

INSIDE:

FCC SPEEDS UP RKO LICENSE HEARINGS

After receiving pressure from RKO license challengers, the FCC has reversed an earlier decision and ordered comparative hearings to proceed without delay. This week's ruling could expedite by years the final decisions on the stations' fate.

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BOSTON-BREWED FORMAT BATTLES

Boston, the site of the infamous tea party, is now playing host to CHR and AOR format battles. Joel Denver updates the rivalry between WKXS-FM, WHTT, and newcomer WZOU, while Steve Feinstein profiles WBCN and Worcester's WAAF.

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LITE-NING STRIKES IN SAN DIEGO

KIFM/San Diego credits much of its fall ratings growth to the popularity of its three-year-old "Lites Out San Diego" Jazz program. Barbara Barnes checks out this and other success stories.

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PEOPLE IN THE NEWS THIS WEEK

- Harv Moore VP/GM, John Piccillo OD at WPHD & WYSL
- Jorge Infante VP, Maura Donohue GSM, Lori Miller OD at WOJO
- Cheryl Morton OM at WIND
- Don Benefield, Rice Baxter VP/GMs at WKXX & WERC
- Cindy Weiner SM, Kim Romano LSM at WNYR & WEZO
- Jay Stevens takes on WBBF PD duties
- Gayle Shaw new KMJI & KRZN GSM
- Melanie Polik KJR Sales Manager
- Dick Norman OM at WKIS
- J.D. Spangler GM at KJJY

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RADIO INTERNATIONAL

AES

AN INTERNATIONAL LOOK AT RADIO

Next week (3/5-8) the Audio Engineering Society will convene in Hamburg, Germany for its annual European state-of-the-art conference. In keeping with this international theme, R&R looks at radio around the world — Australia, Japan, and Europe — and the status of AM stereo in the U.S. and "down under."

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RADAR: BEHIND THE SCENES

Reed Bunzel explores the inner workings of the ratings service to discover how it measures radio network listenership on a national level.

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Newsstand Price \$3.50

R&R
RADIO & RECORDS

SEVEN MANAGERS SET

Fuellhart, Franko Named Nationwide Radio Managers



David Fuellhart

Mickey Franko

In anticipation of its pending purchase of eight radio stations from Western Cities, Nation-

wide Communications (NCI) has created five management positions and promoted two other executives to management posts.

WPOC/Baltimore GM David Fuellhart and WBWJ-AM & FM/Orlando GM Mickey Franko have both been promoted to Group Manager-Radio. Fuellhart will keep his present duties, adding administrative responsibilities for five NCI facilities in Cleveland, Columbus, Winston-Salem, and Tucson. Franko will supervise five stations in Sacramento, San Jose, Las Vegas, Phoenix, and Orlando, while his WBWJ management post will go to GSM and ten-year station veteran Rick Weinkauff. Replacing Weinkauff as GSM at WBWJ is LSM Pat Byrd.

Additionally, NCI Chief Engineers Robert Reymont (WGAR-AM & FM/Cleveland) and Jeffrey Gulick (WNCI/Columbus) both step up to the new position of Group Engineer-Radio. Also, Joan Hamm, senior auditor for parent Nationwide Insurance Companies, will join the broadcast subsidiary as Group Business Manager.

NCI VP/Radio Steve Berger told R&R, "With more FM stations at this time than any other operator, it's simply more than one person can manage. David and Mickey have done outstanding jobs in their respective markets. They're veteran broadcasters and serve as a backup for me, broadening the scope of our company. This is the first step toward Nationwide becoming a major communications force."

United Stations Sets Deal To Purchase RKO Networks

Ending weeks of industry-wide speculation, United Stations this week signed an agreement to purchase the RKO Radio Networks from parent company GenCorp for an undisclosed amount. Recent estimates place their value at \$24 million, but reports indicate that the purchase price may be considerably lower.

The arrangement worked out between the two parties covers all properties of the radio networks, including RKO One, RKO Two, and Radioshows. The network's digital satellite facilities, including transponder space on Satcom 1-R, were also part of the package.

United Stations President

Nick Verbitsky and silent partner Dick Clark are also partners in the RKO acquisition, but neither was available for comment at press time. However, R&R has learned that the networks will remain virtually intact, with few changes among personnel, programming, and facilities. Arrangements with RKO's 500+ affiliate stations

should also remain unchanged.

The imminent sale of RKO generated considerable industry speculation since late 1984. While the official network position insisted the operation was not for sale, subsequent talks with Westwood One, Satellite Music Network, and other potential suitors indicated otherwise.

USA For Africa Record Set



Michael Jackson, Quincy Jones, Lionel Richie, and Smokey Robinson were just four of the 45 stars who participated in the USA For Africa single, "We Are The World." The charitable super-session single, manufactured and distributed by Columbia, will be mailed with next week's issue of R&R. Radio can play an important role in this all-industry movement; for more details, see Publisher's Note, Page 61, and the USA For Africa open letter to radio, Page 49.

Lasker Heads Motown Music Group



Jay Lasker

Motown Records President Jay Lasker has been named President of the newly-formed Motown Music Group. The group comprises Motown Records and Jobete Music Publishing, and Lasker, who became Motown President in 1980, will now supervise the operations of Jobete and its affiliates.

In making the announcement, Motown Industries Chairman/President Berry Gordy Jr. stated, "Jay Lasker is not only one of the most astute and professional record executives, but one of the finest human beings I've had the pleasure of working with."

Kriemelman Joins Westwood One As VP & Director/Marketing

Arthur Kriemelman has been appointed Vice President & Director/Marketing at Westwood One. Kriemelman, who comes to the network from RKO Radio Networks, will be based in Westwood One's New York office and will be responsible for network development and planning. He will report directly to company President Norm Pattiz.

Pattiz commented, "Art's incredible background makes him a perfect addition to the Westwood One management team. I have no doubt his contributions to the company's



Arthur Kriemelman

growth will be felt immediately."

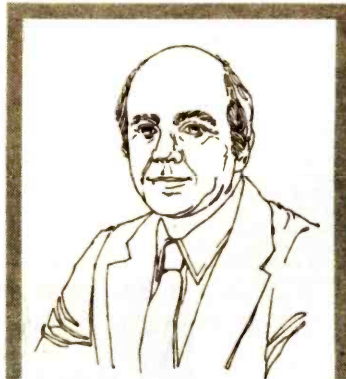
Kriemelman said, "I've fol-

lowed Westwood One's phenomenal growth during the past few years, and I'm thrilled that I have the opportunity to contribute to the company's future. My years on the client side, the station level, and in network management make it clear to me that Westwood One is the new direction in network radio."

Prior to joining RKO in 1984, Kriemelman was President of the Radio Network Association. He also served as VP & Director/Sales at the Mutual Broadcasting System, and as VP/Sales Manager at the ABC Radio Network.

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TAPE & RESUME PRIMER

In Part Three of his "Job-Hunting Survival Guide," Dan O'Day teaches a refresher course on putting together an impressive — and entertaining — T&R package.

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Moore VP/GM, Piccillo Operations Director At WPHD & WYSL



Harv Moore

John Piccillo

PD/morning man Harv Moore has been promoted to VP/GM of Howard Communications' WPHD & WYSL/Bufalo, while MD/afternoon personality John "J.P." Piccillo has been elevated to Operations Director for the two stations.

President/CEO Bob Howard commented, "This is my 41st year in broadcasting, and Harv has been with me for 22 years, both here and at WPGC/Washington. He's always been a good administrator and team player. J.P. has never really worked at any other station in his nine-year career. His hard work, loyalty, and ability have earned him this promotion.

Howard added that the promotions will give him more time to pursue possible acquisitions. "I've been doing FM since 1949, when FM meant 'find me,' so if the right property comes along we're going to take a hard look at it."

Moore remarked, "I've been with Bob Howard for 22 years, and I'm so enthusiastic about this promotion because most GMS come from the sales end. Bob has always been programming-oriented. I'm happy he's got this kind of faith in me." Moore indicated he would continue as part of the (Robert W.) Taylor & Moore morning show for the foreseeable future.

Piccillo told R&R, "I plan to stay on in afternoons so I can retain a feel for the programming. We're moving WPHD back toward CHR, which brought us success in previous books. It's time to get this station back on course."

TRANSACTIONS

SunGroup Sells Three To Republic For \$7.5 Million

SunGroup Inc. has agreed to sell WYHY/Nashville and WMYU & WSEV/Knoxville to Republic Broadcasting Corp. for \$7.5 million, pending FCC approval.

SunGroup President Frank Wood said, "This is a sales transaction dictated by the historical operating losses at SunGroup and the current need to restructure and pay loans and accounts payable." SunGroup will retain WKXX & WERC/Birmingham as its sole properties.

Republic is a subsidiary of Seven Hills Communications, which owns WLW & WSKS/Cincinnati. Republic President David Martin said the purchase was the first in an expected series of broadcast acquisitions, and hopes to take over the SunGroup stations by early spring.

CHR WYHY operates at 107.5 mhz with 100kw. WMYU has 100kw at 102.1 mhz with an A/C format, and WSEV is a Country-formatted daytimer operating at 930 kHz with 5kw.

Keyboard Buys KKCI For \$4.2 Million

Keyboard Broadcasting has purchased KKCI/Kansas City from Golden East Of Missouri for \$4.2 million. The AOR outlet is the first broadcast property for Keyboard, whose principals are local waterbed firm owners Mark Wheat and Greg Fitzmaurice. Golden East retains WPEX & WWDE/Norfolk. KKCI, licensed to Liberty, MO, has 100 kw at 106.5 mhz. Chapman & Associates brokered.

Justice Buys WCRJ-AM & FM For \$4 Million

Justice Broadcasting, headed by 20-year Boston air personality Larry Justice, has purchased WCRJ-AM & FM/Jacksonville, FL from Abell Communications for \$4 million. Justice owns WCIB/Falmouth, MA, while Abell retains WMAU/Baltimore, WDOQ/Daytona Beach, and WTJZ & WNVZ/Norfolk.

Both WCRJ and WCRJ-FM are Country-formatted, with the AM airing 50 kw at 1530 kHz and the FM broadcasting 100 kw at 107.3 mhz. Justice said he had no plans to change formats, adding that he will be fine-tuning the stations.

James's JACI Purchases WCIN

JACI, Inc. has entered into an agreement to acquire Black A/C-formatted WCIN/Cincinnati from KLM Communications for an undisclosed price. This purchase agreement represents JACI's first station acquisition. KLM, headed by Ken McDowell, owns no other radio properties.

WCIN is a 24-hour facility operating with 5000 watts days, 500 watts nights at 1480 kHz directional. Earnest L. James, President of JACI, cur-

TRANSACTIONS/See Page 4

WBMW Converts To CHR

EZ Communications' WBMW/Washington dropped its A/C format this week in favor of a personality/music-intensive CHR direction. The station is now calling itself B106.7, and becomes the market's third CHR outlet.

EZ VP/Programming Dan Vallie told R&R, "It was so good to step off the plane from visiting 'Hot 106' (WHQT/Miami) and hear us playing the hits. The research showed us it was the time to do it, and if the numbers don't lie, then we are going to have a real hot station here. There is room for three CHRs in this big a market, but we don't intend to be third man out."

GM Bonnie Reich, added, "This is just a natural evolution. Since we've made our impact in the 25+ demos, it's time to shore up the bottom end, giving us some solid numbers across the board."

PD Jeff Ballentine, who engineered the format transition, described the differences between B106.7 and the other CHRs. "B106.7 will be similar in concept to sister CHRs B94/Pittsburgh, and B97/New Orleans. We're very up, playing lots of jingles, and musically very aggressive by

comparison to the rest of the Washington market. We aren't as oldie-intensive as either Q107 or WAVA." He indicated there would be no lineup adjustments aside from the recent arrival of Marty Dempsey for afternoons from WAVA.

INFANTE, DONOHUE, MILLER ADVANCE

WOJO Promotes Three Staffers To New Management Positions

At Spanish-formatted WOJO ("Radio Ambiente")/Evanston-Chicago, Director of Broadcasting Jorge Infante has been elevated to VP. Infante, who joined WOJO in 1978, earlier served as the station's PD.

At the same time, eight-year station veteran and National Sales Manager Maura Donohue was promoted to GSM, while Asst. Director of Broadcasting Lori Miller accepted the newly-created post of Operations Director.

VP/GM Athena Sofios told R&R, "Jorge has carried a great deal of responsibility, and naming him VP is the culmination of his commitment to the station's programming and operations. Maura has done a super job, having progressed through several

levels at the station. Lori's forte is operations, and I'm very pleased with her performance. All in all, Spanish radio is growing at a tremendous pace here, and we're just trying to keep up with it."

It was also announced that AE/news reporter Tom Martinez was named Public Relations Director, Traffic Manager Marsha Winsberg moved up to Director/Merchandising & Credit, and former traffic assistant Carmen Cruz became Traffic Manager.

Morton Promoted To OM At WIND

WIND/Chicago has upped Executive Producer Cheryl Morton to the new position of Operations Manager under recently-named VP/GM Jan Shay, effective March 11. Morton replaces Ed Curran, who held the title of Program Director.

At his own request, Curran will become the station's 7-11pm talk host. Dave Baum, who now handles that shift, moves to the 10am-1pm time slot, replacing programming by ABC Talkradio.

"We think there'll be an advantage to having another local show on," Morton explained, especially during the midday period when news usually breaks at Chicago's City Hall. WIND will continue to carry Talkradio personalities Michael Jackson and Toni Grant.

Morton, who became Executive Producer a year ago after three years as a producer, commented, "I'm excited. I want this station to be number one, and I think we can do it."

Group W VP/AM Stations Warren Maurer, commenting about WIND's progress, said the combination of overhead cuts from network programming and heavy sports selling put WIND into the black at the end of 1984 for the first time in several years. And he added, "We are much stronger in the younger demographics than we were because of the kinds of programs we're putting on."

Benefield, Baxter Tapped As VP/GMs At WKXX & WERC

Don Benefield has been promoted to VP/GM at WKXX/Birmingham, and Rice Baxter has simultaneously moved up to the same position at sister station WERC. Both had been Sales Managers at their respective stations. The two outlets were previously managed by John Bomer, recently named President/Chief Operating Officer of SunGroup, which owns the News/Talk & CHR combo.

Benefield, with the stations 14 years, became Sales Manager of the FM when it split off as WKXX in 1977. "We plan to get WKXX back on top, that's the main thing," he said, noting the station's slippage in the fall '84 book. The comeback strategy includes installation of a new morning show, to be finalized later this week.

Baxter, Sales Manager at WERC for the past three and a half years, was previously GM at WNVV/Pensacola. He commented, "We're into our third year of News/Talk, and we're going to continue that. We're doing extremely well in billing, although not so well on the ratings end. We plan to promote more and be more visible than we are."

Weiner Upped To WNYR & WEZO Station Manager

WNYR & WEZO/Rochester GSM Cindy Weiner has advanced to Station Manager/National Sales Manager. She joined WNYR in 1979 as an Account Executive, later moving up to LSM for both stations before becoming GSM last summer.

WNYR & WEZO GM Len Hart said, "When Cindy started with us at WNYR, she did a sensational job on a very tough sell. This promotion is a natural progression. All departments are responsible to her, and Cindy will serve as my right arm."

Weiner told R&R, "I'm very happy to be expanding my career beyond sales for the first time, and am excited about working with everyone in the other departments. From a woman's standpoint, it's a great honor to be named Station Manager."

Hart also announced that WEZO Account Executive Kim Romano has been promoted to Local Sales Manager for that station. Regarding Romano, who's been with the company in sales since 1980, Hart added, "Kim's done an incredible job and has a tremendous rapport with the clientele in this market."



Cindy Weiner

All-Star Alabamans



Alabama recording artists the Commodores and Alabama were honored by their home state recently when they were presented with the Governor's Sustaining Achievement Award. Pictured (l-r) are Commodore William King, ASCAP's Connie Bradley, Commodores Walter Orange and Milan Williams, Alabama's Randy Owen, Commodore Ronald LaPread, ASCAP's Merin Littlefield, and Commodore J.D. Nicholas.

WB Welcomes Williams Brothers



Twin brothers Andy and David Williams have been signed to Warner Brothers Records. They are currently at work on a new album, with producing credits going to Chuck Plotkin. Toasting on the deal (l-r) are David Williams, WB's Tom Whalley and Felix Chamberlain, WB VP Michael Ostin, and Andy Williams.

Qualifying Heat Begins



MCA Records recently sponsored a kickoff bash in honor of Thelma Houston's latest LP, "Qualifying Heat." Shown at the celebration (l-r) are MCA's Ron DiMerino and Katie Valk, DJ Tee Scott, MCA's Richie Cervino and Bobby Shaw, Houston, MCA's John Brown and Mike Halley, Anthony Malloy of MCA band Temper, For The Record's Judy Weinstein, and Juanita Stephens of MCA.

Gliding Into 1985



Australia's Eurogliders played MTV's New Year's Eve Party/concert, and later met with label executives. Shown (l-r) are band co-manager Brian Peacock, Eurogliders John Bennetts and Amanda Vincent, CBS's Dave Novik, band members Grace Knight, Bernie Lynch, Crispin Akerman, and Ron Francois, Bronze Records VP/Marketing Mason Munoz, and CBS Canada VP Paul Ferbarman.

Stevens Adds Programming Duties At WBBF

WMJQ/Rochester PD Jay Stevens has been given additional duties as PD of the CHR outlet's sister News/Talk station, WBBF. Even with his new programming duties, Stevens will continue his 1-4pm airshift on WMJQ.

Explaining his decision to put a music programmer at the helm of an information station, WBBF & WMJQ President Harold Deutsch said, "I look at both stations as radio. I think we need more CHR techniques in News/Talk - the

energy and promotion we do so much of on FM. Just because you don't play records doesn't mean you have to change the rules of radio. I think we'll live it up a little, pretend it's CHR without the records."

Stevens succeeds Operations Manager Jeff Howlett, who had earlier made it known he would be leaving WBBF in the near future to pursue another radio news opportunity in the market.

Shaw Promoted To GSM At KMJI & KRZN

KMJI & KRZN/Denver National Sales Manager Gayle Shaw has been promoted to GSM at the Duffly outlets.

VP/GM Craig McKee told R&R, "Gayle did a great job handling national business here last year. She knows how to market the two

stations better than anyone on the staff. She has proven that she has the qualities needed to be an outstanding GSM."

Prior to her stint as National Sales Manager, Shaw served as Account Executive for KMJI, then known as KLIR.

TRANSACTIONS

Continued from Page 3

rently serves as WCIN's Sales Manager. He'll continue in that capacity until the FCC officially approves the ownership transfer. According to James, WCIN is working with the "nucleus of a very good staff"; no call letter, format, or personnel changes are planned.

Prior to joining WCIN, James previously held the VP/GM and President/GM posts at KDIA/Oakland and WGCI & WVON/Chicago, respectively.

Polik Set To Manage KJR's Sales



Melanie Polik

Four-year KJR/Seattle Account Executive Melanie Polik has been promoted to GSM at the A/C outlet. Polik replaces Kevin Cooney, who was recently appointed VP/GM there. Explained Cooney, "Melanie has always taken an assertive leadership role at KJR. Her presence as Sales Manager will be a key in the station's success, both in sales and in other areas of the operation."

Prior to joining KJR in 1981, Polik served in a similar position at KTAC/Tacoma.

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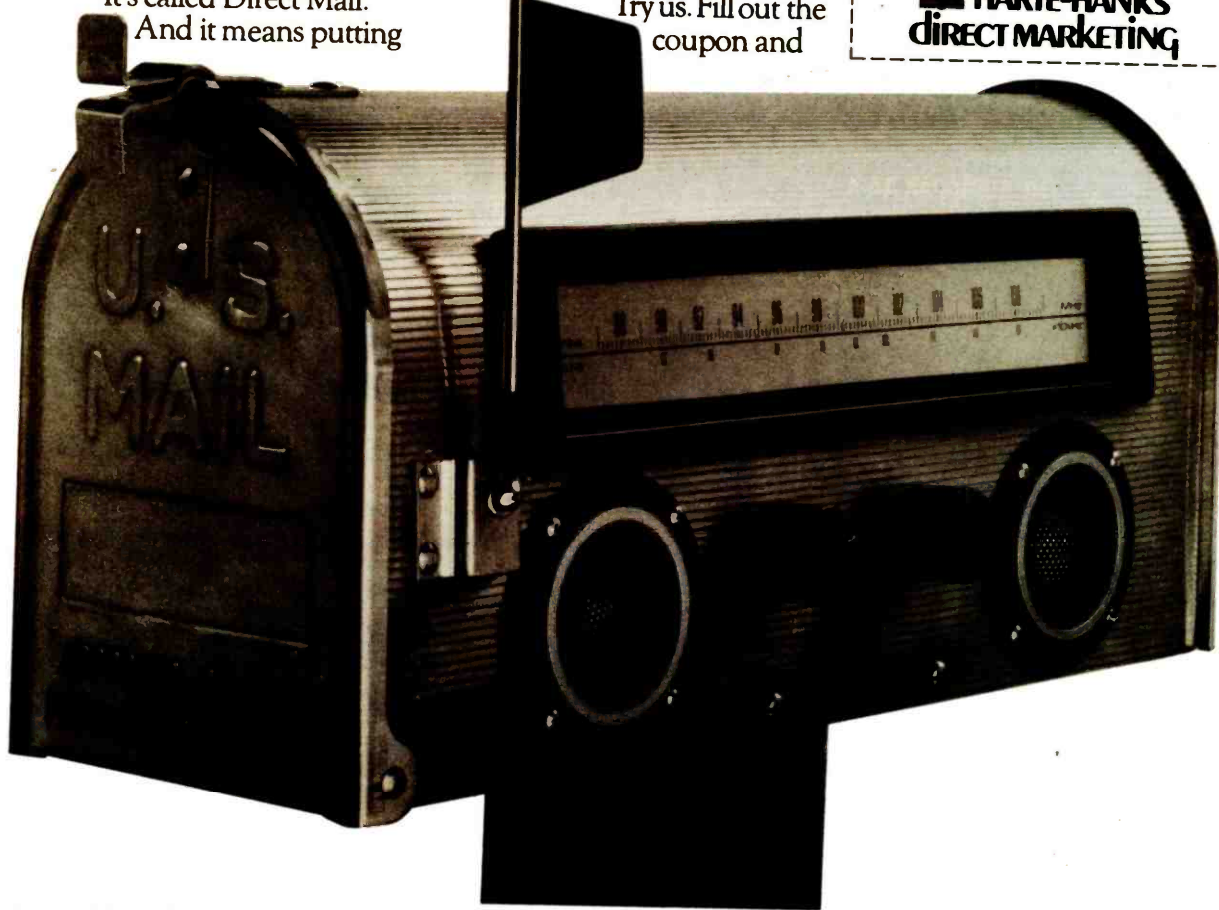
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Whodini Makes Gold Escape



Jive/Arista's Whodini met with label executives to celebrate the gold certification of their album "Escape." Shown (top, l-r) are Arista's Ken Reynolds, Jive's Ann Carli and Barry Weiss, Arista's Dave Jurman, Whodini's Grandmaster Dee, and "Escape" producer Larry Smith; (bottom, l-r) Arista's Jean Pierre, Jilil and Ecstasy of the band, and Arista's Jane Palmese.

There's A Party Going On



New York band Urgent has signed with Manhattan Records. They're currently in the studio with Ian Hunter and Mick Ronson, and will release a debut LP in May. Celebrating the signing (l-r) are Ronson, Manhattan VPs Stan Snyder, Bruce Garfield, and Gordon Anderson, Urgent's Klyph Black, Yul Vaz, Mike Kehr, Don Kehr, Steve Kehr, manager Sam Letterman, Manhattan President Bruce Lundvall, and Hunter.

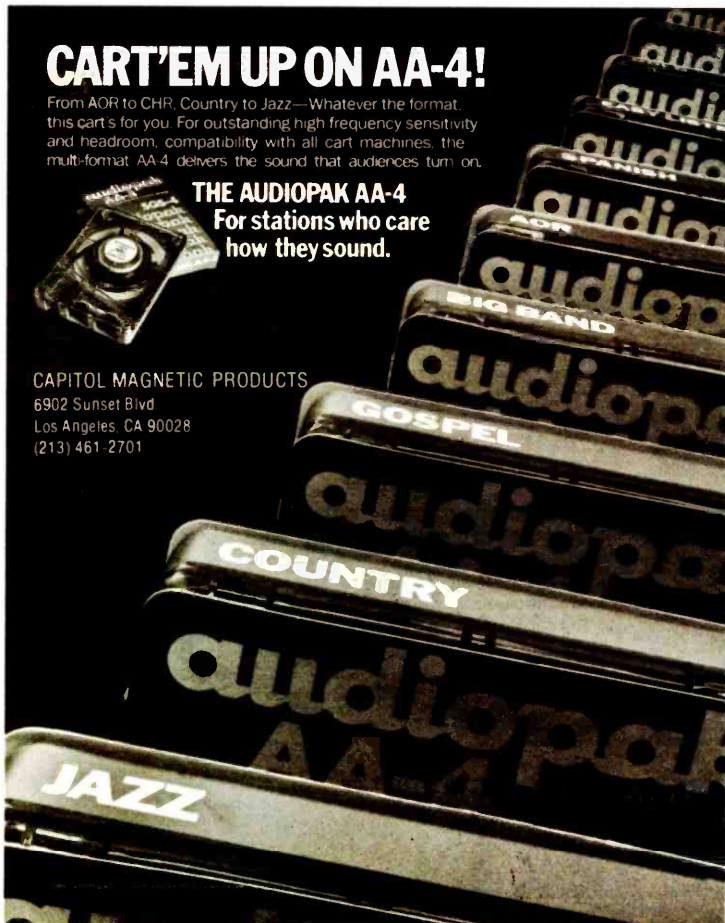
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Spangler Named GM At KJJY

KSAN/San Francisco PD J.D. Spangler has been appointed GM at Fuller-Jeffrey's Country-formatted KJJY/Des Moines. Spangler replaces exiting GM Gary Gookin.

Fuller-Jeffrey Regional VP Bill Cloutier told R&R, "We've talked with J.D. for many months and we're obviously delighted to have him on our team. (His hiring) underscores our strong commitment to country at KJJY."

Spangler described his appointment as "not only a great opportunity for me but a good opportunity for all PDs to become general managers in the future."

"The last three years working for Malrite have been the best of my life. We had great success with KSAN and I have nothing but the greatest admiration for VP/GM



J.D. Spangler

Steve Edwards and (Malrite VP/Programming) Jim Wood."

Before joining KSAN, Spangler also programmed Country outlets WJEZ/Chicago and WQHK/FT. Wayne.

Norman Joins WKIS As OM

WCKY/Cincinnati talk host Dick Norman has been named Operations Manager at WKIS/Orlando. He replaces Gene Burnas, who has signed on as midday host at WRKO/Boston. Norman will also fill the 9am-noon talk slot vacated by Burnas.

Norman has been a host on WCKY for the past four years, since the station dropped Beautiful Music for Talk four years ago. His background includes several television positions, including stints as executive producer and acting news director at WLWT-TV/Cincinnati (Ch. 5).

Noting the station's 5.0-6.2 surge

in the fall Arbitron, Norman predicted continued growth for WKIS. "What we've got is a tremendous stream of people coming to the area who are already familiar with Talk radio and who seek it out. At the present time we're without competition in the market, and frankly I find that surprising."

Program Coordinator Larry Freeman will continue to supervise day-to-day programming, said Norman. "What I'm going to be most involved in is the future development of talent and the overall direction of programming to tap the market."

Branigan Makes Hot Tracks



Atlantic artist Laura Branigan made a guest appearance on New York syndicated video show "New York Hot Tracks." Shown at the taping (l-r) are Atlantic's Donna Kreiss, Branigan, show host Carlos De Jesus, and show producer Ellen Davis.

Thompson's Crowded Room



Guitarist/songwriter Richard Thompson recently inked with Polydor/PolyGram Records. His debut LP, "Across A Crowded Room," is now out. Pictured at the signing (standing, l-r) are PG Sr. VP Jerry Jaffe, Thompson's lawyer Gary Sternier, PG's Bill Levinson; (seated, l-r) Thompson and PG President/CEO Guenter Herber.

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Washington Report

Byrd Leads Senate Radio-TV Fight

With the January retirement of former Senate Majority Leader Howard Baker (R-TN), the leading proponent of opening the Senate to radio and television coverage appears to be Minority Leader Robert Byrd (D-WV). However, one trade association lobbyist reports Byrd has been totally inactive on the issue, and completely inaccessible to coverage supporters, since he introduced a broadcast resolution in January.



Sen. Robert Byrd introduced a broadcast resolution in January.

Prospects for eventual success brightened this week when the Senate's most ardent opponent of broadcast coverage, Russell Long (D-LA), announced he won't seek reelection in 1986.

Byrd's resolution calls for less comprehensive coverage than the gavel-to-gavel broadcasts permitted by the House. Under his plan, the Senate would make case-by-case decisions on allowing coverage by voting on nondebatable motions jointly agreed to and submitted by the Majority and Minority Leaders.

Beasley Wins WXTU/Philadelphia Signal Upgrade

After eight attempts by several owners spanning a period of a dozen years, the FCC has finally decided to allow WXTU/Philadelphia to put a city-grade signal over more than the 48.5% of the city it now serves.

The station will be allowed to move its tower ten miles to the Roxboro antenna farm, which is home to ten FM and seven TV towers serving the Philadelphia market. A rule waiver is required because WXTU will be short-spaced to two stations. Beasley sought the waiver under an FCC rule permitting short-spacing exceptions for towers located in "designated antenna farms." But the Commission has never officially designated any such farms.

However, it went ahead with the waiver because improved coverage will benefit the public. Beasley had been unable to find a more acceptable site after "a good-faith and protracted effort," and it promised to protect the short-spaced stations. And, the FCC noted, "We recognize that de facto antenna farm areas such as this one have long existed for some time with beneficial effect."

NRBA Tackles Music Licensing Fees, Plans Group Operator Seminar

Complaining that radio paid an "unheard-of" \$100 million in music licensing fees to BMI and ASCAP last year, the NRBA Board last week set up a Music Licensing and Copyright Review Seminar under Emmis Broadcasting President Jeff Smulyan. It will investigate whether the fees are becoming unreasonable, and what might be done to keep them "in check." Copyright problems facing businesses that

engage in "storecasting" of radio signals will also be addressed.

In other action, the board appointed a task force headed by Gannett Radio Division President Joe Dorton to put together what's believed to be a first-ever meeting for heads of radio groups. A May meeting in St. Louis is planned. Malrite President Carl Hirsch, Metroplex President Norm Waln, and KRSP/Salt Lake City President Ralph Carlson will help assemble what's billed as an open forum on "group operations and opportunities."

RTNDA Sees "Chilling Effect" Of Westmoreland Suit

RTNDA President Lou Adler has warned that General William Westmoreland's decision to withdraw his libel suit against CBS may be a "Pyrrhic victory" for journalists, who may now be less eager to tackle controversial stories.

"Who can calculate the chilling effect of this and other suits like it on news organizations all over America?" Adler asked. "RTNDA has more reason than ever before to continue in the forefront in the battle to protect journalists from libel laws that remain far too inimical to the public's right to know."

Adler added, "Despite his declaration to the contrary, it seems clear that the general decided to give up the fight when it became clear that he had little or no hope of winning."



Lou Adler

Other Key Developments:

- NRBA's next Radio Sales University for entry level account executives will take place in San Francisco, April 19-21. Additional seminars will be held in Chicago (June), Minneapolis (August), and New Orleans (October).

- On March 4 the FCC Chicago District Office will move to Park Ridge Office Park, Room 306, 1550 Northwest Highway, Park Ridge, IL 60068. Phone (312) 353-0195.

- Forward Communications Chairman/CEO Richard Dudley has been selected to receive this year's Grover Cobb Award from NAB.

- In an interview hinting at a desire for better relations with the U.S., Cuban President Fidel Castro has told the *Washington Post* that bilateral or international talks are possible on commercial radio interference.

- Rep. Cardiss Collins (D-IL) has introduced a bill to create an Office of Telecommunications Policy in the White House to "knock heads together" and end interagency fighting, especially in international satellite regulation.



Dick Dudley

AFL-CIO ANTI-BAN

Project SMART Digs In

Project SMART coordinator George Hacker is bothered by news reports that the campaign to enact a ban on broadcast beer and wine ads is fading for lack of headway in Congress. SMART never planned on a victory in 1985, he insists.

"Everyone seems to have already counted us out," he told R&R. "That's amazing, because we haven't really begun." Calling the campaign a "long-range program" rather than a "quick fix," Hacker promised, "We're not going to go away." He says 750,000 pro-ban signatures have now been collected from all 50 states, but can't predict when the one million goal will be reached, or when a ban bill might be introduced in Congress.

In other ban-related news:

- The AFL-CIO Executive Committee came out firmly against a ban at its meeting last week in Bal Harbour, FL.

- Sen. Wendell Ford (D-KY) told Kentucky broadcasters Congressional action on a ban is at least three years away, and they may be paying too much attention to the issue.

- NAB joined with other national associations to launch Operation Prom/Graduation to promote alcohol and drug-free graduation events.

- NRBA's board came out against mandatory PSAs or counteradvertising, saying such requirements would be "no more acceptable" than for "any other legal products that when used or consumed in moderation are of no danger to the consumer."



FINGERING "PROHIBITIONISTS" — At its winter meeting in Orlando last week, NRBA's Board of Directors labeled proponents of the radio beer and wine ad ban as "prohibitionists," saying that's their ultimate social goal. Association President Bernie Mann also released Arbitron data to rebut the argument that ads target young people — only 1.1% of radio's Monday night football audience is age 18 or under. Shown (l-r) at the meeting are NRBA VP/GM Peter Ferraris, NRBA President Bernie Mann, and board members Bill Clark, Ted Dorf, Larry Keene, and Jim Wychor.

HEARINGS TO BEGIN

Challengers Win Speedup Of RKO License Battles

Yielding to pressure from the throng of applicants for RKO's 12 radio licenses, the FCC this week reversed itself and ordered comparative hearings in each of the cases to move ahead without delay. The ruling could speed up final decisions on the fate of the stations by years.

Each of the hearings will now proceed essentially as if RKO were not involved. Law judges will weigh the credentials of the competing applicants and choose the most qualified in each case. Then the process will be put on hold until RKO's basic qualifications to remain a licensee, in light of past misconduct, are resolved in the ongoing KHJ-TV/Los Angeles case.

If RKO were found unfit, the law judges could immediately award each of the group's licenses to the best qualified challenger chosen in the expedited process announced this week.

If it's decided that RKO still has the character qualifications to remain a licensee, the judges will only have to compare each RKO renewal bid with the best qualified challenger for that station. Most of the lengthy process of narrowing the field of 160 applicants will already have been accomplished.

Competing Applicants Keep Up Pressure

The procedure was proposed by East Lake Communications, which is seeking the license of WFYR/Chicago. It argued that little time would be saved by the FCC's decision last November to halt the hearings in the earliest phases, pending a decision in the KHJ-TV case.

Agreeing with East Lake and reversing its November ruling, the Commission said, "While some progress has been made, it now appears that East Lake's approach could substantially expedite the ultimate selection of the best qualified applicant in each of the proceedings other than KHJ-TV."

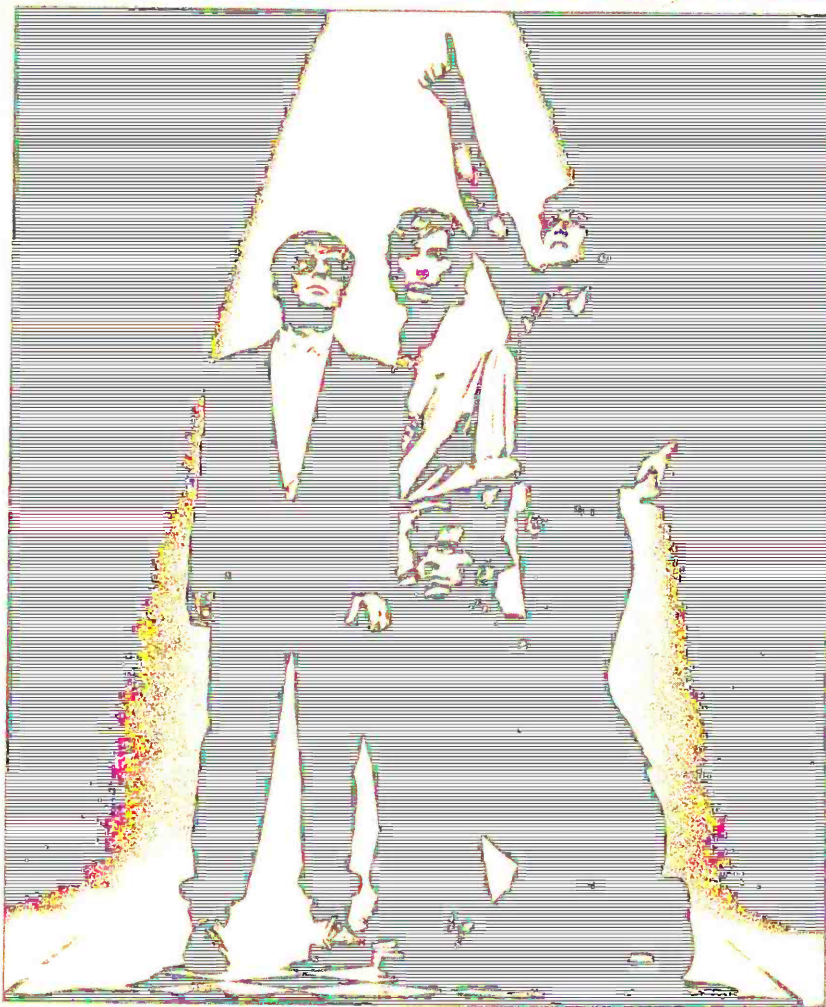
This is the second time RKO's challengers have pressured the FCC to hurry up. Originally, the Commission wouldn't even accept competing applications until RKO's fitness had been resolved. It took a 1982 federal court order, won by the competitors, to get the 12 radio license hearings underway.

Radio Nets Overcharges Explored

RKO misconduct at issue in the Los Angeles hearing includes the lack of candor which resulted in a denial of license renewal for WNAC-TV/Boston. The FCC also denied renewals for WOR-TV/New York and KHL-TV in 1979, but an appeals court later overturned those actions. Last year's revelation that the RKO Radio Networks overcharged advertisers by millions of dollars has also been added as an issue to be explored in the Los Angeles proceeding.

WESTWOOD ONE PRESENTS

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SUPERSTAR CONCERT SERIES

SUPERSTAR CONCERT SERIES proudly brings you an *exclusive* concert by the FINX the weekend of Saturday, March 9 on the Westwood One Radio Network. You'll hear one of rock's most lyrically literate and musically adventurous new bands as they deliver 90 minutes of great songs from the British groups' three smash albums, including "Stand On Fall," "Saved By Zero," "One Thing Leads To Another," "Deeper And Deeper," and "Are We Ourselves." Don't miss this superstar concert exclusive, recorded by Westwood One's mobile studios in front of a capacity crowd at Tampa's Bayfront Theatre. The *Superstar Concert Series* delivers the biggest names in rock music to more than 150 Westwood One Radio Network affiliates all year long with exclusive performances by superstars like Pat Benatar, Billy Squier, Journey, Stevie Nicks and The Cars.

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FOR THE BIGGEST EVENTS OF THE NIGHT, TUNE IN TO WESTWOOD ONE... AND YOU'VE



Religious Broadcasters Directory Offered

The National Religious Broadcasters (NRB) organization recently published its "1985 Directory of Religious Broadcasting." At \$39.95 per copy, the 419-page directory not only lists Religious-formatted international radio and television stations, but also Religious-formatted campus radio stations, program producers, record companies, and satellite programming services.

Representing more than 1000 Protestant, Catholic, and Jewish organi-

zations, the NRB has been compiling these directories since 1969. Among the categories included in this latest edition are: cable operations, advertising agencies, print publishers, music and technical service firms, studio facilities, production companies, tape/film processing and duplication labs, and schools offering communication programs.

For more information, contact Marj Stevens at (201) 428-5400.

Shooting Stones

Sure, it's just a picture book. But what picture! "Satisfaction: The Rolling Stones 1965-67" is a collection of some 200 photographs taken by then 18-year-old **Gered Mankowitz** during his two years as the Stones' official photographer. He is responsible for such album covers as "Between The Buttons," "December's Children," "High Tide & Green Grass," and "Out Of Our Heads."

Many of the shots reproduced here are previously unpublished. However, the real fascination comes when you take a close look at the background surroundings: concert riots, state-of-the-art (1965-style) recording equipment and, of course, those ever-popular '60s fashions. A few portraits of those who played lesser roles in the Stones' roll to mythic bad boys are also kickers — a fresh-faced **Marianne Faithful**, an inscrutable **Jack Nitzsche**, a foreboding **Allen Klein**...



Mankowitz keeps his text to the bare minimum, shifting from the Stones' wide-eyed enthusiasm during their first American tour to a strained, sour-mash note by the book's end. (Keith Richards explained the group's last-minute cancellation of a reunion/photo session with "Everytime we see you, we think of \$15 million.") Stone cold.

This 100-page, \$10.95 paperback is published by St. Martin's Press.

National Radio Ads Up 13.8% In '84

According to Radio Advertising Bureau statistics, national radio advertising revenues climbed 13.8% in 1984 to an alltime high of \$1.45

billion. Network ad revenues for '84 rose 5.5% over '83 levels, from \$253.5 million to \$267.4 million. Meanwhile, spot revenues soared 15.6% from \$1.022 billion in '83 to \$1.184 billion in '84. These findings were compiled from data provided by the Radio Network Association (via Ernst & Whinney) and Radio Expenditure Reports.

It's here at last!

...the book the recording industry never knew it needed

"This book could quickly become the New and Improved Testament for recording studios, the quintessential handbook for studio dwellers, a reference tome and tour book for what really goes on behind closed double doors...an upthrusting plea for insanity in a sane world."

—Ken Pohlmann

Music Engineering Department Head, University of Miami

"Mr. Bonzai has captured the true meaning of Studio Life in this incisive satire of what really happens in a recording studio. I could not stop laughing. All my friends will definitely get this book from me for Christmas."

—Chris Stone, President

Record Plant, Los Angeles

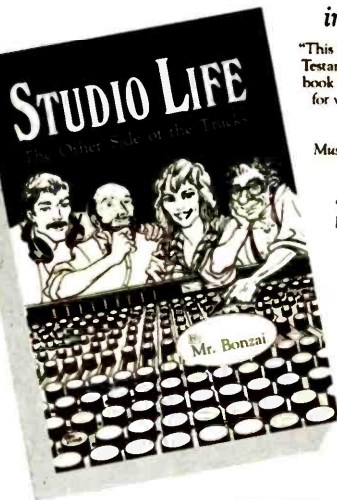
"(Mr. Bonzai) has carefully split the difference between riotous comedy and real information and the result is a book that can be read with pleasure by anyone, whether they be studio moles or real human beings. You'll learn a lot and you'll laugh even more."

—Phil Austin

Firesign Theatre

"I hope you enjoy your copy of Studio Life as much as I did mine. I boiled mine for dinner."

—Stan Freberg, Humorist/Recording Artist



"...a must for anyone who is in the industry. It's comforting to know that all the insanities and extraterrestrial experiences affiliated with the record industry didn't just happen to me. Studio Life should be the new Bible for all studios."

—Michael Sembello
Recording Artist



STUDIO LIFE: The Other Side of the Tracks by Mr. Bonzai

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IBS Convention On Horizon

Mutual's late-night talk show host **Larry King** will be the featured speaker at the **Intercollegiate Broadcasting System's (IBS)** national convention March 15-17 at the Hilton in Washington, DC.

Along with music and programming, discussion topics will include cable radio, high school stations, FCC rules and regulations, record company relations and service, production, sports, engineering and other technical aspects, promotion, and sales. Equipment companies, program syndicators, news services, legal/technical consultants, and promotional product suppliers will be among those manning exhibit booths.

For registration information, contact IBS at (914) 565-6710.



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Q103	KZZB	KKFM	WXLK
KMJK	KXX106	KDON-FM	WGLF
FM102	WBCY	KZZU	WBNO
KMEL	WNOK-FM	KHYT	WAZY-FM
KPLUS	KAMZ	WFBG	KFRX
WVSR	WFMI	WZON	WDBR
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	KIKK	WKHI	
	KZIO	WJBQ	

Portrait



ROBEY

"ONE NIGHT IN BANGKOK"

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**NOW ON OVER
75 CHR STATIONS**

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Y100	KITE	KSND	KNOE-FM
ZZ99	WANS-FM	KBOS	WIXV
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KWOD	WFMI	KQMQ	KQCR
KPLUS	KX104	KO93	KKXL-FM
Q100	WRNO	KCAQ	WAZY-FM
K104	Y106	KSKD	99KG
WERZ	KITY	KDON-FM	KBOZ-FM
WKEE	KTFM	KNBQ	KCDQ
WSPK	KZIO	KHYT	KHTX
WKFM	WZPL	WZON	KBIM
WKRZ-FM	WJXQ	WIKZ	SLY98
WTLQ	KJ103	OK100	KIST
	KOFM	WKHI	OK95
	WRQN	95XIL	
	KEYN-FM	WOMP-FM	

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Pro:Motions

WB Taps Saporiti, Spielberg



Bob Saporiti

Neal Spielberg

Bob Saporiti and Neal Spielberg have been appointed National Promotion Director and National Sales Coordinator, respectively, at Warner Bros./Nashville. Saporiti, who will be sharing duties with Nancy Solmeti, operated Bob Saporiti Promotions before joining the label. Spielberg formerly served as WEA's Nashville local sales rep.

Turner New Republic VP

Thomas Turner moves to Republic Radio as VP, Stations-East. He comes to the firm from Blair/RAR, Inc., where he held the Sr. VP/GSM post. Also during his Blair tenure, Turner was VP/Atlantic Stations. His 17-year sales career also includes a stint as McGavren Guild's New York Sales Manager.

Leiser Marketing Group Bows

Todd Leiser, formerly General Sales Manager at WDJO & WUBE/Cincinnati, has resigned to establish The Leiser Marketing Group. LMG plans to represent various broadcast and media industry suppliers, plus market syndicated products. The firm will also continue to publish its weekly radio sales newsletter, *Salestalk*. Leiser had served as GSM since 1983; prior to that he held the Local Sales Manager and an AE post with the Cincinnati outlets. LMG may be reached at P.O. Box 429228, Cincinnati, OH 45242.

Newton Joins WEEI

Michael Newton joins WEEI/Boston as Corporate Accounts Supervisor. Previously, Michael was a media consultant for Michael A. Newton Associates. Prior to that he held the Director/National Corporate Accounts post at WGBH Educational Foundation and PD for six years at Warner Cable Corporation.

MCA Promotes Maynard

Mark Maynard has been upped to Director of Marketing/Sales for MCA Records/Nashville. During the last year Maynard worked as a sales representative for MCA Distribution, covering the Nashville/Knoxville region. Maynard's background also includes eight years with Central South Music Sales, where he served as Buyer and Department Supervisor.



Mark Maynard

TenEyck Takes KGO NSM Post

After ten years with KGO/San Francisco, Rose TenEyck has been appointed National Sales Manager there. After an initial two and a half year stretch as KGO's Research Director, she spent a year with ABC Radio Spot Sales as an AE. Following ABC's closing of that division, she returned to KGO local sales. Before joining KGO in '74, TenEyck was Director of Research for the Jack Masta Company and served three years as a Media Analyst for Denver-Fitzgerald-Sample.

Brugh Upped To WFBR LSM

Joseph Brugh has been promoted to Local Sales Manager at WFBR/Baltimore. Most recently an AE for the station and sister outlet WBKZ, he first joined the facilities in 1978 as WBKZ Traffic Manager.

JMA Debuts

Mitchell Communication Services, under the direction of founder/President Jay Mitchell, has changed its name to Jay Mitchell Associates. Specializing in broadcast consulting, the firm has also relocated from Hartford, CT. Its new address is P.O. Box 1285, Fairfield, IA. 52558; (515) 472-4087.



Jay Mitchell

Americangroove Appoints Unger

Gary Unger has been appointed A&R Manager and Sales/Promotion Manager for Americangroove/Cherryway/Starstatus Records Group. Its office may be contacted at P.O. Box 575, Davenport, IA 52805; (512) 748-3529.

