songs Of Faith And Devotion

CHR

MARIAH CAREY Dreamlover



Country

VINCE GILL No Future In The Past

AOR Albums

SOUL ASYLUM Grave Dancers Union

AOR Tracks

STONE TEMPLE PILOTS Plush

Contemporary Jazz Albums

NATALIE COLE Take A Look

NAC Albums

DAVE KOZ Lucky Man

Urban

MEN AT LARGE So Alone

Boyz II Men



1994

AC

RICHARD MARX Now And Forever

Alternative LIVE

Selling The Drama

CHR

BOYZ II MEN I'll Make Love To You