Gordy Named Jobete Vice Chairman

Robert Gordy Sr. has been appointed Vice Chairman of Jobete Music Company, Inc. Prior to this he was Executive Vice President of the music publishing concern. With the company almost since its inception, Gordy will concentrate on expanding Jobete's music base in the home entertainment arena.



Robert Gordy

Busi New Katz Controller

After 28 years with Katz Communications, Ed Schurr has announced his retirement. Replacing him as Controller is Marie-Luise Busi, who moves up from Director/Financial Services. Before joining Katz in 1984, Busi was affiliated with John Blair & Company's Quantiplex division and the Blairsat subsidiary, where she concurrently served as VP/Finance & Administration and VP/Treasurer.

Changes

RADIO

Melissa Woodruff joins WPOC/Baltimore as Account Executive.

Becci Gebhard named Account Executive WPOC/Baltimore.

RECORDS

Holden Man appointed Manager of Financial Administration for PolyGram Records/New York.

David Durchin promoted to Director of National Credit for MCA Records/Los Angeles.

Dave Peaslee joins World Trade Records/New York as Press & Public Relations Representative.

INDUSTRY

Bonnie Witchel named Account Executive for Republic Radio/San Francisco.

JoAnn Goldberg appointed Account Executive for Hillier, Newmark, Wechsler & Howard/New York.

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Radio In Europe: A Continental Profile

Within the United States over 9000 commercial AM and FM stations enjoy a system largely free from government restriction and intervention. The U.S. certainly leads the pack with the largest and most competitive broadcasting system in the world, with radio revenues topping \$5 billion in 1984. Other countries, in contrast, have vastly differing — and sometimes complex — systems which vary from nation to nation.

Next week (3/5-8) the Audio Engineering Society will be convening in Hamburg, Germany for a European show of state-of-the-art equipment. While frequent continental travellers are somewhat initiated in the differences (and similarities) between American and European broadcasters, the average American has little knowledge of foreign broadcasting. The following "profiles," derived from information provided by Information Et Publicite de Paris, present a very brief picture of the radio industry in 11 Western European countries.

One note: Radio-Television Luxembourg (RTL) is an extensive private European broadcasting concern which covers a large part of the European continent. Some countries covered by RTL have adapted special advertising guidelines for RTL (and other private facilities).



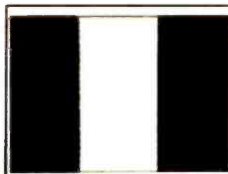
Austria

Area: 83,853 square km
Total population: 7,510,000
Population 15+: 5,228,000
Language: 100% German
Radio's Advertising Share: 13%
Operation: Government ownership (two stations.)
Source Of Revenue: 15% radio tax, 85% advertising



Belgium

Area: 30,513 square km
Total Population: 9,848,000
Population 15+: 7,852,000
Language: 42.2% French, 57.1% Flemish, 7% German
Radio's Advertising Share: 0.2%
Operation: Government and private ownership; six national stations, three French stations, one Dutch station, one British station, one German station, and several local facilities.



Source Of Revenue: 100% radio tax, 0% advertising
Legal Constraints On Advertising:

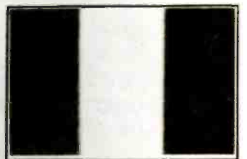
ing: Totally forbidden (except restricted advertising on RTL)

Recent Developments: In the past several years a number of unlicensed radio stations — deriving their revenue from membership dues, bumper sticker sales, and other promotional events — have developed throughout the country. This trend appears to be more Flemish than French, and is targeted primarily to a 15-34 audience.



Federal Republic Of Germany (West Germany)

Area: 248,620 square km
Total Population: 61,400,000
Population 15+: 45,730,000
Language: 100% German
Radio's Advertising Share: 4.2%
Operation: Nine state-owned facilities (ARD) and one private station (RTL).
Source Of Revenue: 72% radio tax, 28% advertising (state-owned); 100% advertising (RTL).
National total is 65% radio tax and 35% advertising.
Recent Developments: Radio usage has grown considerably since 1970, and is the only medium for which advertising volume has shown a measurable increase. Satellite delivery of TV programming is expected to boost the volume of radio programming as well.



France

Area: 547,026 square km
Total Population: 53,600,000
Population 15+: 38,950,000
Language: 100% French
Radio's Advertising Share: 9.4%
Operation: Government ownership (Radio France); three private facilities (RTL, Europe 1, Radio Monte-Carlo); non-profit local stations.
Source Of Revenue: Government stations 3% advertising; private stations 100% advertising



Which twin has Upgrade #2?

When Optimod-FM (Model 8100A) was designed, we kept the future of your investment in mind. As formats and competition change, the processing needs of radio programmers change.

Last year we introduced the "XT" Six-band Limiter Accessory Chassis to create high energy processing for high-energy, mass-appeal formats. Followed by Upgrade #1. As a result of our continuing research into processing technology for such formats, we now introduce Upgrade #2. (Both Upgrades affect only the "XT". The industry-standard basic processor remains unchanged.)*

You can't tell which Optimod-FM system above has Upgrade #2 just by looking—but you certainly can tell by listening. Upgrade #2 makes the system louder, and gives it a new sense of "air", brilliance and clarity. The bass is tighter and has more "punch". And all the XT's positive qualities are preserved: excellent consistency in texture and tonal balance from source-to-source, a remarkable freedom from pumping and other processing side-effects, superbly clean voice quality, and tight modulation control for maximum loudness.

If you're buying a new "XT" Accessory Chassis, you get the Upgrade *for free*—there's no price increase. You can tell if the upgrade is there by the code M03 on the Serial Label and "Upgrade #2" marked on the carton.

If you already own an "XT", you can get this Upgrade *for free* just by filling out the coupon. (We can serve you better if you write, not call.) However, if the M03 code is on your Serial Label, you already have it. The Upgrade consists of several resistors which can be installed by the station engineer.

Why is this FREE?

Because we don't feel that you should have to replace an expensive processor every few years as competitive pressures develop or when some other manufacturer wants to get you for \$6000 to achieve only a marginal improvement. With the "XT", you get much more than 'marginal' for only \$2295.†

If we can upgrade Optimod-FM economically, we'll continue to do so to protect your investment. The Optimod-FM system is designed to be the superior choice now and for years to come.

A NOTE

The basic Optimod-FM is a *very* loud and *very* clean processor. It should be used alone where your audience prefers a less-processed sound, truer to the original texture and tonal balance of the record. When more density or consistency is needed, the "XT" chassis supplies it—and it can be added at any time simply by plugging it in to the connector provided in the back of the basic processor.

*Upgrade #1 has already been provided to all early owners and has been incorporated in all units. For reference, it is outlined with the instructions for Upgrade #2.

†(Suggested List.)

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Radio In Europe:

Continued from Page 14



Great Britain

Area: 247,800 square km
 Total Population: 56,385,100
 Population 15+: 43,058,000
 Language: English
 Radio's Advertising Share: 2.2%
 Operation: Four national channels (BBC); approximately 70 local stations, one foreign station (RTL)
 Legal Constraints On Advertising: Forbidden on local and national BBC broadcasts but allowed on private facilities and RTL.
 Source Of Revenue: Government stations 100% radio tax; private 100% advertising
 Recent Developments: Despite a growing number of local stations coming on-air, radio's advertising share is expected to remain around 2%. This is due to the continuing local focus of the private stations, reaching small au-

diences. The appeal of television advertising, which attracts 33% of all advertising revenue, also diminishes radio's impact.



Italy

Area: 301,225 square km
 Total Population: 57,140,000
 Population 15+: 44,738,000
 Language: 100% Italian
 Radio's Advertising Share: 5.4%
 Operation: Two government stations, two foreign stations, six "important" networks, over 4000 local radio stations.
 Source Of Revenue: Government station (RAI) 73% radio tax, 27% advertising; all other networks and stations 100% advertising.
 Recent Developments: Government listening is dropping off considerably in recent years, while local stations and networks are picking up audience strength. As a result, the survival of government-controlled RAI has been questioned.

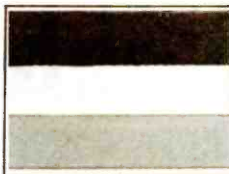


Luxembourg

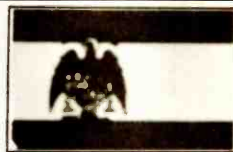
Area: 2586 square km
 Total Population: 363,661
 Population 15+: 294,400
 Language: French, German, Letzeburgisch
 Radio's Advertising Share: 22.4% (combined with TV)
 Operation: Private (Radio-Television Luxembourg)
 Source Of Revenue: 100% advertising.
 Recent Developments: Luxembourg radio has reached a saturation point. Radio remains a relatively inexpensive medium, with total territorial coverage the highest in Europe. Advertising volume has doubled in the last ten years, but is still significantly inferior to that of commercial stations in France and West Germany. The introduction of satellite delivery is expected to help radio's performance.

Netherlands

Area: 33,930 square km
 Total Population: 14,100,000
 Population 15+: 10,526,000
 Language: Dutch
 Radio's Advertising Share: 1.1%
 Operation: Government ownership (Hilversum 1,2,3 & 4)
 Source Of Revenue: 38% advertising, 62% radio & TV tax
 Legal Constraints: Advertising is broadcast in blocks adjacent to news bulletins.

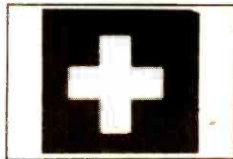


Recent Developments: Radio's small share of advertising revenue is attributed to limited airtime, too few commercial blocks, and weak audience delivery. This situation is improving, however, with an increase in the amount of available commercial airtime and the growth of unlicensed stations.



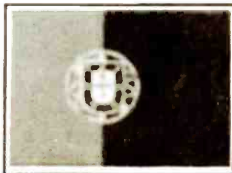
Spain

Area: 504,750 square km
 Total Population: 37,746,000
 Population 15+: 28,556,000
 Language: Spanish
 Radio's Advertising Share: 12%
 Operation: Government and private ownership, with 200+ stations.
 Source Of Revenue: 100% advertising, except for governmental facilities.
 Recent Developments: Radio in Spain is increasingly becoming a target of advertisers, largely because of the introduction of the FM band and because of an increase in broadcast hours.



Switzerland

Area: 41,288 square km
 Total Population: 6,366,000
 Population 15+: 4,364,000
 Language: 65% German, 18% French, 10% Italian, 7% other
 Radio's Advertising Share: 0.2%
 Operation: Three state-owned stations, several private foreign stations
 Recent Developments: In 1982 the Swiss government authorized "local radio experiments," establishing a limited number of private radio stations. Applications for these facilities have far exceeded demand, largely because of great advertising potential.



Portugal

Area: 92,082 square km
 Total Population: 9,760,000 (including islands)
 Population 15+: 7,100,000
 Language: 100% Portuguese
 Radio's Advertising Share: 13.5%
 Operation: Radiodifusao Portuguesa (government-owned), Radio Renascenca (private).

The Dorrrough Loudness Monitor



Dimensions: 8 1/4" X 2 1/2" X 6 1/2" Model 40-A

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Each day more broadcasters and production houses discover how accurate this visual display can be for achieving uniform loudness from source to source. Available as a single unit complete with power supply, dual or single rack mount, or small console mounting.

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Model 610

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 A complete processing package including its own stereo generator.

Beyond a doubt the most transparent, yet still the loudest processor developed. The most technologically advanced unit on the market today.

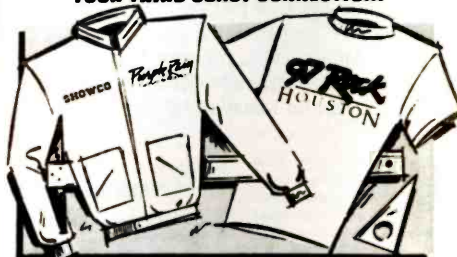
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Two years ago, Westwood One introduced the state-of-the-art in mobile recording. It didn't take long for the word to get around about this forty-five foot audio masterpiece. *Concertmaster I* has become the busiest mobile recording studio in the country, with more major concerts behind it than anything on the road. The overwhelming success of *Concertmaster I* led to the

conclusion that two trucks are better than one. This year we are proud to introduce *Concertmaster II*. It represents another quantum leap forward in mobile recording facilities, with everything from digital recording capability to the finest in creature comforts. And we've headquartered *Concertmaster II* in the East so that we can now cover any live performance with no more than twenty-four

hours' notice. Each of Westwood One's *Concertmaster* mobile recording studios is complemented by a team of seasoned support personnel led by Biff Dawes and Arnie Rosenberg. They don't just roll tape — they capture the moment. So, if you can't afford to miss that moment, be *doubly* sure you won't — contact Westwood One Recording to get our teams behind you.

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FM Towers Over Tokyo



Japan has been heralded worldwide as an innovator in technological products. It only seems natural, then, that the leader in home entertainment and industrial hardware would be home to

one of the most advanced commercial broadcasting systems — the Japan FM Network (JFN).

All commercial FM broadcasting stations are members of JFN, operated by flagship station FM Tokyo, and joined together via



digital stereo lines. FM Tokyo's

programs are transmitted to other network stations through this system, reaching as many as 99 million listeners on a regular basis.

FM Tokyo broadcasts 160 hours each week. A digital recording system is used for recording musical performances, and compact discs (CDs) are widely used for

broadcasting prerecorded music. All programming is transmitted from the station's 10 kw solid state transmitter located at the new 333-meter Tokyo Tower; the estimated service area is 100 km omnidirectional.

Capping an extensive development program, FM Tokyo will be moving into new facilities this fall.

Whose new AGC makes your Optimod sound even better?

Only the new Harris Ulti-Mate 91 Tri Band AGC! Here's more subtle signal control than you'll get from anything else on the market.

110 dB dynamic range improves any audio source

You'll hear the difference immediately. Put Ulti-Mate in front of your Optimod or other audio processing system for remarkable sound enhancement. With its unprecedented 110 dB dynamic range, not even digital source material is degraded.

Beef up your audio chain

Ulti-Mate's phase coherent design insures waveform fidelity and minimizes distortion as signals are processed and amplified. The linear VCA allows extraordinary processing capability to enhance even the purest system. And Ulti-Mate even

makes an excellent "final" broadband limiter.

Stereo ready

When you're ready for stereo—whether it's AM, FM or TV—so is Ulti-Mate 91. It's totally compatible with all broadcast stereo systems. And it can drive your STL, too.

Takes only 1 1/4" of rack space

The Harris Ulti-Mate 91 Tri Band AGC slips neatly into 1 1/4" of vertical rack space (3 1/4" for stereo version). Adjustments are deftly concealed but easily accessed through a slide-out drawer. And if unauthorized adjustments are a concern, secure tamper proofing is easily achieved.

First-rate equipment for first-place ratings

Good sound is the currency of Radio; it buys audience. Ulti-Mate gives you better dynamic equalization through the phase coherent Tri Band AGC, for markedly improved signal transmission. At a surprisingly low cost.

The Harris Ulti-Mate 91 Tri Band AGC. Audio processing has never been this good. For more information, contact Harris Corporation, Studio Division, P. O. Box 4290, Quincy, Illinois 62305. 217/222-8200.

 HARRIS

Optimod is a trade name of Urban Associates Inc.

For your information, our name is Harris.

DO PROGRAM DIRECTORS BUY ON-AIR BROADCAST CONSOLES?

Apparently, most manufacturers don't think so.

Look through the pages of this week's **Radio & Records** (or any other "programmer's" magazine). We're betting that it's probably like last week's and every other issue before, in that you won't see any ads for broadcast boards.

You see, the traditional wisdom is that only engineers understand consoles and make console buying decisions. So, manufacturers save their ad dollars to buy space in "engineering magazines." And their ads usually talk about distortion levels, slew rate, db gain and other technical eccentricities.

The Whole Story

As we all know, there's an entire other side to the successful use of a broadcast console. It's the side that the operator sits at. Your disc jockeys, air talent, news and sports personnel have to live with this console 24 hours a day, long after the engineer has bought the board because it met his technical requirements.

Little things, items that may not even have been on the engineer's checklists, become very big things over the months and years of use. Do the buttons "feel" right? Is there a place to rest your hands, or set copy? Does the angle of the meters match the operator's line of sight, or does he have to strain to see them? Is there a sufficient number of input and output busses for all your sources? Is the console truly attractive so you can create a positive working environment?

Make your own checklist with your programming concerns in mind. Chances are, it will contain some very important items that weren't considered before.

"Human Engineering"

That's a tired, overused term by now. But it was invented to try to address the operational features that are built into some broadcast consoles. **Some** broadcast consoles. Many boards that spec out beautifully are a nightmare to use. Or at least offer none of the operational benefits that can help your talent use the console to sound better on the air.

Our Story

We're Radio Systems. And, obviously, we manufacture a console that we'd like operators to know more about.

Like everybody else, we advertise in engineering magazines—because our board is very impressive from an engineering standpoint. In fact, it's got better technical specifications than almost any other board on the market.

But our consoles are also a joy to use from the other side, your side. They're attractive, cleanly designed, and built to assist an operator with programmable, automatic functions.

Our Price

One thing you should know is that the rules are changing as far as what consoles cost.

In the past, a console that looked and worked the way ours

does cost much more than most stations could afford. Programmers wouldn't get the consoles they wanted because of price.

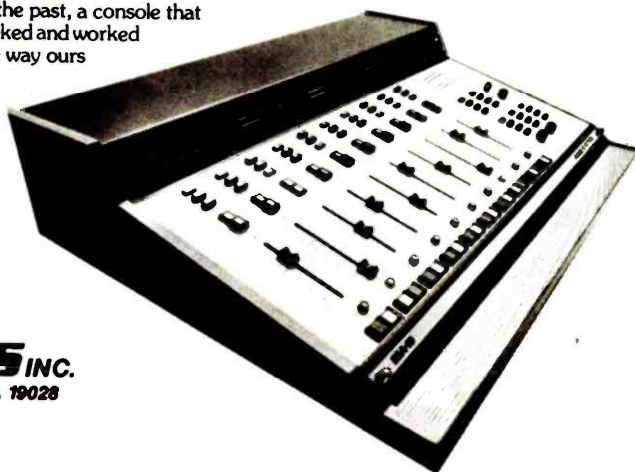
The 10 channel console pictured below is less than \$10,000, and, costs about the same as many of the no-frills compromises you had to live with before. By force of habit, some engineers might not even look in our direction, assuming our style consoles cost much more money.

Our Ads

Marketing people call this type of advertising going for a "secondary buying influence." But we believe that in many well-run stations, your opinion on equipment is taken very seriously, and is far from "secondary."

If your station is in the market for a console, make sure your engineer is considering a Radio Systems' board. If he needs some encouragement, call our toll-free number or write us for a catalog and users list.

We'll be running ads in **Radio and Records** all year highlighting the operational features of the console. Because your "secondary buy" is of primary importance to us.

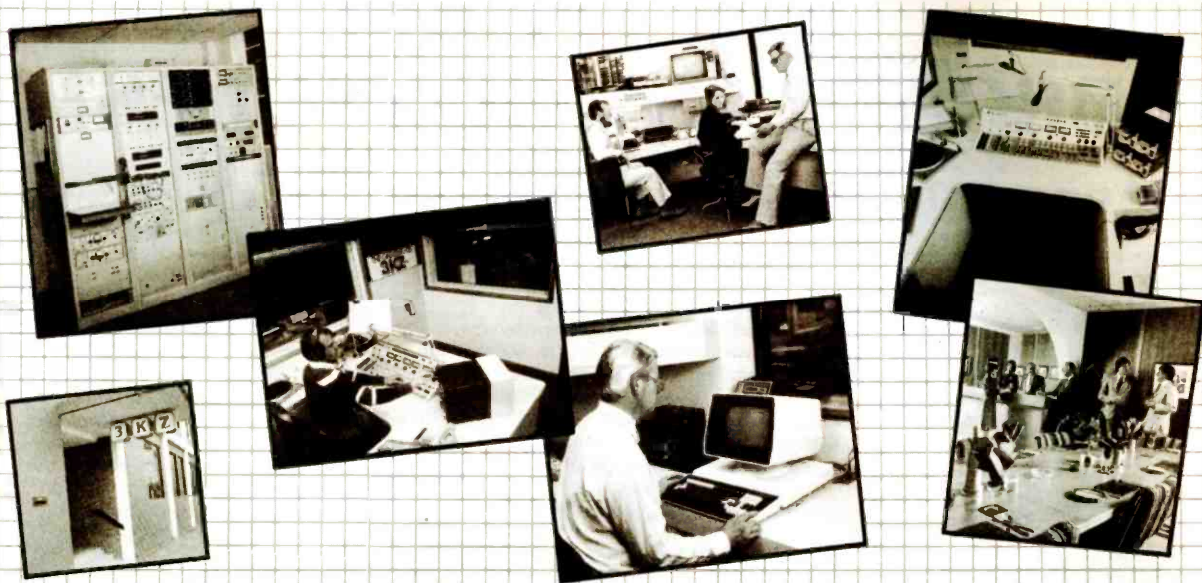


RADIO SYSTEMS INC.

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800/523-2133 or (In PA 215/366-4700)

3KZ/Melbourne: A Profile



Ten years ago the Australian radio industry was considered ten years further behind technological developments in the United States. FM was just beginning to take hold, and stereo was considered by many to be an idea out of science fiction. Many broadcasters operated with outdated equipment, and a solid-state studio was on the top of everyone's wish list.



Australian radio today is gaining ground on former American

advantages and, in some cases, is passing the U.S. in broadcasting developments. The adoption of a national AM stereo standard is just one example of this desire to bring radio to the forefront, and the widespread use of state-of-the-art equipment indicates Australia's dedication to high-quality broadcasting. The following profile takes a look at one station in

the Melbourne, Victoria market.

At the start of the 1970s eight radio stations operated in Melbourne — six commercial facilities and two run by the Australian Broadcasting Commission. Today that number has more than doubled, and competition has grown even faster. 3KZ, a full-service Adult Contemporary station, is one of 20 stations currently serving the market and is but one example of Australia's commitment to state-of-the-art technology and community service.

The station recently moved into a new \$1 million studio complex incorporating the latest technology and broadcast equipment. These facilities include three on-air studios, two production suites, and commercial cartridge assembly and dubbing suites. The main on-air studio is designed for visual access to both the news reading room and newroom, which was recently equipped with a Newstar computer system with 160 megabyte capacity, four screens, and two printers.

Billing, accounting, traffic, and music selection are also operated by computer.

The station operates from two 5 kw transmitters with a 500-watt standby city transmitter. Last month the ABC officially "switched on" AM stereo, and 3KZ — which had been testing the system for six months — is now operating in full stereo.

Both transmitters and all broadcasting studios are equipped with back-up power supplies in case of electrical failure. The transmitters are backed by 30 Kva diesel generators, and the studios rely on 50 Kva generators.

The above pictorial illustrates some of the new facilities found within 3KZ's new studio complex.

Simply
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We Have Your Console!

Expandable
... at any time



7000

Our premier consoles are designed for simplicity and reliability. The 7012 and 7012A consoles continue to be today's choice, allowing broadcasters excellent sound quality with efficient VCA control, all at a cost well below what others charge for less 12 channels 22 inputs, full stereo, with your choice of metering functions. Clearly an excellent console for today's broadcast needs.

the
Sound
Solution



9000

The latest in the legacy of quality consoles from Howe, the 9000 is available from 8 to 22 channels tailored to your needs. There is no costly mainframe, but full modular capability is built in. 3 inputs per channel, mix-minus on all channels, sealed membrane switches for channel and machine control and unmatched audio performance. These features and more combine to give the broadcaster outstanding flexibility.

7512A

This console continues the Howe tradition of simple-to-operate, reliable products, but adds features to make the operator's job even easier. These include: remote control for machines, a clock and timer, 2 talkback circuits, and much more. Comprehensive operator control and superior sound quality make the 7512A an exceptional choice.



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FMR Research Only NEWS

Vol. 1 No. 1 1985

Tucson, Arizona

(602) 886-5548

Hand-graded Conventional Music Testing can't touch EARS



'Conventional' Music Test

Tucson, Arizona — "All music research is not the same," warns Bruce Fohr, president of Fohr Media Research. And this was made crystal clear when he outlined the differences between "Conventional" Music Testing (CMTs) and FMR's Electronic Attitude Research System (EARS). Developed in 1982, EARS represents a major advance in the researching of music and programming with groups of listeners. And unlike any other CMT approach, EARS has also been used (by news and newstalk stations as well as music stations) to evaluate programming — in its actual execution.

EARS Programming Studies

The wireless, handheld units work like a TV "remote control" device. This means programmers can evaluate the elements of their product (songs, news or personalities) not in isolation; but as they sound — together.

"It's called environmental testing," said Fohr, "and programmers tell me it's the most actionable research they've ever seen."

Here is a direct comparison of the differences between CMTs and EARS Music Research:

Conventional Music Testing

1. Some recruit tightly, some do not. Can result in questionable sample.
2. Songs scored on "test forms" in large unnatural environment. Result: scoring bias, fatigue, some answers changed.
3. Songs tested with one large group at one time of day. Results in fatigue and scoring biases.
4. Tests titles only. Execution is subject to varied (possibly wrong) interpretations.
5. Results usually available in two to three weeks.
6. Costs vary from "Bargain-Basement" of questionable quality; to high-priced of questionable value.

EARS Music Research

1. Strict recruiting requirements for "target" listening — guaranteed.
2. Songs evaluated on electronic units (similar to radio) — fatigue lessened, enjoyment increased.
3. Several groups, at different times, controls fatigue and eliminates bias.
4. Can evaluate programming in context: attitudes toward execution is clear.
5. Overall results available in 24 hours. Total report in seven days.
6. You get what you pay for at a reasonable, competitive price.



EARS Music Research

FMR's exclusive research means client growth

Tucson — Since being established in 1981, Fohr Media Research Associates has grown faster to a leading position in the radio industry than any other firm. FMR has worked for nearly 80 stations; and has a full-time staff of ten. The company's rapid growth resulted in the building of a custom Research Center in Tucson in 1984. In addition to its exclusive EARS methodology, FMR's full-service research specialties include: **Format Opportunity Studies; Vulnerability Analysis; and Positioning Studies.** FMR was also a pioneer in the development of the Focus Group methodology for radio.

FMR's client references read like a "Who's Who of Successful Broadcasters." Station and Group executives most familiar with FMR's advanced EARS system include:

- ABC
- Bonneville International
- Behan Broadcasting
- CBS-FM
- Gannett
- Malrite
- Metromedia
- Scionix

For more information on any of these services, prices or references, contact Bruce Fohr at (602) 886-5548 or write him at the FMR Research Center 6045 E. Grant Road, Tucson, AZ 85712.



The New FMR Research Center



Bruce Fohr

RO: Why is your EARS System really better than other CMT approaches?

FOHR: Because it's the only system sensitive to the method of measuring the music and the recruitment of the participants. In music research, the method of gathering the data is everything! Flashy graphics and piecharts in the reports mean nothing if the people in the sessions are wrong or the method is biased. And many are.

RO: In what ways are some CMTs biased?

FOHR: Lax recruiting requirements; samples that are too small; time of day bias; and the "test" psychology itself.

Inside EARS

Clear answers quick results

Some "good students" do very badly in certain types of tests. The same is true for music. The environment has a lot to do with it. Some companies are testing 800 to 1000 songs with the same people on the same day. The scores of at least half those songs are worthless.

RO: Don't some people think these EARS units are just gimmicks?

FOHR: Only some competitors who either know nothing about them or are not really trained in research methodology and techniques.

RO: But don't some people have a hard time with these computers?

FOHR: No. We've never had one problem. Respondents are told in advance what to expect. The units are not more difficult to use than a radio.

RO: Are EARS projects offered on a competitive market-exclusive basis?

FOHR: Absolutely, as are all of our research services.

AM Australia:

The Stereo Breakthrough

By CHRIS BRAMMALL, Chairman, Stereo AM Australia

Following many months of testing, Australia officially launched AM stereo last month (2-1). The Australian Department of Communication — citing confusion over the “marketplace decision” delivered by the Federal Communications Commission in the United States — selected the Motorola C-Quam system as its national standard. Communications Minister Michael Duffy said the DOC decision was made to “avoid the type of confusion which has severely affected AM stereo’s introduction in America.”

In support of the decision, Chris Brammall, Chairman of Stereo AM Australia, wrote the following.

The efforts of Stereo AM Australia to introduce the latest technological advance in radio broadcasting have paid off. Stereo AM is now present in all major markets in Australia.

Stereo AM opens an exciting new dimension for the radio medium — with listeners being the big winners. This, in turn, offers long and short term benefits for manufacturers, importers, distributors, retailers, and AM operators.

In The Beginning . . .

For many years AM radio has

had the reputation of a “low quality sound” and, with the advent of FM, has been steadily losing listeners both in Australia and overseas. AM radio stations in Australia still hold over 80% of the total radio audience. FM holds the balance, mainly in capital cities. However, the reverse is true in the United States, where AM stations hold around 14% of the total radio audience and FM has the balance.

In reality, AM does not deserve its low-fidelity image. Most AM stations now radiate a high-quality signal with an audio band of up to 15 kHz — every bit as wide as that used by FM broadcasters. The blame for the low-quality reception has rested with low-quality receivers.

Today . . .

The introduction of stereo AM in Australia means that we can talk about radio — not AM or FM — but all radio as a state-of-the-art broadcast medium. Apart from radio separation — sound coming independently from different speakers — the first thing listeners of stereo AM hear is a marked improvement in broadcast quality. This is not due to the AM transmission system but to the better quality of receivers.

Stereo AM does not suffer from multipath distortion, as does FM radio which, broadcast on high frequency, suffers from the “picket fence effect” (as it is commonly known today). This means

that the signal can be blocked by objects, resulting in a swishing reception — especially in cars. Because stereo AM signals are broadcast on much lower frequencies, this does not happen.

Stereo AM is probably the most exciting breakthrough since color television swept its way into our lives in the 1970s. Australia made history by achieving a faster penetration than any other Western nation.

There is no doubt that we are a nation moving with new technology. Although listeners will hear AM on their mono receivers, a wide range of stereo AM/FM receivers offered by Sony, Sansui, Toshiba, Pioneer, and a number of other manufacturers have found their way into the consumers’ hands.

The Future . . .

Radio reaches people. Australia has a population of 15.2 million people, using 19.7 million radios. Of this population, 65% live in households where there are at least four radios. In addition, 91% of all car owners have a car radio.

Industry sources estimate that it will take only three years to achieve full market saturation with the new receivers. FM broadcasters took longer to achieve this level of saturation, mainly because they had no established audience.

Stereo AM injects a new vitality into the radio medium as a whole. TV audiences and press circulations are down — or at best static. At the same time, McNair Anderson research indicates that radio’s audience has grown by 22% in the last four years.

The advent of stereo AM makes the total radio medium even more dynamic and exciting, and opens up a whole new dimension to the “theatre of the mind.” We, and the listening audiences, are the biggest beneficiaries of the latest technological advance in broadcasting: stereo AM.

AMEK BROADCAST

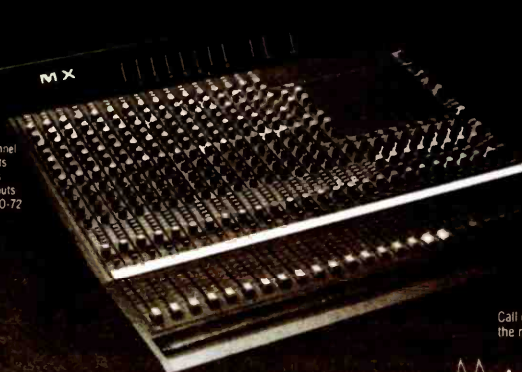
The MX Commercial Production Mixer

Features include:

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- 12-32 Inputs
- 4 Band EQ, Swept Mids
- 4 and 8 Tape Monitors/Effects Returns
- 4 and 8 Buss Outputs/Subgroups
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- 4 EFX Send Masters with AFL
- Transformerless Mic Preamps
- 48 Volt Phantom Power each channel
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- Switchable PPM VU Light Meters
- EFX Inserts on all inputs and outputs
- All IC's are socketed 5532 and TL0-72
- Complete Slate and Talkback
- Fader Reverse
- Hard Buss Mother Board
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- 3 Position Setup Oscillator
- 2 Two Track Playback inputs
- PFL Solo Master Volume
- 1 Aux Monitor Output
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Transformers available on all inputs and outputs
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Model as shown \$6990.

With transformer balanced in and out and VU meters.

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Call or write for a free brochure and the name of your nearest dealer

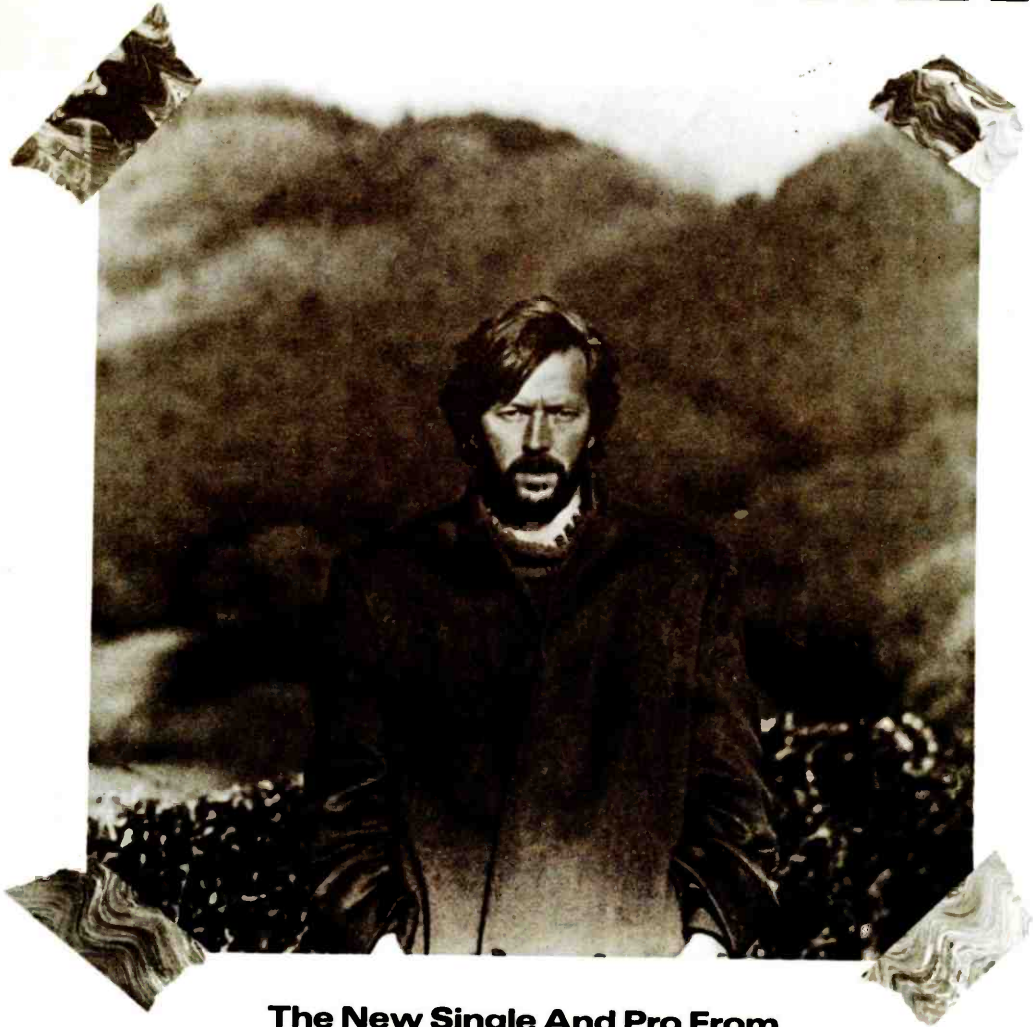
AMEK-TAC

In the US: Amek Consoles, Inc. • 10815 Burbank Boulevard, North Hollywood, California 91601 • Phone (818) 508-9788

In Canada: Audio Concept • 4460 Thibault, St-Hubert, Que. Canada J3Y 7T9 • Phone (514) 445-2662

In the UK: Amek Systems & Controls, Ltd. • Isington Mill, James Street, Salford M3 5HW, England • Phone 061-834-6747

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#1 Most Added AOR Track Debut 
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"KISS AND TELL"

CHR NEW & ACTIVE

**NOW ON OVER
85 CHR STATIONS!**

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|-------------|-------------|----------------|
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| WNYS on | KPLUS on | KIKI deb 40 |
| CKOI on | WERZ deb 37 | KHOP deb 40 |
| WCAU-FM on | 98PX 36 | KDON-FM deb 38 |
| PRO-FM add | WRCK add | KNBQ 37 |
| 940 on | WBBO 34 | Q104 36-33 |
| Z93 deb 30 | KWIC deb 36 | Z102 deb 38 |
| WCZY deb 35 | KAMZ deb 28 | WBWB add |
| WHYT add | WKDD 35 | KBIM deb 40 |
| KKRZ on | KZIO 37 | KIST deb 40 |
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-- AND CROSSING QUICK TO CHR!

Distributed by CBS Records



AM Stereo Battlefield Toward A Standard System Debating The Pros And Cons

Unlike Australia, the United States still has not officially — or unofficially — selected an AM stereo standard. In declining to choose one system over the other, the Federal Communications Commission instead decided to let the active forces in the marketplace weed through the choices. This survival-of-the-fittest decision was to be competitive and definitive. While the process so far has definitely been competitive, the competition has hardly been definitive.

Today the Motorola and Kahn systems are battling for ultimate vic-

tory, which means, among other things, a considerable amount of dollars and prestige. Following are two separate views on the current state of affairs: the first calls for adoption of the Motorola system, and an end to the dubious AM stereo battle; the other points out the problems with the Motorola system and calls for an all-out education effort for and by broadcasters to understand the "superior" audio qualities of the Kahn system.

By ELLIOT KLEIN Consulting Engineer

The AM radio industry should not be fighting at this point over which AM stereo system should be the industry standard. The choice has already been made by the receiver manufacturers, and it is clear that the standard is the Motorola C-Quam system. However, the system chosen is of little importance to the AM broadcaster; the fact that a standard has been chosen is the important point here. It is now time for the equipment manufacturers and the AM broadcasters to get together and promote AM stereo with a united front. Otherwise the entire concept of AM stereo will be a matter of history in just a few short years, much the way quad FM went into the history books.

The fact is, most of the major auto radio manufacturers have chosen the Motorola system and the vast majority of these companies are not going to build "multimode, multisystem" radios. Thus, the fighting over what system should be used as the standard should now be over. We have a standard, and that standard should now be promoted by the AM broadcaster if the whole idea of AM stereo is going to be a viable force and tool for the AM stations to regain audience share.

I have installed three Motorola AM stereo systems and have found the quality to be very competitive with that of FM — provided you are listening to an AM stereo with a new wideband receiver. I should also mention that all three of these stations

"Now is the time for the AM broadcast industry to decide for itself if AM stereo will live or die. They must put up a united front and show support for one system, then move ahead with the conversion of their facilities to AM stereo."

have multi-tower directional antenna systems, one of which is a six-tower array. This is important because the station's antenna system has a tremendous effect on the quality of the AM transmission. However, most stations have — or should have — upgraded their antenna systems, and even the most complex system can be upgraded to the point that the quality of the AM stereo transmission will be good.

Now is the time for the AM broadcast industry to decide for itself if AM stereo will live or die. They must put up a united front and show support for one system, then move ahead with the conversion of their facilities to AM stereo.

This year — 1985 — will be the year that AM stereo either grows and takes a foothold in the industry, or starts to die a slow and painful death. All arguments about what system should be the industry standard should now be behind us. The multimode proponents apparently do not understand that the public finds the multimode approach more trouble than AM stereo is worth.

AM stereo can be a useful tool for the AM broadcaster. However, unless everyone who can stand to benefit from AM stereo rallies behind one standard system, everyone will lose. Including the public.

By JOHN DEHNEL Chief Engineer, KSL/Salt Lake City

I have to think AM broadcasters must be frustrated over the AM stereo situation. After all the hype, AM stereo is still pretty much a dream. With 4924 AMs authorized by the FCC, we find maybe 500 with AM stereo capability, some not even using it. A best-case estimate suggests that only 10% of this country's AM stations can transmit stereo. What seems to be the problem?

Broadcasters know that if AM stereo is to be of any real value, it has to be heard on receivers better than the public has been forced to accept in the past years. Are we getting them? Yes — a few. Unfortunately, we are also getting "stereotized" receivers that — instead of sounding hi-fi — simply hurt in two places instead of one. The sad part is that the technology to make a better-sounding receiver exists, and it really isn't all that expensive.

But broadcasters can't seem to get this idea off the ground. A certain manufacturer of AM stereo equipment has made great friends with the receiver folks, telling them they needn't spend that ex-

"Unfortunately, most laymen believe stereo is simple hi-fi sound, not sound from two speakers with right and left separation. This creates a standoff, with AM broadcasters uninterested in AM stereo because they don't think it really makes them sound any better."

tra 90 cents for a crystal filter so we can have 7kHz response on our radios. No, this manufacturer is saying we only need 3.5 kHz, just enough to light the little stereo light. Unfortunately, most laymen believe stereo is simple hi-fi sound, not sound from two speakers with right and left separation. This creates a standoff, with AM broadcasters uninterested in AM stereo because they don't think it really makes them sound any better.

The fact is, if you choose this "right" AM stereo system, you'll probably sound worse. You'll have platform motion. You'll have your signal jumping in and out of your stereo as you drive down the street (picket fencing on AM). And you'll have less coverage area in stereo than in mono.

The detection mode for this system is noise-prone and has to be disabled if the signal weakens at all. Thus, the one area where AM has an advantage — distance coverage — is thrown away. A 5 kw station has the stereo range of a 1.7 kw mono station. Yet some broadcasters and manufacturers are willing to sacrifice all of this just to be heard on a 3.5 kHz radio.

Why bother?

Why bother, indeed? What we cannot understand is why the industry puts up with this. One AM stereo proponent asks people who license his patents to make 7kHz receivers. This proponent manufactures a system that is free from platform motion and isn't prone to noise in its reception. It stands to reason that, if enough broadcasters put this system on the air and educate the public about the sound quality available to them, the receiver folks will follow suit.

Instead, we seem to be letting people who could still sell radios if all AM stations went dark tell us what is best for our industry. Actually, and thankfully, we're not going to let this happen. The broadcaster knows there is a pro-

"Let's get things moving again — but in a direction that will do some good for AM radio. Receiver manufacturers will respond if we tell them what we want, not by shouting at them at NAB convention forums but by acting with our stations."

blem with AM stereo, and so does the public.

AM stereo radios are not selling. Exciters are not selling. Even stations which made the jump to stereo are disappointed in the "sound" of some of these great receivers.

There are forward-looking broadcast groups, however, who still have faith that we can request and get quality receivers for a "real world" AM stereo system. These include NBC, RKO, Bonneville, Jefferson Pilot, WGN, Broad Street, ABC, Katz, Moffat, and others. These folks believe independent sideband stereo is the way to do AM stereo in the "real world."

We are not prepared to throw in the towel to poor receivers, platform motion, picket-fencing, and decreased stereo coverage. Let's get things moving again — but in a direction that will do some good for AM radio. Receiver manufacturers will respond if we tell them what we want, not by shouting at them at NAB convention forums but by acting with our stations. Good quality audio, independent sideband stereo, and creative programming is the formula for better AM.

Two-dollar multi-mode ICs are now available. A good-sounding, inexpensive, all-mode car radio will soon be available. Engineers favor ISB stereo two-to-one.

Maybe they're right.

BREAKING New Acts Is A Habit At E/P/A



BANG- BANG

"This Is Love"

Taken from the Epic
debut album "Life Part II"

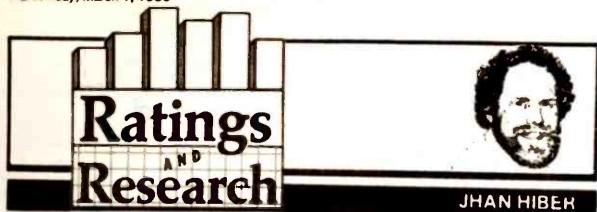
'TIL TUESDAY

"Voices Carry"

Taken from the Epic
debut album "Voices Carry"



DISTRIBUTED BY CBS RECORDS



JHAN HIBER

Steps To A Successful Spring

When you're digging out of snowbanks or coping with temperatures that are colder than a mother-in-law's heart, it's hard to remember that spring is just around the corner. However, in the world of ratings, spring is already here — and the next few months will be frantic. Arbitron and Birch will be measuring over 170 markets. Naturally, you're hoping your numbers will be at their very best.

What else can you do but hope for better numbers? Glad you asked. Let's review some basics that might help your spring ratings blossom.

Station Information Kits In?

One necessary step toward a successful ratings sweep is providing the ratings services with information they can use to credit listening. Sounds simple, right? Then why don't thousands of stations comply?

If a diarykeeper or telephone respondent can't spout your call letters when asked what station they are listening to, the ratings service has to look for other crediting information. Here is the basic information you should have already sent in for the spring sweep:

"One necessary step toward a successful ratings sweep is providing the ratings services with information they can use to credit listening."

- Your slogan or advertising hook line/logo
- Your complete air personality lineup by airshift (be sure to include nicknames, and don't forget the part-timers)
- Your exact dial position and any approximation you may use (if you're 101.9 let them know, along with the fact that you usually refer to your station as FM102)
- Any syndicated programming titles, including the hosts' names.
- Any network programming you carry, including key personalities (such as Paul Harvey)
- Sports programming, especially if this includes broadcasts of actual games and races. Be very thorough on this one — I've seen stations lose credit because they didn't supply the opponent team names or nicknames. Don't forget to include sportscasters' names
- Simulcast times, if any apply. You don't have to be a subscriber to supply this station information, and it's in your own best interest to send as detailed a dossier as possible.

What happens when there are changes during the survey that affect the information you supplied? Just update ASAP. By calling and following up with written documentation, you'll allow the ratings service editors speedy access to the correct information. And that means your station has a better chance of getting all the credit it deserves.

What happens if your paperwork isn't filed or completed thoroughly? Just ask WQXR/New York GM Warren Bodow. His station didn't show up in the market's fall report. Arbitron took the stance that since he hadn't filed updated simulcast information for the fall (even though the station had simulcast for ten years with WQXR-FM), the station didn't qualify individually for the report.

At one time WOR, another New York outlet, didn't alert Arbitron that John Gambling was its morning man. Every time a diarykeeper wrote down John Gambling without another identifier, such as calls, the editor marked a big "U" (for unidentified) over the entry. So WOR lost listening credits. As a result the station slipped notably in that particular book.

Ratings company paperwork is not just minutiae to be thrown away. Fill the forms in thoroughly, keep copies for your files, and send them back ASAP. If you tossed the spring sweep information forms, call the relevant rating company, which will be glad to obtain the information from you now.

Station Information Contact

You say you just realized the temporary secretary you had in last week trashed the facility forms and station information packet from one or both of the ratings services? Visions of disappearing shares dancing in your head? Well, don't despair.

Birch Radio's deadline for return of the spring station information is today, March 1. Arbitron's cutoff date is March 4. However, there's hope if you haven't yet gotten your paperwork back to the relevant ratings firms. Here are the key contacts to send your ratings service paperwork — first edition or updates — to:

Arbitron

Mr. Nick Green (301-982-4705)
Arbitron Radio Department
Arbitron Ratings
The Arbitron Building
Laurel, MD 20707

Birch

Ms. Elaine Martin (305-753-6043)
Manager, Client Service
Birch Radio
3200 N. University Drive, Suite 200
Coral Springs, FL 33065

Week In Review

Birch Promotes Gorick

Birch Radio has announced the elevation of Account Executive Larry Gorick to Southwest Regional Manager. According to Birch Sales/Marketing VP Bill Livek, Gorick will replace Rick Dames, who's exiting the Dallas Birch office to return to radio station involvement. Gorick's appointment is effective mid-March.

Baker: Current Ratings "Inadequate"

Dr. William F. Baker, President of Group W's TV group and Chairman/Group W Satellite Corp., recently blasted the electronic media's current ratings efforts. Citing changes in technology and demographics that make more details on today's lifestyles necessary to the communications industry, Baker told the Electronic Media Ratings Council, "Our present ratings systems were perfectly adequate for the old homogenized America. For the new, segmented America, they're worse than inadequate. They're mendacious."

Amazingly, about one-third of the stations don't send back their station information. Unless you are interested in undercutting your ratings payoff don't make that mistake.

Communicate The Game Plan

Every successful sports team has a coach who communicates the game plan to the team. By the same token, your station personnel should be made aware of the spring book's game plan and goals. Assuming you've done your market research homework (which will vary depending on your market size and budget), you should have developed a winning strategy for this spring sweep. That's only half the battle, though.

In order for any radio team to function effectively, the players need to know what's expected. Staff meetings involving air personalities should outline their roles. You may want them to stress the calls, be more/less foreground, or back-announce after every second cut. The bottom line (e.g., more music, less talk) should be mapped out, with specific steps spelling out how that mission will be carried out.

Promotions is another concern that should be included in your spring book planning discussions. The programming and sales departments should be brought together beforehand to ensure everyone is on the same wavelength. It doesn't do much good to push a more music marketing goal when the AEs are

running in with promotion ideas for their grocer account, which is trying to dump 200 cases of Spam.

What about confidentiality? Given that radio people are perhaps the world's worst secret-keepers, it's probably best to adopt football coaches' strategy. Outline the overall game plan for the week, but keep the playbooks under control — save a few surprises for gametime. In other words, spell out the goals but release the details on a need-to-know basis. Developing a game plan through research and gut feelings, then

"Developing a game plan through research and gut feelings, then communicating it effectively, will go a long way toward increasing harmony, staff performance, and your numbers."

communicating it effectively as needs dictate, will go a long way toward increasing harmony, staff performance, and your numbers.

Let History Repeat

Above all, be sure to keep track of developments this spring so you'll be that much further ahead next year. If you kept a log of last spring's events, then you may have a feel for what you did right or wrong — and what the competition might be planning.

To make sweep planning easier, I've compiled a Survey Analysis Diary that tracks survey developments. (Copy requests can be addressed to me at R&R.) But whatever means you use, a look back can help you anticipate the forthcoming ratings period. Did your key DJ perform below par during the sweep? Did the weather throw you a curve that might recur this year? Is it likely your competitor will throw a bunch of money into TV again. Bear these type of questions in mind, factor in recent developments, and go on from there.

RATINGS REPORT

Fall '84 Birch Ratings

Oklahoma City

KATT-FM Softer, Still Clear Leader; KJYO Jumps Into Double Digits, Now Second; KZBS Up Three, Now Fourth Behind KXXY-FM

	Summer '84	Fall '84
KATT-FM (AOR)	17.1	14.6
KJYO (CHR)	9.5	11.1
KXXY-FM (Ctry)	10.8	10.8
KZBS (AC)	6.8	9.6
KTOK (N/T)	8.3	8.6
KOFM (CHR)	9.0	7.9
KEBC (Ctry)	7.5	7.2
KKNG (BM)	5.2	5.8
KLTE (AC)	4.3	5.6
KJIL (Rel)	2.3	3.0
KOMA (Ctry)	3.8	2.8
WKY (Ctry)	3.5	2.7
KAEZ (Blk)	2.5	2.4
KATT (AOR)	.4	1.0
KKLR (AC)	.6	1.0

Albany-Schenectady-Troy

WPYX Gets Stronger, Solidifies First; WGY Slips, Still Double Digits; WQBK, WTRY, WABY Up

	Summer '84	Fall '84
WPYX (AOR)	14.7	16.3
WGY (AC)	13.7	10.9
WGFM (CHR)	10.3	8.9
WQBK (Talk)	5.3	6.6
WFLY (CHR)	6.2	6.0
WWOM (AC)	5.1	5.4
WQBK-FM (AOR)	6.8	5.2
WROW-FM (BM)	6.8	5.1
WTRY (AC)	3.1	4.6
WABY (AC)	5.5	3.7
WABY (BBnd)	1.6	3.5
WGNA (Ctry)	3.4	3.5
WPTR (Ctry)	2.7	3.2
WKCL (AC)	-	1.6

Charlotte-Gastonia-Rock Hill

WSOC-FM Lands An Even 20; WBT Almost Doubles, Takes Second; WJZR Hurt By WROQ-FM CHR Debut

	Summer '84	Fall '84
WSOC-FM (Ctry)	17.7	20.0
WBT (AC)	6.8	12.2
WBCY (CHR)	11.5	10.1
WROQ-FM (CHR)	8.9	10.1
WPEG (Urbn)	10.1	8.9
WEZC (AC)	7.3	7.2
WJZR (CHR)	10.6	6.7
WZXI (BM)	2.9	3.1
WLVV (AC)	3.1	2.7
WGIV (Blk)	1.8	1.4
WLON (Ctry)	1.5	1.4
WSOC (Easy)	1.0	1.0

Phoenix

KUPD Steady, Assumes First Place; KNIX-FM Slips But Takes Second; KKLT Reasserts A/C Leadership

	Summer '84	Fall '84
KUPD (AOR)	9.8	9.9
KNIX-FM (Ctry)	9.0	8.1
KKLT (AC)	5.9	8.0
KZZP-FM (CHR)	7.7	7.5
KDKB (AOR)	7.7	7.2
KTAR (News)	9.9	6.7
KOPA-FM (CHR)	5.3	6.3
KOOL-FM (AC)	3.4	5.1
KOY (AC)	4.2	4.2
KQYT (Easy)	5.1	3.9
KLZI (AC)	3.7	3.7
KUKQ (Urbn)	3.5	3.7
KMEO-FM (Easy)	3.6	3.4
KJJJ-FM (Ctry)	2.5	2.2
KLFF (BBnd)	2.4	1.9
KPHX (Span)	1.1	1.8
KRDS (Rel)	1.7	1.8
KSTM (AOR)	2.0	1.6
KNIX (Ctry)	1.0	1.3
KFLR (Rel)	.5	1.3
KJJJ (Ctry)	1.4	1.2
KHEP (Clas)	2.0	1.1

Miami-Ft. Lauderdale-Hollywood

WHYI Widens Winning Margin; WINZ-FM Slips, Still Second; WAXY Rebounds, Adds Two For Fifth

	Summer '84	Fall '84
WHYI (CHR)	13.3	14.5
WINZ-FM (CHR)	9.6	8.4
WLYF (BM)	5.3	5.7
WQBA (Span)	6.6	5.0
WAXY (AC)	2.8	4.8
WSHE (AOR)	3.7	4.1
WINZ (News)	4.1	4.0
WNWS (News)	4.2	3.6
WEDR (Blk)	4.5	3.5
WIOD (N/T)	3.1	3.0
WRHC (Span)	3.1	3.0
WLVE (AC)	2.6	2.9
WAlA (AC)	2.1	2.8
WCMQ-FM (Span)	3.0	2.7
WKQS (Ctry)	3.0	2.6
WOCN (Span)	2.0	2.6
WTMI (Clas)	2.6	2.4
WJQY (AC)	1.8	2.4
WQBA-FM (Span)	3.4	2.3
WGBS (N/T)	.6	1.8
WCMQ (Span)	.7	1.4
WEZI (AC)	1.2	1.4
WRBD (Blk)	2.2	1.3
WQAM (Ctry)	1.2	1.3
WCKO (AOR)	2.1	1.2
WFTL (AC)	1.0	1.0
WLQY (BBnd)	1.1	1.0

TAKE PART



The NAB Annual CONVENTION

April 13-17, 1985
Las Vegas

The 63rd Annual NAB Convention and International Exposition will include sessions on management, programming, research, sales, promotion, engineering, and new technology. This year's convention will also feature entertainment by the Beach Boys and the Pointer Sisters and the world's largest exhibition of broadcast-related products. This year's exhibits not only take up all of the Las Vegas Convention Center, but occupy the Las Vegas Hilton's Convention Center as well.

For more information, call NAB Radio at (202) 429-5420.

TAKE PRIDE

Greensboro-Winston Salem-High Point

WTQR Adds Three, Hangs On Top; WKZL Successfully Segues To CHR; WMAG Bolts To Double Digits; WSJS Doubles After Dropping All-News

	Summer '84	Fall '84
WTQR (Ctry)	13.6	16.5
WKZL (CHR)	11.4	12.7
WMAG (AC)	8.8	11.0
WSJS (AC)	3.9	8.0
WQMG (Urbn)	8.0	7.5
WGLD (BM)	7.9	5.5
WSEZ (CHR)	8.1	5.4
WDCG (CHR)	6.4	4.5
WRQK (CHR)	4.5	3.8
WBIG (BBnd)	2.9	2.7
WPCM (Ctry)	2.6	2.6
WAAA (Blk)	1.5	2.1
WEAL (Blk)	2.7	1.7
WCOG (Gold)	1.6	1.6
WHPE (Rel)	1.1	1.2
WWMO (Rel)	.9	1.2

Salt Lake City

KRSP-FM, KSL Stronger, Hold 1-2; KSFI Adds Two, Rises To Third; KLTQ-FM Debuts Notably; KLCY, KKAT Grow

	Summer '84	Fall '84
KRSP-FM (AOR)	12.3	12.6
KSL (AC)	9.2	9.5
KSFI (BM)	7.1	9.0
KCPX (CHR)	6.8	7.2
KSOP-FM (Ctry)	7.3	6.5
KALL (AC)	5.9	5.3
KLCY (AC)	4.4	5.2
KLUB (BM)	3.0	4.0
KLTQ-FM (AC)	.6	3.6
KISN (CHR)	3.6	3.4
KKAT (Ctry)	2.3	3.1
KDAB (AC)	3.7	3.0
KFMY (CHR)	3.5	3.0
KZAN (Ctry)	2.4	2.7
KBUG (AC)	4.0	2.4
KCGL (AOR)	2.6	2.3
KLRZ (AC)	2.8	1.9
KZJO (Talk)	1.8	1.9
KDYL (News)	1.5	1.7
KRGO (Ctry)	1.6	1.1

Format Legend

AC—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Blk—Black, BM/Easy—Beautiful Music/Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, N/T—News/Talk, Rel—Religious, Span—Spanish, Talk—Talk, Urbn—Urban Contemporary.

Entertainment: Coast to Coast

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(here are just a few of the many already heard)

...SUPER STATIONS

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Blairtown, NJ
Boston, MA
Brevard, NC
Burlington, VT
Butte, MT
Cadillac, MI
Cape Girardeau, MO
Casper, WY
Cedar City, UT
Cedar Rapids, IA
Cheyenne, WY
Chicago, IL
Chillicothe, OH
Chooch, MT
Columbia, TN
Concord, NH

WQBR-FM
WHBU
WJLK-FM
KWON
WAYC
WFMV
WHIT-FM
WPIF
WQCR-FM
KOPR-FM
WKJF-FM
KGMJ-FM
KTWO
KSSD-FM
WMT-FM
KKAZ-FM
WBBM-FM
WBEX
KRYK-FM
WKRM
WXL-FM

Cookeville, TN
Coquille, OR
Cumberland, MD
Danbury, CT
Dayton, OH
Detroit, MI
Dodge City, KS
Dubois, PA
Durango, CO
Elsworth, ME
Elmira, NY
Gallup, NM
Garden City, KS
Glens Falls, NY
Gloversville, NY
Great Falls, MT
Green Bay, WI
Greenville, SC
Hanover, NH
Hartford, CT
Hastings, NE

WHUB-FM
KSHR-FM
WCBC
WINE
WVUD-FM
WHYT-FM
KDCK-FM
WOWO-FM
KDGO
WWMJ-FM
WIVY-FM
KQNM-FM
KWKR-FM
WENU-FM
WENT
KQDI
WDOZ
WFBC
WTSL
WCCC
KHAS

Hermiston, OR
Jamestown, NY
Juneau, AK
Keene, NH
Kingston, NY
Lakeland, FL
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Lansing, MI
Laramie, WY
Los Angeles, CA
Louisville, KY
Lynchburg, VA
Madison, WI
Manchester, VT
Marshall, MN
Melbourne, FL
Mobile, AL
Morehead, KY
Mt. Pocono, PA
Napoleon, OH
Norfolk, VA
Omaha, NE
Osage Beach, MO
Pennington Gap, VA
Philadelphia, PA
Phoenix, AZ
Pittsburgh, PA
Pittsfield, MA
Platteville, WI
Port Clinton, OH
Portland, OR

KQFM-FM
WJNS
KTKU-FM
WNBX-FM
WKNY
WYXY
WIRD/WLPW
WMMQ-FM
KROU-FM
KKHR
WKJJ-FM
WKZZ-FM
WIBA
WEOX-FM
KCKC-FM
WMAE
WKRQ-FM
WMOR-FM
WPCN
WNDH
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Waukegan, IL
Williamsport, PA
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Worcester, MA

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KTKU-FM
WNBX-FM
WKNY
WYXY
WIRD/WLPW
WMMQ-FM
KROU-FM
KKHR
WKJJ-FM
WKZZ-FM
WIBA
WEOX-FM
KCKC-FM
WMAE
WKRQ-FM
WMOR-FM
WPCN
WNDH
WWDE-FM
KOIL
KYLC-FM
WSWV-FM
WCAJ-FM
KOOL-FM
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WBEC
WKPL-FM
WOSE-FM
KSKD-FM

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WSAM
KSLM
KSL
WGBI-FM
KLSY-FM
WSFC
WHYN-AM/FM
KHTR-FM
WSTU
WCWV-FM
WVTS-FM

KELI-FM
WUUU-FM
WORA
WXIC-FM
WWPA
KYZZ-FM
WTAG

BRYAN ADAMS
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DIRK BENEDICT
RICHARD CHAMBERLAIN
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RICHARD DREYFUSS
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RADIO

THE PROGRAMMING
SERVICE WITH THE
CBS DIFFERENCE

NETWORKS PROGRAM SUPPLIERS



REED BUNZEL

RATINGS PRIMER

How RADAR Plots Network Progress

Programming on network-affiliated radio stations reaches approximately 75% of the 12+ U.S. population, delivering over 7 billion impressions each week. The average listener tunes in for 60 quarter-hours during that week, at which time the rate for exposure to network programs or commercials ranges from 7.3 to 12.9. Gross weekly impressions for individual networks vary from 127 million to 361 million.

What this all adds up to is a need to count (or somehow calculate) the number of persons tuned in to a particular network, program, or commercial. Networks need to know their audience size so they know how much to charge, while advertisers have to know how much to pay. It's the same old give-and-take ratings relationship — except network audience must be measured nationwide instead of market-by-market. The radio version of television's Nielsen ratings is known as RADAR. This week's column takes a timely look at what makes this service tick.

RADAR Basics

RADAR is an acronym for Radio's All Dimension Audience Research, and is conducted on an ongoing basis by Westfield, NJ-based Statistical Research, Inc. On the surface, RADAR simply appears to be another ratings service. But SRI maintains this is where the similarities end. Whereas Arbitron directs its quarterly measurement to listeners in local markets, RADAR computes network listenership on a national level. SRI further claims that RADAR provides virtually the only national audience estimates for network radio programs and commercials.

Superlatives and claims aside, 1985 RADAR measurements will again be based on continuous measurement throughout the United States, and drawn from simple averages computed from the last two survey periods. In the case of RADAR 30 (released this week), the numbers are computed from an averaging of the "discrete" RADAR 29 (11/83-4/84) and RADAR 30 (5/84-10/84) surveys. Likewise, RADAR 31 — to be released in August — will be an average of the surveys taken during 5/84-10/84 and 11/84-4/85.

Miriam Murphy, Sr. Account Executive at SRI, explains the basic sample size and methodology. "Radio usage is determined in telephone interviews with 8000 people from a national probability sample of all persons aged 12 and over who live in telephone households," she says. "A pure random-digit dial sampling frame is used. The rate of response among predesignated persons is over 70%. These usage data are combined with about one million station clearance records from two periods each year to produce the network audience estimates."

A Ratings Trilogy

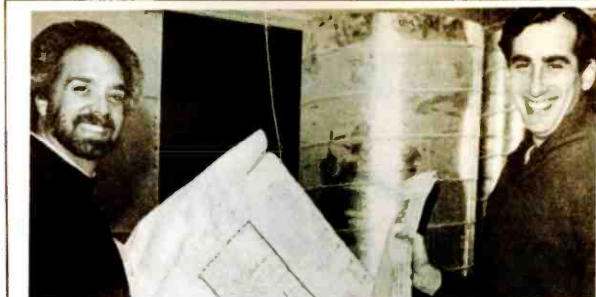
RADAR figures are released in three separate volumes. Volume 1 provides basic radio usage estimates, outlining an average day's listening patterns and the reach/frequency of all radio stations and network affiliates over the course of a week. Additional information on AM and FM listenership, demographic breakdowns for network audiences, radio vs. TV usage, and dayparting is also included.

Volume 2 reports estimates of listeners to all network commercials (both within and outside network programs), while Volume 3 supplies estimates of network audiences listening only to commercials within programs. Although ratings are important for program development and production purposes, networks are primarily interested in the size of the audience reached by their commercials. Most network commercials are scheduled within or adjacent to programs, but some stations remove the commercials and run them separately. Other stations may air the commercials but not run the program at all. Thus, the difference between Volumes 2 and 3.

Programs And Commercials

Because of the differences in station clearances for network programs and inventory, SRI must compile network clearance data that accurately reflects listenership. To compute this, stations supply affidavits to the networks, which then report this clearance information to SRI. The network indicates the number of commercials contained within each broadcast, verifying that the commercial was either 1) cleared within the program, 2) extracted from the program and carried at a specified time, or 3) not carried at all.

Accuracy for this clearance information is checked through an independent survey of sample stations and time periods — both known only to SRI. Local monitors are recruited and armed with tape recorders; these "inspectors" record programming broadcast by the designated station. The results are then tabulated and compared against clearance information from the networks. SRI claims this verification indi-



WESTWOOD ONE EXPANDS HEADQUARTERS — To accommodate its expanding executive and management departments, Westwood One is completing a new 14,000 square-foot office facility, purchased and remodeled at a cost of \$1.5 million. The new building will also house a large soundstage, designed to connect with WW1's Concertmaster mobile recording truck for full 24-track mixing capabilities. The building will be located at 8968 Washington Blvd. in Culver City, two blocks from the company's current headquarters. Pictured surveying the remodeling are President Norm Pattiz and Exec. VP Arthur Levine.

cates 86-90% accuracy in network clearance reporting.

Measurement Methodology

RADAR information is collected through a random-digit-dial process. SRI uses a computerized sampling system generating a random series of ten-digit telephone numbers, drawn from the 106 area codes in the continental U.S. Trained interviewers contact each of these random numbers, "prelisting" all 12+ persons in the household and putting them into certain demographic categories. Approximately 91% of all domestic contacts agree to participate in the survey.

Following the prelist stage, telephone interviewers contact each respondent (one per household) on a daily recall basis over a seven-day period. The interviewee asked if he or she listened to the radio during specific time periods; if the answer is affirmative the interviewer then asks for specific times, stations, and where the listening took place. In cases where a respondent cannot be reached every day, the recall interview will extend back to the last contact. All telephone interviews are made from SRI headquarters.

Following collection, the RADAR sample is then weighted in two stages. A specific weight is assigned to each respondent, reflecting the fact that only one 12+ person is used from each prelisted household; another weight is added to households with more than one telephone number because they have a greater probability of being contacted. Under this weighting formula, a 12+ person selected from a household with one phone and a total of three 12+ residents carries a relative weight of three. An additional telephone number in the house would cut that number in half.

Other Tabulations

Complementing the three RADAR volumes are other special reports on radio audiences, which are available through a computerized system to subscribers. These reports contain tabulations on overall radio usage, all network commercials, selected network commercials (individual advertiser schedules), rotation plans, and post-analysis schedule audiences. Over 500,000 variations on these tabulations can be generated for additional study.

This column was prepared with considerable input and assistance from Statistical Research, Inc. For further information, contact the firm at (201) 654-4000.

Network Spots

Barrett Bares It On Mutual

Rona Barrett, renowned reporter in the entertainment and communication industry, has signed a multi-tiered programming agreement with the Mutual Radio Network. Barrett will make her radio debut on April 15.

Barrett will provide Mutual Radio with "Rona Barrett's Entertainment Report," a daily :90 program with up-to-date entertainment news, commentary, interviews, and reviews. She will also compile "Rona Barrett's Celebrity Talk," a daily 3 1/2-minute interview program, and will provide news reports for Mutual News programs. Each of the programs will be produced on the west coast with daily satellite feeds, and on special occasions Barrett will originate her reports live from various entertainment-oriented events. Call (703) 685-2171 for further details.



Rona Barrett

Country Mealticket

Mealticket Entertainment, Inc. is again this year producing and distributing "Country Music Festival," the annual fundraising radiothon for the benefit of the National Kidney Foundation. Country personalities Lee Greenwood and Charlie Cook will serve as co-hosts of the eight-hour radio program. In addition to appearing throughout the radio program, Greenwood will serve as Honorary Chairman of the 1985 fundraising effort.

The program, which will be broadcast by a number of Country music stations in the next few months, will feature eight one-hour segments highlighting the music and life stories of Earl Thomas Conley, the Oak Ridge Boys, Reba McEntire, Ronnie Milsap, Ricky Skaggs, Barbara Mandrell, Mickey Gilley, and Lee Greenwood. Other artists who have supported the National Kidney Foundation's efforts in the past will also be featured throughout the program.

For more information, call Larry Boxer at (213) 557-8495.

RADAR & ARB: Apples & Oranges?

Methodology is a prime concern in the research world. In the world of radio ratings, the methodology of various research companies is often called into question. Even though SRI conducts its RADAR survey on a national basis and only studies network listeners, and Arbitron conducts its surveys on a local level, many critics try to compare these "apples and oranges" measurements.

RADAR and Arbitron measure and report different data and technically are incomparable. The following "comparagraph" defines some of the differences between them.

Audience Measured

- RADAR: National measurement of network program and commercial audiences.
- ARB: Local measurement of station audiences.

Sample

- RADAR: National pure random-digit dial providing coverage of all telephone households.

- ARB: Mixed sampling, primarily based on mailed diaries to listeners culled from telephone directories with some unlisted telephone supplements.

Field Methodology

- RADAR: Daily telephone recall with up to nine contacts within a one-week period; only one person per household is questioned.
- ARB: A one-week mailed diary provided to all 12+ persons in surveyed household.

WHY ARE THESE PROGRAM DIRECTORS LAUGHING?

CHARLIE KENDALL, WNEW/FM NEW YORK

RICK CARROLL, KROQ/FM LOS ANGELES GRAHAM ARMSTRONG, WGCI/FM CHICAGO

GEORGE HARRIS, WMMR/FM PHILADELPHIA CHRIS MILLER, KRQR/FM SAN FRANCISCO

CHARLIE QUINN, WHTT/FM BOSTON LEE ARNOLD, WLLZ/FM DETROIT TED UTZ, KTXQ/FM DALLAS

JOE DENTON, KLOL/FM HOUSTON TOM JEFFRIES, WGCL/FM CLEVELAND KEITH ISLEY, WINZ/FM MIAMI

ALAN SNEED, WKLS/FM ATLANTA JEFF KING, KPLZ/FM SEATTLE BOB KAGHAN, WZNE/FM TAMPA

TOM CALE, KZAP/FM SACRAMENTO DANIEL HAYDEN, WHCN/FM HARTFORD GUY ZAPOLEON, KZZP/FM PHOENIX

JON BARRY, KMJK/FM PORTLAND DOUG ERICKSON, KIMN/FM DENVER

CHUCK DE COTY, WIYY/FM BALTIMORE

NATIONAL LAMPOON



TRUEFACTS

An outrageous new series featuring the wacky fun of America's best known humor magazine, 90 seconds of incredible but real stories taken from the "True Facts" section of *National Lampoon Magazine*, exclusively on the

MUTUAL RADIO NETWORK 

For Market Information Phone

Mutual Station Relations

Arlington, VA (703) 685-2050

Los Angeles, CA (213) 277-7700

Produced For Mutual By

steve lehman

production
syndication

BARNETT
ROBBINS
ENTERPRISES

R&R MUSIC CALENDAR

NEWS & INFORMATION FEATURES

WEEK OF MARCH 4-8

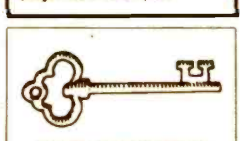
The Weekend	
WEEKEND OF MARCH 9-10	
The Countdown (WO)	Jesse Johnson/Wham!
Countdown America With John Leader (RKO)	Survivor
Country Report Countdown (WRN)	Gail Davies/Ed Bruce/Gene Watson
Dick Clark's Rock, Roll, & Remember (US)	Bobby Vinton
Dr. Demento (WO)	Nicotine Nocturne
The Great Sounds (US)	Charlie Barnet
Hot Ones (RKO)	Eric Carmen
Metashop (MJI)	Leslie Mountain/West
Musical! (WO)	#1 Songs Of Broadway & Hollywood
Power Cuts (GSN)	Firm (3/10)
Rare & Scratchy Rock & Roll (PIA)	Four Tops
Rick Dees' Weekly Top 40 (US)	Pioneer Sisters
Rock Album Countdown (WO)	Phil Collins/John Fogerty
Rock Chronicles (WO)	Rock 'n' Sharp Dressed Men
Rock Over London (RI)	Go West
Rock Stars '85 (BRE)	John Waite/Steve Perry/David Lee Roth
Scott Shannon's Rockin' America Top 30 (WO)	RED Speedwagon/Phil Collins/Billy Joel
Silver Eagle (ABCE)	Janie Fricke/Nitty Gritty Dirt Band
Solid Gold Saturday Night (RKO)	Hobbes (3/9)
Street Beat (BRE)	Kool & The Gang
Super Gold (TRAN)	Jacksons (3/9)
Superstar Profiles (BRE)	Rock Springfield
Weekly Country Music Countdown (US)	Anne Murray

The Week Of	
WEEK OF MARCH 11-15	
Country Closeup (NP)	Merle Haggard Part 2
Country Music Radio Magazine (CRS)	Sylvia
Earth News (WO)	John Fogerty/Teena Marie/ Timothy Hutton/Kim Cattrall
Encore w/ William B. Williams (WO)	Artie Shaw/Glenn Miller
Gary Owens' Supertracks (CRS)	Dai Shannon
Live From Gilley's (WO)	Tanya Tucker
Music Makers (NP)	Hi-Los
Off The Record (WO)	John Fogerty/Phil Collins/Glenn Frey
Off The Record Special (WO)	Roger Waters
Pop Concert (WO)	Melissa Manchester
Special Edition (WO)	Ashford & Simpson Part 2
Star Trek (WO)	Hall & Oates/Greg Kihn/Teena Marie
Superstars Rock Concert (WO)	Flax

Monday 11	
MARCH	
Behind The Music (RKO2)	Bruce Springsteen
Checkin' In (RKO2)	Reba McEntire
Country Report (WRN)	Gary Morris/Oak Ridge Boys
Private Session (RKO1)	Jermaine Jackson
Solid Gold Country (US)	March Gold Records

Tuesday 12	
MARCH	
Behind The Music (RKO2)	Pioneer Sisters
Checkin' In (RKO2)	Johnny Lee
Country Report (WRN)	T.G. Sheppard/Gus Merdin
Private Session (RKO1)	Greg Kihn
Solid Gold Country (US)	Country Skies In Songs

Wednesday 13	
MARCH	
Behind The Music (RKO2)	Communodes
Checkin' In (RKO2)	Gail Davies
Country Report (WRN)	Nitty Gritty Dirt Band/Gary Morris
Private Session (RKO1)	Teena Marie
Solid Gold Country (US)	George Jones & Tammy Wynette



PROGRAM SUPPLIERS KEY

- ABCD = ABC Direction Net
- ABCE = ABC Entertainment Net
- ABCR = ABC Rock Net
- ABCY = ABC Youth News
- AMS = American Media Services
- AP = Associated Press
- ASR = All Star Radio
- BRE = Bennett-Robbins
- CB = Continuum Broadcasting
- CBS = CBS Radio
- CBSR = CBS Radio/Video
- CRS = Creative Radio Shows
- CW = Clayton Webster
- DCA = DC Audio
- DIR = DIR Broadcasting
- GSN = Global Satellite Net
- IN = Interview
- IS = IS INC
- LBP = Lee Bailey Prod.
- LW = London Wave-length
- MBS = Mutual Broadcasting
- ME = Multimedia Entertainment
- MJI = MJI Broadcasting
- NBC = NBC Radio
- NP = Newbold Productions
- NRCE = NBC Radio/Entertainment
- NSBA = NSBA Productions
- PFM = PFM Inc.
- PRN = Progressive Radio Network
- PG = PG Prod.
- PIA = Public Interest AP
- RCP = Ron Cutler Productions
- RI = Radio International
- RKO = RKO Radio Net
- RKO1 = RKO One
- RKO2 = RKO Two
- SBS = Strand Broadcast
- SI = Syndicate II
- SOU = NBC The Source
- SP = The Spirit Productions
- TRAN = Transstar
- US = The United Stations
- WO = Westwood One
- YRN = York Radio Network

Thursday 14	
MARCH	
Behind The Music (RKO2)	Sergio Mendes
Checkin' In (RKO2)	Earl Thomas Conley
Country Report (WRN)	Oak Ridge Boys/T.G. Sheppard
Private Session (RKO1)	Kool & The Gang
Solid Gold Country (US)	Feature Year: 1964

Friday 15	
MARCH	
Behind The Music (RKO2)	Anne Murray
Checkin' In (RKO2)	Wille Nelson
Country Report (WRN)	Gus Merdin/Nitty Gritty Dirt Band
Private Session (RKO1)	Phil Collins
Solid Gold Country (US)	Cities In Country

NETWORK PROMOS

Ben Manilla has joined the RKO Radio Networks' Features Department as a Writer/Producer. Manilla's responsibilities will include writing, editing, and producing several programs heard on RKO One and Two. Prior to joining the staff at RKO, Manilla was the morning personality and Production Director at WLIR/New York.



Another change at RKO, Mike Wade will be the weekend host for RKO's "Night Time America," billed by the network as America's only all-night live music show. Wade, who will host the Saturday evening segment, comes to RKO from WPIX/New York. He previously worked at RKO's WRKS/New York as Assistant PD, and joined that station before its call letters changed from WXL0.

Capitol Radio Networks has named David McGowan, Jr. Sales Manager of the Raleigh, NC office. McGowan comes to the network from Village Broadcasting, where he had spent most of his broadcasting career as an Account Executive and Sales Manager at WCHL/Chapel Hill and as General Manager/Sales Manager at WWOQ & WMPD/Wilmington, NC. South Carolina Network has named Jack Jones Managing Editor, making him responsible for the day-to-day operations of the Network's newsroom. Jones joined the network in 1979 as Legislative Reporter.

Lifestyle	
Beat The System (RKO1)	Nearly-free tuition (3/8) Save phone bills (3/7)
Mind Games (RKO1)	Spies (3/4) Unusually (3/5) Rage (3/8) Imposter Complex (3/7) Funny Dogs (3/8)
Smart Money (RKO1)	Doll Collecting (3/4) Tax Tips (3/6) Unit Trusts (3/8)
Weidenbooks Review (WO)	Mary Kay Ash "Miss Manners" "Hollywood Heartbreak"

Comedy	
Daily Feed (DCA)	Theatre conference/Resign press conference/Humeral extravaganzas/countdown to Spring/shuttle toys
Radio Hotline (ASR)	Bad connection/Mr. X/Cynthia Upchurch/Josh Logan/fortune teller
Stevens' & Grdnic's Comedy Drop-Ins (ASR)	Jaws: The Sitcom/Nonnnnewsbreak/funny beer/Zippy's barbecue/lot of oil
Laugh Machine (ASR)	Bill Cosby/Gary Owens/Rodney Dangerfield/George Carlin/Bob Newhart

General Information	
American Focus (FOY)	Sen. Patsie Harkins (3/1-2)
Computer Program (PRN)	Teleshopping/disaster recovery/training/security
Ed Busch Talk Show (AP)	Self-potential/tax advice (3/2) Home security/TV trivia/gourmet hints (3/3)
News Blimp (PRN)	Sweepstakes/smells spot relief/space cremation/red-eyed Russians/spy counterespionage
Something You Should Know (SBS)	Food shopping tips (3/4) People's Court (3/5-6) Vocal self defense (3/8)
Sound Advice (PRN)	Reverb/slap/echo/phrasing & flanging/multi-track



HOUSE OF BURGESS — Capitol recording artist Richard Burgess paid a visit to NBC's Source studios in New York recently where he recorded an interview for an upcoming special. Pictured after the taping session are (l-r) NBC's Chuck Schwartz, Burgess, and NBC's Rona Elliot.



H.O. LAYOUT — Daryl Hall and John Oates recently were featured on a live concert produced by DIR Broadcasting and broadcast over ABC Radio nationwide. Following the program H & O gathered backstage with a few of their closest network friends. Pictured (l-r) are: ABC's Beverly Patratzki, DIR's Peter Kauff and Scott Kushner, "Big Bam Boom" co-producer Bob Clearmountain, Oates, Le Mobile's Guy Charbonneau, Hall, and Champion Entertainment's Tommy Moffitt.

Your Country's calling.

**Music Country Radio Network
puts your listeners on the line with their
favorite country music stars.**

Music Country Radio Network has it all! The winning mix of country music and information, with call-in conversations between your listeners and country music's biggest stars...all live from Music City!

With Music Country Radio Network, you'll have quality programming all night long at lower cost. Your nights will be more sell-able, your profits greater, so see us at Country Music Radio Seminar XVI, March 7-9, 1985, at the Opryland Hotel in Nashville. We'll be looking for you in Suite 4101 with full information.

Music Country Radio Network ... the only program of its kind and the only place to be in the country at night!

For more information, contact
Jeff Lyman at (615) 889-6595.



Sales

Understanding Unwired Networks

By Peter Moore

There has been a lot of conjecture and speculation on the subject of unwired networks by all of us in the broadcasting industry, rep and station alike. The dartboard speculation covers everything from revenue level (current and future) to which of the three rep conglomerate networks delivers the most audience for a potential advertiser.

I hope to provide some information on "unwireds" to give you a better understanding of all you hear. In the end, all you want to evaluate is, "What does it mean to me and my stations?"

It wasn't so long ago that a prominent Katz executive was touting the network arena to be no more than \$50 million (approximately 6.5-7% of total national) and the ruination of national business. However, within the blink of an eye (or was it the purchase of two rep firms?), he repositioned his thoughts and said unwired network would be 40% of our industry's national revenue in a few short years.

On the other hand, less than a year ago Interrep/Internet's Ralph Guild was quoted as reaping the rewards of the network's \$220 million current pot. Several months later (after Katz's purchase), Ralph was quoted in *Broadcasting* as saying unwired is a \$70-75 million pot.

Is it any wonder that one can be readily confused — from 6.5% (\$50 million) to 40% and from \$220 million to \$70-75 million? All of this talk and counter-talk should definitely arouse your curiosity, if not your concern.

20% Of National?

Unwired network is a strong part of the national pie. Its actual percent of contribution has grown from 8% in 1980 to nearly 13% in



Peter Moore

1983. Yet, during 1984, the unwired network got off to an extremely slow start in the first six months compared to 1983. It appeared in the early part of the year that only 8% of 1984's revenue would be network. But since June 15 it has taken off and will finish strongly at the year's end.

The degree of unwired network's importance to stations varies according to market size. In the top 15 markets, it can account for as much as 18-20% of national in a given year, and average 15% in the last two years. In markets 51-100, it can vary from 8-15% in a given year, and most time settle at an average of 8% of national revenue. These figures come from RER (Radio Expenditure Reports) and they generally let us see the real percents, new accounts, growth rates, etc.

"Unwired network is an integral part of the national radio scene but a long way from being all of it."

In the past five years, nearly 65% of the unwired business has come year after year from the same accounts. Several "new to radio" accounts have joined the medium via unwired, such as Atari and Murine Eye Drops. Additionally, several spot accounts which vacillate between spot and unwired, such as Datsun and Bennigans, have used the unwired nets intermingled with their use of spot radio.

So what is the real growth pattern necessary in the next three years to have the unwired volume be 20% of national? Using the chart above, let's assume an average growth for national radio at 12% (column A) and a steady volume of growth in percent of your net business that is unwired (column C).

In order for the unwired network volume figure to hit 20%, the current dollars would have to grow by 160% and your volume of orders almost triple. Do you see it happening? How about a 40% volume figure? Not very realistic, is it?

Spot is not dead, with unwired being the "Phoenix rising from national spot's ashes." However, at 13% moving to 20% of the national revenue in the next few years, it most certainly cannot be ignored. It must be viewed as to

	(Col. A)	(Col. B)	(Col. C)	(Col. D)
	Total National Revenue (000)	Increase Over Previous Year	% Nat'l	% of Total National
1980	\$508,273.0	+19.0	—	8%
1981	581,407.8	+14.3	\$73,134.9	10%
1982	623,863.1	+7.3	42,455.4	10%
1983	696,789.9	+12.4	72,926.7	11%
1984	790,159.1	+13.0	93,369.8	11%
1985	884,978.7	+12.0	94,189.0	14%
1986	991,176.1	+12.0	106,197.4	17%
1987	1,110,117.2	+12.0	118,941.1	20%
1988	1,332,140.6	+12.0	159,856.9	30%
1989	1,491,997.5	+12.0	—	40%

its real potential now and in the coming years. Otherwise, you hear all the talk and assume you 10-12% is extremely short of the current dollar level. Unwired network is an integral part of the national radio scene but a long way from being all of it.

Rep Network Strength

The unwired network is also subject to many of the same variables as spot buying. You may not benefit from an individual buy, yet your opportunities are increased dramatically by the strength of your rep's network. (Don't confuse network activity with the two or three market spot buys some reps send a station. This is nothing more than a cover for using a special rate at the rep's convenience.)

It's imperative to see how the networks stand in audience delivery. After all, there are 28 professional football franchises. However, only two make the Super Bowl each year. There are multiple unwired buys across the U.S., but usually only two unwireds are bought.

Here's a synopsis of the audience standings in the top 100 markets for each affiliate lineup on these networks (Source: spring '84 Arbitron: 6am-7pm, MSA AQH and estimates.):

	Supernet Rank	Internet Rank	Katz Rank
Adults 18-34	1st	2nd	3rd
Adults 18-49	1st	2nd	3rd
Adults 25-54	1st	3rd	2nd
Adults 18+	2nd	3rd	1st

(Supernet is comprised of Torbet, Selcom, Masla, and Eastman. Internet is McGavren, Hill-

er, Newmark, Wechsler & Howard; Major Market; and Weiss & Powell. The Katz Group is Katz, Christal, and Republic (formerly RKO). The affiliates of the three rep consolidated networks are composed of each rep's list of stations.)

These rankings may surprise some of you. Note the audience skew of each rep network. Obviously, the Katz Group has many older skewing stations as they rank number one with adults 18+ and number two for adults 25-54, while in both adults 18-49 and 18-34 it finishes at number three. McGavren's Internet is strong with the younger demographics. This is primarily an effect of the many Urban Contemporary stations McGavren represents in the top 20 markets, and Hillier, Newmark, Wechsler & Howard has in markets 25-75. Supernet has strength in most key demographics.

So, whether the unwired arena is 13% going to 20% or 15% going to 40% of our national revenue, it's still open to individual speculation. What's not open to speculation is the importance of a rep having a wide range of represented demographics and strength in those demographics.

Peter Moore is President/CEO of Selcom, Inc., which consists of Torbet Radio and Selcom Radio. His 17-year Torbet career began with a stint as Research Director. He later transferred to sales and held a variety of positions: New York Sales Manager, VP/Eastern Division, VP/Marketing, Sr. VP/Eastern Division, and Executive VP. Moore was named President of Torbet Radio in 1980.

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He is. As Vice President, Mutual News, Ron's leadership gives our news team an edge. His background as broadcast journalist, editor, author, and former presidential press secretary means he knows how to deliver substantive radio news.

Just the way affiliates want it. Proof: over 800 carry the Mutual news product. And the list is growing fast.

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

News is news, you say? Ask your listeners. Ask them where they tuned to hear reports from the *first* radio correspondent to reach Grenada after the U.S. invasion.

Mutual.

Or where they heard reports on the condition of President Reagan from the *only* reporter at the operating room after the assassination attempt.

Mutual.

The Mutual Radio Network regularly

beats the TV networks and wire services on big stories. Like the plans to send Marines to Lebanon; the evacuation of dependents from Beirut; the resignation of James Watt.

Sure you can take your radio news from the TV networks, but what are you and your listeners really getting? Often just warmed-over television news.

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows you no scheduling options.

We also offer "Lifestyle" news and features — targeted to younger listeners — for up to 3½ minutes at the :55 mark, plus the news magazine "America

in the Morning," business reports, and closed circuit updates and special reports that you can broadcast directly or incorporate into your own presentation. You choose the combination that best fits your format.

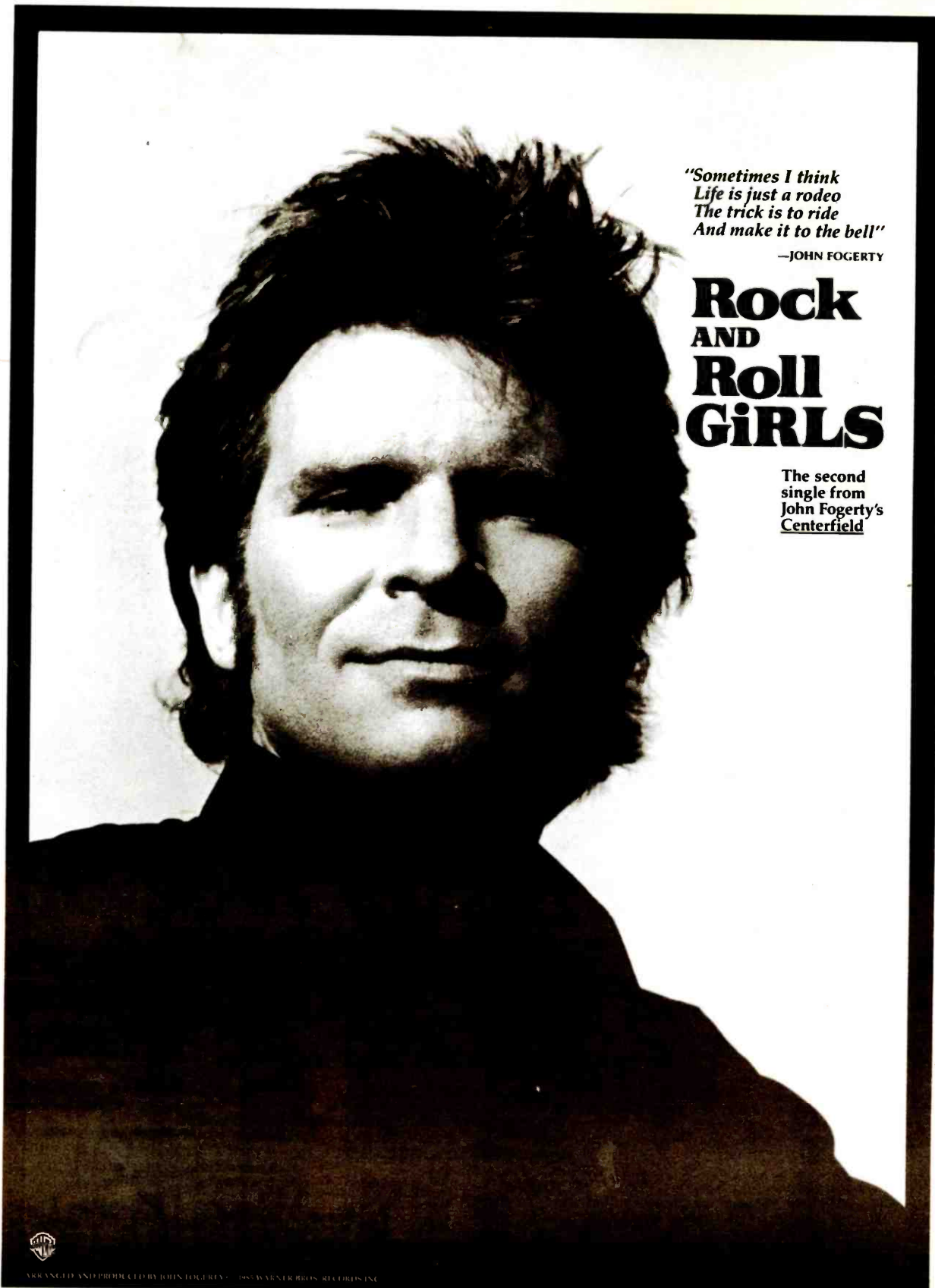
HOW ABOUT A FREE SATELLITE DISH?

We'll help you deliver the news with a free satellite dish. It'll provide you with our regularly scheduled programming and, simultaneously, continuous live coverage of fast-breaking news events and special short-form updates.

Nobody else offers anything else like it.

When you want radio news, come to the radio network. To learn more call Mutual Station Relations at (703) 685-2050.

 **Mutual's on a Roll.**



*"Sometimes I think
Life is just a rodeo
The trick is to ride
And make it to the bell"*

—JOHN FOGERTY

Rock AND Roll GiRLS

The second
single from
John Fogerty's
Centerfield



WRNS-5411 AND PRODUCED BY JOHN FOGERTY © 1985 WARNER BROS. RECORDS, INC.

Street Talk

The Detroit press is speculating about a new GM at WNBC, but station insiders say it's not in the cards for the immediate future. What is happening is that the morning team of **STEVE GANNON** and **JIM HARPER** is breaking up, with Gannon exiting. In other Motor City mutterings, no matter what you might have read elsewhere, WPLJ/New York MD **LISA TONACCI** is *not* going to ABC sister station WRIF. However, WILLZ Asst. PD **JOE URBIEL** has joined the AOR outfit.

Is it fact or fiction that Cox's **G106 (WAGO)CHICAGO** will be changing formats soon to fill the void left by WMET's switch to A/C? Does this mean that PD **JAN JEFFRIES** will soon be a free agent? And what about the recent big-money hiring of **JOHN LANDECKER**, and a massive billboard campaign just launched?



Bob Hudson

Art Laboe

EMPEROR BOB HUDSON returns to mornings at **KRLA/LOS ANGELES**, where he did wakeup service from 1963 to 1966. Hudson at one time worked with Ron Landry as a team on KFI, and also appeared on **KFWB**, **KEZY**, and **KGBS**. Another familiar L.A. name completes the **KRLA** lineup: **ART LABOE**, who programmed **KRLA** during the late '70s and popularized the term "oldies but goodies" during a long L.A. air career, has been signed for evenings. The rest of the lineup consists of PD **Mike Wagner** in middays, 20-year station veteran **Johnny Hayes** in early afternoons, the **Real Don Steele** in late afternoons, and **Wolfman Jack** for late nights.

BOB BACKMAN resigned this week as Katz Group VP and **Y106/Atlanta GM** to form a new broadcasting company. Look for Bob's first acquisition in about two months. . . **JOHN LODGE** resigned as VP/Programming for Highsmith Broadcasting after six months on the job, over those ever-popular philosophical differences.

Record Moves: A&M Special Projects Director **JEFF GOLD** is moving to a new position with A&M Films, while keeping his duties as Asst. to A&M President **Gl Friesen**. Replacing Jeff in the special projects post is **MARK WILLIAMS**. . . **JAMIE COHEN** officially takes up the Director/A&R West Coast post at Arista; he had been National Director of A&R at EMI America. . . **ARLENE MIZRAHI** was upped to GM at Mirage, and is based in New York; she'd been Assistant to President **Jerry Greenberg** since the label's formation in 1980.

Purple Rage

Remember "Death To Disco" rallies? How about "No Bee Gees/Michael Jackson Weekends?" In a bit that fell somewhere between the two, **KIQQ/LOS ANGELES** afternoon personality **JEFF THOMAS** last week began a one-man crusade against **PRINCE**, who was in the middle of nine sellout concerts in L.A. and a charity show for over 3000 handicapped children. Thomas began the attack by offering listeners a chance to win "Prince Makes Me Puke" T-shirts. He then aired a number of calls from Prince fans without the benefit of a seven-second delay, and a few "four-letter unmentionables" were mentioned a number of times, inducing Thomas to label the fans "vulgar and illiterate."



Prince lights up the lives of L.A.'s handicapped kids

By the next morning, **KIQQ** was offering a disclaimer that the "opinions expressed didn't reflect the views of the staff and management of the station." But when Thomas hit the air that afternoon, he jumped on his anti-Prince soapbox again, claiming Prince's concert performances were "lewd and disgusting." At this point, **KROQ-FM** morning man **RICHARD BLADE** got into the act, calling to challenge Thomas's opinions and forcing him to admit that he hadn't seen any of Prince's L.A. concert dates.

No one from **KIQQ's** staff or management would comment to *Street Talk*. Officials at Warner Brothers declined comment as well, but one label source at **WB** said **KIQQ MD Robert Moorhead** told him the whole affair should be taken with a "tongue-in-cheek attitude." Maybe so . . . and maybe when an artist becomes as big a star as Prince is, he has to expect the backlash. But the kind of undercurrents that this sort of star-baiting tends to bring to the surface can get kind of ugly.

That clarification in *Street Talk* a couple of weeks ago about consultant **Rick Sklar** not working for **Mike Horn's** newly-formed company goes for fellow consultant **DAVE KLEMM** as well. Although Horn represents both **Sklar** and **Klemm** in some areas, both maintain their individual consultancies. They're all still good trends; the misinterpretation was ours.

Seems we also accidentally demoted **Bristol Broadcasting Corporate PD BRUCE CLARK** by giving the impression he was the new PD at **WKDQ/Evansville, IN**. Actually, Bruce is handling the programming on an interim basis until a local PD is hired.

Continued on Page 38

B I O	TO	Program Directors	AIR DATE	March 28	TIME	8:30 EST
	FROM	WESTWOOD ONE	AREA CODE	(213)	NUMBER	204-5000
M E M O	RE	ROGER WATERS LIVE				
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| WMAW on | 92KTU deb-30 | KSND add |
| Z100 add-30 | Z106 deb-34 | KMGX add |
| WAVA deb-28 | RI-104 31-26 | KIKI 16-9 |
| 94Q add | WTLQ add | KQMQ add |
| Z93 add | WBBQ add | KLUC add |
| KAFM 36-31 | KZZB add-37 | KCAQ add |
| B97 18-13 | WAPI add | KSKD add |
| B96 deb-37 | KTKS add-40 | WQCM add |
| Q102 23-20 | KAMZ add | WJAD add |
| KBEQ add-30 | KSET-FM add | WCGQ add |
| WKTI deb-30 | WZYP add | Q104 add |
| WLOL-FM add | WABB-FM add | KWES on |
| KIIS-FM add | Y107 add | WPFM add |
| KKRZ on | Y106 add-33 | Z102 add |
| KMJK deb-32 | WRVQ add | WHSL add |
| FM102 add | WKZL add | WCIL-FM 16-6 |
| KS103 add | Z104 deb-36 | KCMQ add |
| KITS on | KJ103 32-28 | KFRX add |
| KMEL 32-24 | KOFM add | WSPT add |
| KPLUS 38-34 | KQKQ add | KCDQ add |
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| WTIC-FM add-31 | | OK95 add |



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Street Talk

Continued from Page 37

RALPH BEAUDIN is the new GM at WKXL/Albuquerque, replacing Dave Ianni.

Consultants' Corner: **JOHN SEBASTIAN** has signed his first major market full-signal EOR client, **KEZX/BEATTLE**. **KKGR/ANCHORAGE** (formerly KCMG) is also going the EOR route . . . **WCKN/GREENVILLE**, NC has dropped AOR to become the first client to sign up for **MIKE JOSEPH's** Hot Hits through TM . . . And **LEE ABRAMS** should soon be consulting legendary British pirate station **RADIO CAROLINE**.

KDK/Dallas Director of Advertising & Promotion **SHARON WARANTZ** had to resign that post because of family illness. She's relocated to New York, looking for a radio position, and can be reached at (718) 646-3294.

KMEL/SAN FRANCISCO has lured morning duo **JOHN LONDON** & **RON ENGLEMAN** for Morning Zoo duty. The pair have been exercising their mordant wits at **WFLA-AM & FM/Tampa** for the past year. Temporary morning man/Asst. PD **Mark McKay** moves to middays, replacing Cousin Johnny Mac.



London & Engleman

Very sad to report the death of **KLON/Long Beach** evening jazz host **LANGLEY PATTERSON**, who was apparently murdered in a robbery last week. Patterson worked at L.A. outlets **KJLH** and **KKGO** before joining **KLON**. GM **Dave Creagh** has set up the **Langley Patterson Memorial Fund** to provide for Patterson's family; contributions or inquiries to the fund, c/o **KLON**, California State University/Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840.

TWO WAY TRAFFIC

Longtime **KMET/LOS ANGELES** all-nighter **JIM LADD** has joined crosstown rival **KLOS** for Saturday nights. Ironically, he's up against **FRAZER SMITH**, who joined **KMET** from **KLOS** mornings last year. Incidentally, both AORs are now calling their wakeup shows the "Morning Zoo," with **KMET** accusing **KLOS** on-air of copycatting the phrase.

On a more serious note, **KLOS's** "Rock Relief For Africa Radiothon" raised almost \$145,000 in pledges in 48 hours. Among those appearing were Supertramp, Jackson Browne, and L.A. Mayor Tom Bradley.

Promotion Motion: **POLYGRAM's** new regional structure has **LINDA FEDER** heading the Northeast, **WADE CONKLIN** in charge of the Southwest, **KYLE HETHERINGTON** taking over the West Coast, and **DAVID ST. JOHN** remaining head of Southeastern efforts . . . **WRS** has named **TOM CORSON** Director of West Coast Promotion, moving over from a similar position in sales. And **MICHAEL ROSENBERG** joins the label as East Coast Sales Director . . . **E/A Philadelphia** promo rep **RICK ALDEN** adds Northeast Region/National Special Projects Promotion duties.

As **Bobby Hatfield** moves crosstown to program **WZKC/Rochester**, he's replaced at **WNYR** on an interim basis by former **WNYR** PD **JEFFREY GOODRICH** . . . **EX-KEZY/Anaheim** PD **PAT GARRETT** is now doing weekends at **KKH/LOS ANGELES** . . . **SAM CORNETTE** is the new PD at **WNOX & WNKX/KNOXVILLE** . . . **AL MALMBERG** is promoted from MD to PD at **KKFM/COLORADO SPRINGS**, replacing **Chuck Finney** . . . **RICK SHAW** is upped to Operations Director from Asst. PD at **WSB/ATLANTA** . . . **KSET-FM/EL PASO** PD **STEVE CROSON** leaves for mornings at crosstown **CHR** rival **KEZB**. **KSET** MD **RANDY RODRIGUEZ** will take on the programming duties until a new PD is named . . . **STEVE CHRISTIAN** has exited **WKZL/WINSTON-SALEM** as PD.

KCBN/RENO is flipping from **CHR** to **A/C** to become a more salable combo buy with A/C sister **KRNO**. PD **JIM O'NEAL** remains with the station.



Congratulations to **KPKE/DENVER** MD **CHRIS KNIGHT** and **SUSAN VIGIL**, the station's receptionist, on their forthcoming marriage in July . . . And more belated best wishes to **KRAGEN & CO.** VP **MICHAEL BROKAW**, who eloped on Valentine's Day with longtime flame **Sylvia Suro** . . . On the nativity front, **KZ102/Fargo** PD **TOM ANDREWS** and wife **Lynn** welcome new daughter **Ashley**, while **WCHL/Chapel Hill**, NC PD/morning man **RON STUTTS** and his wife **Beverly** are celebrating the birth of son **Zachary Wooten**.

Finally, our worst nightmare here at R&R finally came home to roost — a 6½-hour power failure hit our neighborhood on **Deadline Day**, Tuesday (2-26). Trying to put the paper together with dead equipment in darkness set us back a bit, and if you talk to any of us in the next week and we seem a bit peaked, you'll know why. (We did have a great blackjack game by candlelight, though!)

Briley's Dangerous Moments



A scene from **Martin Briley's** latest video, "Dangerous Moments," produced for the title track of his just-released LP, features **PolyGram** and management executives in the context of a nuclear nightmare. Pictured (l-r) are video director **Chris Gabrin**, **Briley**, **PG Exec. VP Art Daltuisen**, and **Briley manager Mike Lembo**.

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“TOO SHY”
WITH TUBAGOGOO



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On The Records



KEN BARNES

STARDOM IS RELATIVE

Second Generation Keeps It In The Family

A lot of people who grew up in the '60s still do a mental doubletake when they think about John Lennon's son making hit records. But Julian Lennon is part of a venerable family tradition of sons and daughters, nephews and nieces following in their fathers' and mothers' and other relatives' musical footsteps. And, as the rock era enters its fourth decade, we're bound to see more second generation rockers emerge.

Hurricane Heeran, an inexhaustible source of ideas here at R&R, came up with a bunch of pop scions of the times, and I dredged my memory banks for a few more. Feel free to add to our list.

Sons (& Daughters) Of The Pioneers

The family tradition is strongest in gospel and country music, with family groups like the Carter Family performing for decades (and on into a third generation with Carlene Carter and, by marriage, Rosanne Cash, daughter of Johnny). The most notable country star son of a country star is Hank Williams Jr., with Rex Allen Jr., Jimmie Rodgers (son of Hank Snow), and Buddy



John & Julian: A duo in 1974

Alan (son of Buck Owens) also gaining renown. Shelly West, Pam Tillis, and Kathy Twitty represent the distaff side, and then there are two-generation duos like the Kendalls (father-daughter) and the Judds (mother-daughter). Kimberly Springs is descended from the earlier country vocal group the Kimberllys.

The Staple Singers, featuring Roebuck "Pops" Staples and daughters Cleo, Yvonne, and Mavis (and, earlier, brother Pervis), moved out of gospel, where there are innumerable family groups, into secular R&B. Otis Redding's sons (and a nephew) comprise the Reddings. New Mary Jane Girl Yvette Marine is the daughter of singer Patti Brooks.

Nat Cole's daughter Natalie became a star, as did Rufus Thomas's daughter Carla (who recorded a few duets with her father). The father of Aretha Franklin (and singing

sisters Carolyn and Erma) was the much-recorded preacher Rev. C.L. Franklin). Sam Cooke had two daughters venture into recording. Samona Cooke and, currently, Linda Womack of Womack & Womack.

MOR To Rock

A number of nonrock performers have seen their children make records of a more rock or teen-pop style. Dino, Desi & Billy (featuring sons of Dean Martin and Desi Arnaz) were teen idols for a while in the sixties, as was Gary Lewis, son of actor and sometime recording artist Jerry. Another record-making comedian, Soupy Sales, saw his sons Tony and Hunt record as Tony Sales & The Tigers, and Hunt is a member of Chequered Past today. Conductor Carmen Dragon sired Daryl (better known as the Captain) and Dennis (of the Surf Punks).

Shirley Jones sang with her stepson

David Cassidy in the Partridge Family, modeled after real-life mother-and-kids band the Cowells. David's brother Shaun, of course, was a mid-'70s teen idol. And Frank Sinatra had two singing offspring, Frank Jr. in a nonrock mode, and Nancy, who worked in country, rock, pop, and MOR and had a big hit, "Something Stupid," singing with her father.

Chuck Berry's daughter Ingrid sang with him on a few '70s records, while Frank Zappa's daughter Moon Unit gave him a hit with "Valley Girl" (son Dweezil also has recorded). Neil Sedaka and daughter Dara have recorded together, while Spirit drummer Ed Cassidy still plays with his stepson, guitarist Randy California.

Rocky and Billy Burnette trace their rock roots to fathers Dorsey and Johnny, rockabilly pioneers who both had solo hits in the early '60s. Pat Boone's daughters recorded as the Boones, with Debby stepping out solo for "You Light Up My Life." Elvis Costello's father, Ross McManus, sang professionally in England and had a single out in the U.S. in 1964. Carole King and Gerry Goffin's daughter Louise Goffin had a couple of solo albums out.

The Current Crop

Today, along with Julian Lennon (who made his debut drumming on father John's version of "Ya Ya" on "Walls & Bridges"), there's his half-brother Sean (who has sung a song of his mother's). Rockwell (Kennedy Gordy) is the son of the Motown founder Berry Gordy Jr. Kim Wilde's father, Marty Wilde, was a British teen idol in the late '50s, had an American midcharter in the '60s under the name Shannon ("Abergavenny"), and still cowrites Kim's songs with his son Ricky.

Andy & David Williams, nephews of Andy Williams, have just been signed by Warner Bros. after a much earlier prepubescent teen idol attempt with Kapp and MCA. And Whitaya Houston, daughter of solo singer and former Sweet Inspirations member Cissy Houston and niece of Dionne & Dee Dee Warwick, has just issued her first solo single on Arista. Stand by in the year 2000 for the recording debut of Pat Benatar and Neil Giraldo's daughter Haley.

AOR Mile "stone"

Mick Jagger's "She's The Boss" became the first album to debut on the AOR chart with 100% of our reporting stations. Columbia was pleased, and Jagger himself called National AOR Promotion Director Paul Rapaport to congratulate him.

Polish Group Gets MCA Iron Curtain Call

In an unusual international signing, MCA has inked the first Polish rock band to receive a U.S. contract. The band, Lady Pank, will also become the first group from the Eastern European Communist bloc to make an American promotional tour.

Not much music has surfaced from behind the Iron Curtain, although many bands have played and recorded (some despite official persecution, like Czechoslovakia's Plastic People) since the '60s, primarily in Poland, Hungary, and Czechoslovakia. One Hungarian band, Locomotiv GT, put out a few records on ABC in the early '70s, but did not tour. A Chinese group, the Dragons, had their version of the Sex Pistols' "Anarchy in the UK" released in Europe, and Cuban jazz band Irakere appeared on a Columbia anthology LP.

And there have been a few refugee artists, including Nina Hagen (from East Germany) and Motown artists Black Russian. But Lady Pank (whose name comes from the title of their first single, and is roughly translatable as "lady punk," according to MCA) promises a new level of international cooperation in the music realm, a goal eminently worth pursuing.



Poland's Lady Pank bring "punk rock" to the U.S.



ONE YEAR AGO TODAY

- NANCY POOL-LEFFLER VP/QM, BOB BURCH STATION MANAGER AT KWK-AM & FM/ST. LOUIS
- RICK BALLIS NAMED PD AT KSHE/ST. LOUIS
- JAN JEFFRIES BECOMES PD AT WXFM/CHICAGO
- DENE HALLAM NAMED PD AT KUDL/KANSAS CITY
- GARY BERKOWITZ SET AS PD AT WHYT/DETROIT
- DOUG WILSON NEW PD AT WPOCBALTIMORE
- RALPH WINNER NAMED PD AT WMAW/BALTIMORE
- CHUCK BROWNING NAMED OM AT KLZ & KAZY/DENVER
- #1 CHR: "Jump" — Van Halen (WB) (3rd week)
- #1 A/C: "Got A Hold On Me" — Christine McVie (WB)
- #1 Black: "Somebody's Watching Me" — Rockwell (Motown) (3rd week)
- #1 Country: "Roll On (18 Wheeler)" — Alabama (RCA) (4th week)
- #1 AOR Track: "Footloose" — Kenny Loggins (Columbia)
- #1 LP: "1984" — Van Halen (WB) (6th week)

FIVE YEARS AGO TODAY

- DICK VERNE NAMED PRESIDENT OF NBC RADIO
- RICK BLEIWEISS VP/PROMOTION FOR POLYGRAM DISTRIBUTION
- JOHN LEADER, KEN BARNES NAMED EXECUTIVE EDITORS AT R&R
- #1 CHR: "Crazy Little Thing Called Love" — Queen (Elektra) (3rd week)
- #1 A/C: "Longer" — Dan Fogelberg (Full Moon/Epic)
- #1 Black: "And The Beat Goes On" — Whispers (Solar/RCA) (3rd week)
- #1 Country: "Daydream Believer" — Anne Murray (Capitol)
- #1 LP: "The Wall" — Pink Floyd (Columbia) (4th week)

TEN YEARS AGO TODAY

- BOB SHERWOOD NATIONAL PROMOTION DIRECTOR AT COLUMBIA
- #1 CHR: "Have You Never Been Mellow" — Olivia Newton-John (MCA) (2nd week)
- #1 A/C: "Have You Never Been Mellow" — Olivia Newton-John (MCA) (3rd week)
- #1 Country: "Linda On My Mind" — Conway Twitty (MCA) (2nd week)
- #1 LP: "Blood On The Tracks" — Bob Dylan (Columbia) (4th week)

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—Michael L. Eskridge,
President, NBC Radio

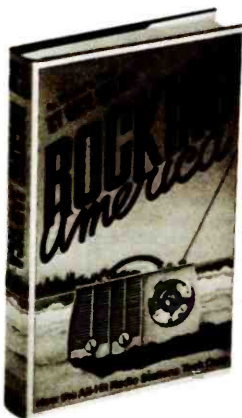
"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

"Having been involved with making rock & roll records before and during the rock & roll explosion of the 60s, it is most fascinating to read Rick Sklar's account of this exciting period from the radio programmer's point of view."

—Ahmet M. Ertegun, Chairman
of the Board, Atlantic Recording Corporation

with photographs and year-by-year playlists



Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation." An adjunct professor of communication arts at St. John's University, he has also lectured at radio symposia at Cornell University, The New School, New York University, Princeton, Yale and UCLA.

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SEAN ROSS

Manson Sings

The **Tate-LaBianca** murders trial, 15 years old this month, brings with it a peculiar music anniversary of its own. On March 6, 1970, **Charles Manson** released an LP called "Lie" to finance his (unsuccessful) legal defense. The LP first came out on a label called **Awareness**. The LP's jacket was a mock-up of Manson's picture on a cover of **Life** with the letter "I" removed. Those few who've heard it say it's surprisingly mellow. Still, it reportedly shows little evidence that Manson was much of a musical talent, although it does contain his song "Cease To Resist," recorded by **Dennis Wilson** and the **Beach Boys** as "Never Learn Not To Love" on their "20/20" LP in 1969. Currently, Manson is at work on his second LP, an acoustic work, recorded in his cell, scheduled to be released in late March or early April.

MONDAY, MARCH 4

1967/**Steve and Muff Winwood** leave the **Spencer Davis Group**.
1971/**The Rolling Stones** announce their move to France for tax purposes.
1977/**Carlos Santana** plays Roseland Dance Hall in New York. The gig is advertised only in Spanish-language publications.

1980/"Coal Miner's Daughter" premieres in Nashville.
Birthdays: **Bobby Womack** 1944, **Barbara McNair** 1939, **Yes's Chris Squire** 1948.

TUESDAY, MARCH 5

1960/**Elvis Presley** is discharged from the army.
1963/**Patsy Cline** is killed in a plane crash.
1969/**Badfinger** begins first American tour in Toledo.
1972/**Aretha Franklin's** "Live At The Fillmore West" LP is recorded.
1975/**Rod Stewart** and **Britt Ekland** meet at an L.A. party.
1979/**ABC Records** is absorbed by MCA.
1982/**John Belushi** dies of a heroin overdose in Los Angeles.
Birthdays: **Andy Gibb** 1958, **Eddy Grant** 1948, **Klique's Howard Huntsberry** 1954.

WEDNESDAY, MARCH 6

1975/**Led Zeppelin's** "Physical Graffiti" goes gold.
1976/**The Stevie Nicks** as a witch and/or wood-nymph legend begins. **Fleetwood Mac** releases "Rhiannon" as a single.

1976/**EMI** precipitates a **Beatles** revival in Britain by reissuing 23 of the group's 45s on the original **Parlophone** label. Seven of those discs make the UK Top 40. The most successful is "Yesterday," which, a week from today, will enter the chart and go to #8. In America, two tracks come off the "Rock & Roll Music" LP but only one, the #7 "Got To Get You Into My Life," charts. Britain, which is more receptive to reissues of hit singles in general, has since put other **Beatles** tracks back on the charts, giving the group a reissue career of at least six years... or about a year and a half, shorter than their chart career as a group.

Birthdays: **Kiki Dee** 1947, **David Gilmour** 1947, **Bob Willis** would be 80.

THURSDAY, MARCH 7

1956/**Carl Perkins's** "Blue Suede Shoes" becomes the first record to cross R&B from the Country charts. In a few months, **Elvis Presley** makes that act a little more common. Throughout the late '50s, the **Everly Brothers** and others cross Country to Black although some of the more extreme examples are now attributed mostly to faulty chart methodology.

1973/**Columbia's John Hammond Sr.**, the man credited with bringing **Bruce Springsteen** and a host of others to the company, had a heart attack at a New York club following a Springsteen concert. Hammond attributes the attack, his third, to overwork; his doctor claims that Hammond was partying too hard.

Birthday: **Peter Wolf** 1946.



FRIDAY, MARCH 8

1970/**Diana Ross** makes her solo debut in suburban Boston.
1971/**Radio Hanoi** kicks off its first broadcast of U.S. rock with **Jimi Hendrix's** "The Star Spangled Banner." **Abbie Hoffman** is one of those who sent the station its tapes.
1983/**Roger Hodgson** leaves **Supertramp** to go solo.
Birthdays: **Micky Dolenz**, once a **Monkee**, now a British TV director, 1945; **Randy Meisner** 1947; **Gary Numan** 1958.

SATURDAY, MARCH 9

1968/"Who's Who" modernizes by adding the **Rolling Stones**, **Grateful Dead**, **Jefferson Airplane**, **Country Joe & the Fish**, **Donovan**, **the Doors**, **the Monkees**, and **the Mamas & Papas** to their listings.
1968/**The floodgates** open as **Jimi Hendrix's** lawyers sue to keep his name off the **Curtis Knight** LP he played on. Within seven years, Hendrix's name will be prominently displayed on the recordings from every session he ever had anything to do with.
1974/**Bad Company** plays its first concert in Newcastle, England.
1976/**Keith Moon** collapses on stage at Boston Garden.
Birthdays: **Nitty Gritty Dirt Band's Jimmy Fadden** 1948, **ABC's Martin Fry** 1958, **Robin Trower** 1945, **Mark Lindsay** 1942.

SUNDAY, MARCH 10

1960/**Record Retailer**, the predecessor to **Britain's Music Week**, publishes the first English LP chart. The first #1 is "The Explosive **Freddy Cannon**."
1972/**America's** debut LP goes gold.
1973/**Steely Dan** releases "Reelin' In The Years" as a single. Also released is **Edgar Winter's** "Frankenstein," which will be recut eleven years later as a hiphop single.
1975/**Justin Hayward** and **John Lodge** premiere their "Blue Jays" LP at a listening party for 2800 at Carnegie Hall.
1977/**British A&M** signs the **Sex Pistols**, then fires them nine days later without releasing anything save a few copies of "God Save The Queen."
Birthdays: **Tom Scholz (Boston)** 1947, **Dean Torrence** 1940.

STONE FURY

"LIFE IS TOO LONELY"



MCA RECORDS
DELIVERING THE MUSIC OF THE 80s

NOW ON 

FROM THEIR DEBUT MCA LP
"BURNS LIKE A STAR"



Air Personalities



DAN O'DAY

Job-Hunting Survival Guide — Part Three

Because most air personalities (excluding some of the top talent in the top markets) do both airwork and production, the standard job-seeking tape consists of these two elements in that order.

In most cases, the aircheck portion should run 2-4 minutes. No competent program director will hire a jock from that single tape alone; this aircheck serves as your calling card. If the PD likes the tape, he or she will ask for more. At that time a smart PD might ask for two more tapes: a complete telescoped show from last week and one from tomorrow.

People disagree as to what should go into the roughly three minutes of aircheck. Some believe in using a real one-hour segment that typifies your work. Others "cherry-pick" when putting together the tape; i.e., they choose their best moments.

Given the intense competition for this industry's best jobs, I strongly recommend putting together a terrific three minutes representing your best air work. Think about it: Does a comedian auditioning for the "Tonight Show" rely on just "average" material for fear of misleading his potential employer, or does he use only his very best stuff?

"I strongly recommend putting together a terrific three minutes representing your best air work."

Your initial aircheck is meant to impress and entertain the PD. I recommend constructing a tape that sounds like a real hour of your show. Don't have your time checks, weather mentions, or calendar items contradict each other. Your tape should contain at least (and usually no more than) one of each of these basics: time, weather, station promo line, etc.

Is it dishonest to take bits and pieces and make it sound like a single show? Well, I suppose it's dishonest if you include with your T&R a notarized statement guaranteeing it's a non-edited, telescoped show. The only time "cherry-picking" leads to problems, however, is when you can't produce in real life what's represented on the tape. Your aircheck should represent you at the top of your form. (And, obviously, if you already have a great one-hour segment from a recent show that fills the bill, then there's no need to cherry-pick.

Cute "narrations" of airchecks tend to be distracting and annoying. Similarly unnecessary is the splicing in of electronic tone beeps at each edit point. Program directors have heard enough airchecks to understand that some time has elapsed between the first two bars of a song and the jock's outro.

While we're discussing editing: Keep the music to an absolute minimum. I'm amazed at how many jocks devote ten valuable seconds of their audition time to a record fading out.

Your production samples should be different in style from each other: one hard

sell, one soft sell, one humorous, one with sound effects, etc. You don't have to include a spot in its entirety; instead consider putting together a 90-second montage of spots, fading from one to the next.

Your cassette should be clearly and neatly labeled with your name and phone number. Protect it with a plastic box (they cost about a dime each) and mail it in a padded envelope. (I receive quite a few cassettes mailed in a #10 business envelope. Some of them arrive damaged. Every now and then I receive the envelope minus the cassette.)

The Cover Letter

Many PDs have complained to me about applicants' lack of attention in preparing the cover letter. To begin with, it's a matter of courtesy. The PD is taking the time to listen to your tape; the least you can do is say, "Thanks for listening."

A good cover letter is contained on a single page. It identifies the sender, addresses the PD by name (if that information is available), identifies the job being applied for and why, and thanks the PD for listening. Here's a sample of a basic cover letter (with my footnoted comments following).

1930 Century Park West
Los Angeles, California 90067
(213) 553-4330

February 22, 1985

Dear Mr. Grammerpro:

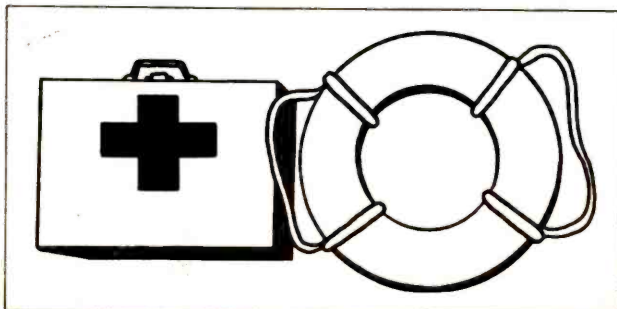
Having spotted your R&R ad for a morning personality, I am enclosing a recent aircheck and resume.

As you'll hear, I believe in entertaining my audience without forgetting that they still want to hear the music.

After three years here at KKED, I'm itching to move on to a bigger challenge. And because I'm originally from the East Coast, I'd be especially interested in returning to the New England area.

Thank you for your time and consideration!

Sincerely,
Ed Jock



The Resume

Mason Williams once said, "If a thing is worth saying, it can be said on a single page." That applies to most resumes. Your resume should include the following:

- Your name, address, and phone number at the top
- A listing of the stations where you've worked, beginning with the current
- The job titles you held at each station.

That's really all you need. If you've won some industry awards, it won't hurt to mention them.

SAMPLE RESUME

ED JOCK
1234 Bonnie Lane
Doverville, Mississippi 38953
Age: 27 (801)526-8989
Marital Status: single

WORK HISTORY

1982-present KKED/Wrono, Minnesota
Morning personality, production
1980-1982 WKED/Hartford, Connecticut
Morning personality, Music Director, Production
1978-1980 KEKD/Barstow, California
Program Director, air personality
1977-1978 WEKD/Chatham, Virginia
Air personality, production, Assistant Music Director

AWARDS

1983 CMA Air Personality of the Year
1982 Air Personality of the Year, Connecticut Broadcasters Association
1980 Honorable Mention, Galaxy Production Competition

REFERENCES

Dan Grammerpro
Program Director, WKEN
123 Washington Street
Hartford, CT 06103
(203) 123-4567

Mary Mangin
General Manager, KEKD
456 Dundy Street
Barstow, CA 92311
(714) 747-9875

Paul Famous
Famous Consultants
786 Peachtree Street
Atlanta, GA 30303
(404) 635-6756

CAREER GOALS

I'm seeking a morning position with a contemporary music station.

This sample resume is much simpler than many. It is not designed to impress; it's designed to inform. You'll note that it does not list educational background (I've yet to meet the PD who says, "What I really want is a midday jock who has a B.A. in Communications") or hobbies. The PD simply wants to know where you've worked, how long you worked there, and what you did there.

There is one way to make a good impression with your resume, and that's to have it typeset and reproduced either by offset printing or by high-quality photocopying. At the very least, it should be neatly typed and centered.

Special comments regarding the sample cover letter:

1. Frankly, this sentence is just BS, and you'll want to substitute your own line of BS or leave it out entirely. Whatever you do, avoid editorializing: "Unlike many foul-mouthed jocks who offend their listeners and advertisers, I don't think a personality has to be obscene to get good ratings."

2. This, too, is optional. If you can conveniently sum up your professional status in a single sentence like this, great. I would, however, avoid explanations like, "Due to an incredibly incompetent (and, I might add, dishonest) station manager, I find myself in desperate need of employment."

3. If you can say something specific about the PD's station, market, or region without being patronizing, do so. This is not the place for insincere flattery: "I've always heard that Boise has the most exciting and innovative radio in the world, and I've

always dreamed of someday working in your city."

You'll note that those three sentences are optional. If you left them out of this letter, what would you be left with? A short, very concise cover letter... which is all you need.

By the way, if you're answering a blind ad, it is not advisable to begin your letter with "Dear Sir." Certain program directors of either sex will consider it sexist. If a title is listed in the ad, address your letter to the title: "Dear Program Director" ... "Dear Operations Director" ... If no title is given, it's entirely permissible to open with a simple "Hello ..."

Mailing The Package

Send the package via First Class Mail. If the job is on the other side of the country and you're convinced it's the job for you, you might even use one of the next-day delivery services. You'll save money by sending it via the Fourth Class rate for sound recordings, but it'll take longer to get there... often weeks longer.

Unfortunately, very few stations return tapes sent by job seekers. (I always did when I was a PD — unless I hired the person or wanted to keep the tape on file for future openings.) If you're on a tight budget, you might want to enclose a self-addressed, stamped padded mailing envelope with your application.

I NEED YOUR INPUT. Letters, comments, and cassette airchecks are welcome. Due to a large volume of mail, however, I regret that I cannot critique the tapes I receive.



**You're making a sound investment
in the future of your station.**

Even a blue chip stock can be a gamble.
But your BMI payments are an investment
with a guaranteed return—an investment in the
future of music.

These payments go to songwriters and allow
them to keep creating music, and also encourage
fresh talent. The bottom line: an uninterrupted
supply of the kinds of music your
audience wants to hear.



What's good for music is good for
your station. Now and in the future.

Wherever there's music, there's BMI.

Tina Turns Triple Platinum



Tina Turner was recently honored with a triple platinum plaque for the success of her "Private Dancer" LP. Shown at the presentation (l-r) are Capitol-EMI Chairman Of The Board Bhaskar Menon, Tina, CRI President Don Zimmermann, and Capitol Sr. VP Walter Lee.

Lennon On Bandstand



Atlantic's Julian Lennon recently made a TV appearance on "American Bandstand." Shown during the taping (l-r) are Atlantic's Tony Mandich, Lennon, host Dick Clark, Atlantic VP Perry Cooper, and Lennon's manager Dean Gordon.

More Moves To Manhattan



Singer/songwriter/producers Eric Mercury and Thelionius Monk III have signed with Manhattan Records, and will be releasing an album in April. Pictured here (l-r) are Manhattan VP Gerry Griffith, Mercury, Monk, and Manhattan President Bruce Lundvall.

213-553-4330

'The Call That Gets It All'

R&R

SUBSCRIBE TODAY!

RADIO & RECORDS

CALENDAR



BRAD MESSER

Awaiting True Electronic Journalism

How long before your newsroom can be equipped with a cost-efficient word processor which automatically inputs and saves wire copy? I'm encouraged that the arrival of such a machine for the masses may be just around the corner.

Commercial units are now being marketed in the \$20,000 range, but that's far too expensive for the average radio station.

A highly-placed source inside the Associated Press says several lower-cost microcomputer configurations are currently undergoing evaluation.

Working newspeople express strong interest in word processors capable of filling themselves up with wire copy.

They work like this. The equivalent of ripping the wire-throwing away some stories, keeping others — is accomplished with a few keystrokes. No paper is involved. Keeper stories are left on-

screen for rewriting with the word processor, then local stories are merged in, and the final newscast script is then read directly from the electronic screen, or a hard copy can be printed on the trusty ol' Extel.

Electronic newswriting is much, much faster than ripping paper wire copy and rewriting with a typewriter. Serious journalists can appreciate that more background stories are available to newsmen on every shift, because about 24 hours worth of "throw-away" stories are actually retained in the memory bank, rather than being tossed into a trashcan by the previous two or three shifts.

I hope our colleagues at Associated Press Broadcast Services are successful in their search for a powerful newsroom tool that is truly affordable and demonstrably cost-effective . . . and the sooner the better!

MONDAY, MARCH 4 — 185th anniversary of the first newspaper photograph. A reporter snuck a hidden camera into the New York State penitentiary and took a picture of a condemned convict, which made the front page of the *New York World* on this date in 1860, and was the beginning of photjournalism.

1940 — King's Canyon National Park established on 454,000 acres in California. 1901 — Bridge expert Charles Goren born. 1861 — Abe Lincoln inaugurated. 1861 — Confederate states adopted Stars-and-Bars (Rebel Flag). 1712 — England's last witchcraft trial.

Chris Squire 37. Paula Prentiss 46. Barbara McNair 46.

TUESDAY, MARCH 5 — The Boston Massacre, a run-in between a handful of British military police and a mob of American tax protesters, occurred 215 years ago (1770). About 400 people surrounded a dozen soldiers, who then fired into the crowd, killing five Bostonians and wounding twice that many. The Boston Massacre inflamed colonial American public opinion against taxes. The Boston Tea Party followed, and then the American Revolution.

1984 — U.S. Supreme Court approved cities erecting certain Christmas nativity scenes. 1984 — U.S. charged that a chemical weapon (mustard gas) was used by Iraq against Iranian soldiers. 1982 — John Belushi drug overdose death. 1933 — Great Depression: President FDR declared national "bank holiday" (effective 6th) to stop runs on banks.

Andy Gibb 27. Eddie Hodges 38. Rex Harrison 77.

WEDNESDAY, MARCH 6 — The 13-day Battle of the Alamo ended 149 years ago today (1836). Davy Crockett and 186 other Texas Revolutionaries were killed by about 5000 Mexican troops at San Antonio, where the Alamo is still the biggest tourist attraction.

1937 — 1st barefoot water skiing. 1902 — Bureau of the Census established. 1930 — 1st packages of frozen food went on sale, developed by Clarence Birdseye. 1886 — 1st commercial A.C. powerplant.

Full Warm moon. Spring arrives in two weeks (3-20).

Kiki Dee 38. Rob Reiner 40. Valentina Tereshkova (1st woman in space, 1963) is 48. Ed McMahon 62.

THURSDAY, MARCH 7 — In 1857 the U.S. Supreme Court issued the Dred Scott ruling, saying that black people were not citizens and therefore didn't deserve equal protection under American law. Chief Justice Roger Taney even commented that the Constitution was "made by and for white men." That Dred Scott decision was one of the most controversial ever handed down by the Supreme Court, and was, of course, later superseded.

1965 — Sheriff's posse and State troopers in Selma, Alabama — using whips, clubs and teargas — injured at least 50 black people attempting to march to Montgomery to protest an earlier killing of a black person . . . touching off three days of violent encounters. (On March 9, about 1500 marchers, led by Dr. Martin Luther King Jr., began the famous Selma-to-Montgomery march.)

1949 — 1st planned housing subdivision opened at Levittown, Long Island, NY 1932 — 3000 men rioted for jobs at Ford Motor Company's Detroit. Michigan plant; four rioters were killed by police. 1911 — coin-op locker patented. 1876 — Al Bell patented telephone. 1854 — sewing machine button-holer patented.

Lynn Swann 33. Franco Harris 35. Janet Guthrie (1st woman driver in Indy-500, 1977) is 47. The Earl of Snowden, Anthony Armstrong-Jones, is 55.

FRIDAY, MARCH 8 — Twentieth anniversary of the first contingent of American ground combat troops arriving in Vietnam (1965). About 3500 Marines debarked at Danang, thinking they were in Southeast Asia for a quick-and-easy operation. One of the leathernecks who landed on that day in 1965, Steve Castille, later became Treasurer of the Vietnam Veterans of America. He recalls, "We felt like we had the support of our country, it was what our fathers had done in World War Two, and we felt that we could take on any enemy . . . that we could do it!"

1946 — 1st commercial helicopter certified. 1894 — New York State first to require licenses for dogs. 1862 — last pirate hanged.

Micky Dolenz 40. Lynn Redgrave 42. Cyd Charisse 62.

Saturday (3-9) 1961 — 1st dog into space. 1831 — French Foreign Legion formed. Retired world chess champion Bobby Fischer 42. Mickey Spillane 67.

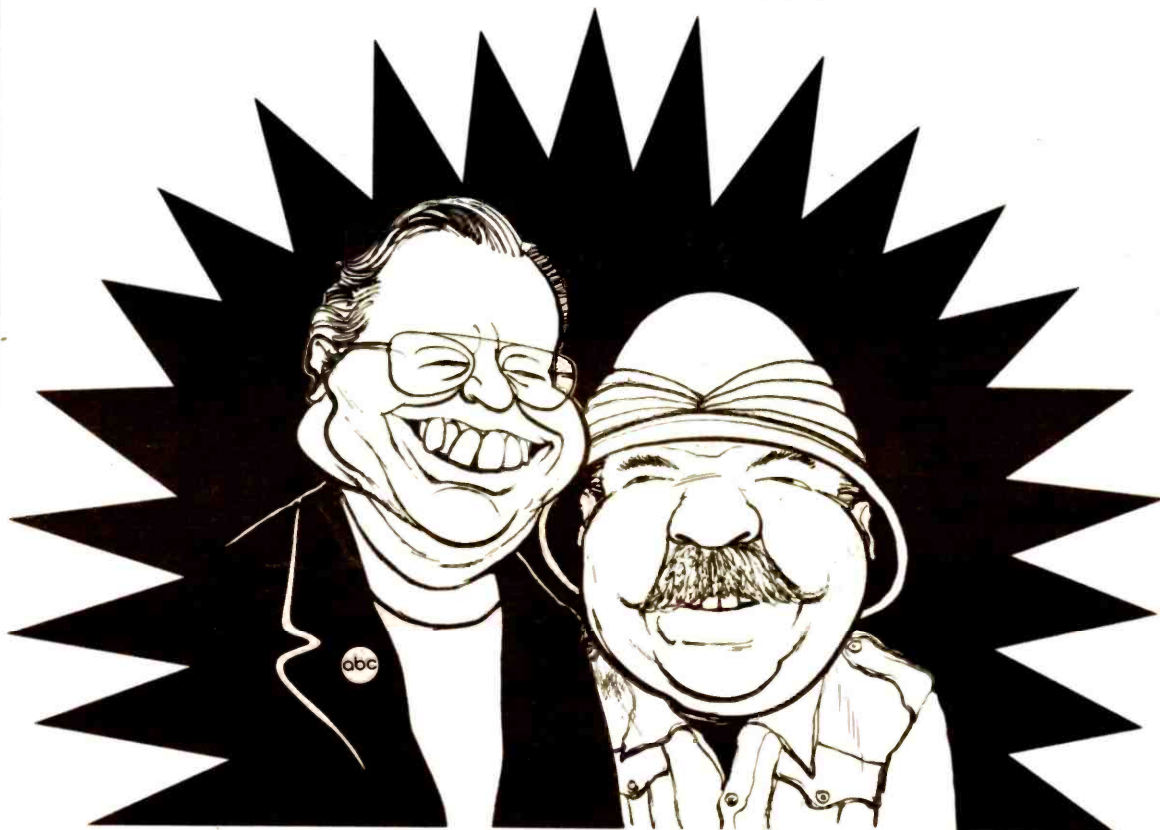
Sunday (3-10) 1033 — Los Angeles earthquake killed 120. 1876 — Al Bell telephoned "Come here, Watson, I want you!" Dean Torrence (Jan & Dean) 45.

HERE'S TO
**HARDEN &
WEAVER**

WASHINGTON'S MOST LISTENED TO RADIO PROGRAM*
CELEBRATING ITS

25th

ANNIVERSARY ON WMAL



AN EXTRAORDINARY ACHIEVEMENT FOR TWO UNIQUE RADIO PERSONALITIES—FRANK HARDEN & JACKSON WEAVER
HEARD ON WASHINGTON'S MOST LISTENED TO RADIO STATION—WMAL*
CONGRATULATIONS AND CONTINUED SUCCESS FOR THE NEXT 25 YEARS.

- WABC/WPLJ, NEW YORK
- KABC/KLOS, LOS ANGELES
- WMAL/WRQX, WASHINGTON, D.C.
- WLS-AM/FM, CHICAGO

RADIO abc
ABC OWNED RADIO STATIONS

- WRIF, DETROIT
- KGO, SAN FRANCISCO
- KSRR, HOUSTON
- KTKS, DALLAS

*ARBITRON, FALL 1984, METRO PERSONS, 12+

Contemporary Hit Radio



JOEL DENVER

STAKES GROW 'STEEPER'

Boston's Tea Party Boils Over

It was November 1983 when we last visited Boston for an in-depth look at the CHR struggle between WXKS-FM and new competitor: CBS-owned WHTT. Since that time a lot has transpired. So fellow editor Steve Feinstein (AOR) and I are examining the market from each format's perspective.

Fortunately for its radio audience, Boston has always fostered a high level of quality programming. Legendary CHR calls like WBZ, WMEX, WRKO, WROR, and WVBF-FM have been market-dominant over the years. And now that tradition continues with WXKS-FM. With original PD Sunny Joe White at the helm since January 1979, KIIS-108 has enjoyed tremendous ratings and revenue success book after book.

However, rival WHTT is not to be ignored. According to PD Charlie Quinn, "I'm out to build a dynasty," and he means

it. But there's a newcomer set to add more excitement to the Boston CHR scene, Blair's WZOU.

Many Potential Ears

While noted for many things, Boston is also the seat of higher learning for over 500,000 students, only a handful of whom are locals. They attend such well-known campuses as Harvard, Brandeis, Tufts, Boston College, Boston University, Wellesley, Radcliffe, and MIT. It's no wonder then that so much attention is paid to capturing those

WHTT Seeks To Super-Serve

When PD Charlie Quinn arrived at WHTT a few months ago from KZZP-Phoenix, he recalls, "WHTT and CBS had a great 'basic radio station,' but it was time to grow or lose the base we'd worked so hard to build. We couldn't afford to look anemic by comparison to the rest of the market." So what has Charlie done? He's given the station a "promotional transfusion."

"What I've tried to do is add more promotion into the station mix. Not more contests per se, but more street awareness. This station won't fight the cash-hype battle. Instead WHTT will be the most fun station to listen to. WHTT is in nightclubs, schools and local events; just making ourselves more visible. In addition we're packaging the station better and giving the airstaff programming elements they didn't have before. Better communication is being offered.

"I now encourage the jocks to crossplug each other and make cameo appearances on each other's shows. It makes for a smoother transition between shifts and displays camaraderie among the staff. Plus they're hanging out more off the air because we all have the same goal: to win big. The audience can feel our cohesiveness.



Charlie Quinn
PD



Cindy Baker
MD/Weekends



Cume Protection

As with other large cities, Charlie knows how hard it is to cover all the bases. "This is a very neighborhood-oriented city. So we have to be realistic about trying to be everywhere at once. We're hitting every section we can a little at a time, doing three or more appearances a week.

"We are here to super-serve everyone who likes contemporary music; that's our market niche. Our signal can be heard in all directions for better than 75 miles, so we penetrate deep into the suburbs. Therefore, we never lean too far in any one musical direction."

"We're going to hold on to the 'Hit Radio' positioning handle. It's been with us since our inception and says what we are. With so many new stations (WZOU and now First Media's WKKT) we're in a cume-protection mode. Aside from the students, this isn't a very transient market. There is a tremendous amount of loyalty for WBCN, WHDH, WBZ, and WXKS-FM. We're only three years into this format, and I'm not going to give up our pure CHR position. No one can preempt our image."



Bruce Kelly
Mornings



Mark Sebastian
MIDDAYS



Johnny Dark
Afternoons



Alex Stone
Nights



Doug Alling
Late-Nights



Dick Gunton
Overnights

WXKS-FM's Progressive Profile Spells Profit

When he discusses the state of CHR in Boston, WXKS-FM's Sunny Joe White gets right to the point. "This city is like half the country — it doesn't need another CHR. Thankfully, we've got a position in the listener's mind. We're not only contemporary but hip. Rick Dees and KIIS/Los Angeles, Q105/Tampa, and Z100/New York are other stations that have a real hip persona.

"By correctly setting your base and tone, you can rotate your powers every two and half hours and not come off sounding like a teenybopper station. Our image is progressive because we lead the market on music in many categories. It's this overall image that's made us a lot of money," he declared.

"I'm a radio man but I'm also a dollar man, so we've always researched the 18-34s. WHTT eventually beat us in a summer book by taking away most of our teens. So we let their newness wear off and continued to do what we do best: play the hits and have a good time."

been two and a half years since we've had any fulltime openings.

While many CHRs have cut back on news,



Sunny Joe White
PD



Lisa Lipps
Mornings



Ron Dwyer
MIDDAYS



JoJo Kincaid
Late-Nights



A Waiting Game

Speaking of money, KISS-108 gets hit about once a week for a minimum of \$10,000 via its hourly "KISS Call" contest. "Besides our bus transit cards, we did very little outside promotion. I'll just let WZOU go in, make its noise, and let things settle."

Admitting a great fondness for once-legendary CHR WFIL/Philadelphia, Sunny said, "I've used many of its winning characteristics in the areas of promotions and personalities. When I consider how our music and presentation have evolved, WXKS-FM is a hybrid unto itself." And Sunny can also boast of enviable staff stability. "We've had the same staff from 6am-9pm for four years. I can't think of too many stations that can make such a claim. It's

KISS-108 continues to air hourly one-minute and eight-second capsules. "That way," Sunny explained, "we can go anywhere the TV crews go to stay on top of things. If there's no heavy news, then we feed artist/lifestyle information. The point is, it must have value to the audience. All I ask is for everyone to follow the format, but do it with feeling. That way we all have a good time and make lots of money."



Matt Siegal
Mornings



Dale Dorman
Afternoons



J.J. Wright
MIDDAYS



Ed McMann
Overnights



Karen Blake
Night People Report

desirable 12-34 demographics, and those listeners in other demos with similar psychographics. While many of these "transient listeners" will never be surveyed by Arbitron, getting them to listen causes a snowball effect. That is, the peer pressure and approval that determine a station or formats are okay to listen to.

This also explains the fierce competition for the active CHR audience, which, split among three stations, breaks down into some very attractive 12+ shares and salable demos. Here's how they stack up:

- WXKS-FM 7.5-6.5 for fourth place
- WHTT 6.6-5.8 for fifth place
- WZOU 1.7-2.1 from A/C last book

In terms of teens WHTT takes the prize with better than a 36 share. WXKS-FM has slightly over a 13, and WZOU debuts with a mid-nine share. Now for some meat and potatoes. WXKS-FM is number two in adults 18-34 behind WBCN (number one 12+ with an 8.4), the runaway AOR leader whose only in-format competition is WAAF/Worcester (2.6 12+). WHTT places fourth in this desirable demo. In adults 25-49 WXKS-FM is number four, just one-tenth behind full-service A/C WBZ and three points in back of WBCN. There are 14 shares split among three CHRs, and that's a lot of listening, reach, and frequency.

A History Lesson

WXKS-FM, which began as a Disco station under former owner Cecil Heftel, evolved into CHR because, as Sunny Joe puts it, "Fairbanks and RKO made room for us," referring to the WRKO, WROR, and WVBF-FM format changes. So KISS-108 sat unchallenged in the format for about 18 months until WHTT signed on in September '82 with then-PD Rick Peters. Now facing competition from this CBS Hit Radio outlet, WXKS-FM felt an immediate impact. Since then, however, the two have remained neck and neck in the ratings — sometimes within only a few tenths of each other.

WZOU, which entered the CHR race at the beginning of the fall Arbitron, has had what newly-named PD Dave Michaels calls "a turbulent past." Once known as AOR-formatted WCOZ, the station took the market by storm under PD-turned-consultant John Sebastian. Almost as fast as it rose, WCOZ hit the bottom and made a sudden switch to A/C. Ironically, former WZOU PD Dave Gariano, who launched the station's CHR efforts, was Research Director under Sebastian. Michaels observed, "The biggest mistake was that the station didn't go from AOR to CHR. There was no natural progression for the cume to follow."

USA ^{for} AFRICA

United Support of Artists for Africa

AN OPEN LETTER TO EVERYONE IN RADIO:

On Thursday, March 7 you will be receiving your first copies of "We Are The World," written by Michael Jackson and Lionel Richie, produced by Quincy Jones and recorded by 45 of the biggest stars in American music.

The making of this record was an historic event, but it was only a step—the first step—in a major effort to alleviate hunger, both in Africa and here in the U.S.A.

The 45 artists of "United Support of Artists for Africa" (USA for Africa) gave freely of their energy and talents. Columbia Records has carried the task to the next level by manufacturing and distributing this record at no profit.

Now you, Radio, have been handed the ball, with an opportunity to truly make a difference. Playing this record is not enough. Listen carefully to its message and then tell your listeners how they can become involved; where they can contribute money, energy and commitment; and how to continue this effort long after "We Are The World" is no longer on the air.

The release of this record on March 7 and the subsequent album on April 1 is not just about raising money—it is about raising awareness and changing our priorities so that everyone's right to live without unnecessary pain and suffering from malnutrition or lack of shelter is guaranteed.

As Bob Geldof said recently, "We in the music business have made drugs fashionable, we've made wild hairstyles and clothes fashionable, and now it is time for us to make compassion and generosity fashionable." Another leader in this fight, the late Harry Chapin, once said to me, "When in doubt—DO SOMETHING!"

We have done something, and now it is up to radio to use its power. An incredible opportunity is at hand.

Please respond to it.

Ken Kragen

Ken Kragen
USA FOR AFRICA

1112 N. SHERBOURNE DRIVE LOS ANGELES, CA 90069 (213) 854-4400

AC Space Donated by Radio & Records Magazine - Logo Donated by Mike Mancogian - Typesetting Donated by CMF Typographers - Stats Donated by G-2 Graphic Service

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WZOU's New Trainer Opens The Cage

Following WHDH & WZOU VP/GM Al Brady Law around the country can really put your nerves to the test — and a lot of money in Allied Van Lines' pocket. Newly-named PD Dave Michaels most recently worked with Law as Assistant PD at WFLA-AM & FM/Tampa. Prior to that he held a similar slot under Law at KLAC/Los Angeles. His programming background, however, leans more CHR, with stints at KROY/Sacramento, KAFY/Bakersfield, and KYNO/Fresno, under mentor Les Garland during the Bill Drake era.

Humble But Feisty

Image is important to Dave, but "even though WBCN and KISS-108 have incredible images, they can and will be beaten. No station is unbeatable. It takes an investment in time and money, but time is the biggest factor for long-term success. Not only is this city dripping with tradition," he noted, "but with the professional level of the competition, it's really humbling to be here. Nonetheless, I'm still going to see us win."

Considering the format changes the station had undergone and the arrival of WZOU, I asked Dave how he plans to distinguish his station. "The only difference is the frosting on our respective cakes, and it's this packaging that will make the difference. Radio is an intangible, so we have to convince people we are better. We have the best personalities. They're not the best known, but they will be a year from now."

BOSTON'S HOT HITS



And how will this come about? "We are going to be very heavy with personal appearances, charity functions, and dances. Like



Jeff Michaels News Director Steve York MIDDAYS Mark Mitchell Afternoons Jon R&R Anthony Scott Brunner Overnights Uncle Johnny Late-Nights

politicians, we have to become part of the community by pressing the flesh."

Lots Of Long Green

What listener emotions will WZOU tap? "You'll feel good listening to WZOU; we'll make you laugh, entertain you with today's hits, and lay cash on you. Our \$10,000 Free Money Payoff gave away \$5000 twice a



Cookie box,

week to the 94th caller upon hearing Huey Lewis's 'Heart Of Rock & Roll.' We also offered a Pontiac Fiero, but everyone took the cash. We're now giving away more cash per week than any other station has in the market for the last ten years," he claimed.

"I see us just a bit behind WHTT, and it won't be long before we overtake them. I predict another 25% growth by the end of the spring book. Radio is a very subjective business, and (former PD) Dave Garland did a great job. We were on course, but there were philosophical differences concerning where we'd end up. We either need to do things first or better, and we're accomplishing both to win. (Blair President) Jim Hilliard and Al Law are set on victory, just as I am."



HIT IT, MICKKEY! — When a local "Baseball Fantasy" camp opened, the morning team at KZZP/Phoenix recruited former Yankee great Mickey Mantle for a live remote breakfast show. Snaring over the "eats" are (l-r) KZZP Sports Director and former NY Met Ron Swaboda, morning man Keith Larson, Mantle, and morning man Chris Shebel.



FOR YOUR EARS ONLY — During a recent visit to St. Louis, Columbia National Promotion Director George Chaltas (r) treated KWK PD C.C. Matthews (l) to a private listening party for Mick Jagger's solo LP "She's The Boss."



MIDNIGHT STAR MAKES PLANETARY INVASION — Members of Solar's Midnight Star stopped by KIQQ/Los Angeles to thank the staff for its support. Hamming it up (l-r) are E/A's Roger Smith, KIQQ MD Robert Moorhead, the band's Melvin Gentry, KIQQ jock G.W. McCoy, unidentified group member, and E/A's Robin Robinson.



LATE NIGHTER JOINS WAPP — Paul Schaffer of "Saturday Night Live" and "Late Night With David Letterman" can now be heard Friday mornings 7-9am on WAPP/New York. Welcoming Paul to the team are (l-r) WAPP personalities Harry Nelson, Jane Dormacker, Schaffer, OM Gerry Cagle, Lannette Abraham, and Assistant PD Steve Ellis.



WPST GETS RECKLESS — WPST/Trenton was honored by A&M Records for its support of Bryan Adams's "Reckless" LP. Shown accepting the plaque from A&M local rep Mel Zucker are (l-r) WPST Station Manager/morning man Tom Taylor and midday man Jay Sorenson.



MOVING A MOUNTAIN — KMJK/Portland's morning duo Kent (Phillips) & Alan (Budwill) recently spent a morning moving Mt. Hood to a neighborhood park! At first listeners were happy to view the mountain at such close range. However, they soon tired of it and, in the interest of community service, Kent & Alan spent the weekend returning Mt. Hood to its previous home!



SO HOT THEY'RE BURNING! — WMAR/Baltimore travels to all promotions in its 1941 march fire truck. Here it is carrying them along the mayor's 11th annual Christmas parade route.

Boston

Continued from Page 48

Keeping A Watchful Eye

You don't stay at the top as long as Sunny Joe has without knowing apples from oranges. Despite his involvement with parent company Pyramid's other properties (WNYS/Buffalo, WSNL/Philadelphia, and WPXY/Rochester) and his ongoing consultancy (WKTU/New York and WKSS/Hartford), Sunny Joe keeps a close watch on his home base.

Temporarily on sabbatical from his highly-rated 6-9pm radio show, he plans to hit the air again before the spring book. "I miss being on the air, but we're getting things in shape everywhere else. Thankfully, I've got great people here and at the other properties to help me out.

"KISS-108 is so much a part of Boston because we reflect how much of the adult population feels about themselves: care-free, fun, and full of energy. Our personalities are the most well-known in town. My GM Richie Balsbaugh has always given me enough money to acquire the right talent and stage the right promotions.

"Sure, we might be out-musicked in terms of numbers of songs/hour played by WHTT, but never in terms of song quality. When CHR hit the skids we didn't because we're more than a jukebox," he said, referring to WHTT's presentation. "WZOU hasn't got a chance against us. You can't out-KISS KISS-108. Because of my staff, people will listen even if they don't like the music. They're afraid they might miss something if they turn us off."

Chainwide Pride

Calling the CBS group of CHR's "the RKOs of the '80s," Charlie feels a lot of pride in working at WHTT. "As a group, we are presenting the format in more creative and exciting ways than anyone else in the country. Having just hired Bruce Kelly (former B94/Pittsburgh Assistant PD/afternoon driver) for mornings adds a whole new dimension to our sound.

"WHTT sounds wonderful, but KISS-108 is also strong," he noted. "With the increased competition from WZOU, we're now positioned to offer more than just music for the audience to hang their hats on. We can't be in an ivory tower untouched by the people and never come down to touch them. We're so far ahead of WZOU in this area that they may never be able to catch up."



Santana

"Say It Again"

CHR NEW & ACTIVE 136/26 — 53% AOR Track: 14

Including:

WXKS-FM	KEGL	KIMN
CKOI	WGCL	Q103
WCAU-FM	92X	KWOD
WHTX	WHYT	KMEL
PRO-FM	ZZ99	KWSS
Z93	KDWB-FM	KPLUS

A/C BREAKERS

DEBUT → 24



Barbra Streisand

"Emotion"

CHR SIGNIFICANT ACTION

WCAU-FM	WTLO	KZIO	KKFM	KSKD	WJAD
Q103	WZLD	WKFR	KSND	KDON-FM	WHSL
WERZ	KAMZ	WRQN	KBOS	KHYT	KBOZ-FM
WLAN-FM	WOKI	KEYN-FM	KIKI	WFBG	KCDO
93Q	WFMI	WHOT	KOMQ	WOAY	KTRS
WKRZ-FM	KTFM	KIKX	KO93	WOMP-FM	KCBN
					KHTX
					KIST

The Manhattans

CHR SIGNIFICANT ACTION

"You Send Me"

WXKS-FM	KAMZ	KOMQ	WKHI
WERZ	KSET-FM	KO93	WJBQ
WLAN-FM	WFMI	KPOP	WJAD
92KTU	KTFM	WFBG	Z102
WKRZ-FM	WKDQ	WZON	KCBN
	KIKI	WQCM	KIST



Black/Urban

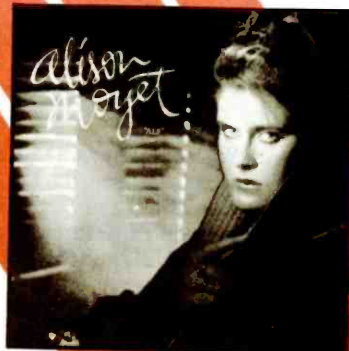
BREAKERS

DEBUT → 35

Alison Moyet

30 Adds Out Of The Box! "Invisible"

CKGM	KMJK	WPST	KF95	WJBQ	Y94
CKOI	Q100	WKRZ-FM	KHOP	WPFM	WDBR
CFTR	WVSR	KX104	KSKD	WIXV	KCDO
CHUM	K104	WKZL	OK100	WHSL	KOZE
94Q	WLAN-FM	KEYN-FM	95XIL	WBNO	OK95



Columbia Records

TRIUMPH

MARCH 8

LIVE · SUPERGROUPS

Produced by DIR Broadcasting

Sponsored in part by LEVI'S 501 JEANS and HONDA MOTORCYCLES

"Supergroups '85" explodes with rock's hottest ticket—Triumph, live via satellite from the L.A. Sports Arena on their "Thunder Seven" tour. The band played to over a million people during their last tour, so follow the fans for this one! Call (212) 887-5218 to be part of this thunderous event!



abc rock radio network 

TRUMP

SEE THEM ON THEIR CURRENT TOUR

3/1 ALLADIN THEATER, LAS VEGAS, NV ■ 3/2 SPORTS ARENA, SAN DIEGO, CA
3/6 ORANGE AUDITORIUM, SAN BERNARDINO, CA ■ 3/7 SELLAND ARENA, FRESNO, CA
3/8 SPORTS ARENA, LOS ANGELES, CA ■ 3/9 COW PALACE, SAN FRANCISCO, CA 3/13
COLISEUM, TACOMA, WA ■ 3/14 COLISEUM, PORTLAND, OR ■ 3/15 TACOMA DOME,
TACOMA, WA ■ 3/16 PACIFIC NATIONAL EXHIBITION, VANCOUVER, CANADA ■ 3/21
NORTHLANDS COLISEUM, EDMONTON, CANADA ■ 3/22 SASKATOON ARENA,
SASKATOON, CANADA ■ 3/23 SADDLE DOME, CALGARY, CANADA ■ 3/29 AGRIDOME,
REGINA, CANADA ■ 3/30 WINNIPEG ARENA, WINNIPEG, CANADA ■ 3/31 FORT WILLIAMS
GARDENS, THUNDER BAY, CANADA ■ 4/1 MEMORIAL GARDENS, SAULT STE. MARIE,
CANADA ■ 4/2 SUDBURY, SUDBURY, CANADA ■ 4/3 FORUM, MONTREAL, CANADA ■
4/4 MAPLE LEAF GARDENS, TORONTO, CANADA ■ 4/5 JOE LOUIS ARENA, DETROIT, MI

HEAR THEM ON THEIR NEW MCA LP

THUNDER SEVEN

FEATURING: FOLLOW YOUR HEART

CHR PICTURE PAGE



DANCING IN RETAIL — Solar/E-A's Shalamar made an in-store appearance at Peaches Records in North Miami Beach. On hand were (l-r) Elektra's Frank Amadeo, Y100/Miami Promotion Director Tony Novia, Assistant Promotions Director Julie Wilson, Assistant PD Trammonte Watts, Shalamar's Howard Hewitt, Delisa Davis and Micki Free.



REACHING FOR THE STARS — KKHR/Los Angeles, in conjunction with Columbia Records and the L.A. City Council, buried a time capsule to celebrate the opening of Columbia's "Starman." The capsule contains 1984 memorabilia concerning life in L.A., including Olympic souvenirs, buttons, local team pennants, and the Randy Newman disc "I Love L.A." Pictured (l-r) are KKHR's Dave Donovan, Councilwoman Peggy Stevenson, and Starman producers Larry J. Franco and Barry Bernardi.

Motion

Charlie & Harrigan make the move from KCBO/San Diego to mornings at WAVA/Wash-



Charlie & Harrigan

... Georgia Morgan moves across town from KELL-AM/Tulsa for weekend work at KAY107... Latest lineup listing at Y107/Nashville: Coyote McCloud in the morning with Tony Reed on news and Diana Lynn on traffic, Lee Casey (PD Gabe Hobbs) during midday, Gary Jeff Walker working noon to 4pm, Marc Chase on PM drive, Chris Tyler at night, and Diana Lynn overnight... Congrats to FM102/Sacramento late-night personality Greg Lane on his engagement to Suzanne Watkins. An October 5 wedding is planned.

ington... Gene Wooten has left the Production Director's slot at WQID & WVIM/Biloxi to join WPLJ/New York as Assistant Production Director... New to WAZY-FM/Lafayette is B.J. Kaplan, from WEAG/Eau Claire, WI, as Production Director... John Arthur moves from WZOK/Rockford to do mornings at WNCI/Columbus... Peter Lett joins KMJK/Portland from crosstown CHR rival KKRZ for weekends... Oops, it's Dave McCann, not Mark McCann, doing afternoons at KWK/St. Louis... Rich Dennis is new to afternoons at WFBG/Altoona... Tim McCoy is doing it overnights at KITE/Corpus Christi... Kathy Love joins the morning zoo at KKQV/Wichita Falls for news... Bill "Spanky" McFarland is working nights at Z102/Savannah.

At Q100/Allentown, Linda K. Schmidt becomes the new Sports Director, and Mitch "The Stitch" Stevens joins for overnights... Bobby Knight is the new morning man at KOFM/Oklahoma City; Steve Summers is on 7 to midnight, and Curt Spain is working 12-6am... Greg McCullough adds Assistant PD to his AM drive duties



DOING IT "WRIGHT" IN CLEVELAND — Dan-cin' Danny Wright has returned to his former number one PM drive airshift on WGCL/Cleveland, after spending nearly a year at KBEQ/Kansas City. WGCL sponsored a welcome back bash, where Danny broadcast live to mark his return. Here's Danny (l), smiling with his biggest fans (center, right) WGLC GM Kim Colebrook and PD Tom Jeffries.



REBBIE VISITS CHICAGO — Rebbie Jackson visited the WAGO/Chicago offices while on a Windy City junket. Pictured here (l-r) are CBS's Frank Chaplin, WAGO morning man John Landecker, Rebbie, WAGO PD Jan Jeffries, and CBS's Dave Remedi.

Bits

• Looking For Mr. Puniverse — KIMN/ Denver put all doubts to rest regarding the puniest man in Colorado when it sponsored a Mr. Puniverse contest! Contestants competed in such categories as talent, poise, and nerd lookalike. There was even a bathrobe parade complete with pose-down. The grand prize winner received a trip for two to Japan, but the runners-up weren't quite so lucky. Their prizes included bags of chest hair, shrimp, two pounds of muscles, and shoe lifts.

• "To My Boss, With Whom I'm Secretly In Love" — Q107/Washington's Elliot & Woodside have decided to devote the final hour of their morning show to requests and dedications. Q-listeners can now call in from 9-10am to ask for current hits as well as oldies. For special occasions, requests can be made by mail.

• Here Comes The Love Patrol! — KNIN/Wichita Falls, TX organized a "Love Patrol" Valentine's Day promotion, which turned the town upside down in search of the cutest couples. These cute couples received all kinds of prizes and gifts for their winning cuteness.

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The new Flame Throwin' ID's for

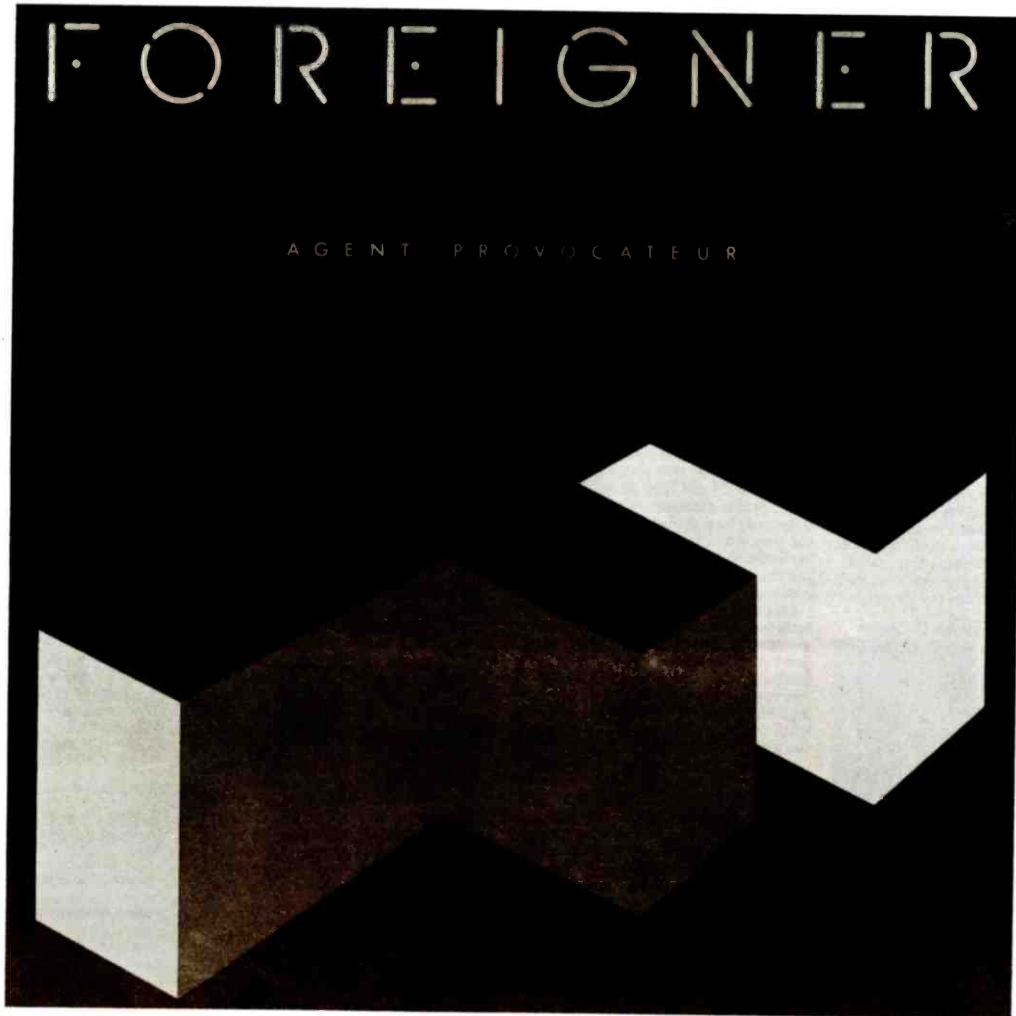
New York

Call JAM CREATIVE PRODUCTIONS in Dallas (214) 526-7080

FOREIGNER

FOREIGNER

AGENT PROVOCATEUR



Introducing
"THAT WAS YESTERDAY,"
7.89571
the second single from Foreigner's
soon-to-be double platinum album,
"AGENT PROVOCATEUR"
81999

Producers: Alex Sadkin & Mick Jones
Management: Bud Prager/E.S.P. Management, Inc.

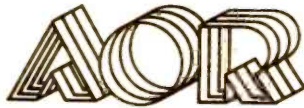
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DIGITAL AUDIO



On Atlantic Records & Cassettes

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STEVE FEINSTEIN

BOSTON BROADCAST BRAHMINS

WBCN: Stellar Staff Equals Spectacular Success

Pssst . . . c'mere. I'm gonna spill the beans on the secret to WBCN/Boston's success. It's a formula that results in an air sound that's uncommonly vital and vibrant, accompanied by remarkable ratings — the station has been either #1 or #2 in 12+ share for the past five books, with demographic domination that's staggering.

What this Beantown bunch does in order to win is simple — they stock the station with excellent people in every department. 'BCN is a case study of what happens when a crew of creative spirits with a passion for engaging, energetic radio is given the license and tools to do radio that expresses their ideals.

Sure, other factors like the station's rich heritage and adventurous music policy contribute to its status as an institution both in the Boston market and the radio industry. But I propose that 'BCN's greatness is primarily a function of its cast of characters who are committed to radio that matters. The 'BCN story is one of people, and we'll tell it through some of the key players.

It Ain't As Easy As It Looks

Is running a station with 'BCN's magnificent ratings and market image a cinch? Not quite, says VP/GM Tony Berardini, who joined the station originally as a jock, became PD in 1979, and then GM in 1981.

First, the station's **Tony Berardini** prime resource — its staff — demands a



special management style. "You have to construct an environment that has the minimum amount of discipline necessary for talented people to be creative in the same direction, pointed at the same goal. My job is also to continually challenge them to stretch their creativity."

Second, the revenue doesn't just walk in the door. Even with unassailable 25+ strength, 'BCN still fights an uphill battle to land upscale accounts. "Certain airlines' target may be men 25-49, which we're #1 in, but they won't buy us at any price," he says. "No matter what Arbitron says, they still don't believe that people who listen to rock music can be upscale."

Berardini uses qualitative audience reports such as Simmons and Scarborough to show the income and affluence of the upper-demo AOR audience. "We've had strong numbers for a couple of years, but just last year started to make inroads into new product categories like banks and airlines. When we got United Airlines on the air, I was a happy, happy boy."

And don't think that Berardini is sailing along blithely, assuming that 'BCN will never again face another AOR rival after WCOZ's ignominious retreat from the format. If a direct competitor does surface, 'BCN will have the benefit of wisdom and experience on its side. "We realize the mistakes that made us so vulnerable to a station like 'COZ. It wasn't just how good they were, it was how vulnerable we were. We constantly reality-check ourselves to avoid being in that position again."

Looking back, says Berardini, the mistakes included "lack of consistency, and reluctance to play the full range of hits. You have to be willing to challenge your own ego, take criticism, and admit that you're making mistakes."

This isn't just lip service to changing your evil ways. 'BCN underwent a considerable philosophical facelift before it started its climb to the top. In contrast to the 'BCN of only a few years ago, today the station is in the forefront of AORs that are not the least bit reluctant to play mass appeal hit songs by artists such as Prince, Madonna, Hall & Oates, and Billy Joel.

Kranes Explains

MD Bob Kranes left the OM post at WLIR/Long Island to climb aboard the good ship 104 in August of '83. 'BCN has a democratic method of adding records, he says. "All the jocks get copies of records and are invited to the weekly music meeting, where their vote carries the same weight as Oedipus's, Tony's and



Bob Kranes

JOCKS HAVE FREEDOM OF CHOICE

The 'BCN Music Masters

Like to be a jock at 'BCN? You'll have to not only be an entertaining personality, but also know your music. 'BCN is among the few AORs left where jocks program their own shows.

All tracks on every album aren't open for airplay, but jocks are never required to play any one song at a particular time. Instead, a system guides them through various categories from which they select their own tunes: three current rotations, a core library for older material, and wide-open "jock choices."

"A computer printout or card system dehumanizes a jock," believes PD Oedipus. "My jocks are artists, and have a much greater sense of having their own shows this way. When they get off the air and someone says, 'Hey, great show,' they don't have to say, 'Well, I just played what I was told to.'"



Charles Laquidara, 6-10am



Ken Shelton, 10am-2pm



Mark Parenteau, 2-6pm



"Raz" (Carla Razwyck) 10pm-2am



Carter Alan, 6-10pm



Albert O., 2-6am



News Director Katy Abel

mine. Majority rule decides whether or not a record goes on the station."

Though 'BCN has a relatively liberal musical policy, by no means is every record an automatic add. Kranes mentions, for instance, that the station labored over Madonna before adding her, while Wham? was passed on after serious deliberation. "Madonna's image was closer to what we're all about," he says.

In fact, when considering a pre-release 12" or 45, the station will often wait until the album is released. "Airplay is more helpful to the artist when a record's in the stores and the promotional machinery is in motion," Kranes reckons. "It's not an iron-clad rule, but it's a major consideration if we're not dealing with an automatic like Mick Jagger or Bowie."

'BCN affords Kranes two rewards: being early on records that climb up the charts like Corey Hart, Flinx, Cyndi Lauper, and Nena, and "just dealing with people like Oedipus and Tony Berardini who live what they do. They spread that positive energy to everyone else."

Production Prodigies

There are two 'BCN people who may not have the name recognition of the station's high profile air personalities, but who contribute more than their share of the station's unique character. Production Director Tom Sandman and man of Tom Sandman 1000 voices Billy West create the wildly imaginative and sidesplittingly hilarious promos, song parodies, and music collages that are an integral part of 'BCN's sizzle.

The duo is gifted in all three parts of the creative production process:

- 1) **Writing:** They come up with outrageous premises and associations, such as a K-Tel style spot for a "Three Stooges Meet The Beatles" album, and then flesh out their ideas with taut, clever scripts.
- 2) **Performance:** West is a superb vocal impersonator whose repertoire ranges from



Tom Sandman

an uncanny David Bowie to a lifelike Bing Crosby.

3) **Technique:** Sandman is a wizard, both with a blade and at electronically canceling out the vocals from records, allowing West and himself to record their own lyrics.

As creative as he gets, Sandman is always conscious of the message to be communicated. "We make sure we never lose the sell part of what we're doing," he vows.

Continued on Page 58

Ratings Rap

'BCN's dominance is so regular these days that it's easy to forget the impressive turnaround the station underwent in the not-too-distant past. These trends help you appreciate the seesaw ratings fates of BCN and its former nemesis WCOZ, which switched out of the format in October '83.

	WBCN	WCOZ
Spring '80	6.2	4.1
Summer '80	4.4	7.8
Fall '80	4.2	9.1
Winter '81	4.8	11.0
Spring '81	3.9	11.1
Summer '81	4.6	12.6
Fall '81	5.9	9.3
Winter '82	5.9	6.7
Spring '82	4.7	7.4
Summer '82	6.3	7.5
Fall '82	5.6	4.9
Winter '83	7.4	4.8
Spring '83	6.6	4.8
Summer '83	7.2	3.4
Fall '83	7.8	-
Winter '84	8.2	-
Spring '84	9.0	-
Summer '84	8.6	-
Fall '84	8.4	-

Few stations can top 'BCN's sheer amount of #1 ranks:

- Men 18+, 18-34, 18-49, 25-49, 25-49
 - Adults 18-34, 18-49, 25-49
- Additionally, BCN's women 18-34 share is a close second to WXXS-FM's.

Music Monitor

Middays

- Bruce Springsteen *Thunder Road*
- Journey *Only The Young*
- Gary Lewis & The Playboys *This Diamond Ring*
- Mertha & The Muffins *Echo Beach*
- Ramones *I Wanna Be Sedated*
- John Fogerty *Rock 'n' Roll Girls*
- Warren Zevon *Excitable Boy*
- Stranglers *Skin Deep*
- Jackson Browne *You Love The Thunder*
- Modern English *I Met With You*
- Tina Turner *Better Be Good To Me*
- Allman Brothers *Whipping Post*
- Van Halen *Ain't Talkin' 'Bout Love*

Evenings

- Who *Bargain*
- Blue Oyster Cult *Deadline*
- Foreigner *Tooth And Nail*
- Graham Parker *Discovering Japan*
- Plimsout *A Million Miles Away*
- REO Speedwagon *Tough Guys*
- Joan Jett *I Love You Love Me Love*
- Blondie *Dennis*
- D. Bowie w/P. Metheny *This Is Not America*
- Kinks *Come Dancing*
- Lyras *Don't Give It Up Now*
- AC/DC *Jailbreak*
- Queen *The Your Mother Down*

MICK JAGGER MAKES HISTORY

For the first time ever in the
history of Rock & Roll and
R&R, an album debuts at
Number 1 with 100%

**THANK YOU, MICK
THANK YOU, ROCK & ROLL RADIO**



WBCN: Stellar Staff = Spectacular Success

Continued from Page 56

Song parodies about food sell midday man Ken Shelton's lunch hour. Seamlessly-edited thematic music collages sell 'BCN' conceptually: the station's span of music from all of rock's eras, its Boston identity, or its connection to a holiday. A Prince parody sells a promotion that awards trips to see both a Prince concert and the "Crown Prince" — quarterback Doug Flutie and Boston U. at the Cotton Bowl.

It's no accident that 'BCN has historically had a primo production department, says Sandman. "There's definitely a priority here for good, creative production; we're not just seen as support people. Not too many stations give production people the avenue to let their personalities be heard on the radio and entertain in the true sense of the word."

Oedipus: Making The Complex Seem Simple

Talking with PD Oedipus is always a shot in the arm. There isn't a more fervent believer in radio's power to truly affect both its audience and creators.

Oedipus's intensity has helped deliver 'BCN from its ratings nadir when he took



Oedipus

over in May of '81 to its current glory. During his reign, 'BCN has become a truly full-service station, both musically and, just as important, in nonmusical areas.

360 Degrees Of Rock 'n' Roll

Musically, 'BCN lives up to its "360 degrees of rock 'n' roll" slogan by playing a broad base of rock of all eras and genres, from the '50s to the '80s and from Madonna to metal. The mix ranges from cross-format hits to lesser-known artists.

For instance, while Oedipus chides other AORs for playing only "white boy rock," you'll still find Bryan Adams, Giuffria, and Triumph on 'BCN's list. Alongside them in heavy rotation, though, are the Stranglers, Bronski Beat, and Naila.

A forceful advocate of mass appeal artists such as Prince, Cyndi Lauper, and Michael Jackson, Oedipus proposes, "It's necessary to play the artists people are talking about. They have a buzz from other media, from Rolling Stone to 'Entertainment Tonight.' You keep your image, at the same time, by playing other records that are exclusive to your station."

That image is served by other programming elements as well. In rotation at all times are five local groups besides area megastars like Aerosmith and J. Geils. Oedipus himself hosts "Nocturnal Emissions," a new music show on Sunday nights, followed by Berardini's "Heavy Metal From Hell" hour of hardcore metal.

Beyond The Music

'BCN's musical diversity is matched by an array of nonmusical features:

- **News:** A three-person news department, headed by Katy Abel, delivers casts on the half-hour from 6-10am, at 12:30pm, and on the half-hour from 4-5:30pm. The focus is on legit news rather than lifestyle fluff, and to further enhance credibility, chatter between the newscaster and jock is strictly prohibited.

- **Sports:** Sportscasts in the morning come from AE Judy Carlo's alter-ego, "Scooter," and from "Tank" in the afternoon.

- **Boston Sunday Review:** A 7am-noon talk show includes guests such as the town's mayoral candidates, Alan Ginsberg, Gary Hart, Robert Ludlum, John Huston, and Gloria Steinem.

- **Arts:** The "Culture Vulture" (newsman Mat Shaffer) reviews books, movies, theater, and dance twice a week.

- **Editorials:** Local journalist Rory O'Conner delivers two editorials a week co-written with Abel.

- **Comedy:** A ten-minute comedy segment, sometimes with a live comic, airs every afternoon during the 5:00 hour on Mark Paretaeu's show.

- **Job Squad:** Newsman Sherman Whitman reads job listings daily.

Oedipus comments, "While the music holds it all together, we also reflect the

news and cultural events in people's lives. You listen to us to find out what's happening all the time."

As for any tuneout these features may cause, he says, "I've accepted that I'm going to lose the passive listener who wants only music all the time. But I say there's more people who want more than that from radio. They want to be informed, to be culturally involved. We're saying that to know what's going on in the world is rock 'n' roll too."

Can It Work Elsewhere?

Oedipus firmly believes that a station such as 'BCN can work in other markets, given the right support. "You need creative management that's willing to invest its personal energies in working with talented people instead of coasting by hiring a consultant. That creates a spirit and energy that's irresistible to everyone who comes in contact with the station: listeners feel it over the air, jocks on the street give it off, and so does a salesperson when he pitches the station."

"Everyone reaps the benefits. The station's financially successful, and you're doing something with your life that affects people. You're working with a group of people you care about, and working for an audience you care about. And what more is there to life than those kinds of relationships with people?"

WBCN's Promotional Prowess

As befits a musically active radio station, 'BCN's audience responds in great numbers to the promotions that Creative Services Director David Bieber and assistant Larry Loprete cook up:

- BCN's first Rock 'n' Roll Expo drew 25,000 people.

- A 10-K Road Race attracted approximately 1200 participants.

- Labor Day fireworks with a synchronized soundtrack broadcast over 'BCN pulled an estimated 250,000.

- A station calendar produced entirely in-house sold 15,000.

- Free lunchtime concerts on Wednesdays draw sell out crowds to a 1400-seat club for acts such as Cyndi Lauper and T-Bone Burnett, as well as local talent.

Bieber explains, "Events like these, along with our Rock 'n' Roll Rumble and Comedy Trial talent contests, give 'BCN an institutional presence."

"They also touch a lot of the community beyond the realm of the rock 'n' roll culture. Even though we're predominantly a rock 'n' roll station, that doesn't necessarily mean we're narrowly focused. The recurring nature of many of the events also reflects the station's continuity."

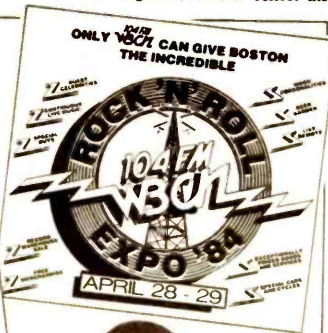
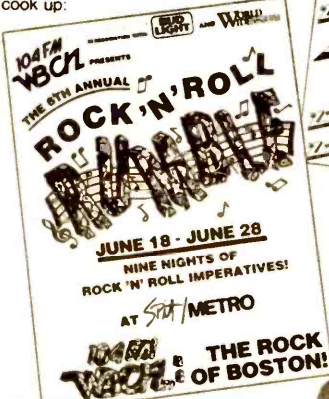
Connect Up To Me

BCN uses "connection" as an umbrella term to image itself as the town's premier purveyor of tickets for a range of pop culture events. "BCN is the connection, and the adjective in front is the pertinent one," says Bieber.

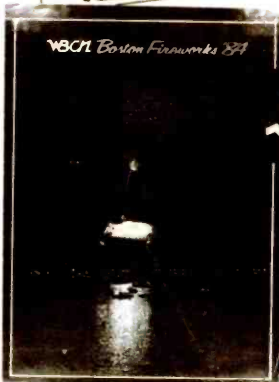
As the "Cinema Connection," BCN gets its pick of primo movie screenings due to its attractive young adult numbers, and averages more than one showing a week. Being the "Concert Connection" means giving out tickets to literally every concert in the area. A listener need register once each year to be eligible for an entire year of giveaways.

Always Exciting

Bieber's promotional philosophy is to be exciting all the time. "If you do the big prize, support it with a lot of winners. A good pace and variety of promotions on the air all the time gives more people the thrill of winning" than the big, bombastic contests. It's that emotional



David Bieber



NON-STOP BOSTON ATTACK

WAAF: Outside & Looking In

Though located in Worcester, 45 miles west of Boston, WAAF targets much of its programming, promotional, and marketing energies at the Boston market. Its signal covers the Boston metro clearly outside of some downtown areas, and 'AAF has adopted both a Worcester-Boston dual ID and a top-of-the-hour slogan stating: "Boston, we want to be your non-stop rock station."

Non-Schlock, Non-Stop Rock

'AAF lives up to its "non-stop rock" image by offering mainstream AOR with few CHR crossovers — you're not likely to hear Phillip Bailey, Duran Duran, Prince, or Cyndi Lauper on its air. PD Rob Barnett figures, "There are



Rob Barnett



Steve Stockman



Richard Reis

enough hit radio stations in the Boston area for us to stay pure AOR and avoid all the crossovers. The crossovers we do play are

Continued on Page 60

response people get from knowing they've won and hearing their name on the radio that counts more than the size of the prize."

Rockers

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EXPO

Rockers '85 will be attended by the industry's major technical and service organizations who will participate in a state-of-the-art exposition of the latest innovations in radio, video, and all aspects of music media.

AWARDS CEREMONY

Rockers '85 will be the site of the first annual Academy of Rock Music (ARM) Awards Ceremony at which the spectrum of Rock 'n' Roll music participants—radio stations, radio programmers, musicians, producers, record companies and record executives—will be honored by their peers. This long-overdue ritual and recognition will be televised and could be the start of a music industry tradition.



ROCK RADIO, MUSIC AND RELATED FIELDS

BOWLING CHARITY

The social event of the year (a.k.a. "The Jon Scott Bowling Party") is also the charity event of the year for the Rock 'n' Roll radio and record industries. Each year this widely publicized event raises money for the music industry-supported T.J. Martell Foundation for Leukemia and Cancer Research. Now a part of the Rockers '85 convention, this charitable event should continue one of Rock 'n' Roll's most proudfest traditions on an even larger and more productive level.

PLUS . . .

Rockers '85 will be highlighted by exciting musical showcases, concerts, listening parties, sporting events and, of course, those ever-popular record company hospitality suites. Southern California is great in the spring and the Sheraton Premiere Hotel, located in the heart of world-famous Universal City, is the center of LA's music, media and entertainment scenes. IF YOU CARE ABOUT ROCK 'N' ROLL, RADIO AND MEDIA, DO NOT MISS ROCKERS '85!

AGENDA (more to be announced)

SUNDAY, MARCH 10th

Registration—12noon-12midnight
Rockers '85 Musical Showcases—12noon-6pm
T. J. Martell Charity Bowling Party—6pm-12midnight
Midnight Bash/Hospitality Suites including Atlantic, CBS, Chrysalis, Friday Morning Quarterback, MCA, Polygram and Westwood One. Featuring the gala Columbia/Epic Records midnight breakfast—12midnight-777

MONDAY, MARCH 11th

Registration—8am-12midnight
KXLU/CMJ College Radio and Alternative Music
Symposium—9am-5pm
Rockers '85 Exposition—10am-10pm
Panel: A Historical Perspective. Moderated by Frank Cody, PD, NBC Entertainment/The Source, including Carmine Appice, King Cobra, Heavy Lenny Bronstein, Heavy Lenny Promotions; Raechel Donahue, KHS, Los Angeles; John Gorman, WJMS, Cleveland; Thom O'Hair, Ichi Bon Ichi; Scott Muni, WNEW-FM, New York, plus others—10pm-11am
Workshop: Airchecks Across the Nation. Hosted by Steve Feinstein, AOR Editor, Radio & Records—11am-12noon
Sporting Event: Rock Quiz-Off. Hosted and Emceed by Joshua Feigenbaum, President, NJJ Broadcasting. Win big prizes—11am-12noon
Welcoming Remarks and Keynote Introduction: Mike Harrison, President, Goodphone Communications and Tony Martell, V.P., EPA and President, T. J. Martell Foundation—1pm-1:15pm
Keynote Address: Scott Muni, Operations Director, WNEW-FM, New York—1:15-2pm
Album Round Mea Exchange: A series of panels and discussions presented by the Friday Morning Quarterback Album Report. Hosted by Bill Hard, Editor, FMO, including Lee Arnold, PD, WLLZ, Detroit; Rob Barnett, PD, WIAF, Worcester; Jimmy Christopher, PD, KNAC, Long Beach; Larry Dunn, MD, WJLR, Long Island; Ted Edwards, MD, KGB, San Diego; Scott Jameson, PD, KAZY, Denver; Dave Kane, MD, WCMF, Rochester; Charlie Kendall, WNEW-FM, New York; Rag Messick, PD, WOL, Orlando; Chris Miller, PD, KRQJ, San Francisco; Ron Nenni, PD, WHJY, Providence; Oedipus, PD, WJCN, Westport; The Rock, MD, WIOT, Toledo; Norm Winer, PD, WXRT, Chicago, plus many more—2pm-5pm
Panel: The Care and Feeding of Air Personalities. Moderated by Steve Feinstein, PD, KAZY, Atlanta, including Kid Leo, WJMS, Cleveland; Pat Martin, KGB, San Diego; Frazer Smith, KMET, Los Angeles; Lynn Street, KRQJ, Los Angeles; Lynn Wells, KPBI, Denver, plus many more—5pm-6pm
Universal Studios Rock Lot Cocktail Extravaganza. Hosted by MCA Records—6:30pm-8:30pm
Rockers '85 Musical Showcase—8:30pm-10pm
Hospitality Suites (continued)—10pm-777

Rockers '85 Midnight Artist and A&R Open Bag Session. Featuring an array of the industry's leading recording artists and A&R directors—12midnight-1:30pm

TUESDAY, MARCH 12th

Registration—8am-9pm
KXLU/CMJ College Radio and Alternative Music Symposium (continued)—9am-6pm
Rockers '85 Exposition (continued)—10am-6pm
Workshop: How to Get the Hell Out of Radio. Hosted by Ron Stevens and Joy Grdink, producers/personalities. All-Star Radio—9am-10am
Presentation: Rockin' Around the World. Hosted by Trevor Smith, Programming Consultant, 2WMM-FM, Sydney—10am-11am
Panel: The Trades and How They Work. Moderated by Larry Bruce, PD, KGB, San Diego including Spence Gertson, V.P., Cashbox; Holly Bornstein, Radio Editor, Billboard; Steve Feinstein, AOR Editor, Bill Hard, Editor, FMO; and Steve Smith, VP/Editor, Album Network—11am-12noon
Keynote Address: Richard Palmese, Executive V.P., Marketing and Promotion, MCA Records—1:15pm-2pm
Rock Radio Management Idea Exchange. Presented by Jeff Pollock Communications in conjunction with Burkhardt Abrams/Michaels/Douglas. A series of panels and discussions moderated by Jeff Pollock and Lee Abrams. Including Dave Brewer, Tommy Hedges and Michael Wallace, Pollock Communications; Dave Logan, B&M; Tony Berardin, V.P./GM, WBCN, Boston; Michael Brandt, V.P./GM, KRQJ, Los Angeles; Conkie Karkyngiz, V.P./GM, WNEW-FM, New York, plus many more—2pm-5pm
Panel: Scan-ability—What Is It and How to Get It. Moderated by Shelley Lewis, NBC Entertainment/The Source, including George Burns, President, Burns Media; Mary Hart, Co-Host, Entertainment Tonight; and David Hirsch, Assoc. MD, KMET, Los Angeles—2pm-3pm
Panel: Rock Record Promotion in the Late-Eighties. Moderated by Steve Smith, V.P./Editor, Album Network, including Marko Babineau, Gertin, Bill Bennett, EPA, Judy Liblow, Atlantic; Drew Murray, Polygram; Paul Rappaport, Columbia; John Schoenberger, MCA; Kevin Suller, Chrysalis; Dan Wasley, EMI; plus more—4pm-5pm
Panel: The Video Connection. Moderated by Buzz Brindle, MD, MTV, including Mike Cooper, V.P., Video Music Services; Ken Ehrlich, Producer, EMI; Bob Giraldi, Producer, Michele Peacock, Capitol; plus more—5pm-5pm

Academy of Rock Music (ARM) Awards Ceremony. What a party! Stars from radio and music will entertain, play music and have a ball in what should be a historic occasion. Performers include Angel City, Bangles, Blasters, plus many surprises. Presmitters include Rod Stewart, John Cougar Mellencamp plus even more surprises. Should be fun. A celebration of the birth of ARM.

WEDNESDAY, MARCH 13th

See Ya Later Breakfast—8am-9am
Rockers '85 Musical Showcases—into the night
(agenda subject to change without notice)

NOTICE: Security will be strictly enforced. You must be registered to attend any Rockers '85 events.

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Conference Directors, Mike Harrison and Robert Haber;
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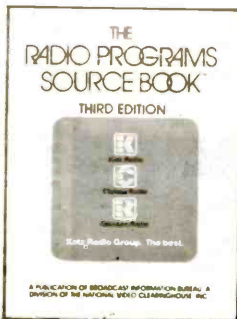
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WAAF: Outside & Looking In

Continued from Page 58

clearly rock 'n' roll rather than pop. That gives us an identity, whereas playing every 'hit' song that comes down the pike would cause us to lose definition."

Promotional Commotion

Promotions Director Steve Stockman explains "AAF's two primary promotional thrusts: ongoing "Win Cash And Cars" contesting, along with street visibility through a roving Rock Bus and extensive jock appearances. The forced listening, multiple-key contests have awarded a Ferrari 308, Corvette, Mercedes Benz 380SL, Trans Am with a \$7000 stereo system, and Porsche 944 over the last year. Weather permitting, the bus is out and about almost every day doing live remotes and handing out merchandise.

"AAF had fun with a "Culture Club Revenge" contest that also reinforced its musical position. Asking listeners to send in the name of a co-worker they'd like to get back at, the station "forced" the person chosen to board the Rock Bus and sit in the first row at a Boy George show.

An upcoming "Comedy Quest" talent hunt, cosponsored with a Boston comedy club, will nab the top laugh-getter \$1000 and a week headlining at the club's Philadelphia operation.

Air Fresheners

Movie and TV drop-ins, along with fake commercials from the American Comedy Network, provide on-air laughs at 'AAF. The station also produced its own hijinx on New Year's Eve. A bogus ten-hour concert — billed as originating from an undisclosed Massachusetts location in front of 125,000 people — had at least half the listening audience fooled despite frequently-aired disclaimers.

Game Plan

Just how much of its energies does 'AAF devote to Boston rather than its home market? "We're a Boston station, and our strategy is based on Boston numbers," declares Stockman. "We have three times the weekly come there than we do in Worcester, and we proportion our attack accordingly. Most of our advertising dollars come

from there, and there's no time at which we say we're spending too much time in Boston."

Even given signal parity, can a station in Worcester (market # 94) expect to compete on equal footing with the big boys in Boston (#7)? "The dollars that come with being Katz-owned are there, and GM Rich Reis is fully supportive of our direction," says Stockman.

"AAF dropped out of Worcester's number one slot this fall when its 12+ share fell 13.4-11.8, although the station remained number one in total come and all key demos. Could 'AAF's Boston focus be at the expense of its Worcester numbers? "Highly unlikely," according to Stockman, and Barnett also doesn't worry that 'AAF may alienate its hometown audience. "We're not turning our backs on them," says Barnett. "We still do promotions there and talk about the city on the air. Our Boston orientation also reflects how Worcester's upgraded itself. There are no major concerts in Boston anymore; they all happen in Worcester at the Centrum. Major hotels and restaurants out of Boston are opening here. Our approach on the air is no different than other things going on.

"Our goal is to get as much loyalty as possible for being a pure rock 'n' roll station from everyone who can get our signal," Barnett states. "When five 18-34 stations are playing Prince or Cyndi Lauper, some listeners are going to turn to us."

Music Monitor

Here are sample hours of WAAF's music:

Middays

- Roger Hodgson In Jeopardy
- Police Message In A Bottle
- Eddie Money Think I'm In Love
- Survivor High On You
- Stones Gimme Shelter
- Elliott Easton Wearing Down Like A Wheel
- Golden Earring Twilight Zone
- Foreigner Reaction To Action
- Giuffria Call To The Heart
- Who Pinball Wizard
- Roman Holiday One Foot Back In Your Door
- Free All Right Now

Evenings

- Don Henley Sunset Grill
- Led Zeppelin Misty Mountain Hop
- Autograph Turn Up The Radio
- Beatles While My Guitar Gently Weeps
- Elliott Easton Wearing Down Like A Wheel
- Cream Sunshine Of Your Love
- Bryan Adams It's Only Love
- J. Geils Band When The Walls Come Tumbling Down
- Alan Parsons Let's Talk About Me
- Journey Don't Stop Believin'
- Roger Hodgson Had A Dream
- Boston Don't Look Back
- Van Halen I'll Wait
- Firm Radioactive
- Jon Butcher Axis Don't Say Goodnight



TRAVELLIN' IN STYLE — No doubt about it, WAAF is definitely on the bus. Worth a reported \$100,000, WAAF's Rock Bus seats 14 and has a 30-foot roof antenna for live broadcast capability anywhere in the Boston area. Features include a 12-channel board, video camera and monitors, a roof stage with spotlights and exterior speakers, and a 67" security guard. The "urban assault vehicle" appears at malls, auto shows, concerts, and sports events. An estimated 8000 listeners have toured the inside.

Ratings Rap

These numbers show WAAF's profile in the Boston book. Note the jump in winter '84 after WCOZ's switch out of AOR.

	Fall '83	Win '84	Spr. '84	Sum. '84	Fall '84
12+	1.0	1.8	2.0	1.9	2.6
Men 18-34	11	7	7	7	3
Teens	6	3	3	3	4

Last fall's 2.6 was 'AAF's second-highest Boston share in its 17-year history. (Then-PD Dave Lee Austin notched a 2.7 in winter '80).

Also, the Boston metro was redrawn last fall to include Rhode Island's Fall River region. AOR WHJY/Providence drew a 1.2 in Boston, doubling its previous high share in the market.

THE PICTURE PAGE

"We Are The World"



USA For Africa: Pictured (l-r bottom row) are Cyndi Lauper, Bruce Springsteen, James Ingram, Smokey Robinson, Ray Charles, Sheila E., June Pointer, and Randy Jackson; (l-r middle row) Al Jarreau, Dionne Warwick, Lionel Richie, Kenny Rogers, Huey Lewis, Bob Dylan, John Oates, and Ruth Pointer; (l-r top row) Daryl Hall, Steve Perry, Kenny Loggins, Jeffrey Osborne, Lindsey Buckingham, and Anita Pointer.

A NOTE FROM THE PUBLISHER

Now It's Radio's Turn

On January 28, 45 of America's top music stars gathered in a historic session to record "We Are The World." All proceeds from this record will go to help African famine and drought victims.

Now that the music world has put itself on the line, it's radio's turn. It goes without saying the USA For Africa single and forthcoming album are worthy vehicles. And radio, with its unmatch-

ed ability to raise funds for a good cause, can play a key part in this lifesaving effort.

Let us know how you're helping. Let us know how you'd like to help. We'll publish your promotions and keep track of the overall progress. This is a great opportunity for the radio and record industries to accomplish something inspiring. Stay tuned!

—Dwight Case

#1 BILLBOARD #1 CASHBOX #1 RADIO & RECORDS

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BLUE JEANS ON**

is now part of

Let It Roll

the brand new album by

**MEL
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LON HELTON

A TOAST TO WMIL

Milwaukee's Finest

While the Country radio battle raging in Milwaukee recently may have been quieter than the wars between the breweries which made the city famous, they have been no less fierce. WMIL and WBCS-AM & FM have been going head-to-head for three years now, and the fight shows no signs of letting up. The latest casualty was Malrite's WLZZ, which exited the Country scene for CHR two weeks ago.

Until beaten in the spring '84 Arbitron, WBCS pretty much had things its own way. When alone in the market, its 12+ figures were consistently in the eight-share range; at one point they reached into the nines. But things began to change when WMIL went Country on Valentine's Day in 1982. Owned at the time by Charter, WMIL built slowly but steadily (see accompanying ratings chart). The station was bought by Sundance Broadcasting in the summer of 1983, at which time equity partner Mike Jorgenson came in as GM. Not long after that, Doug Kiel joined as OM from his slot as ND for sister station WOKY.

Changes

Describing the growth of the station, Doug began with the changes which took place when he came in. "When Sundance took over and I became OM, we made several staff changes to facilitate an adjustment in the on-air direction. We went from being a background Continuous Country jukebox to a station featuring a lot of music while including personalities in all dayparts. We call ourselves 'Continuous Hit Country' and will play four in a row. But we are very up-front in our presentation. WMIL uses jingles and the station sounds well-produced, to the point of having Charlie Van Dyke doing our imagers. We know our product is country music, but we have everything else for the listeners too.

"The morning features news, traffic, a meteorologist, and Milwaukee's best-known sports reporter doing '60 seconds on sports on FM106.' The best way to describe

mornings is a music show with all you need to know in half the time."

Aggressive Promotions

"WMIL is very tied in to Milwaukee. Our promotions, oriented to the mainstream listener, are very strong and aggressive both on and off the air.

"On-air, we gave away no money during the book, but we did hand out more than \$60,000 worth of concert tickets. We tie in very heavily with all country acts coming to town. We didn't engage in a lot of hype, even though our competition gave away \$103 an hour.

"Outside the station, we have more painted billboards in the city than any other format. We did a significant TV campaign featuring a 'Thank You' commercial from our GM. In the spot, Mike says, 'Thanks a lot for helping us get to where we are. We appreciate your being a listener.' He went on to talk about the station, closing with, 'If you have any comments, give us a call.'"

This TV campaign was aired during the fall book, subsequent to 'MIL beating 'BCS for the first time. WMIL supported the TV showing with bus and taxi cards conveying a "Thank You" message for making WMIL the "New Country Leader." The same phrase closed the TV spots and was also used as an on-air liner during the fall sweep.

WMIL is also committed to getting its people into the marketplace. Like so many other PDs today, Doug is positive that pressing the flesh is a major key to winning. "We have a station band called the Sundance Band. They get out and have a good time playing in clubs, etc., and the people love 'em. We get out to where the people are."

Why'd 'MIL Win?

As you'll notice in the ratings chart, 'MIL and 'BCS spent a lot of time neck-and-neck, with 'MIL pulling away for the first time last fall. Why the big move? "I can't point to any one thing," said Doug. "The wide margin is a cumulative victory over the past 18 months. We've given a lot of people a lot of reasons to listen to us.

"Our music and on-air sound is appreciably better. The jocks and the clock structure in terms of the sweeps we do have given us enormous time spent listening. Our growing 25-54 exclusive cumes are now the highest in the market. We win the 'favorite station' vote."

Doug continued, "There's been a lot of heat from the CHR war going on here, and I can't ignore it. While I may not be able to take away some of that audience, the fact is my listeners are out there sampling those stations. Now, as CHR cools a tad and fragments a bit, a lot of my folks are coming back and spending more time with me and not sharing with all the other stations.

"We're also on top technically. Playing country music doesn't mean you can lie down; we're a very aggressively processed

WBCS: A New Aggressiveness

WBCS PD Bill White joined the Milwaukee Country fray last Halloween. While WMIL holds the upper hand at the moment, WBCS is by no means sitting idly on the sidelines. Bill assessed the current situation and hinted at 'BCS's future direction.

"We've made some internal changes since I've been here," Bill began. "We've leaned a bit toward the modern side in the past, but we're looking to get a better balance between the modern and (traditional) country sounds."

Another problem area has been the station's image. "WMIL has consistently positioned itself as the Country station in this market. It did a great job of capitalizing on that while being very consistent in its approach. WBCS positioned itself as a good radio station that happened to play country music."

As far as sound is concerned, Bill predictably thinks the 'BCS personalities are better, with "very strong name recognition" in the market. Commenting further, he added, "What we want to do is mix personality and music without losing sight of either. Both stations are playing the same amount of music, but the audience perception is that 'MIL plays more. Technically, it has more of a 'rocker' sound. Ours is more listenable -- one that encourages longer listening."

While WMIL is an FM station (its sister is WOKY), 'BCS has an AM edge. WBCS-AM & FM simulcast during morning and afternoon drives. The AM recently instituted a three-hour midday talk show, featuring a successful local television team. In the non-simulcast dayparts, the AM relies more on personality and information, while the music skews 35+.



Bill White

To counteract WBCS's real and perceived deficiencies, Bill said, "The plan of attack is to be a better radio station than WMIL. We have to sell ourselves more forcefully, particularly promotionally -- including TV and billboards. We've already become more aggressive by getting out on the streets again. That's something 'MIL has done a lot of and something which has been a big part of their success."

Although he wouldn't elaborate on specific plans for the future, Bill noted, "We have a great promotion, plus outside advertising ready to go for the spring book. We're looking to become the Country station in Milwaukee again."

Stay tuned.

station. We're very careful to make sure our audio sounds as good as anybody else's, while also being as loud as any CHR in the market."

This attention to sound quality has ramifications on his playlist. Doug explains, "I tell the promotion people that we simply won't add a poor-quality record. If it doesn't sound good when it goes through our processing, we won't play it."

Up, Up, and Away

Believing that "you're only as good as your last music sweep," Doug contends WMIL's music mix is better than 'BCS's. Pressed on the point a bit, he said, "'The mix, especially regarding tempo, is better. WMIL does not slow down. We're a produced, upbeat, movin' radio station that sounds like '85. WBCS is more on the easy side."

The attention to tempo also has an effect on the new adds. Doug has a finite number of slots allotted for ballads and, once full, he'll tell promotion people "Sorry."

This is not to say Doug will add an inferior uptempo record, but he strongly feels the playlist must be balanced, especially because 'MIL leans current in its current/oldie mix.

Doug's move to an uptempo music balance was carefully calculated. He said,

"Going into last summer, the whole mood of the country seemed to be upbeat. We felt one of the reasons CHR was doing so well was because people were ready for something that was up and positive. We took the whole station in that direction -- musically and with the jocks -- so we would more closely reflect what people were thinking."

Credit Where It's Due

Doug went out of his way to pay tribute to the folks who execute day-in and day-out. "I'm real proud of my people and what they've accomplished in just about two years together as a group," he said. "They are the ones who really do it. All we (programmers) can do is try to get everybody working in the same direction. I've got so many great people who work hard and are proud of the station. A great part of our success has been our consistency. They're out there pounding hard every day of the week and I want to publicly thank them."

Congratulations to Doug, the staff, and of course, GM Mike Jorgenson, for cracking the 12+ "top five" in Milwaukee. Doug added, "Granted, CHR has fragmented a bit, but the format is still very hot in this town. Yet a Country station emerged from its own four-way battle to come out ahead of them all. That's a tremendous feeling."

Milwaukee

(The first number represents the 12+ share; the second number is the 25-54 range.)

	Fall '81	Spr '84	Fall '82	Spr '83	Fall '83	Spr '84	Fall '84
WBCS-AM	2.0(na)	1.2(17)	1.1(16)	—	—	—	1.0(16)
WBCS-FM	9.2(1)	8.5(1)	4.2(6)	4.8(6)	4.9(3)	4.6(3)	3.6(7)
WMIL	—	2.4(10)	3.7(8)	4.7(9)	4.9(4)	4.8(5)	5.9(3)

*During this time, WBCS-AM became AC/Gold WMKE. It switched back to Country WBCS-AM prior to the fall '84 book.

CRS Update

The Country Radio Seminar has announced the featured speakers for its March 7-9 meeting at Nashville's Opryland Hotel.

Following Friday morning's opening remarks by CRS President Al Greenfield, Radio and Records Publisher Dwight Case will kick off with "Put Your Energy Where Your Mouth Is." Mr. Case was RKO Radio Division President between 1972-81.

Opening the Saturday morning session is William Stakein, President of the Radio Advertising Bureau. Mr. Stakein has held that post since July 1983 and was appointed CEO in October of that year. He joined the RAB after serving as Executive VP of Bluegrass Broadcasting Company and completing a term as NAB Chairman.

Closing the 16th annual Country Radio Seminar will be legendary broadcaster Gordon McLendon. Mr. McLendon is one of radio's greatest innovators, credited with originating the top 40 and modern good music formats.

If you need further information or want to register for the seminar, call (615) 327-4488.

Nashville This Week



SHARON ALLEN

Grand Ole Opry Makes Television Debut

As you'll remember from last week's column, the Voice of America recently broadcast the Grand Ole Opry overseas to a worldwide audience. And now the Opry is set to branch out to a television audience as well. "The Grand Ole Opry Live," a 30-minute weekly television show, will premiere as a one-hour special April 13 in celebration of the Nashville Network's second anniversary.

This will be the first time in the Opry's 59-year-old history that it will be made available to television viewers nationwide. If you're an Opry fan you'll remember the only previous television broadcasts were live specials on PBS each year from 1979-1981. Three of those shows rated among the Top 20 in PBS history.

Tom Griscom, Senior VP of Opryland USE Inc., called the joint effort of the Opry and TNN a "significant step forward" for both institutions. He said, "With video, we can capture the full excitement of this grand institution, recognized by music lovers as the 'mother church' of country music."

The New Gary Morris

If you've seen Gary Morris lately, chances are you didn't recognize him. A clean-shaven Morris surprised the audience at the "Music City New Top Country Hits" show, and has been seen about town since then with no sign of returning whiskers. Gary shaved his beard while he was deep-sea diving off the coast of the Netherlands Antilles. Gary is an avid diver, and during this last trip he decided to take up underwater photography. For him to take good pictures, his mask had to fit tightly, so he



SAY WHAT?... — Nitty Gritty Dirt Band member John McEuen appears to be giving Warner Bros. Nashville Chief Jim Ed Norman the third degree. McEuen has signed a solo deal with the label and will release his first album in March.

shaved off his beard. And now in addition to all the other accomplishments of this past year, Gary can add that he passed his test, exhibited his work, and became a certified Underwater Photographer by the Professional Association of Diving Instructors.

THIS ONE'S FOR SUE



Kathy Hyland, Regional Director of the Songwriter's Guild Foundation, and Wayne Jennings greet Gary Gray, the first songwriter to receive free studio time courtesy of the Sue Brewer Fund. Initiated by Wayne, the fund seeks to keep Sue's support of aspiring writers alive in her memory.

Brewer Fund Benefits Writers

As you'll remember from a couple of columns last fall, Wayne Jennings and friends have organized a nonprofit organization in memory of their friend Sue Brewer to help struggling songwriters. During CMA week money was raised for the fund through ticket sales from "The Door Is Always Open" a television special/concert hosted by Wayne and starring some artists Brewer helped launch: Willie Nelson, Kris Kristofferson, George Jones, Hank Williams Jr., Jessi Colter, and Roger Miller.

The fruits of that labor are being reaped now by 42 aspiring songwriters who have already been booked into Nashville recording studios since the program went into effect last month. There are another 50 writers on the list waiting to book one hour of two-track studio time and receive a master recording tape, which can contain up to three of their songs. Additionally, the writers' songs will be critiqued by a panel of industry professionals.

The Songwriters Guild and the Songwriters Guild Foundation oversee the fund. For more information, contact Kathy Hyland at the Songwriters Guild Foundation, 50 Music Square West, Nashville, TN 37203 or call (615) 329-1782.



BULLSEYE — Kathy Mattea and producer Allen Reynolds clown around at his studio, Jack's Tracks, following completion of her second album "From My Heart." The album is scheduled for a March release. Her new single is "It's Your Reputation Talkin'."

Who's New

Though she's new to the country charts, Nicolette Larson is no stranger to the music industry. Her first album, "Nicolette," released in 1980, turned gold and the single "Lotta Love" established her as a pop artist. Her MCA single "Only Love Will Make It Right" marks her debut in the Country field.

As one of six children of a treasury department employee, she grew up all over the country, eventually setting in Kansas City. In 1974 she moved to San Francisco and began singing in local clubs.

After moving to Los Angeles, she sang back-up for Hoyt Axton and did session work for several artists, including Emmylou Harris, Gary Stewart, the Nitty Gritty Dirt Band, Jessie Collin Young, and Neil Young. She also sang with the New Commander Cody Band prior to Neil Young's helping her score the contract that led to "Lotta Love."

After releasing three albums and touring with the musical "Pump Boys and Dinettes," she did a little reevaluating and decided Nashville suited her musically. Her first MCA album, "Say When," was co-produced by Emory Gordy Jr. and Tony Brown.



Nicolette Larson

We're Looking . . .

On behalf of our extensive Country clientele, Jhan Hiber & Associates is recruiting key personnel for current and future openings. We are looking especially for candidates for GM, PD, and Morning Drive personality positions, primarily in medium size markets.

If you're interested in joining one of our winning clients and will be at the Country Radio Seminar, please see Jhan Hiber there. Otherwise, send resumes (no calls) to the address below. EOE M/F



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KSON/KUZZ/KIKF/KNIX/KCUB
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WLAS/KRAK/WRBI/WRAZ/WFRL
KSJB/WCMR/WCCN/WLXR/WJJK
WKKN/KKXL/KYCK/KKOA/KBMR
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WQBE/WGNA/KOKK/KVAN/WDSY
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RON RODRIGUES

WLTF VS. WMJI

Cleveland Shootout: Who Will Win?

Some of the best A/C battles are in Ohio. Last year we focused on a four-way split in Cincinnati, and there are ongoing hot races in Toledo and Columbus. The closest matchup, however, is in Cleveland. Among 25-49 adults, the two major FM A/C's (WMJI and WLTF) are deadlocked. The market is also home of the nation's preeminent, 17-year AOR WMMS, and that outlet is right in the race. The Cleveland competition also pits two prominent A/C consultants - WMJI's Mike McVay and WLTF's E. Alvin Davis - against each other.

WLTF was first to join the A/C ranks in 1979. Then CHR WZZP, the station followed the trend toward soft music and never pulled away from it. WMJI came on in the spring of '82, and except for its first and most recent surveys, the station has been the pacesetter among the two A/C's.

PD Shuffle

WLTF PD Dave Popovich is a market veteran; he's worked at three Cleveland A/C's, including a brief stint at WMJI last year. Former WYNY/New York PD Rick



Dave Popovich Rick Torcasso

"We want light rock to mean 'not hard rock,' and 'not mellow rock' at the same time."

— Dave Popovich

"WMJI is at 106.7 and we're at 106.5, so they were shortstopping us. Prior to our call change, we did a lot of promotion using 'WZZP 106 FM,' but if you're down the FM dial, you have to get to WMJI before you get to us. We finally realized last March that we had to do something significantly different to highlight ourselves from Magic. That's one reason why we changed to WLTF."

— Rick Torcasso

Torcasso arrived at "Majic" at the end of the fall '84 book. Although WMJI was not helmed by a PD during the sweep, consultant McVay kept close tabs on its air sound.

Why did WLTF surge during the fall? According to Torcasso, "One reason is because they outpromoted us. Not through street promotions, which we do more of, but through television and outdoor advertising."

WLTF VP/GM Gordon Stenbeck agrees, but he also believes the increase is a culmination of his station's positioning efforts.

Cleveland Ratings Race

	12+	25-49
WMMS	10.9 @ 11*	
WLTF	6.4 @ 11*	
WMJI	6.1 @ 10*	
WGCL	5.9 @ 4	

All Arbitron figures are 6am-midnight, Mon-Sun, MSA. The 25-49 shares are rounded off to the nearest whole figure, and in that cell the top three stations are separated by only a half-point.

"I think WLTF is a worthy competitor; they sound good and they're well-run. But I think Magic is better; it's a better-defined station and more absolute in its image."

Torcasso doesn't feel his station is positioned too closely to WLTF. "I think Majic has a more classy and easy-to-listen-to image. The light rock image that WLTF's presenting is appealing to people who normally listen to a good CHR." He continued, "They're in a perfect position to play those CHR records and call themselves 'Lite Rock.' They're a worthy competitor, they sound good, and they're well-run. But I think Magic is better; it's a better-defined station and more absolute in its image."

Dialing By

Considering there is no dominant CHR in Cleveland, Popovich knew he could play a greater degree of harder material than at his alma mater. His other duties now include raising WLTF's street visibility and urging people to "leapfrog" over WMJI when tuning in. "The battle lines are clearly drawn. We are a more contemporary A/C, while Majic is oldies-intensive. Our 'simple' job is to let as many people know about the existence and identity of the sta-



WMJI
MAJIC 105.7FM

Lite Rock 106 1/2 WLTF FM

tion as possible. We want light rock to mean 'not hard rock' and 'not mellow rock' at the same time."

One way WLTF got its listeners to make that "leapfrog" was to more clearly state its dial position. Said Stenbeck, "We started saying '106 and a half.' We didn't want people reaching 106 and then twisting the dial to the left. This way, people will go beyond the 106 mark and more likely hit us."

All the managers were generous in their praise for AOR WMMS, as the station has been executing its format long enough to have a large group of loyal listeners well into their 30s. WMMS has yet to be beaten among adults, although this is the closest the A/C's have come to the perennial giant.

Progress

KOST/Los Angeles welcomes program assistant Jay Stevens from Q105/Oxnard-Ventura, CA ... At sister AM KFI, Transtar Format 41 PD Craig Hines is doing fill-in ... Donna Vanderschaaf joins WISN & WBTT/Milwaukee as Promotion Director ... KKLT/Phoenix MD Anita Carlisle is upped to Promotion Director. Across town, KLZ/Phoenix appoints Terri Lynn Erb as Promotions Director/evening personality, and Geoffrey L. Erb as Production Director/midday talent ... New evening jock at KEYI/Austin is Bob Vance from KRIO/MacAllen ... Chris Alan moves from KEYI for morning drive on co-owned KNOW ... Brian Beazer is appointed OM at KBNY-FM/Nampa, ID ... At WZLQ/Tupelo, Rusty McDaniels moves from mornings to afternoons and is promoted to OM/PM for WZLQ and sister WELO. WZLQ's new morning team includes former overnighter Steve Thomas and ND Myra Jeanes. Evening jock Stan McIntosh is now handling middays, Charlie Knight covers evenings, and Paul Kaye is doing overnights. Jeff Snyder is now part of the station's news department.

Ups And Downs

Concluding his comments on the battle with his direct competitor, WMJI's Torcasso said, "The next four months will be a roller-coaster ride between the two of us."

Station owner Larry Robinson agrees. "I've always had a great amount of respect for Gordon and the entire staff at WLTF. They've always been good competitors, but it's never been as close as it is now. I see a tight race for quite a while."

Music Monitor

Here's how a sample hour of music stacked up on WMJI and WLTF. Both monitors are from 3-4pm on February 14.

WMJI

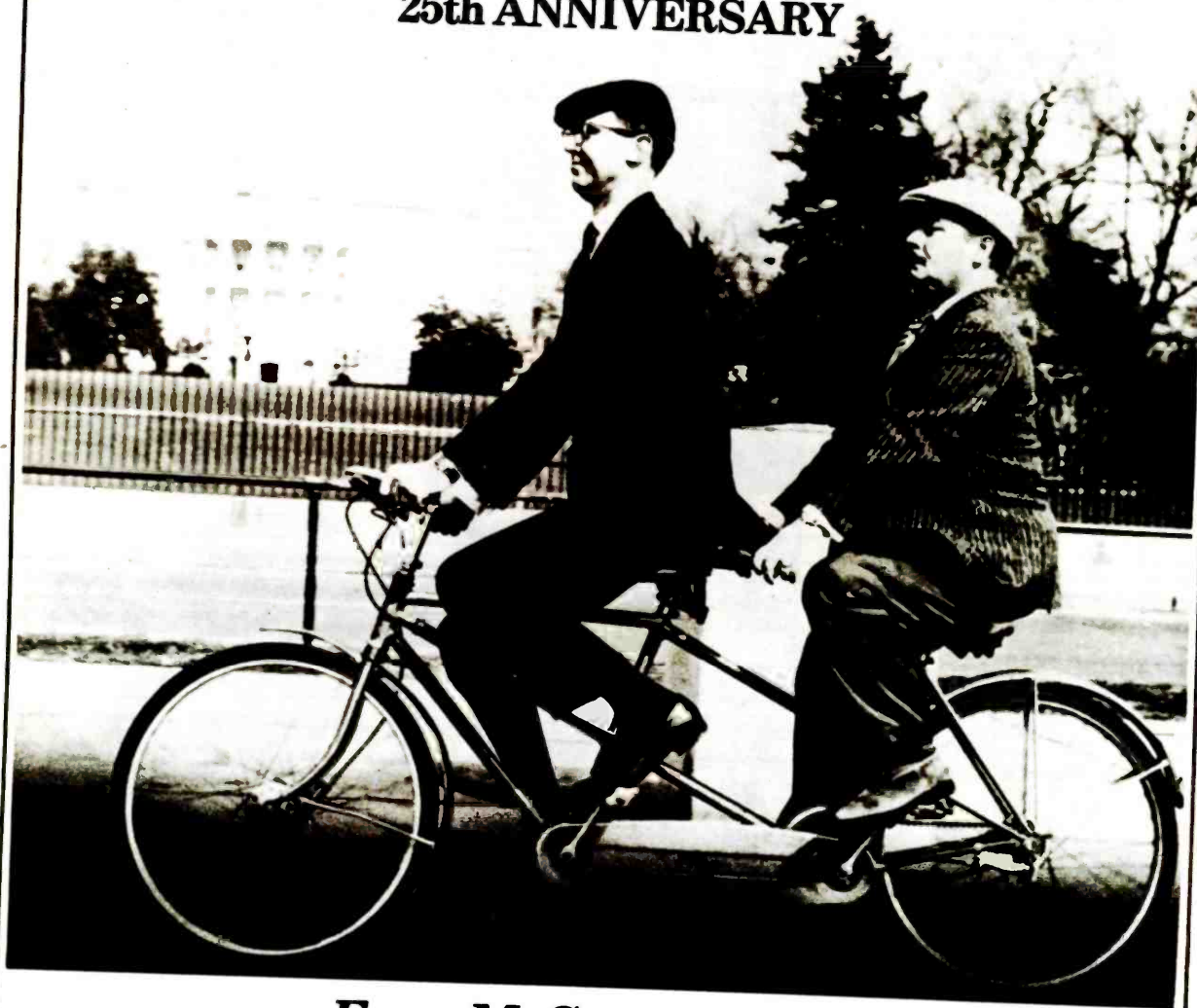
- "Do What You Do" — Jermaine Jackson
- "What A Fool Believes" — Doobie Brothers
- "This Diamond Ring" — Gary Lewis & The Playboys
- "I'll Have To Say I Love You ..."
- Jim Croce
- "Air That I Breathe" — Hollies
- "Too Late For Goodbyes" — Julian Lennon
- "America" — Neil Diamond
- "Sister Golden Hair" — America
- "Foolish Heart" — Steve Perry
- "If You Leave Me Now" — Chicago
- "Make It With You" — Bread
- "Out Of Touch" — Hall & Oates
- "I'll Follow The Sun" — Beatles
- "Higher & Higher" — Rita Coolidge
- "You're The Inspiration" — Chicago
- "We've Got Tonight" — Bob Seger
- "Just The Way You Are" — Billy Joel
- "You Keep Me Hangin' On" — Supremes

WLTF

- "Do What You Do" — Jermaine Jackson
- "Who Can It Be Now" — Men At Work
- "Sad To Belong" — England Dan & J.F. Coley
- "Boys Of Summer" — Don Henley
- "I'll Follow The Sun" — Beatles
- "Higher & Higher" — Rita Coolidge
- "You're The Inspiration" — Chicago
- "Maneater" — Hall & Oates
- "Everything I Own" — Bread
- "Who Wears These Shoes?" — Elton John
- "We've Got Tonight" — Bob Seger
- "Man On Your Mind" — LRB
- "Nobody Loves Me ..."
- Anne Murray
- "I Can't Help Myself" — Four Tops
- "Careless Whisper" — Wham!

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Black/Urban Radio



WALT LOVE

Daytimer WTKL Scores Big In Baton Rouge

It's very unusual to find three Black/Urban stations in any market. Surprisingly, that's what's happening in Baton Rouge, Louisiana, which ranks 74th among metros with a 12+ population of 450,000. All three stations — WTKL, WXOK, and KQXL — are within a single share of one another, but it's AM daytimer WTKL that's in front! OM/PD Guy Broady talked about his station's success and operating philosophy in the Battle of Baton Rouge.

Experience Is The Guide

An 18-year programmer and personality veteran, Broady has led WTKL not only to the top among Black/Urban stations, but to second place in the metro ratings race. Son of Baltimore Black Gospel radio great Kitty Broady, he has worked on-air at WKUT/New York, L.A. outlets KDAY and KGfJ, Chicago's WVON & WGCI and WBMX, WDIA/Memphis, and KDIA/Oakland, among others. Broady joined WTKL in 1983 and kept his morning airshift after being promoted a year ago. With years of experience behind him, Broady helped buck the odds for a station that during the fall book had to shut down as early as 4:45pm. "There's a lot of preparation that goes into my morning show," he said. "If any station is going to be successful, it's important to start the day off strongly to get some carryover."

Attracting The Listener's Interest

When Broady found how "stars get attention down here" he began making personal calls while on the air to such artists as Teddy Pendergrass, Vanity, the Commodores, Continued on Page 69

WTKL THE AMAZING AMI260



Guy Broady E. Rodney Jones Ken 'Ceman' James

Baton Rouge Box Score

	Fall '83	Spring '84	Fall '84
WTKL	6.5	4.2	8.6 (Blk/Urban)
WXOK	10.0	8.2	8.1 (Blk/Urban)
KQXL	2.4	6.3	7.7 (Blk/Urban)
WFMF	21.5	18.3	17.8 (CHR)

WXOK: Solid And Ready

WXOK/Baton Rouge has been the longtime winner in the Black format for years. It was only about three years ago when WXOK had the black community all to itself. Six-year PD Al Wallace explained how his station has been able to hold on to a solid share of its audience despite the arrival of two new competitors. "A lot of it has to do with listener loyalty. We've been here for years and have always been involved with several local organizations. It's our strong commitment to this community that is a major factor in our continued success.

"Just as important is that we make sure we keep our presentation current and up-to-date with society. We must know that we're not doing 'neckbone' radio around here, but that our presentation is representative of 1985. We believe in good professional radio at all times."

What does it take to dominate Black/Urban radio in Baton Rouge? "Money! Big money, big promotions, and a more sophisticated approach to our format. I usually term this as 'taking it uptown.'" (CHR) WFMF has the largest budget for everything in this town. As a native of Baton Rouge I've followed this for years, and I'm sure I'm correct that it's going to take some high geared promotions to knock off the number one station here. Notice that all three of the stations behind WFMF are Black/Urban-formatted stations. It's obvious we're playing the correct music for the masses (the three stations combined reach 25% of the market) or why would we all be ahead of the other stations here?"

Is WXOK going to be the one to make the first move? Wallace thinks so. "We've got new management as of a few weeks ago, and they've come in here knowing we've got to do everything necessary to win in this market, including spending some money."

WXOK did a promotion of sizable magnitude during the fall book called the "Safe Buster" promotion. WXOK gave away \$10,000 to one winner and about \$15,000 in prizes to other qualifying listeners. Al said it was a listener-retention promotion which required individuals to listen throughout the day to hear combination numbers given out periodically. Wallace said, "Approximately 200 people qualified for the \$10,000 drawing. We think it worked out quite well."

"We plan to break away from the pack and soon, maybe the next book. We've been feeling out the new competition to better under-

WXOK
STEREO 1450



Al Wallace

stand how to deal with it. We've been with the pack too long and now is the time for us to make our move. In my opinion, we have better resources than the other two facilities here, so now it's just a matter of beginning to use those resources to our best advantage. And we're going to."

Wallace expressed some concern about getting credit for white listenership. "We are getting that elusive crossover audience that most Black-programmed stations know they have, but the problem is getting the white listener to say he tunes in to us. Black listeners have no problem telling anyone they're listening to a white station, but it doesn't work that way in reverse. If whites would admit they are indeed listening to Black radio, we'd see large increases in the shares of Black radio stations all over this country. We may never accomplish that goal, but we're not going to stop trying."

Still Moving Up

KQXL is the newest of the Black/Urban-formatted stations in the Baton Rouge market. According to many market observers, the 24-hour FM facility was expected to take the ratings ball away from its two direct format competitors, but that hasn't happened yet.

OM/PD Gaylord Boyd has been in the industry for the past ten years and is a native of Baton Rouge. Commenting on what KQXL needs to do to break away from the pack, Boyd said, "It's going to take a lot of hard work as a team to make it. We think it's just a matter of time before it all comes together. It's important to stay involved in community-oriented projects of all kinds on a continuous basis."

On the subject of whether or not a Black/Urban station could ever be the number one station in the Baton Rouge market, Gaylord said, "I definitely think we (a Black/Urban outlet) can make up the ground that separates us from (CHR) WFMF, although it may take some time. People are more open-minded than you might think. Because we have two universities, there are a lot of people from outside the area attending college here. With new people come new attitudes, in most cases. Our city is growing and things are changing for the better."

Boyd stated that WFMF plays only a select group of black artists. "They wait until we've made something a hit before they'll get on it. Among the artists they play are EW&F, the O'Jays, Michael Jackson, Lionel Richie, etc. But they're all the mainstream black artists, as opposed to Z.Z. Hill, Funkadelic, Bootsy or



Sharon Hill A.B. Welch

rap groups like Run D.M.C., Whodini, and the Fat Boys. They're pretty conservative about what black artists they will put on the air.

"The Baton Rouge market has become very competitive, and that's good because it not only keeps all of us on our toes, but it also certainly makes it better for the residents of this city. Because of this competitive nature, Baton Rouge is now getting better radio from all formats. Let me tell you, if a station isn't hip to what the public wants, they're gonna lose."



From left: Q106 GM C. Lee C. Clear, OM/PD Gaylord Boyd, midday personality Josie Newson, parttimer David Beauford, and Citywide Broadcasting VP Gary Williams.



From left: Q106 MD Don Ricardo, Josie Newson, David Beauford, and morning talent Jeff Hedgemon.

Daytimer WTKL Scores Big In Baton Rouge

Continued from Page 68

Ashford & Simpson, and New Edition. "No one has ever done this here before," he said. "It's a local gimmick, but I do it regularly because we have to use everything we can to help us stay competitive."

Broady has used his major market background to effectively put together creative bits for WTKL. "KKDA/Dallas's Tom Joyner does some ongoing things with me on our morning show, as we used to work together in Chicago. I know Tom to be pretty spontaneous, and a few weeks ago I called him to say I had no luck contacting Jimmy 'The Greek' Snyder to get the odds on the Super Bowl. Nothing was rehearsed, as I began, 'I've got a good friend of mine on the phone this morning who's going to fill in for Jimmy 'The Greek.' His name is . . ." and at this point Joyner yelled, "Tom The Nig!" Needless to say, I almost died. Before I could recover, he kept it going and had everyone laughing and rolling on the floor in the radio station.

"After it was over we had continuous calls from people who thought all this was on-the-level, that Tom was a real handicapper. As it turns out, Tom predicted that the 'Niners would win by ten, and they did."

Broady pointed out that Black/Urban radio has many creative personalities, but few receive any recognition. In light of his station's technical and financial limitations, it's Broady's objective to make the most of his talented staff. "I'm proud to be a part of a team that's competing with a small signal — on AM no less," he said. "WTKL doesn't have a big budget for large promotions, so we get people to respond to our energy and creativity."

Respond they did, as Broady's morning show soared from around a four share (12+) to over a nine, good enough for second in the morning competition. Equally impressive was the performance of midday personality and 25-year broadcaster E. Rodney Jones, who joined WTKL five months ago to play "oldies, blues, and other things." A mainstay of Black radio for three decades, Jones's career has centered on St. Louis and Chicago, including that market's WYON. His unique mix more than tripled WTKL's midday ratings up to around a seven share.

Black/Urban Radio

Reasons For Success

Promotionally, WTKL went after the listeners' pocketbooks. "We had people send in their bills, and we paid car notes, rent, utility fees, etc. We only had about \$3000 to work with, but we feel blessed about what we've been able to accomplish with an AM daytimer."

When asked why he thought WTKL is the leading Black/Urban station in the market, Broady replied, "Our ownership and management realize that good talent is 1) hard to find, and 2) costs good money to employ. Because we're well-compensated for our efforts, we have the necessary incentive to give that little bit extra as winners, to do a better job at pleasing the public than our competitors."

"Another reason for our success is that we're out on the streets all the time. All of

our people make appearances at local high schools, colleges, clubs, and churches. Being visible has been a great asset to us."

Detecting Crossover Appeal

Broady also mentioned why he feels WTKL is picking up some crossover audience. "When we look at the zip codes and the telephone prefixes of some of our contest winners, we know we're appealing to other people outside our core audience. Our station is for everyone who enjoys a lively presentation of good music. We play some music by CHR artists, but that doesn't mean we'd play some off-the-wall material that has no chance of appealing to the majority of our listenership. You could say we're a bit adventurous, but at the same time we use common sense about what music fits our approach. We also know we have white listeners because we see them come into the station to pick up their prizes, and they tell us how much they like 'our' radio station."

The biggest attention-getter WTKL has presented recently was an on-the-air lock-in pulled off by Broady himself, when he barricaded himself in the control room to protest the Jacksons' decision not to perform in Baton Rouge. The incident drew both local and national attention, including Ebony Magazine.

Broadcasters As Teachers

"I'm very thankful for our success thus far," Broady said. "Most of the people in this market haven't had the training I've been fortunate enough to get over the years. I've had the chance to learn and understand why things are done in different programming situations. My first MD job was in Chicago, and it was an invaluable learning experience for me that I've been able to draw from in my first programming position. More of us have to teach those coming up in the industry who want to learn the general-market approach to becoming a good professional broadcaster."

Picture Yourself In R&R

Whether it's promotions, artist appearances, or just fun times at the station, I'm sure you have plenty of pictures you'd like to share with our readers. We encourage you to forward these and other promotion photos to supplement our format coverage. Remember, you don't have to be a reporter to contribute. There are 353 Black/Urban outlets across the country, and we'd like to hear from everybody.

Send the photos to me at 1930 Century Park West, Los Angeles, CA 90067. If you have any questions, call me or Associate Editor Sean Ross at (213) 553-4330. The sooner you send the pictures, the sooner they will appear in R&R.

— Walt Love

THE SYLVERS

"FALLING FOR YOUR LOVE"

Produced by: Leon F. Sylvers III

From the Geffen album BIZARRE
Available on LP (GWS 24039)
and Cassette (W&L 264039)



Management: Breakthru Management

GEFFEN RECORDS



BARBARA BARNES

KIFM Growth: What's Jazz Got To Do With It?

The genesis of KIFM/San Diego's "Lites Out San Diego" jazz program blossomed three years ago as a late-night, one-hour show. "Lites" now runs each evening from 7pm-1am on the A/C station, and throughout the day on Sundays. Operations Manager Bruce Bauer attributes much of KIFM's impressive fall Arbitron growth (2.7-3.6 12+) to the Jazz programming.

According to Bruce, one advantage Jazz programming offers KIFM against its six A/C competitors in San Diego is that it allows the station "to build a niche in the marketplace by helping us establish an identity that separates us from the other A/C stations."

Overcoming The Balk Of The Matter

Bruce's title incorporates many responsibilities, one of which is sales. "From a salesperson's point of view," Bauer said, "the jazz show has increased the number of (commercial) spots we can sell. We don't sell a lot of exclusive advertising packages just on the jazz show, but when I approach an advertiser I can say, 'I'd like to run your schedule from 6am-midnight.' Most balk at the idea of being on after 7pm, but I point out that the jazz show has a different listening audience, and they can see it in the ratings. So if an advertiser wants to run three spots during the day, I can put one of them in the evening. Now I've used up only two spots during the day. This allows me to get another advertiser on when we're mass appeal, and therefore I've expanded my inventory."

Who's On First?

Let's take a closer look at the ratings Bruce is referring to. For most dayparts and demos, KIFM reflected growth. But from 7pm-midnight, KIFM finished first with 18-49, 25-49, and 25-54 women, and was



Bruce Bauer

Bob O'Conner

second to the other in importance. Of this unique situation, Bruce comments, "It's very advantageous for a station like ours to be mass appeal radio during the day because when we expose our listeners to some jazz cuts, we can say, 'Hey, if you like this kind of '60s music, we have a whole show of it in the evening.'" One jazz cut is played in about every 90 minutes during the day.

Highlighting KIFM's unique approach, Bauer says, "I feel that the benefit we have with our Jazz programming and what it brings to the soft rock is that we're able to draw from three different types of individuals: the type who would listen to an album rock station for a softer but hip sound; the soft rock A/C listeners who want an alternative to Barry Manilow and Neil Diamond; and the Jazz listeners. We're the only station in town that can be heard county-wide which plays anything close to the music they like."

I Don't Know On Third!

We don't know who KIFM's next owners will be (West Coast Media lost its license after a protracted FCC battle), but interim operators have been named. They are former

ated for first 18-34. What's the catch for women? "The fact that jazz is indeed male-oriented does not take away from the station's tradition," said Bruce. "We have always tried to attract females, and we're very popular with them. Maybe it's the head start that we've had," says Bauer.

Jazz Director Bob O'Conner adds, "We program in sets. We don't jump up or down with the tempo, so if we have a set with George Benson in it, it's generally followed by a Sanborn and a Jarreau - a pop-jazz set. Then, when we go in with a Jean-Luc Ponty, we may follow with a heavier Lee Ritenour, Larry Carlton, Crusader-type set. The women don't tune out, and the guys like it too. They wait for another set of their music to come. That's the theory behind it and it seems to be working."

O'Conner continues, "We play a different kind of jazz - pop-jazz and fusion jazz, such as the Yellowjackets, Robben Ford, and Generation Band, to name some. There are purists in town who say we don't play jazz at all. We program about 50% new material, and rotate in an Oscar Peterson and Basie about once an hour."

What's On Second?

Working with the music selections are MD Mark Zegan, who handles the A/C part of the programming, and then Bob, who directs the jazz. Together, they promote and preserve the station's overall well-being, all under Bauer's general ward. Neither plays



Included on the inside cover of its promo folder, this information points to the changes KIFM made in its programming.

Ratings Results: More Good News

KIFM/San Diego was only one of several stations with strong fall Arbitron results. For example, WLOQ/Orlando climbed from a 2.6-3.0 12+, but in men 18+, it advanced over a full share. Not to be overlooked was WLOQ's increase in 25-49 men, as in that demo the station climbed from tenth to sixth. Noncommercial stations with notable im-

provements included KERA/Dallas-Ft. Worth, WMOT/Nashville, and KLCC/Eugene.

On the Birch board, WHRO/Norfolk scored a 2.1 12+, WUSF/Tampa notched a 1.8, and WFAE/Charlotte came in at 1.4. WEAA/Baltimore delivered a 1.4, while KADQ/Denver picked up a full share, checking in at 1.6.

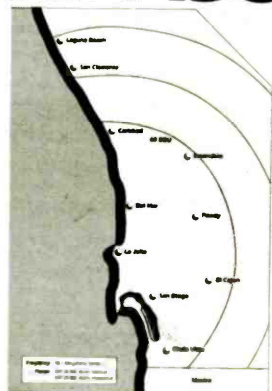
KIFM Music Monitor

- Al Jarreau - "Not Like This"
- Paquito D'Rivera - "Como Fue"
- Dave Grusin - "Mountain Dance"
- Victor Feldman - "Forever"
- Chuck Mangione - "Love Wears No Disguise"
- Pat Metheny - "Phase Dance"
- Lee Ritenour - "Malibu"
- Bob James - "Friends"
- Hiroshima - "Heavenly Angel"
- George Benson - "Stand Up"
- Wayne Johnson Trio - "Morning Star"
- Scott Cossu - "Ohana"

KUSC/Los Angeles Asst. GM Ethel Mike, KSDD/San Diego News/Talk anchor Rosalee Sell (aka Lee Maribel), and San Diego Community College's KSDS's OM Mary Sorrentino. Sorrentino, who will take up the PD post, comments on the format, "I think that it works, because Jazz and A/C, especially the blend that they have, is attractive to people. It helps lodge jazz into a lot of people's minds who maybe wouldn't have listened to it otherwise. It gets them over the initial 'fear' of the word 'jazz.' We're totally happy with it, and we listen to it all the time down here. We certainly don't want to mess with success. The ratings are better than they've ever been, so this is an ideal time for us to come in and continue the success they've established."

Art Good, the initial host of "Lites Out," is back at the station after a year at cross-town A/C KBZT. He'll be doing weekends and morning drive news. "Art had been at the station since 1979 and was like the voice of KIFM," Bauer says, "so we're kind of like the San Diego Padres. There's only so many good pitchers out there, and we've got the best pitchers available."

KIFM98



KIFM'S COVERAGE MAP: "Heard county-wide."

All That Jazz

Stations with new Jazz programming include: WLEQ (94.0FM)/Fort Myers, FL (a hit-oriented A/C) runs a four-hour weeknight show called "New Age"; noncommercial WNYU (89.1)/New York has a one-hour show on Monday nights, and CHR WZZG (106.7)/Philadelphia carries "Jazz Fusion" from 8pm-midnight on Sundays. Joe Lowry and Vianne Webb are named PD and Station Manager, respectively, at WHRO/Norfolk.

WJZZ/Detroit MD John Hill segues to WBEE/Chicago to do mornings and take up some responsibilities of exiting PD Bob Long. Assistant

MD Billy Walden is now acting MD at WJZZ. Long may be reached at (312) 483-3494. Congratulations to Richard Seidel, who was promoted from Product Manager to Director. PolyGram Jazz... Gramvision announces new label affiliate Gramvision/Gravity.

Bob Bordonaro is upped from GSM of KKGQ/Los Angeles to Corporate Director of Sales of parent Mt. Wilson Broadcasting... The stork stops at WBFQ/Bufalo, as MD John Hunt and wife Katie are proud parents of Hillary, their second child.

Marketplace

AIRCHECKS

Current and Classic Airchecks!

Current Issue #59 features WKUT/Dan Ingram, KIS/Rick Dees, KYLU/Tue Don Bleu, WPLJ/Jim Kerr, KWSS/Chuck Geiger, WKUT/Jay Thomas, KUBE/Charlie Brown, KLZZ/John Forsythe, KKHR/Jack Armstrong, 90-minute cassette, \$5.50.
 Current Issue #58 features KFRC/Dr. Don Rose, KMEL/Marvelous Mark McKay, WJMK/Dick Biondi, the new KISS-AM/Larry Morgan, KISS-FM/Big Ron O'Brien, Cleveland's WGCL, WAPP/Harry Nelson, Z100Z/Morning Zoo, Portland's KGW & Phoenix's new A/C battle, KKLT vs. KLZI, 90-minute cassette, \$5.50.
 Special Issue #5-50 features MILWAUKEE with CHR's WBTT, WKTI & WZUU, AOR WOPR, Country WZZZ, A/C WMYX, WMGF, WISN & WTMJ, Urban WLUJ, WZZZ, A/C WMYX, KKBZ & KBBY, Urban KMYX & CHR's KCAO & KYNK, Santa Barbara's CHR KIST, AOR KTYD & KKOO, & A/C KHGQ, plus Santa Monica's CHR's KXFM & KRQK. Cassette, \$5.50.
 Classic Issue #C-52 features KFWB/Roger Christian-1968, KHJ/Johnny Mitchell-1966, KCBQ/Mack Owsen-1971, KACY/Dave Conley-1967, KROQ/Jimmy Rabbitt-1974, KMET/Shadoc Stevens-1975, WDRQ/Joey Ryan-Bob Pittman-1972, KFI/Jack Armstrong-1980. Cassette, \$10.50.
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Los Angeles, Calif. 90067 (213) 563-4330

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 Highly Respected! Hilarious! Original!
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 ... as a jock, PD, Account Executive, GSM, and GM. Stations include WMMR, WRVR, WRKS, WCOZ, WBOS. Whether it's to negotiate a better contract or to make your ownership dreams reality, call me. I can help. Initial consultation free. **BARRY SKIDELSKY**, (212) 370-0130.

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Marketplace

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Box 86486, Dept. 89R, Los Angeles, CA 90066
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KCGM-FM needs Country record service. 45s and LPs. Especially from Compeat/PG, Noble Vision, AMI, Viva, Moon Shine, WB, KCGM-FM, Shelly Baldry, Music Director, Box 220, Scobey, Montana 59263.

Opportunities

Openings

NATIONAL

CHR, AOR, and URBAN jocks needed for client stations. Send T&R to:

Off & Snead

Broadcast Management Consultants
300 Turner Rd., Suite 514,
Richmond, VA 23225. EOE M/F

Program Director needed for growing FM Oldies station in major market. Management skills and follow-through essential. If you can communicate on the air as well as with your staff, we need to be talking about your future right now. Send tape and resume to: Radio & Records, 1930 Century Park West, #946, Los Angeles, CA 90067. EOE.

95FM **Account Executive**
— AM/FM
Combo, excellent growth potential for aggressive salesperson. Top-rated station in market. Salary, commission, bonus and benefits. All this and more in warm sunny South Florida. Radio experience a must. WKWF/WAIL (305) 296-7575. EOE

Adult-oriented communicator needed for growing FM Oldies station in major market. We need a team player, not an egomaniac. Send tape and resume to: Radio & Records, 1930 Century Park West, #947, Los Angeles, CA 90067. EOE.

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EAST

Afternoon news anchor needed to work immediately in southern ME. Good salary & benefits. T&R: Mike Decker, WEBI, Sanford, 04073. (207) 324-7271. EOE M/F (3-1)

Openings

AM/FM needs self-motivated ND with three years experience & strong delivery. Big company with benefits. T&R: Mike Farrow, WKYE/WJAC, Box 309, Johnstown, PA 15807. EOE M/F (3-1)

S2MOK is looking for a dependable, experienced part-time announcer. T&R: Wayne Bradley, Box 418, Peterborough, NH 03458. EOE M/F (3-1)

WRUN needs experienced promotion-minded air personality. Must be able to work phones effectively. T&R: Fred Snyder, Oranaky, NY 13424. No calls. EOE M/F (3-1)

NY AM/FM looking for experienced newscaster for this Utica/Rome market area. T&R: Fred Snyder, WRUN, Oranaky, 13424. No calls. EOE M/F (3-1)

Dominant Adult FM

Needs morning talent. Looking for experienced morning personality to entertain adults. Also news director with experience setting up morning news operation. T&R to: Ken Johnson, WYRK, 500 Rand Building, Buffalo, NY 14203. EOE M/F

Z104/Fredrick could have two slots for experienced personality rockers open shortly. T&R: Kemosh Jos, 6633 Mt. Phillips Rd., MD 21701. EOE M/F (3-1)

WVWV/Martha's Vineyard seeks ND. Good opportunity for person with two years experience. T&R: DiAnn Arcudi, Box 1148, Vineyard Haven, MA 02568. EOE M/F (3-1)

Corporate promotion creates overnight job position at winning C&W. Could be your first good job. T&R: Greg Price, WCVR, Box 249, Randolph Center, VT 05061. EOE M/F (2-22)

Needed: Production wiz for ADR/A/C market. Fun promotions are famous & must sound that way. Air work is possible. T&R: Richard Remsburg, WWTR, Box 717, Ocean City, MD 21842. (3-1)

Newsperson needed at NJ station with emphasis on local news. T&R: Mike Kennedy, WERA, 120 W. Seventh St., Plainfield, 07060. EOE M/F (3-1)

Central PA leading AM/FM combo needs dynamic newscaster with immediate opening for afternoon anchor/reporter. T&R: WILQ/WLYC, Box 1176, Williamsport, 17703. EOE M/F (3-1)

Immediate opening: Afternoon newscaster/sports director for Eastern shore AM/FM. Degree & experience preferred. T&R: Amy Johns, WICO, Box 909, Salisbury, MD 21801. EOE M/F (2-22)

Morning & Midday Talent

A/C Information station seeks two exceptional individuals: MORNING PERSONALITY — Captain the morning team, working with news, sports & weather staff. Play 4-6 records per hour and relate to a 30-55 audience. MIDDAY PERSONALITY — weave music and features into a friendly adult presentation. One of the above will also double as Music Director and the other as Production Director. T&R to: Joe Corcoran, PD WCAP, 243 Central St., Lowell, MA 01852. EOE M/F

WCAP

Super 102/WVSR is looking to complete morning team. You should be crazy & uninhibited like us! T&R: Chris Bailey, 1538 Summit Dr., Charleston, WV 25302. No calls. EOE M/F (2-22)

Promotions Director for 50kW Connecticut CHR. Send qualifications to: Curt Hansen, WEBE, Box 108, Westport, 06881. EOE M/F (2-22)

Openings

98 FAME is looking for an experienced, self-starting account executive. Performance outline, cover letter & resume! GM, 319 Mill St., Poughkeepsie, NY 12601. EOE M/F (2-22)

Corporate promotion creates overnight job position at winning C&W. Could be your first good job. T&R: Greg Price, WCVR, Box 249, Randolph Center, VT 05061. EOE M/F (2-22)

WTHY AM needs reporter/newscaster with at least two years experience for smaller market in NE. T&R: Brian Ashley, 134 Mullen St., Watertown, NY 13501. EOE M/F (2-22)

Long Island's news station seeks aggressive ND. Community involvement & motivational skills a must. T&R: Bill Edwards, WGBB, Box 130, NY 11566. EOE M/F (2-22)

Mature, outgoing & professional wake-up entertainer who is community involved wanted. Cover letter, T&R: Manager, WCLJ, 99 W. 1st St., Corning, NY 14830. EOE M/F (2-22)

SOUTH

Copywriter with three years minimum experience & production wanted for Orlando soft A/C. T&R: David Sousa, WJYO FM, 2001 Mercy Dr., FL 32808. EOE M/F (3-1)

If you are tired of the snow & slush, become the afternoon news anchor of the Mid-South best CHR/A/C. T&R: Tom Kelly, Q101, Box 5914, Meridian, MS 39302. EOE M/F (3-1)

WXLK/Roanoke is seeking a motivated sportsperson & also a personality to co-host a successful morning show. T&R: Box 92, VA 24022. EOE M/F (3-1)

B97 **FM**

New Orleans' top-rated CHR is looking for an aggressive, uptempo night personality to handle "Three-in-one" format. Minimum 5 years experience. Great pay, benefits, and EZ Commutations. T&R to: Kris O'Kelly, B-97FM, P.O. Box 53447, New Orleans, LA 70153. EOE M/F

We've got the beach & the sun! We need a drive time personality. Heavy production, no beginners. T&R: Dan Browning, Rt. 6, Box 150, Brunswick, GA 31520. EOE M/F (3-1)

Future opening for mature, adult DJ with music knowledge for AM/FM station. 98.7KGR. T&R: Tom Stevens, 1860 Old Okeechobee Rd., #106, W. Palm Beach, FL 33409. EOE M/F (3-1)

WHSK, KISS FM/Columbus, GA is seeking a highly motivated & enthusiastic sports personality. T&R: WXLK, Box 92, Roanoke, VA 24022. EOE M/F (3-1)

Top-rated AM/FM/Country station seeking swing person. References, salary history. T&R: Russ Cassidy, WCOM, 900 Commonwealth Ave., Virginia Beach, VA 23464. EOE M/F (3-1)

WXLK FM has an evening shift open. We need a person with at least three years experience. T&R: Russ Cassidy, 3245 Basie Rd., Richmond, VA 23228. No calls. EOE M/F (3-1)

LOVE 94/Miami Beach needs a Production Director. Creative copy & voice skills a must! C&R: Beau Raines, 814 First St., FL 33139. EOE M/F (3-1)

Central Florida AM/FM is looking for a Quality News Director with good management and people skills. Must be a motivator. T&R to: Radio & Records, 1930 Century Park West, #941, Los Angeles, Calif. 90067. EOE

Openings

2702

America's highest-rated contemporary radio station, K92-FM (WXLK/Roanoke, Virginia) and its sister station, KISS-FM (WNKS/Columbus, Georgia) are both looking for highly motivated sports personalities. Enthusiasm for sports must be great to apply! K92-FM is seeking a morning air personality to co-host our highly successful five-person morning show! Send tape and resume to: Russ Brown, WXLK-FM, Box 92, Roanoke, Virginia 24022. EOE M/F

Brand new sunbelt A/C needs creative midday jock & Production Director to round off a true pro staff. T&R: John Moore, Box 5466, Meridian, MS 39302. EOE M/F (3-1)

Afternoon drive at CHR FM now open. If you can create fun & excitement with a natural sound, send T&R: Randy Marsh, WUVU, 1 Radio Rd., St. Augustine, FL 32084. EOE M/F (3-1)

News! Good writer/reporter needed at northern VA small market news leader. Samples. T&R: WING, Jon Bauh, Box 3300, Winchester, VA 22601. EOE M/F (3-1)

Openings for a ND & Sports Director. T&R: WLCC, Box 387, Luray, VA 22835. EOE M/F (3-1)

Experienced, professional announcer wanted for a major market FM radio station. Requires 2 years on-air work for Contemporary radio format. Must be capable and prepared to work on-air and production for midday drive. Send resume, tape & salary history to: Radio & Records, 1930 Century Park West, #943, Los Angeles, CA 90067. EOE

Experienced CHR PD needed for immediate opening. T&R: Steve Schoppa, Box 4847, Wichita Falls, TX 76308. EOE M/F (3-1)

Major chain's top-rated FM in Top 100 market seeks humorous adult morning personality. T&R: Rusty Walker, Box 417, Lubok, MS 38852. EOE M/F (3-1)

WVWV/Memphis needs ND for AM/FM. Strong on-air, goal-oriented, people manager a must. T&R: Jim Robertson, 5904 Ridgeway Pkwy., TN 38119. EOE M/F (3-1)

WTON/Steaton is expanding! C&R's being accepted from positive community-oriented personalities. Jim Quist, Box 1085, VA 24401. No calls. EOE M/F (3-1)

SW FL "up" A/C looking for warm & clever adult for possible future opening. T&R: Jeff Edwards, WLEO, Box 4726, Rt. 22, Ft. Myers, 33908. EOE M/F (3-1)

MAJOR MARKET A/C... OFFERS MAJOR \$\$\$

For top-rated morning talent or team. We offer state-of-the-art facility, sunshine, and extensive promotional support. You give us unequalled humor and professional talent, all replies kept in strictest confidence. T&R to: Radio & Records, 1930 Century Park West, #942, Los Angeles, CA 90067. EOE M/F

Opportunities

Openings

WZDQ/Jackson has openings for a news/person, a morning drive & midday person. Heavy on production. T&R: J. Michael Puet, Box 3289, TN 38303. EOE M/F (3-1)

Wanted: Afternoon announcer/production for A/C in resort area of Pheasant. Production sample. T&R: Ross Casdel, WOLV, Box 1677, Southern Pines, NC 28387. EOE M/F (3-1)

Tampa Bays Radio Station

Q105

FM & AM
WRBQ-AM/Tampa looking for America's next superstar! We're looking for talent and a desire to be the best! If you want to settle, T&R: John Moore, Box 225, Fernway, NC 27828. EOE M/F (2-22)

rush tape and resume to: Steve Rivers, PD, WRBQ-FM/AM, 5510 Gray St., Tampa, FL 33609. No calls. EOE M/F

Creative radio director needed to head three-person department. Must have proven media writing skills. Salary, T&R: Dan Brown, WSKZ/WGOW, Chattanooga, TN 37405. EOE M/F (2-22)

DJ & salesman: If you're tired of drifting, I have a Country AM & A/C FM in East NC. If you want to settle, T&R: John Moore, Box 225, Fernway, NC 27828. EOE M/F (2-22)

Tired of the cold? Coastal FL FM needs experienced PM drive person for A/C format. T&R: Marty Rowland, 99 Arapahoe Ave., St. Augustine, 32086. EOE M/F (2-22)

2104/Norfolk needs top-notch CHR air personality. T&R: Bob Canada, WNVZ, 180 Newtown Rd., Virginia Beach, VA 23462. EOE M/F (2-22)

Sunbelt Stereo Country needs ND/anchor. Light-load requires quality, not quantity. T&R: WRJN, 3029 S. Sherwood Forest, Baton Rouge, LA 70816. EOE M/F (2-22)

AM/FM market leader seeking midday announcer with production experience. Salary history, T&R: Russ Cassidy, WCMS, 900 Commonwealth Pl., Virginia Beach, VA 23464. EOE M/F (2-22)

Help wanted: WDXJ has an immediate opening for jocks/anchors. T&R: Mike Turner, Box WDXJ, Jackson, TN 38303. EOE M/F (2-22)

Controversial Country KSCS is looking for experienced parttime talent. T&R: Andy Holt, 1 Broadcast Hill, Ft. Worth, TX 76103. No calls. EOE M/F (2-22)

Immediate openings: A/C, CHR stations in growing market need good one-to-one personalities. T&R: WVLB/WLGA, Box 1327, Valdosta, GA 31603. EOE M/F (2-22)

MIDWEST

Morning drive/MD needed for clear channel AM outside St. Louis. Good workplace & benefits. T&R: Steve Beebe, KWRE, Box 220, Warrenton, MO 63383. EOE M/F (3-1)

Dominant market AOR is looking for a morning news-person. Conversational writing style & delivery a key. T&R: Brian Taylor, WAPL, Box 1519, Appleton, WI 54913. EOE M/F (3-1)

KILLER CHR PERSONALITIES

Needed for top 20 market. Prime daypart positions. Dynamic production a must. T&R to: Radio & Records, 1930 Century Park West, #936, Los Angeles, CA 90067. EOE M/F

AOR/CHR production wizard needed! Production Directors preferred. Work & air check. Jeff Murphy, WWCOT, 414 Hamilton Bl., Peoria, IL 61602. EOE M/F (3-1)

Bright, community-oriented AM drive talent needed immediately for strong MW Country AM. T&R: Gary Bandy, WMBH, Box 1687, Joplin, MO 64802. EOE M/F (3-1)

KZ93

Winning P-2 station in 300,000+ metro needs afternoon drive talent with bright personable delivery. The money, company and our market position are all tops. T&R to: Keith Edwards, KZ-93, 3131 N. University, Peoria, IL 61604. EOE M/F

-CHR-

Openings

Looking for an morning air talent geared for a 25+ AOR audience. T&R: Charles West, RMOO, 5390 E. 31st St., Suite 200, Tulsa, OK 74135. No calls. EOE M/F (3-1)

Midday/production person needed at FOX 101. Sample. T&R: Ken Travis, Box 357, Pinconning, MI 48650. EOE M/F (3-1)

WZOR needs morning talent! As tradition goes, we lose our morning man to Top 50 market. Killer production necessary. T&R: Brad Fuhr, Box 6186, Rockford, IL 61126. EOE M/F (3-1)

Creative, aggressive PM anchor sought for leading news station in America's most exciting medium market. T&R: Mark Bolling, WMAF/WNNS, Box 480, Springfield, IL 62705. EOE M/F (3-1)

WRON/Toledo has fulltime openings for hot CHR jocks now! Big pipes only. C&R: Bill Mitchell, 136 W.S. Broadway, Parysburg, OH 43851. EOE M/F (3-1)

Announcers/Production/Promotions/Administrators: We are in need of a variety of exciting people. Salary, T&R: Mike Anderson, Box 1380, Bemidji, MN 56601. EOE M/F (3-1)

KMFY/Minnneapolis-St. Paul, a modern, uptempo MOR has an immediate opening for a real pro. Five years experience a must! T&R: 2110 Cliff Rd., Eagan, MN 55122. EOE M/F (3-1)

MAJOR MIDWEST ROCKER

Seeks exciting, creative talent to complement currently successful morning show. Production skills and sense of humor a must. Tapes & resumes to: Radio & Records, 1930 Century Park West, #934, Los Angeles, CA 90067. EOE M/F

Creative morning personality needed who has voice & can work phones. Excellent money. No beginners or calls. T&R: Jack Swart, WGRD, 122 Lyon NW, Grand Rapids, MI 49503. EOE M/F (2-15)

Successful small market station is looking for an on-air PD with one to two years experience. T&R: GM, WLKB, 711 N. 1st St., Dekalb, IL 60115. EOE M/F (2-22)

Stable personality AM in Lincoln offers a chance to grow on our nights/shift. T&R: Jim Miller, KLIN, Box 30181, NB 68603. EOE M/F (2-22)

3MW, top-rated A/C, is seeking air talent. Voice & maturity a must! T&R: Jerry King, Box 7581, Toledo, OH 43616. EOE M/F (2-22)

1290 KOL AM stereo is accepting T&R's for future opening. Personality, A/C format. Terry Mason, 3000 Farnam St., Omaha, NB 68131. (402) 345-1290. EOE M/F (2-22)

293 is seeking an experienced professional news communicator. T&R: Peter Pettibone, WIZM, Box 99, La Crosse, WI 54601. EOE M/F (2-22)

K293, top-rated CHR, is looking for PM drive personality. Good voice & personable delivery required. T&R: Ken Edwards, 3131 N. University, Peoria, IL 61604. EOE M/F (2-22)

If you have spark, ambition & creativity, be our PM drive announcer with top-notch organization. T&R: Brad Hartman, KFOP, Box 80209, Lincoln, NB 68501. EOE M/F (2-22)

Informative entertainer wanted for morning drive for mature audience. Music presentation secondary. T&R: Carl Mann, KCRG, Box 816, Cedar Rapids, IA 52401. EOE M/F (2-22)

WEST

K Z A P

Wanna wake up California's Capital city? We need a great morning jock now! If you're a morning pro, get a T&R to: Tom Cole, PD, KZAP, P.O. Box 15985-1985, Sacramento, CA 95852-1985. EOE

KNEW 91 AM

San Francisco/Oakland
A Malrite Station

Rare opportunity at Bay Area's #1 Country music station for production director. Creative production and voice skills a must. Minimum 5 years experience. AFTRA position. No phone calls; T&R to: Bob Guerra, PD, P.O. Box 910 Oakland, CA 94604. EOE M/F/M

Openings

KEZY needs two CHR DJ's, including one strong on production. T&R: Jeff Salgo, 1190 E. Ball Rd., Anaheim, CA 92606. EOE M/F (3-1)

SOUTHERN CALIFORNIA FM

#1 Program Director for #1 station. People skills and leadership a must! Dominant signal, full promotional support. Includes group programming responsibilities. Resume, salary requirements, aircheck and all the reasons why you're the one to: Radio & Records, 1930 Century Park West, #940, Los Angeles, CA 90067. EOE M/F

Experienced Sales Manager wanted! If you've ever dreamed of ownership, confidence, cash & credibility, we'll make it happen. (505) 285-6651 Call now! EOE M/F (3-1)

Phoenix Country KLUJ has a rare opening for a fulltime announcer. T&R: Charlie Ochs, 631 N. First Ave., AZ 85003. EOE M/F (3-1)

Wanted: Brilliant Production Director with good voice & writing skills. C&R: K-LITE, 329 E. 200 South, Salt Lake City, UT 84111. EOE M/F (3-1)

KLO 94 seeks AOR news pro to join Colorado Springs top morning team. Be motivated, personable & entertaining! T&R: Rich Hawk, Box 2080, CO 80901. No calls. EOE M/F (3-1)

Late or all night position open at Q104 FM, an A/C in San Luis Obispo County. T&R: Gerry Bink, K100, Box Q, Atascadero, CA 93423. (805) 466-6511. EOE M/F (3-1)

AM entertainer wanted for major MW Country station. T&R: Bobby Sherman, KWLJ, 931 SW King Rd., Portland, OR 97205. No calls. EOE M/F (3-1)

CAN YOU HANDLE TOUGH COMPETITION?

Mountain West CHR seeking morning and/or Midday entertainer. Creativity and strong production required. \$14-20,000/year. T&R to: Radio & Records, 1930 Century Park West, #945, Los Angeles, CA 90067. EOE

894 FM, Redding's hottest CHR, is accepting T&R's for possible future openings. Kevin Kohl, 2680 Gateway Dr., Anderson, CA 96007. No calls. EOE M/F (3-1)

KMET 94.7

The Mighty Met, KMET, is looking for the best Rock 'n' Roll Production Director in the country. Major market and minimum 5 years experience a must. Cassettes & resumes to: George Harris, Program Director, KMET, 5746 Sunset Blvd., Los Angeles, CA 90028. EOE

AOR/CHR PROS

Needed for future openings. Morning and afternoon drive personalities especially encouraged to apply. If you can do more than read liner cards, if you have the ability to communicate and entertain, then great pay and benefits await. Rush tape & resume to: Radio & Records, 1930 Century Park West, #919, Los Angeles, CA 90067. All replies are strictly confidential. EOE M/F

Openings

PROGRAM DIRECTOR/ OPERATIONS MANAGER

AM/FM So. Calif. Growth Market Top stations seek an on-air team player to maximize programming, promotions and internal operations. Great facilities. Top management team. Growth company. T&R to: Radio & Records, 1930 Century Park West, #940, Los Angeles, CA 90067. EOE M/F

Southern CO powerhouse FM has opening for experienced & professional account executive. Good list & excellent benefits. Call Steve Rivers: (303) 547-3990. EOE M/F (2-22)

PRODUCTION DIRECTOR

California area. Looking for a production pro who lives creating effective radio commercials. Send T&R to: Radio & Records, 1930 Century Park West, #939, Los Angeles, CA 90067. EOE

Positions Sought

Will relocate anywhere for best radio position. Miller Institute/Phoenix grad. Sharp, talented, hardworking & willing to learn. JOHN: (802) 945-8757 (3-1)

Announcer/producer with public radio experience seeks first commercial position in Midwest. Mid-south or East small market. Any market. DON: (615) 658-3752 (3-1)

Young air personality with major market experience (WGCL, WRQC, WHCIS) is looking for position in medium/major market. TIM: (216) 624-2452 (2-15)

15 years experience in MOR & Country seeking a position as production/copy/writing/producer. Willing to relocate. WES: (414) 353-3604, after 5 cat (3-1)

Parttime job in L.A. area wanted in research, consulting, production, all work or other areas for stations or firms. Weekends, too. Leave message. (213) 951-0265 (2-22)

Black Personality Wants CHR

Versatile black announcer presently employed at highly successful Black/Urban Contemporary powerhouse in Top 10 market. Seeks stable announcing position at CHR station in Top 100 market. Experience includes working in both Urban and CHR formats in large markets. Extensive knowledge of programming, music and promotions as well as research. Hard-working dependable team player will work any shift. Let's talk. (313) 552-7353.

Ready to MB. Seeking position with music station interested in any programming responsibility. Two years medium market experience. ED: (402) 477-4696 (3-1)

Contemporary morning personality with strong writing skills. Original comedy LP and news background seeks major market on-air or writer/producer position. (813) 947-6626 (3-1)

Help! Small market PD wants to move up before station folds up. Loads of experience. (307) 324-6361 Hurry! (3-1)

Fresh talent seeking fulltime position with CHR or AOR. Broad, clear school grad now interning at Philly's hottest rock station. (509) 795-7509 or 795-0582, after 3 est (3-1)

Dependable & professional CHR & A/C DUP/DJ/MO with 20 years experience has great voice, delivery & production. Greater Cincinnati area. (513) 528-5793 (2-22)

Multi-talented morning pro (15 years) ready for large market & big bucks again. Stable operation a must. MARY: (904) 785-6524 (3-1)

Air traffic talent with three years experience, is willing & ready to relocate. JANET YACKLE: RR #4, Esterville, IA 51334. (712) 362-2033 (1-18)

Experienced personality with four years in programming wants a new challenge. (503) 826-2142 (3-1)

C&W, A/C, & CHR air personality available. Heavyweight Top Ten market experience is looking for on-air PD or OM position with future. RICHARD DEY: (801) 635-4114 (3-1)

PD with 15 years experience, including sales background, knows AOR & CHR. JIM RAY, former OKAPD of KSPW/M & KLPX/Tucson, can be reached at: (602) 881-5088 (3-1)

Relocatable 14 year veteran of A/C, CHR & Oldies formats is seeking position in small/medium market. DAVE: (316) 755-2566 (3-1)

Experienced CHR/A/C jock seeks airshift at professional station with livable salary. Over 12 years experience with radio & TV. KEVIN EVANS: (412) 856-5834 (3-1)

Opportunities

Positions Sought

Black female with remarkable voice racks in the ratings. Versatile ten-year pro desires on-air job. WENDY WHITE: (213) 388-2853 (2-15)

Versatile A/C AOR job with good production looking for full-time gig in Northern CA area. College grad with three years medium market experience. DOUG MACY: (415) 342-4872 (3-1)

Minor League Baseball PBP/Marketing

Baseball season's not too far off. Eight-year pro with experience in baseball, football, hockey and basketball PBP and Color, smooth delivery and a love of the summer game now available. Background includes positions as Sports Director and Program Director. Sports-talk, interviewing and anchoring sportscast as well as sales, market research and promotion experience. Currently MBA candidate working in Top 15 market. Let's play Ball! Call Tom Rink (516) 922-5937.

Reporter/anchor with five years experience seeks stable position in western states only. ED: (503) 389-6743 (3-1)

Looking for that big break. Have interned with major market station. Willing to relocate. STEVEN SALERNO: (602) 244-1068 (3-1)

Scientificallly-oriented nutritionist with extensive media experience seeks position as talk-radio host. (213) 478-7044 (3-1)

All I need is a roof over my head & four cans of ravioli a day (Chef Boy-Ar-Dee) ... Will go anywhere for small market AOR. RIK: (218) 681-3690 (3-1)

Energetic sports announcer seeks position in medium/large market. PBP background, strong delivery, college grad & am relocatable. KEITH: (818) 335-5419 (3-1)

Ten year pro with good voice & strong production skills seeking happening CHR or AOR. RICHARD: (818) 709-8955 (3-1)

New Yorker moves to NM in May. Will there be a radio job for me? Production/joc/news. MARTHA WORTHINGTON: (212) 475-2520; 271 E. 10th St., NYC, 10009 (3-1)

AVAILABLE: Bodacious, classic, dangerous, exorbitant, falcant, game, hearty, imaginative, jamboard, kinetic, likable, moan. Naughly or pleasant rocker, skilled locution, upright and victorious. Watch Exercise your zero (408) 737-9240. Ask for Max. Confidential P.S. Triple crown track record

ANDY VOLVO: 18 years on-air, five years PD/MD with lively morning/afternoon drive personality in Atlantic City seeking CHR, A/C or Oldies. (609) 266-0530 (3-1)

Attantion Greater SW stations: R.J. KOLLINS is available for CBW or A/C formats. Respected professional & phone. (602) 947-6372

Major market news anchor, formerly with KFVB, KFRC & WNEV, is seeking similar position. (602) 266-9229 (3-1)

DAN WEST: Great number, very good voice, experienced PD, first phone, seeks large/major market position in CA. (602) 782-3681 (3-1)

BEAU WALKER with eight years experience & good voice, looking for medium/large market CHR or Hot Hits. Good energy for any shift. (809) 773-1555 or (305) 989-2278 (3-1)

Position sought in announcing. Columbia grad, sharp, talented & hard working. LISA: (412) 641-0310 (1-18)

Minor league baseball/PBP/marketing position sought by person with eight years SD/PD/sales & sports talk experience. Let's play ball! TOM RICH: (516) 922-5937 (3-1)

Experienced air talent with good production skills, acting & music background will relocate. ARTHUR: (213) 472-8166 (3-1)

Extremely hard working personality seeking to make a move. Currently working in NY & interested in Urban/CHR stations. LANCE HAYES: (212) 862-8545 or 993-0276 (3-1)

Weekend air personality with KCRK/Walnut Creek seeks full time gig. Also great with newspapers. FRANK BUTERA: (415) 223-1534 or 944-5275 (3-1)

PLEASE NOTE:

You may place your ad in the Opportunities section by mail or phone. All Openings, Positions Sought and Changes are free of charge. Simply call us at (213) 553-4330 with your information, or mail it to R.A. & Records, 1930 Century Park West, L.A. CA 90067. Please be sure to let us know when you have found a position or filled your opening.

Positions Sought

14 year vet & family man is looking for position in Birmingham area. Strong in Country, Oldies & football/basketball PBP. GIL ANTHONY: (205) 794-7895 (3-1)

Prevent a tragedy. Medium market full job with CHR & A/C experience & mature voice seeks full or parttime shift. CHUCK: (516) 626-6076 (2-15)

Eccentric jock with five years experience wants to work for you. AOR or A/C preferred. Radio not just my job. KEN SCHROEDER: (314) 443-2074 (3-1)

Hard working jock is looking for an opening in medium MW or southern market. MIKE: (314) 993-8292 (2-22)

Dependable, hard working A/C or Country personality available. JOHN: (801) 767-1556 (3-1)

News/anchor looking for new challenge in new location. Experienced with Arbitron book & terminology. JAY: (301) 484-8615 (3-1)

CA Bay area: Available boogie, dangerous doo night. Call may be hazardous to your composition. Confidential: (408) 793-9240 (3-1)

WYNN/Rockford morning personality ANDY SANDERS is available. WROK, WBR & O106. A/C, Country or CHR (815) 332-4756, after noon cst (3-1)

MOR/Easy Listening/News/Talk/Country stations: Seasoned pro seeking stable, adult operation. Great production, references & first phone. BUO ANDREWS: (804) 744-5780 (3-1)

I love Country! Spent last two years as MD at northern IA station. Have eight years experience. MATTHEW: (815) 423-8634 (3-1)

Nine year Country/CHR programming vet looking for challenge. Prefer TX or SW position in MD, programming or on-air. RON ELLIOT: (409) 822-3102, after 6 est (3-1)

Seeking FL FM interested in ratings & promotions. Can do it all! 16 years experience with first phone & good pipes. BRETT HAMILTON: (901) 363-1711 (3-1)

Promotions Director/air talent at top-rated P-3 CHR looking for upward market growth. Enthusiastic, tight & bright college grad. JULIE: (319) 396-9465 (3-1)

Production Director with Top 10 market & 15 years experience seeks return to air status in large/medium market. BOB DAEL: (215) 744-5729 (3-1)

Seeking AOR slot as PD or MD. Audience research, ratings analysis, music callout. Superstars & Pollock experience. (616) 983-0531, afternoons cst (3-1)

Seeking PD position at large/medium market Country or A/C station. 15 years programming experience. RON: (314) 428-2132 (3-1)

Mature & energetic air personality looking for CHR, A/C, or Country station. Will relocate. JAMIE CLEVENGER: (316) 783-5710 (3-1)

Energetic air talent/production whiz seeking small/medium market gig in West states. Have good pipes & experience. BILL BOWEN: (805) 498-4738 after 6 pet. (2-22)

Warm, conversational personality wants to work now! Any AOR, A/C & hybrids needing enthusiastic & creative talent should call JOHN: (419) 729-3262 or 878-7583 (2-22)

Anywhere it's not always sunny & B.S. ... KOPPA/Phoenix swing man & assistant Production Director looking for challenge. CHRIS MCKAY: (602) 956-8836 or 941-1007 (3-1)

Polar bear in top 55 market with two drive time gigs & MD experience seeking major AOR, A/C or CHR in South, West, Southwest or Hawaii. CRAIG: (305) 755-1292 or 746-8032 (2-22)

Sports, young & energetic; pulls your team on the air. PBP, talk show, college grad & good CHRIS MATHIAS: (801) 266-1117 (3-1)

Former large market jock. PD, currently consulting small/medium markets, seeks Chicago weekend/parttime position. DOC ELLIOT: (312) 251-4381, after 5 est (3-1)

Top 45 market personality looking for similar on-air or morning position in Top 100 market A/C. (312) 938-3622 (3-1)

13 year veteran with great numbers is seeking medium/major market. Formerly at XEROX, KINT & KQXR. Will relocate. KEITH MORGAN: (805) 326-8368 (3-1)

Attention A/C & Country Stations

Seeking Operations or Program Director position. 15 years programming experience in CHR, A/C and Country formats. In large markets. Call RON at (314) 428-3132. Let's talk.

One-man staff. Experienced on-air, production, promotions & research. Am hard-working & a team player. Looking for medium MW/SW stations. DEAN: (816) 454-4118 (2-22)

I'm natural/sounding & responsible with a successful contented market. Team player with PD experience looking for Country or A/C. MARK: (205) 759-2936 (2-22)

I am a thorough, enthusiastic, accurate & objective MD for a MW love station. I can be the same for you. JAMA WALK: (712) 362-3647 (2-22)

Positions Sought

Dependable, hard-working Country or A/C personality for you! JOHN: (801) 767-1556 (2-22)

Cleaning houses? Dynamic duo ready to take over in your MD & PD or join a winning team in news & programming capacities in southern and medium markets. DAVE: (512) 443-5440 (2-22)

Free agent announcing will play any day-part. Three year veteran of Country/CHR. Prefer SW. Call America's jock. JOHN: (306) 452-6635 (2-22)

Weekend DJ with two years experience looking for fulltime learning job in small market outside Houston. Prefer A/C. For T&R. Call TROY: (713) 977-8052 (2-22)

Parttime job immediately wanted in research, consulting, production, air work or other areas for stations or firms. Weekends, too. Leave message. (213) 851-0285 (2-22)

GM position wanted in small market. Experienced OM with sales background looking for permanent family home. DON: (404) 234-6039 (2-22)

Controversial talk show host with sense of humor is seeking radio market willing to take chances with a proven talent. Interested? GARY: (814) 539-4353 T&R available. (2-22)

Dedicated, relocatable Urban/CHR DJ with four years experience looking to be MD in medium/major market. AL TWENTY: (502) 673-8899 (2-22)

Want Improved Rankings 24-44?
I'll program your U/C or A/C with a classy, unduplicated approach for new adult highs. Three previous successes in Top 10 markets. Air shift too. (516) 979-0767.

Female, with 10 years experience in major market, seeks pro sports directing. JUNE: (717) 295-2124 (2-22)

Sports directing, PBP, host, talk show, etc. ... Four years major market experience & am willing to do hard work. Relocatable. CHRIS: (801) 265-1117 (2-22)

Energetic air talent/production whiz seeking small/medium market gig in West states. Have good pipes & experience. BILL BOWEN: (805) 498-4738 after 6 pet.

Ambitious, hard-working broadcast school grad with some major market experience desires air shift. Want to make money for your station. CLIFF CROCKER: (216) 391-3289 (2-22)

Creative broadcasting school grad with strong sales interest seeks sales/airshift position with Urban, CHR, or A/C station. Ready to relocate. TROY SAVAGE: (215) 455-2229 (2-22)

Give your news a boost! Creative KTRCA available. ANDY FREDMAN, 2424 Haste Ave., A-15, Berkeley, CA 94704. (2-22)

Dependable & professional CHR & A/C DJ/PD/OM with 20 years experience has great voice, delivery & production. Greater Cincinnati area. (513) 526-5793 (2-22)

Get me out of Nebraska! Seeking position with music station, possibly programming. 20 months experience with P-3 CHR. ED: (402) 477-4696 (2-22)

Natural sounding contemporary personality with flair seeks major/medium market midday/afternoon slot. I get numbers. Call mine. STEVE D'CONNOR: (219) 264-7817 (2-22)

Hey! Looking for a new air talent? Look no further. Well-rounded personality with good pipes & the ability to bring in a high book. For a test track. DON: (213) 542-3263 (2-22)

Personality with three years experience seeks A/C, CHR or AOR medium market anywhere. JIM: (809) 522-7843 (2-22)

Looking for talk show format. Can handle strong phones & have culture, humor & six years on-air experience. RICH ALCOY: (707) 964-7277 (2-22)

Hard worker with some experience is willing to learn & relocate. Any format. PAUL WEBER: (805) 527-7355 (2-22)

Veteran Country/CHR experienced programmer seeks PD/OM position in Midwest market. TOM: (513) 489-6314 or 683-7028 (2-22)

Award winning MD in metro NYC seeks major market. Excellent references. (516) 420-0566 (2-22)

TERRY HALL is available for MD/air shift position. Will work automation or live-acted. Available in late March or early April. (214) 739-0532 (2-22)

Talented A/C & CHR jock with six years experience, including management positions, looking for the right opportunity. (617) 949-0936, before 9 am, after 7 est. (2-22)

Male DJ with personality plus now available for rock, A/C, Oldies or Country station in major market. Will relocate. D.J. FOSTER: (703) 823-3011 (2-22)

ALBERT LEWIS does CHR, AOR or new music. Now on NYC hit radio. (212) 887-7221 (2-22)

Looking for air work ... all positions in West Coast medium/major market. JIM KIRK: (209) 221-8320 (2-22)

Veteran on-air expert, GERRY "JIM DIAMOND" WHITEHEAD, is suffering from "change formats." Needs gig ASAP! Prefer S. CA. (805) 395-1108 (2-22)

Positions Sought

Urgent! Enthusiastic, knowledgeable & relocatable sportscaster with 10 years experience is tired of news. KATHY: (409) 799-3211 (2-22)

Young & aggressive communicator ready to challenge your station. I'm big enough; no station too small. Prefer A/C or CHR evenings. GARY RICHARDS: (904) 799-0354 (2-22)

LEE ABRAMS (five met), KL0L 96X, DON YORK, ready to rock your market. (512) 578-7035 or 578-2556 (2-22)

Entertain with the lighter side of news ... Have gags, drop, skilful production, phone & three years experience. STEVEN CRAIG: (409) 384-4553 (2-22)

PM drive/Production Director with eight years experience in medium markets looking for position as PD/MD/Production Director. SHAWN: (505) 722-9025 or (713) 728-1348 (2-22)

Want improved ratings 28-44? If I program your Urban or A/C with a classy, unduplicated approach. Three previous successful top 10 markets. (516) 979-0767 (2-22)

Available immediately! Great voice with experience looking to break into small market, even full or parttime work on Long Island. CRAIG: (915) 267-1126 or (718) 343-2192 (2-22)

Believe in personality radio? How about 16 of them? Abused as a child, multiple personality looking for ratings challenge in major market. (312) 828-0187 (2-15)

Seeking mornings at personality CHRIADR. Prefer Midwest/East Atlanta. Have five years experience. JERRY: (219) 933-7600 (2-22)

Warm, conversational personality wants to work now! Any AOR, A/C & hybrids needing enthusiastic & creative talent should call JOHN: (419) 729-3262 or 878-7583 (2-22)

KEN SCARBOROUGH, Country music personality, is now available. Call DIANE: (213) 454-4276 (2-22)

The great & talented MARC is seeking "The Great Opportunity" in FL or the Great Lakes area. Call for a demo today. (813) 474-3066 (2-22)

On-air jock with good production, news, operations & same experiences as a GM enjoys working hard to be a Team-orient-ed. SASCIA ROSEN: (819) 873-7792 (2-22)

Polar bear in top 55 market with two drive time gigs & MD experience seeking major AOR, A/C or CHR in South, West, Southwest or Hawaii. CRAIG: (305) 755-1292 or 746-8032 (2-22)

Versatile female jock seeks fulltime radio gig. West Coast preferred, but will consider all offers. ROSALYN: (415) 333-5908 (2-22)

Fired for playing Annette Hardy. Cronyism strikes the Star One. KTRC, WLS, & WRET. Available to CHR pros only. (No seeks!) (415) 552-3836 (2-22)

Dates appearing at the end of each listing signify first week listed.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies. In Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday 12 noon (PST)** prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities you may place your free listings by phone only on **Wednesday, Thursday & Friday 9am-6pm (PST)** (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

National Music Formats Added This Week

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

VINCE GILL "True Love"
FORESTER SISTERS
"(That's What You Do) When You're In Love"
REBA McENTIRE "Somebody Should Leave"
EDDIE RABBITT "Warning Sign"
CHARLY McCLAIN "Radio Heart"
RONNIE McDOWELL "In A New York Minute"

The Great Ones

JANEY STREET "Under The Clock"
CHERYL LYNN "At Last You're Mine"

Radio Arts

John Benedict (818) 841-0225

Country's Best

CONWAY TWITTY "Don't Call Him A Cowboy"
GENE WATSON "One Hell Of A Heartache"

Soft Contemporary

DeBARGE "Rhythm Of The Night"
LINDA RONSTADT "When I Fall In Love"

Sound 10

MADONNA "Crazy For You"

Concept Productions

Alvin Ichiyama (916) 782-7754

CHR

MADONNA "Crazy For You"
COMMODORES "Nightshift"
GO WEST "We Close Our Eyes"
SIMPLE MINDS "Don't You (Forget About Me)"
MURRAY HEAD "One Night In Bangkok"
DIANA ROSS "Missing You"

Country

BARBARA MANDRELL
"There's No Love In Tennessee"
T.G. SHEPPARD "You're Going Out Of My Mind"
KENDALLS "Four Wheel Drive"
WHITES "If It Ain't Love"

Drake-Chenault

Bob Laurence (818) 883-7400
XT-40

DeBARGE "Rhythm Of The Night"
DAN HARTMAN "Second Nature"
MADONNA "Crazy For You"
DON HENLEY "All She Wants To Do Is Dance"

Contempo 300

MADONNA "Crazy For You"

Great American Country

RONNIE McDOWELL "In A New York Minute"
JOHN CONLEE "Working Man"

BPI

John Sherman/Bob English (206) 624-8651

Adult Contemporary

BARBRA STREISAND "Emotion"

Modern Country

WHITES "If It Ain't Love"
TOM JONES "Give Her All The Roses"
JOHN CONLEE "Working Man"

Media General Broadcast Services

Bob Dumals (901) 320-4433

Action

BARBRA STREISAND "Emotion"
BRUCE SPRINGSTEEN "I'm On Fire"
DENNIS DeYOUNG "Dear Darling"
SERGIO MENDES "Let's Give A Little More This Time"
CAROL LYNN TOWNES "Believe In The Beat"
PAUL HARDCASTLE "Rain Forest"
ROBERT FORMAN "The Only One"

Your Country

KEITH STEGALL "California"
KENDALLS "Four Wheel Drive"
BENNY WILSON "Acres Of Diamonds"

Hit Rock

COMMODORES "Nightshift"
GREG KINN "Lucky"
MADONNA "Crazy For You"
CHICAGO "Along Comes A Woman"
DON HENLEY "All She Wants To Do Is Dance"

Century 21

Greg Stephens (214) 934-2121

The Z Format

ERIC CLAPTON "Forever Man"
THE FIRM "Radioactive"
GO WEST "We Close Our Eyes"
JERMAINE STEWART "The Word Is Out"
SIMPLE MINDS "Don't You (Forget About Me)"
MADONNA "Crazy For You"
JOHN WAITE "Change"

The A/C Format

DAVID LEE ROTH "California Girls"
SERGIO MENDES "Let's Give A Little More This Time"
CAROL LYNN TOWNES "Believe In The Beat"

Super-Country

T.G. SHEPPARD "You're Going Out Of My Mind"
KENDALLS "Four Wheel Drive"
GENE WATSON "One Hell Of A Heartache"
KEITH STEGALL "California"

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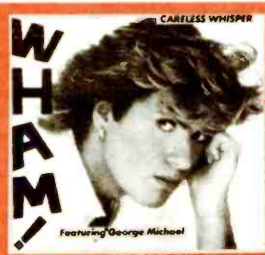


GLADYS KNIGHT & THE PIPS

"My Time" Black/Urban: **13** 81 Stations - 95%

REBBIE JACKSON

Black/Urban: **24** 66 Stations - 78% "A Fork In The Road"



WHAM! FEATURING GEORGE MICHAEL

"Careless Whisper" Black/Urban: **11** 64 Stations - 75%

**Black/Urban
SIGNIFICANT ACTION**

MICK JAGGER

"Just Another Night"



WXYY	WDIA	KSOL	KOKA
WDAS	K94	WTKL	WOKS
WUSL	WBMX	JET94	WKWM
WDJY	WBLZ	WJAX	WTLC
WVEE	WJLB	WBMK	WWWS
KMJQ	KJLH	QBLX	194

R&R Country NATIONAL AIRPLAY/50

March 1, 1985

These Weeks	Total Weeks	Artist/Title	Total Reports/Adds	Heavy	Medium	Light
7	4	1 LEE GREENWOOD/You've Got A Good Love Comin' (MCA)	159/0	132	24	3
8	6	2 STEVE WARINER/What I Didn't Do (MCA)	162/0	131	24	7
9	7	3 KENNY ROGERS/Crazy (RCA)	162/1	129	22	11
14	10	4 RAY CHARLES w/WILLIE NELSON/Seven Spanish Angels (Columbia)	162/0	124	32	6
11	8	5 DON WILLIAMS/Walkin' A Broken Heart (MCA)	161/0	122	35	4
2	2	6 EXILE/Crazy For Your Love (Epic)	156/1	121	27	8
22	11	7 BELLAMY BROTHERS/I Need More Of You (MCA/Curb)	164/1	93	68	3
18	15	8 JOHN SCHNEIDER/Country Girls (MCA)	162/2	94	53	15
18	17	9 EARL THOMAS CONLEY/Honor Bound (RCA)	162/0	84	70	8
13	12	10 MICHAEL MARTIN MURPHEY/What She Wants (EMI America)	144/0	88	43	13
28	20	11 ALABAMA/There's No Way (RCA)	164/0	70	82	12
21	18	12 NITTY GRITTY DIRT BAND/High Horse (WB)	158/0	85	59	14
4	1	13 GLEN CAMPBELL/A Lady Like You (Atlantic America)	145/0	92	35	18
25	23	14 JOHNNY LEE/Rollin' Lonely (Full Moon/WB)	160/0	60	91	9
27	24	15 ANNE MURRAY/Time Don't Run Out On Me (Capitol)	161/1	55	96	10
28	25	16 JUDDS/Girls Night Out (RCA/Curb)	161/2	45	107	9
23	21	17 GEORGE JONES w/BRENDA LEE/Hallelujah, I Love You So (Epic)	142/2	62	65	15
24	22	18 JANIE FRICKE/The First Word In Memory Is Me (Columbia)	160/7	52	89	19
6	5	19 THE STATLERS/My Only Love (Mercury/PG)	133/1	86	32	15
31	28	20 DOLLY PARTON/Don't Call It Love (RCA)	158/5	39	94	25
3	3	21 DAN SEALS/My Baby's Got Good Timing (EMI America)	126/0	82	22	22
33	30	22 WAYLON JENNINGS/Waltz Me To Heaven (RCA)	153/4	45	76	32
30	27	23 DAVID ALLAN COE/She Used To Love Me A Lot (Columbia)	138/4	44	61	33
34	29	24 GEORGE STRAIT/The Cowboy Rides Away (MCA)	154/1	34	87	33
38	31	25 MICKEY GILLEY/I'm The One Mama Warned You About (Epic)	155/5	21	93	41
39	34	26 B. MANDRELL/L. GREENWOOD/It Should've Been Love By Now (MCA)	151/7	17	97	37
35	32	27 HANK WILLIAMS JR./Major Moves (WB/Curb)	149/7	29	76	44
44	38	28 SAWYER BROWN/Step That Step (Capitol/Curb)	142/11	11	85	46
43	37	29 REBA McENTIRE/Somebody Should Leave (MCA)	146/12	9	84	53
-	41	30 EDDIE RABBITT/Warning Sign (WB)	143/22	8	78	57
40	36	31 SHELLY WEST/Now There's You (Viva)	128/6	15	78	35
42	39	32 RESTLESS HEART/Let The Heartache Ride (RCA)	132/11	11	71	50
1	9	33 GARY MORRIS/Baby Bye Bye (WB)	88/0	36	35	17
-	42	34 SYLVIA/Fallin' In Love (RCA)	135/25	7	69	59
-	46	35 CHARLY McCLAIN/Radio Heart (Epic)	133/23	5	68	60
5	13	36 MEL McDANIEL/Baby's Got Her Blue Jeans On (Capitol)	71/0	29	23	19
BREAKER	37	37 RONNIE McDOWELL/In A New York Minute (Epic)	122/34	2	48	72
48	44	38 FORESTER SISTERS/ (That's What You Do) When You're... (WB)	114/9	5	56	53
46	43	39 JOHN FOGERTY/Big Train (From Memphis) (WB)	103/8	4	57	42
BREAKER	40	40 JOHN CONLEE/Working Man (MCA)	121/46	0	46	75
BREAKER	41	41 M. GRAY & T. WYNETTE/Sometimes When We Touch (Columbia)	105/32	3	39	62
12	11	42 VERN GOSDIN/Slow Burning Memory (Compeat/PG)	61/0	16	27	18
-	50	43 MAINES BROTHERS BAND/Everybody Needs Love... (Mercury/PG)	87/9	4	38	45
10	14	44 GUS HARDIN w/EARL THOMAS CONLEY/All Tangled Up In Love (RCA)	60/0	9	32	19
-	50	45 NICOLETTE LARSON/Only Love Will Make It Right (MCA)	91/9	1	36	54
DEBUT	46	46 KEITH STEGALL/California (Epic)	90/13	2	31	57
17	16	47 LACY J. DALTON/If That Ain't Love (Columbia)	56/0	13	27	16
DEBUT	48	48 GAIL DAVIES/Nothing Can Hurt Me Now (RCA)	85/13	0	31	54
DEBUT	49	49 T.G. SHEPPARD/You're Going Out Of My Mind (WB/Curb)	82/59	1	18	63
DEBUT	50	50 KENDALLS/Four Wheel Drive (Mercury/PG)	74/25	1	24	49

MOST ADDED

- WHITES (61)**
 If It Ain't Love (Let's Leave...) (MCA/Curb)
 T.G. SHEPPARD (59)
 You're Going Out Of My Mind (WB/Curb)
 JOHN CONLEE (46)
 Working Man (MCA)
 BARBARA MANDRELL (46)
 There's No Love In Tennessee (MCA)
 RONNIE McDOWELL (34)
 In A New York Minute (Epic)
MARK GRAY & TAMMY WYNETTE (32)
 Sometimes When We Touch (Columbia)
 CONWAY TWITTY (29)
 Don't Call Him A Cowboy (WB)
 SYLVIA (25)
 Fallin' In Love (RCA)
 KENDALLS (25)
 Four Wheel Drive (Mercury/PolyGram)
 VINCE GILL (25)
 True Love (RCA)

HOTTEST

- RAY CHARLES w/WILLIE NELSON (59)**
 Seven Spanish Angels (Columbia)
KENNY ROGERS (59)
 Crazy (RCA)
STEVE WARINER (59)
 What I Didn't Do (MCA)
EXILE (55)
 Crazy For Your Love (Epic)
LEE GREENWOOD (52)
 You've Got A Good Love Comin' (MCA)
 ALABAMA (40)
 There's No Way (RCA)
BELLAMY BROTHERS (36)
 I Need More Of You (MCA/Curb)
DON WILLIAMS (33)
 Walkin' A Broken Heart (MCA)
THE STATLERS (31)
 My Only Love (Mercury/PolyGram)
NITTY GRITTY DIRT BAND (25)
 High Horse (WB)
GLEN CAMPBELL (25)
 A Lady Like You (Atlantic America)

DEBUT ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reports adding the song this week or noting that the song is among their five hottest.

BREAKERS

The information shown on the National Airplay 50, Breakers, New & Active and Significant Action, is current. The results shown are based on reports taken from our reporters on Monday, 2-25-85.

RONNIE McDOWELL In A New York Minute (Epic)

On 74% of reporting stations. Rotations: Heavy 2, Medium 48, Light 72. Total Adds 34 including WCAO, KIX106, WVAW, KXYL, KILT-FM, WSIX, WKIX, WQYK, KJYY, WQHK, WIRE, KWEN, KKCS, KVEG, KCKC. A most added record. Moves 44-37 on the Country chart.

JOHN CONLEE Working Man (MCA)

On 74% of reporting stations. Rotations: Heavy 0, Medium 46, Light 75. Total Adds 46 including WGNA, WBOS, WDSY, WUSY, WCOS, WAMZ, WCMS, WQYK, WONE, KIK-FM, KLZ, KVEG, KRAK, KSAN, KMPS. A most added record. Moves 48-40 on the Country chart.

MARK GRAY & TAMMY WYNETTE Sometimes When We Touch (Columbia)

On 64% of reporting stations. Rotations: Heavy 3, Medium 39, Light 63. Total Adds 32 including WPTR, WYRK, WXTU, WZZK, WKLO, WRNL, WSLR, WIRE, KCJB, WIL, KRKT, KKCS, KUGN, KWJJ, KSAN. A most added record. Debuts at number 41 on the Country chart.

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Country

NEW & ACTIVE

- NICOLETTE LARSON "Only Love Will Make It Right" (MCA) 9/9**
 Rotations: Heavy 1, Medium 36, Light 54, Total Adds 9, WXTU, WFNC, WIRK, WUSN, WITL, KIOV, KIK-FM, KUYU, KVEG, Heavy: KKIK, Medium: WDLX, WYVA, WKSI, WRML, KKCS, Moves 50-45 on the Country chart.
- KEITH STEGALL "California" (Epic) 9/13**
 Rotations: Heavy 2, Medium 31, Light 57, Total Adds 13, WOBE, WOLX, WRZZ, WLD, KEAN, WTVY, WAMZ, KLL, WMC, KIK-FM, KUYU, KFRE, KMPS, Heavy: WOKK, KKYX, Debuts at number 48 on the Country chart.
- GAIL DAVIES "Nothing Can Hurt Me Now" (RCA) 85/13**
 Rotations: Heavy 1, Medium 31, Light 54, Total Adds 13, WOBE, WKYG, WYAK, WSOC, WFNC, WAMZ, WKIK, WWJO, WTHI, KFBI, KIK-FM, KFRE, KIGO, Medium: WBSO, WUSO, Debuts at number 48 on the Country chart.
- T.G. SHEPPARD "You're Going Out Of My Mind" (WB/Curb) 82/69**
 Rotations: Heavy 1, Medium 18, Light 63, Total Adds 59 including WBOY, WYRK, WBSO, WXTU, KASE, KIK, WTOR, WRML, WKCL, WIL, KWEN, KUZZ, KLZ, KNIX, KCUB, Debuts at number 49 on the Country chart.
- KENDALLS "Four Wheel Drive" (Mercury/PolyGram) 74/25**
 Rotations: Heavy 1, Medium 24, Light 49, Total Adds 25 including WCAO, WRKZ, WXTU, WYVA, WVMJ, WSOC, WUSY, WRML, WQYK, WFMS, WIL, KFDI, KYAK, KXAL, KSOP, Debuts at number 50 on the Country chart.
- WHITES "If It Ain't Love (Let's Leave It...)" (MCA/Curb) 72/81**
 Rotations: Heavy 1, Medium 13, Light 58, Total Adds 67 including WYRG, WFOR, WYVA, WEZL, WNOX, WMC, KRMD, WTOR, KSO, WIRE, KTRP, KRKT, KGH, KMAK, KSOP.
- GENE WATSON "One Hell Of A Heartache" (MCA/Curb) 65/21**
 Rotations: Heavy 0, Medium 22, Light 43, Total Adds 21 including WTSV, WRKZ, WKYG, WSOC, WFNC, KYYK, WLVI, KYYK, WTOR, WFMS, WTSO, KTRP, KERE, KFTN.
- BILL MEDLEY "Is There Anything I Can Do?" (RCA) 50/18**
 Rotations: Heavy 0, Medium 11, Light 39, Total Adds 18 including WGNA, WOBE, WYII, KEAN, WSOC, KSSN, WCMS, WQYK, WUSO, WTSO, KEBC, KWAO, KMAK, KSOP.

SIGNIFICANT ACTION

- MARIE OSMOND "Until I Fall In Love Again" (Capitol/Curb) 46/4**
 Rotations: Heavy 1, Medium 19, Light 28, Total Adds 4, WXTU, WXBO, WFNC, KUGN, Heavy: KKYX, Medium: WYII, WKSI, WLVI, WCUZ, KVOO.
- BARBARA MANDRELL "There's No Love In Tennessee" (MCA) 46/48**
 Rotations: Heavy 1, Medium 5, Light 40, Total Adds 46 including WCAO, WOBE, WFOR, WUSY, WMC, KRMD, WCXI, KEBC, KUGN, KTKN.
- DAVID FRIZZELL "Country Music Love Affair" (Viva) 45/16**
 Rotations: Heavy 1, Medium 11, Light 33, Total Adds 16 including WXTU, WYVA, WEZL, WLVI, WCMS, WTOR, WCXI, WITL, KEBC, KMAK, KRSY.
- TOM JONES "Give Her All The Roses" (Mercury/PolyGram) 41/11**
 Rotations: Heavy 0, Medium 10, Light 31, Total Adds 11 including WGNA, WFOR, WXBO, WOTO, WFNC, WOKK, WCMS, WITL, KEBC, KTRP, KERE, KFTN.
- DEL SHANNON "In My Arms Again" (WB) 40/19**
 Rotations: Heavy 0, Medium 2, Light 36, Total Adds 19 including WXTU, WYVA, WEZL, KIK, WLVI, KSO, WAJX, WTDQ, KWJL, KSOP.
- BENNY WILSON "Acres Of Diamonds" (Columbia) 33/3**
 Rotations: Heavy 0, Medium 12, Light 21, Total Adds 3, WDXE, KRKT, KRWQ, Medium: WTSV, WYII, WUSY, WTVY, KRMD, WCUZ, KEBC, KRSY.
- VINCE GILL "True Love" (RCA) 32/25**
 Rotations: Heavy 1, Medium 3, Light 26, Total Adds 25 including WBOY, WXLX, KRIV, WXBO, KKYX, WIRK, WAMI, KCUB, KRKT, KSOP.
- CONWAY TWITTY "Don't Call Him A Cowboy" (WB) 30/30**
 Rotations: Heavy 1, Medium 5, Light 24, Total Adds 29 including WBOY, WTVS, WAMZ, WTOR, WCUZ, WBSO, KKYX, KFRE, KOL, KSOP.
- MAZON DIXON "Only A Dream Away" (Texas) 30/12**
 Rotations: Heavy 0, Medium 10, Light 20, Total Adds 12 including WCAO, KPLX, WFNC, KIK, WDXE, WPAP, WITL, KEBC, KFDI, KRKT.
- CARL JACKSON "All That's Left For Me..." (Columbia) 29/12**
 Rotations: Heavy 0, Medium 4, Light 25, Total Adds 12 including WXTU, WYI, KRIV, WLVI, WPAP, WAJX, KFDI, KXAL, KRWQ, KRSY.
- KEITH WHITLEY "A Hand Axt To Follow" (RCA) 25/2**
 Rotations: Heavy 0, Medium 1, Light 24, Total Adds 2, WUSY, WPAP, Medium: KKYX, Light: WEZL, WCXI, KFQO, KVOO, KUGN, KFTN, KSOP.
- LOBO "Am I Going Crazy" (Evergreen) 23/6**
 Rotations: Heavy 0, Medium 3, Light 20, Total Adds 5, WKY, KKYX, WQYK, KFQO, KGO, Medium: WYAM, KBMR, WCUZ, Light: WOTO, KEN.
- MEL McDANIEL "Let It Roll (Let It Rock)" (Capitol) 22/22**
 Rotations: Heavy 0, Medium 2, Light 20, Total Adds 22 including WGNA, WTSV, WDSY, WTVY, WNOX, WIK, WCUZ, KUYU, KMAK, KRSY.

- JIMMY BUFFETT "Who's The Blonde Stranger?" (MCA) 22/19**
 Rotations: Heavy 0, Medium 4, Light 18, Total Adds 19 including WBOY, WOKG, WOKJ, WKSJ, KKYX, WOW, KIOV, KVOO, KUGN, KTKM.
- GARY WOLF "It's My Life" (Mercury/PolyGram) 20/2**
 Rotations: Heavy 0, Medium 0, Light 20, Total Adds 2, WYI, WPAP, Light: WYAM, WSNQ, KRIV, WOKK, KBMR, WCXI, KRWQ, KDL.
- BILL ANDERSON "Who The Clown" (Swanee) 18/1**
 Rotations: Heavy 0, Medium 4, Light 14, Total Adds 1, KIK-FM, Medium: WPAP, KKYX, WITL, WTDQ, Light: WYVA, WLVI, WAJX, KFQO, WOW.
- MALCHAK & RUCKER "Why Didn't I Think Of That?" (Revolver) 17/11**
 Rotations: Heavy 1, Medium 3, Light 13, Total Adds 11, WYAM, WIKY, WDXE, WLVI, WCMS, KRMD, KBMR, WOW, WTDQ, KRSY, KIGO.
- KATHY MATTEA "It's Your Reputation Talkin'" (Mercury/PolyGram) 16/15**
 Rotations: Heavy 0, Medium 3, Light 13, Total Adds 1, WIKY, Medium: WYII, WPAP, WIRK, WCUZ, WAIL, KRWQ, KOL, KRSY.
- ADAM BAKER "I Can See Him In Her Eyes" (Signature) 14/1**
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 1, WIKY, Medium: WYII, Light: WSNQ, WIKY, KRIV, WYOD, KKYX, KEBC, KEN, KRSY.
- MARGO SMITH "Take Your Memory When You Go" (Bermuda Dunes) 14/1**
 Rotations: Heavy 0, Medium 3, Light 11, Total Adds 1, WIKY, Medium: WYII, KRMD, KDL, Light: WGNA, WOW, KVOO, KEN, KRSY, KTKM.
- RAY STEVENS "It's Me Again Margaret" (MCA) 12/11**
 Rotations: Heavy 1, Medium 1, Light 10, Total Adds 11, WYAM, KRIV, WOTO, WTVY, WDXE, WPAP, KBMR, KFDI, KXAL, KSOP, KIK.
- LEON RAINES "It Happens Every Time" (Atlantic America) 12/2**
 Rotations: Heavy 0, Medium 1, Light 11, Total Adds 2, KEBC, KSOP, Medium: KLVI, Light: KRIV, WKSJ, KRMD, WAJX, KTKM.
- JUDY RODMAN "I've Been Had By Love Before" (MTM) 11/11**
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 11, WBOY, WKYG, WYII, KRIV, KRMD, KIOV, KRKT, KRWQ, KRSY, KTKM, KIGO.
- MERLE HAGGARD "Natural High" (Epic) 10/10**
 Rotations: Heavy 0, Medium 3, Light 7, Total Adds 10, WBOY, WSNQ, WDSY, WTVY, WDXE, WCXI, KUZZ, KRWO, KWJL, KRSY.
- COM HUNLEY "I'd Rather Be Crazy" (Capitol) 9/9**
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 9, WSNQ, KXYL, WRXG, KRMD, KRKT, KXAL, KRWQ, KDL, KRSY.
- WOLVERINE CANYON "Two People Making Love" (MCA) 9/2**
 Rotations: Heavy 0, Medium 3, Light 6, Total Adds 2, WDXE, WPAP, Light: WYAM, WEZL, WKSJ, WOW, KRKT, KRSY, KIGO.
- MIKE MARTIN "Temptation" (Compass/PolyGram) 8/5**
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 5, WGNA, WLVI, WCMS, KEBC, WZP, Light: KRMD, KBMR, WOW.
- RAY GRIFF "A Light In The Window" (RCA) 8/4**
 Rotations: Heavy 0, Medium 2, Light 6, Total Adds 4, WIKY, WKLO, WITL, KIGO, Light: WGNA, WYII, WOKK, KSOP.

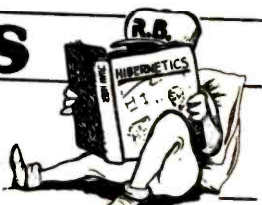
COUNTRY ALBUM TRACKS

Cuts are listed in order, with the first cut receiving the heaviest airplay.

ARTIST/Song Title (Label)	Album Title
ALABAMA/Forty Hour Week (RCA)	40 Hour Week
SHELLY WEST/It'll Dance The Two-Step (Viva)	Don't Make Me Wait On...
ALABAMA/Down On Longboat Key (RCA)	40 Hour Week
GEORGE STRAIT/Any Old Time (MCA)	Does Fort Worth Ever...
SHELLY WEST/Don't Make Me Wait On... (Viva)	Don't Make Me Wait On...
DOLLY PARTON & KENNY ROGERS/Real Love (RCA)	Real Love
EMMYLOU HARRIS/Rhythm Guitar (WB)	The Ballad Of Sally Rose
STEVE WARNER/Heart Trouble (MCA)	One Good Night Deserves...
JUDDS/Drops of Water (RCA/Curb)	Why Not Me
GEORGE STRAIT/The Fireman (MCA)	Does Fort Worth Ever...
JOHN FOGERTY/I Saw It On TV (WB)	Centerfield
GUS HARDIN/What We Gonna Do (RCA)	Wall Of Tears
GEORGE JONES w/BARBARA MANDRELL/Daisy Chain (Epic)	Lady's Choice
DOLLY PARTON/Tie Our Love (RCA)	Real Love
JANIE FRICKE/Another Man Like That (Columbia)	The First Word In Memory...
GAIL DAVIES/Break Away (RCA)	Where Is A Woman To...

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- Chapter 11 **Sales Breakouts** — computer options, types of breakouts

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R&R AOR / ALBUMS

March 1, 1985

155 REPORTERS

Rank	Weeks on Chart	Artist/Album	Total Reports	Hot Rotation	Medium Rotation	Total Adds All Rotations
1	1	1 MICK JAGGER/She's The Boss (Columbia)	155	145	9	1-
2	2	2 PHIL COLLINS/No Jacket Required (Atlantic)	152	141	10	2-
3	4	3 FIRM/The Firm (Atlantic)	147	131	16	0=
4	2	4 DON HENLEY/Building The Perfect Beast (Geffen)	145	132	13	0=
5	1	5 JOHN FOGERTY/Centerfield (WB)	148	123	25	0=
6	3	6 BRYAN ADAMS/Reckless (A&M)	133	118	15	1+
7	1	7 FALCON AND THE.../Soundtrack (EMI America)	147	89	58	2=
8	5	8 FOREGNER/Agent Provocateur (Atlantic)	139	100	39	0=
9	23	9 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	132	102	28	9-
10	4	10 VISION QUEST/Soundtrack (Geffen)	134	99	33	3+
11	6	11 DAVID LEE ROTH/Crazy From The Heat (WB)	137	73	63	2-
12	1	12 ALAN PARSONS PROJECT/Vulture Culture (Arista)	142	54	88	0=
13	12	13 CARS/Heartbeat City (Elektra)	111	72	39	1-
14	1	14 THE BREAKFAST CLUB/Soundtrack (A&M)	130	35	92	14-
15	18	15 TRIUMPH/Thunder Seven (MCA)	105	35	68	5-
16	8	16 DEEP PURPLE/Perfect Strangers (Mercury/PG)	99	36	60	5-
17	13	17 LRB/Playing To Win (Capitol)	105	27	78	0=
18	18	18 GEORGE THOROGOOD & THE.../Maverick (EMI America)	104	15	87	6+
19	10	19 SURVIVOR/Vital Signs (Scotti Bros./CBS)	71	46	24	3+
20	17	20 JOHN PARR/John Parr (Atlantic)	85	20	65	8+
21	1	21 ELLIOT EASTON/Change No Change (Elektra)	100	7	91	14+
22	1	22 TUBES/Love Bomb (Capitol)	99	6	89	11-
23	32	23 DONNIE IRIS/No Muss...No Fuss (HME/CBS)	91	9	81	3-
24	16	24 KINKS/Word Of Mouth (Arista)	73	30	43	0=
25	37	25 LOS LOBOS/How Will The Wolf Survive? (Slash/WB)	86	16	66	14+
26	20	26 AUTOGRAPH/Sign In Please (RCA)	75	12	59	10-
27	1	27 GARY O'/Strange Behavior (RCA)	76	8	65	6-
28	7	28 BEVERLY HILLS COP/Soundtrack (MCA)	59	37	22	1+
29	33	29 ROBIN GEORGE/Dangerous Music (Bronze/Island)	76	7	69	5-
30	8	30 REO SPEEDWAGON/Wheels Are Turnin' (Epic)	58	37	20	1=
31	11	31 JULIAN LENNON/Valotte (Atlantic)	62	26	35	2-
32	1	32 CHICAGO/Chicago 17 (Full Moon/WB)	70	14	49	28+
33	1	33 VAN MORRISON/A Sense Of Wonder (Mercury/PG)	76	12	55	25+
34	1	34 LOUDNESS/Thunder In The East (Atco)	63	2	58	11=
35	26	35 SCANDAL/PATTY SMYTH/The Warrior (Columbia)	49	19	29	1-
36	27	36 ROMAN HOLLIDAY/Fire Me Up (Jive/Arista)	58	7	51	1=
37	28	37 SPANOS/Looks Like Trouble (Epic)	60	2	58	0=
38	18	38 GIUFFRIA/Giuffria (Cameo/MCA)	51	11	40	0=
39	1	39 U2/The Unforgettable Fire (Island)	47	15	31	7+
40	21	40 JOHN WAITE/No Brakes (EMI America)	45	6	39	1=

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KMET, WBCN, WAAF, WHJY, WAQY, WHEB, WNEW, WBAB, WNGZ, WGLU, WYSP, WXOR, WIMZ, WOFM, WLLZ, WIOT, WTUE, WZZQ, KODS, KZEW, KTXQ, KMOD, KFMX, KUFO, KLLO, KISS, KNCN, KRXX, KQZL, KWXL, KFMG, KLAQ, KROU, KEZE, KKDJ, KOZZ, KCAL, KLOS, KUPD, WPLR, WCXT.

PRODUCED BY GENE SIMMONS
ON MTV




BREAKERS.

No albums qualified for Breaker status this week.

TRACES — Track airplay data for songs from all configurations, including albums, EPs and 45s. Shows four-week trend of chart movement. Records showing significant upward momentum are bulletted. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulletted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are **BULLETED**. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

AOR BREAKERS — A record is a breaker the first week that it's reported by at least 50% of our AOR reporters. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

ACTIVES IN RADIO



David Hall
WKDF/Nashville, TN

"There's no question that being involved in the AIR competition has resulted in me listening to tracks I might not have otherwise auditioned, especially those secondary cuts. If a track is going to happen, I think it may happen more quickly if it's involved with Active Industry Research."

Les Cook
WIQB/Ann Arbor, MI

"Programming in the secondary market can run a guy to death. Besides programming, you must do everything from marketing the station to air checking the air personalities . . . sometimes there's just not enough time to listen as much as I should. But I want that Benz, so you can bet the AIR records become priority listens each and every week."



Jim Morrison
94Q/Atlanta, GA

"AIR helps record companies align their priorities for maximum efficiency. With the amount of releases weekly, it's important to narrow it down to those records with the best shot. When it comes to record company promotion, AIR is the edge."

AIR . . . The fastest, most reliable tool for getting radio to listen to music.
Call Alan Smith at (301) 964-5544 for more information.

WEEK #21

AIR Priorities

WEEK #21

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Thursday, March 7, 1985.

	TITLE/CUTS	ARTIST	LABEL
AOR	THE BREAKFAST CLUB "Fire In The Twilight" "We Are Not Alone"	ORIGINAL SOUNDTRACK	A&M
	DIGNEY FIGNUS "The Girl With The Curious Hand" (12")	DIGNEY FIGNUS	COLUMBIA
	LOVE BOMB "Stella" "Come As You Are"	THE TUBES	CAPITOL

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, March 6, 1985.

	TITLE	ARTIST	LABEL
CHR	OH JIMMY	REBECCA DeMORNAY	MCA
	THIS IS LOVE	BANG-BANG	EPIC
	INVISIBLE	ALISON MOYET	COLUMBIA
	RAIN FOREST	PAUL HARDCASTLE	PROFILE
	TEMPTATION	JOAN ARMATRADING	A&M

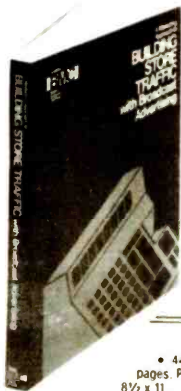
AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR and AOR music for artist managers, producers and record companies.

1985 Active Industry Research, Inc.

AIR

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The most comprehensive guide to RETAIL RADIO & TV ADVERTISING ever published!



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OFFERS AGENCIES all they need to know to win retail accounts. Examples of successful marketing and advertising plans, case histories, award-winning commercials.

OFFERS RETAILERS a step-by-step battle plan to analyze customer markets and attitudes, plan and schedule advertising to reach specific groups, even how to produce and test effective in-store commercials.

OFFERS BROADCASTERS an inside look at retailer's problems and opportunities. Will help station salespeople understand their prospect's needs and wants and become better retail marketing consultants — not just sellers of time.

OFFERS NATIONAL ADVERTISERS 10-25 year projections on new retailing/distribution forms, social/economic forces, and advertising's future.

OFFERS COLLEGES the first all-in-one textbook on real-world retailing, broadcasting, and advertising.

A practical, how-to encyclopedia for retailers (and anyone who works with — or sells through — retailers) to increase store traffic, sales, and profits. Specifically, you'll learn "How to..."

- Position the store — finding that most profitable market niche
- Establish store ad budgets (with a guide to 44 store categories)
- Create effective commercials (34 actual scripts of the best new commercials)
- Use new trends in retail marketing, research, and analysis to pinpoint merchandising weaknesses and seek out the most profitable customer groups.
- Capture the store's share of the \$5 1/2 billion co-op goldmine.
- Organize pooled allowance dealer programs and retailer to vendor presentations.
- Add a broadcast schedule by reducing newspaper ad sizes — and actually increase reach and frequency
- Discover (and exploit) the broadcast advertising assistance available to retailers almost everywhere
- Understand the "secrets" of broadcast audience research, time buying and station rate cards, scheduling and billing procedures.
- Extract better advertising from your advertising agency (or do it yourself, in-house).
- Utilize vital planning tools such as computerized audience data and Target Group Index.

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Yes, please send me _____ copy(ies) of **Building Store Traffic with Broadcast Advertising** at \$50 each

Enclosed is my check for \$ _____

VISA/MasterCard

Interbank _____ Exp. Date _____
(MasterCard Only) California Residents add 6% Sales Tax

NAME _____

FIRM _____

ADDRESS _____

CITY/STATE/ZIP _____

AOR / ALBUMS

MOST ADDED

FIONA (40)
Fiona (Atlantic)
MOUNTAIN (30)
Go For Your Life (Scotti Bros./CBS)
CHICAGO (28)
Chicago 17 (Full Moon/WB)
VAN MORRISON (25)
A Sense Of Wonder (Mercury/PG)
JASON & THE SCORCHERS (17)
Lost And Found (EMI America)
BLASTERS (15)
Hard Line (Slash)
JOHN WAITE (15)
Ignition (Chrysalis)

MOST HOT

MICK JAGGER (145)
She's The Boss (Columbia)
PHIL COLLINS (141)
No Jacket Required (Atlantic)
DON HENLEY (132)
Building The Perfect Beast (Geffen)
FIRM (131)
The Firm (Atlantic)
JOHN FOGERTY (123)
Centerfield (WB)
BRYAN ADAMS (118)
Reckless (A&M)
BRUCE SPRINGSTEEN (102)
Born In The U.S.A. (Columbia)

NEW & ACTIVE

- ✓ **FIONA/Fiona (Atlantic) 40/40 (0/0)**
Adds include WBCN, WYSP, WHJY, WHCN, WAPL, KQDS, WGIR, WWWV, KUFO. Hots: 0. Mediums: 19 include WIYY, KTXQ, WQFM, KZAP, WZZO, WOUR, WAAF, KILQ.
- ✓ **MICHAEL BOLTON/Everybody's Crazy (Columbia) 39/14 (0/0)**
Adds include WYFN, WRIF, KSHE, KOMF, WHCN, WRKI, WRUF, KFMQ. Hots: 0. Mediums: 36 include WBAB, WDVJ, WHJY, WQFM, KISS, KILQ, KEZE.
- UTOPIA/P.O.V. (Passport) 39/6 (36/8)**
Adds: WNEW, WQFM, KKI, KSQY, KZAM, KZOO. Hots: 2 KBCO, KQAK. Mediums: 34 include WBAB, WXRT, KAZY, WAQY, KISS, WTUE, WLAV, KKOJ.
- ✓ **ACCEPT/Metal Heart (Portrait/CBS) 37/12 (0/0)**
Adds include WBCN, WNEW, WYFN, KISW, WDJZ, KILQ, WBLM. Hots: 0. Mediums: 28 include WBAB, WHJY, DC101, WQFM, KGB, WIMZ, KISS, WOOD, KRSP.
- ✓ **JASON & THE SCORCHERS/Lost And Found (EMI America) 32/17 (0/0)**
Adds include DC101, WLLZ, WQFM, WKLC, WIMZ, WDRU, WWWV. Hots: 1 KRQU. Mediums: 24 include WIYY, WYSP, WXRT, KBCO, WTUE, KILQ.
- ✓ **MOUNTAIN/Go For Your Life (Scotti Bros./CBS) 30/30 (0/0)**
Adds include WBAB, WNEW, WYSP, WHJY, WAQY, WIMZ, Hots: 1 WDHA. Mediums: 15 include WMMR, KTXQ, WNOR, WQFM, WPYX, WHCN, WOUR, WOOD.
- ✓ **JOAN ARMATRADING/Secret Secrets (A&M) 27/13 (16/18)**
Adds include WXRT, 91X, KQAK, WHFS, WRCN, KLAQ, KQDS. Hots: 3 KBCO, WDHA, KVRE. Mediums: 14 include WBAB, WPLR, WAQY, WBLM, WWWV.
- CONEY HATCH/Friction (Mercury/PolyGram) 27/8 (23/13)**
Adds: WYSP, DC101, WYFN, KNKN, KISS, KUFO, WZZO, KFME. Hots: 0. Mediums: 24 include WHJY, WBLM, WYFN, WQFM, WCFM, WAQY, KILQ, KOMP.
- ✓ **JOHN WAITE/Ignition (Chrysalis) 25/15 (18/16)**
Adds include WNEW, WNOR, KYYS, WQFM, KISS, KATT. Hots: 2 WZZO, KTCZ. Mediums: 18 include KLOL, WPYX, WHEB, WAAF, KGGG.
- GENERAL PUBLIC/All The Rage (IRS/A&M) 25/8 (25/0)**
Adds: WCKO, WSHE, WAQY, WCPZ, KSPN, KTYD, KVRE. Hots: 9 include WXRT, KROQ, 91X, KQAK, WHFS, WLIR, WIZN, KCGL. Mediums: 12 include WBCN, WLUP, KAZY, WHEB, KMJX.
- ANIMATION/Animation (Mercury/PolyGram) 21/6 (16/6)**
Adds: CHUM, WXLP, WQKB, WBLM, KLYV, WBSW. Hots: 4 WMMS, KBCO, KROQ, KQAK. Mediums: 15 include WSHE, WXRT, WZZO.
- STRANGLERS/Aural Sculpture (Epic) 21/3 (0/0)**
Adds: WCKO, KTCZ, KVRE. Hots: 8 include WXRT, KBCO, 91X, KQAK, WLIR, KLB. Mediums: 11 include WBCN, KAZY, KROQ, WHFS.
- SADE/Diamond Life (Portrait/CBS) 20/3 (17/3)**
Adds: WDHA, KZAM, KVRE. Hots: 7 include WXRT, KBCO, KAZY, WHFS, KSPN, KCGL. Mediums: 11 include WMMS, KQAK, KLYV.
- ✓ **BLASTERS/Hard Line (Slash/WB) 19/15 (13/3)**
Adds include WXRT, KBCO, 91X, KQAK, KILQ. Hots: 1 WLIR. Mediums: 10 include WHFS, WHMD.
- DOKKEN/Tooth And Nail (Elektra) 18/4 (17/2)**
Adds: WCKO, KISS, KQDS, KTYD. Hots: 4 KZEW, WLLZ, KLOS, KILQ. Mediums: 13 include WHJY, KLOL, WRIF, WQFM.
- LLOYD COLE AND THE COMMOTIONS/Rattlesnakes (Geffen) 18/1 (18/5)**
Adds: WWWV. Hots: 5 KBCO, 91X, WHFS, KROQ, KCGL. Mediums: 12 include WBCN, KAZY, KROQ.
- KING KOBRA/Ready To Strike (Capitol) 17/5 (0/0)**
Adds: WQFM, KUPD, KGB, WHEB, KUFO. Hots: 0. Mediums: 14 include WHJY, KLOS, WAQY, KISS, WLAV.
- KEEL/The Right To Rock (Gold Mtn./A&M) 17/4 (18/2)**
Adds: KMET, WPLR, KKOJ, KYTD. Hots: 0. Mediums: 15 include WBCN, KLOL, WQFM, KISS, WTUE, WIOT.
- JOHN PALUMBO/Blowing Up Detroit (HME/CBS) 16/4 (14/2)**
Adds: WCKO, KSJO, WLIR, WCPZ. Hots: 1 91X. Mediums: 14 include WIYY, KBCO, KGB, WOOD, KTYD.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are **BOLDED**. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

AOR BREAKERS — A record is a breaker the first week that it's reported by at least 50% of our AOR reporters. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.



MIDWEST (continued)

WBSC/Cincinnati (513) 871-8800
LARRY PETERSON
BOB WELLS
BOB WELLS

KMEL/Louisville (502) 842-1111
BOB WELLS
BOB WELLS

WVTC/Chicago (312) 777-1700
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PLAYLISTS - An artist's name appears once per playlist in the highest reported rotation. For example, if cuts from an album are reported in both hot and medium, the album will appear in hot. A small 'a' before an artist's name indicates the record is newly reported that week, or additional tracks have been added. An (M) or (L) after an artist's name shows that other tracks from that record are in these rotations (medium or light add). An artist's name with no abbreviations means all airplay of that artist is in the listed rotation. When three or more tracks from the same album are reported in medium, that album will receive credit as being in hot and be listed as such. The album's tracks will continue to receive credit as being in medium rotation.



Parallel One

WVTC/Chicago (312) 777-1700
BOB WELLS
BOB WELLS

Parallel Two

WVTC/Chicago (312) 777-1700
BOB WELLS
BOB WELLS

Parallel Three

WVTC/Chicago (312) 777-1700
BOB WELLS
BOB WELLS

Parallel Four

WVTC/Chicago (312) 777-1700
BOB WELLS
BOB WELLS

Parallel Five

WVTC/Chicago (312) 777-1700
BOB WELLS
BOB WELLS

CHR PARALLEL ONE PLAYLISTS

EAST

BIO4 WBSB Baltimore
 PD: Steve Kingston
 MD: Amy Kronthal

1. 100% (The Roots)
 2. 100% (The Roots)
 3. 100% (The Roots)
 4. 100% (The Roots)
 5. 100% (The Roots)
 6. 100% (The Roots)
 7. 100% (The Roots)
 8. 100% (The Roots)
 9. 100% (The Roots)
 10. 100% (The Roots)

1050 chum Philadelphia
 PD: Scott Walker
 MD: Glenn Kalina

1. 100% (The Roots)
 2. 100% (The Roots)
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1050 chum Toronto
 PD: Jim Waters
 MD: Brad "Knobby" Jones

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92.9 Montreal
 PD: Bob Beuchamp
 MD: Guy Brouillard

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WNYS 710 Buffalo
 PD: Bill Todd
 MD: P.J. Fox

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SOUTH

Z-93 Atlanta
 PD: John Young
 MD: Chris Thomas

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WPLJ New York
 PD: Larry Berger
 MD: Lisa Tonacci

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103.5 FM WTTT Quincy
 PD: Charlie
 MD: Cindy Ballen

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92 PRO-FM Providence
 Operations Manager: Tom Cuddy

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CFTR 680 Toronto
 PD: Sandy Sanderson
 MD: Bob Saint

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7100 WNTZ New York
 PD: Scott Shannon
 MD: Frankie Blue

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97.1 KROL Dallas
 PD: Randy Brown
 MD: Joe Folger

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HitRadio 96 Pittsburgh
 Program Administrator: Keith Abrams

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ckgm Montreal
 PD: Stephen Anthony

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B94 Pittsburgh
 PD: Scott Alexander

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Q107 Washington, D.C.
 PD: Alan Barry
 MD: Mary Tatem

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KYBQ Houston
 PD: John Lander
 Asst. PD: Ron Parker

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WMAZ 106 Baltimore
 PD: Ralph Wanner
 MD: Jim Payne

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WAVA 105 Washington
 PD: Gene Basher

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WJZZ Boston
 PD: Sunny Joe White
 MD: Gene Donaghy

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WKKS-FM Boston
 PD: Sunny Joe White
 MD: Gene Donaghy

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WDLI Long Island
 PD: Bill Terry
 Music Coord: Ruth Tolson

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B97 New Orleans
 PD: Kris O'Kelly
 MD: Greg Rolling

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 MD: Gene Donaghy

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MIDWEST Most Added - Hottest

CHARTS & HITS

WEST Most Added - Hottest

Madonna Eric Clapton Simple Minds REO Speedwagon Madonna Phil Collins

Eric Clapton John White Diana Ross REO Speedwagon Madonna David Lee Roth

Music Key: (DP) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then re-added.

MIDWEST Parallel Two

WKDA/Akron, OH Matt Patrick... WKFL/Indianapolis, IN Jim Mills... WKYC/Columbus, MO Tim Baker... WKYC/Columbus, MO Tim Baker...

WOO/Saginaw Bay City, MI

WOO/Saginaw Bay City, MI... WOOD/Birmingham, AL... WKYC/Columbus, MO... WKYC/Columbus, MO...

KOCV/Cedar Rapids, IA

KOCV/Cedar Rapids, IA... WKYC/Columbus, MO... WKYC/Columbus, MO...

WSPY/Stevens Point, WI

WSPY/Stevens Point, WI... WKYC/Columbus, MO... WKYC/Columbus, MO...

KKOB/Fresno, CA

KKOB/Fresno, CA... WKYC/Columbus, MO... WKYC/Columbus, MO...

WVBC/Dayton, OH

WVBC/Dayton, OH... WKYC/Columbus, MO... WKYC/Columbus, MO...

WVBC/Dayton, OH

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WVBC/Dayton, OH

WVBC/Dayton, OH... WKYC/Columbus, MO... WKYC/Columbus, MO...

WEST

Parallel Two

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

WEST Parallel Two

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

WEST Parallel Two

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

WEST Parallel Two

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

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KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

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KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

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KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

Parallel Three

KNWQ/Albuquerque-Santa Fe, NM... KXII/FM Grand Forks, ND... KXII/FM Grand Forks, ND...

256 CHR Reports

246 CHR Reports

The following stations reported a frozen playlist this week:

- WMAW/Baltimore
WLFY/Albany
WZLW/Indianapolis
KAY107/Tulsa
WSTO/Evanston
WTKF/Ashville
TSA/Panama City
KKOV/Wichita Falls
KGOT/Anchorage

FRANKIE GOES TO REVA (ZTT Island)
LP: Welcome To The Pleasure Dome

11
12841 82%
N & A
1 174
1 78
1 54
1 14

ISLEY, JASPER, ISLEY (CBS Associated)
LP: Broadway's Close To Sunset Blvd

11
12842 32%
N & A
1 114
1 74
1 54
1 14

BILLY JOEL (Columbia)
LP: Keeping The Faith

15
12843 19%
N & A
1 104
1 64
1 44
1 14

GREG KINN (CBS America)
LP: Citizen Kinn

11
12844 74%
N & A
1 104
1 64
1 44
1 14

MURRAY HEAD (RCA)
LP: One Night In Bangkok

11
12845 41%
N & A
1 104
1 64
1 44
1 14

JACKSON & P. ZADORA (Columbia/RCA)
LP: When The Rain Begins To... Soundtrack

11
12846 41%
N & A
1 104
1 64
1 44
1 14

GO WEST (Capitol)
LP: Go West

11
12847 89%
N & A
1 174
1 78
1 54
1 14

DON HENLEY (Geffen)
LP: Building The Perfect Beast

11
12848 82%
N & A
1 174
1 78
1 54
1 14

DAN HARTMAN (RCA)
LP: I Can Dream About You

11
12849 89%
N & A
1 174
1 78
1 54
1 14

ISLEY, JASPER, ISLEY (CBS Associated)
LP: Broadway's Close To Sunset Blvd

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DAN HARTMAN (RCA)
LP: I Can Dream About You

11
12849 89%
N & A
1 174
1 78
1 54
1 14

ISLEY, JASPER, ISLEY (CBS Associated)
LP: Broadway's Close To Sunset Blvd

11
12842 32%
N & A
1 114
1 74
1 54
1 14

BILLY JOEL (Columbia)
LP: Keeping The Faith

15
12843 19%
N & A
1 104
1 64
1 44
1 14

GREG KINN (CBS America)
LP: Citizen Kinn

11
12844 74%
N & A
1 104
1 64
1 44
1 14

MURRAY HEAD (RCA)
LP: One Night In Bangkok

11
12845 41%
N & A
1 104
1 64
1 44
1 14

JACKSON & P. ZADORA (Columbia/RCA)
LP: When The Rain Begins To... Soundtrack

11
12846 41%
N & A
1 104
1 64
1 44
1 14

GO WEST (Capitol)
LP: Go West

11
12847 89%
N & A
1 174
1 78
1 54
1 14

DON HENLEY (Geffen)
LP: Building The Perfect Beast

11
12848 82%
N & A
1 174
1 78
1 54
1 14

DAN HARTMAN (RCA)
LP: I Can Dream About You

11
12849 89%
N & A
1 174
1 78
1 54
1 14

MADONNA
Master of Disgrace (Sire)
LP: Live A Virgin

Buyers: 2544 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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REO SPEEDWAGON
Can't Fight This... (Epic)
LP: Where Are You?

Buyers: 2884 100% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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DAVID LEE ROTH
California Girls (WB)
LP: David Lee Roth

Buyers: 2828 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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JOHN PARR
Naughty Naughty (Atlantic)
LP: John Parr

Buyers: 1991 76% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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SCANDAL
Beat of a Heart (Columbia)
LP: The Warning

Buyers: 172/10 86% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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JEFFERY OSBORNE
The Borderlines (A&M)
LP: Don't Stop

Buyers: 188/9 84% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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PRINCE
Take Me With U (WB)
LP: Purple Rain Soundtrack

Buyers: 222/10 87% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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ALAN PARSONS PROJECT
Let's Talk About Me (Arista)
LP: Vulture Culture

Buyers: 129/18 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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ALAN PARSONS PROJECT
Let's Talk About Me (Arista)
LP: Vulture Culture

Buyers: 129/18 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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REO SPEEDWAGON
Can't Fight This... (Epic)
LP: Where Are You?

Buyers: 2884 100% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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DAVID LEE ROTH
California Girls (WB)
LP: David Lee Roth

Buyers: 2828 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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JOHN PARR
Naughty Naughty (Atlantic)
LP: John Parr

Buyers: 1991 76% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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SCANDAL
Beat of a Heart (Columbia)
LP: The Warning

Buyers: 172/10 86% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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JEFFERY OSBORNE
The Borderlines (A&M)
LP: Don't Stop

Buyers: 188/9 84% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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ALAN PARSONS PROJECT
Let's Talk About Me (Arista)
LP: Vulture Culture

Buyers: 129/18 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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ALAN PARSONS PROJECT
Let's Talk About Me (Arista)
LP: Vulture Culture

Buyers: 129/18 80% (National)

W	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	
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Contemporary Hit Radio

Continued from Back Page

CHART EXTRAS

Chart Extras are records above the 60% airplay level without sufficient chart activity to debut on the national Airplay/40 this week.

DON HENLEY

All She Wants To Do Is Dance (Geffen)

82% of our reporters on it. Moves: Up 46, Debuts 64, Same 58, Down 0, Adds 42 including B104, WXKS-FM, Z93, Y100, 897, KHTR, FM102. Complete airplay in Parallels.

GREG KINN

Lucky (EMI America)

74% of our reporters on it. Moves: Up 49, Debuts 39, Same 75, Down 0, Adds 27 including WNVZ, Q105, 92X, KHTR, Y108, KZZP, KKRZ. Complete airplay in Parallels.

BREAKERS

MADONNA

Crazy For You (Geffen)

86% of our reporters on it. Moves: Up 17, Debuts 95, Same 34, Down 0, Adds 74 including Z100, Q107, Z93, B96, WKTI, KPKE, KITS. See Parallels, debuts at number 38 on the CHR chart.

DAN HARTMAN

Second Nature (MCA)

65% of our reporters on it. Moves: Up 47, Debuts 30, Same 68, Down 1, Adds 21 including CFTR, KWK, KPKE, KS103, Z106, WQJD, WBCY. Complete airplay in Parallels.

NEW & ACTIVE

- FIRM "Radioactive"** (Atlantic) 144/33
Moves: Up 42, Debuts 19, Same 48, Down 1, Adds 33 including WXKS-FM, WNY5, Q107, 94Q, KAFM, 93FM, WNVZ, WHYY, Q103, KMEL, 98PY, KISN, WHIT 40-35, KPLUS 32-26, KDON FM 31-24.
- ☑ **SIMPLE MINDS "Don't You Forget About Me"** (A&M) 137/54
Moves: Up 6, Debuts 17, Same 61, Down 0, Adds 54 including WHYY, CKOI, PRO-FM, 94Q, Z93, 93FM, 92X, WHYY, KBQ, Z299, Q103, KWSS, KAFM 4-33, KMEL 35-29, KPLUS 37-28.
- SANTANA "Say It Again"** (Columbia) 136/28
Moves: Up 21, Debuts 20, Same 69, Down 0, Adds 26 including CKOI, PRO-FM, Z93, WGCL, Z299, Q103, KWOD, KC101, KTKS, WGRD, KMXX, KISR, WHYY 35-31, KMEL 37-34, KMAQ 37-32.
- ALAN PARSONS PROJECT "Let's Talk About Me"** (Arista) 129/18
Moves: Up 19, Debuts 33, Same 59, Down 0, Adds 18 including Z93, WNVZ, FM102, KMEL, FM100, WKFR, KOFM, KPX, KOZ, FM, KBOZ, FM, KHXX, WGCL 6-32, WKOD 38-34, KQXR 38-29.
- ☑ **DIANA ROSS "Missing You"** (RCA) 128/59
Moves: Up 29, Debuts 14, Same 22, Down 4, Adds 59 including WXKS-FM, WNY5, WCAU-FM, WHYY, WLS, WLS-FM, KIMN, Q103, KIS-FM, KS103, KWSS, B104 22-15, Z100 18-11, KZZP 18-5.
- ☑ **GO WEST "We Close Our Eyes"** (Chrysalis) 126/41
Moves: Up 6, Debuts 17, Same 61, Down 0, Adds 41 including WXKS-FM, PRO-FM, WHYY, KPLUS, KC101, Z108, KHFI, KIK, KAFM, KBOS, KPXP, WAZY, FM, Z93 4-35, KPKE 28-26, KQXR 37-32.
- ☑ **MURRAY HEAD "One Night In Bangkok"** (RCA) 106/42
Moves: Up 13, Debuts 8, Same 43, Down 0, Adds 42 including B104, WAVA, KAFM, Y100, 897, KOWB-FM, WLQ, FM, KZZP, KKRZ, KWOD, KWSS, WAPI, CKOI 6-5, WHYY 30-19.
- JERMAINE STEWART "The Word Is Out"** (Arista) 105/21
Moves: Up 28, Debuts 18, Same 36, Down 2, Adds 21 including 994, WNVZ, Z299, KKRZ, KC101, R104, WQJD, WANS-FM, WQUE, FM, KQ93, KHOP, OK95, Y100 3-1, FM102 21-16, KCAO 27-18.
- JERMAINE JACKSON & PIA ZADORA "When The Rain Begins To Fall"** (Curb/MCA) 104/12
Moves: Up 26, Debuts 18, Same 48, Down 0, Adds 12, WNY5, CKOI, KIMN, Y108, WLAH-FM, WSPK, 98PY, WYOK-FM, KTFM, KZZP, KRD, KFRX, 94Q 30-25, FM102 24-18, KJX106 30-24.
- ☑ **ERIC CLAPTON "Forever Man"** (WB) 100/100
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 100 including WNY5, WCAU-FM, 994, WHYY, 94Q, Z93, Q106, KMJK, KWOD, KPLUS, KUBE, WYOK-FM, KSKO, Q101.
- ☑ **JOHN WAITE "Change"** (Chrysalis) 87/54
Moves: Up 4, Debuts 9, Same 20, Down 0, Adds 54 including Z93, WGCL, Z299, WKTI, KDWB-FM, KKRZ, KWSS, KUBE, WENZ, WPST, WVIC, KCAO, KDVV, 896 36-32, KPKE 6-28, WSOV 40-32.
- BRONSKI BEAT "Small Town Boy"** (MCA) 87/9
Moves: Up 31, Debuts 11, Same 32, Down 4, Adds 9, KMBO, KJ103, KKKX, KISN, KZZU, WKH, Q104, KWES, WXKS-FM 5-4, WNY5 40-32, Z93 18-10, KMEL 7-6.

MOST ADDED

- ERIC CLAPTON (100)**
Forever Man (WB)
MADONNA (74)
Crazy For You (Geffen)
DIANA ROSS (59)
Missing You (RCA)
SIMPLE MINDS (54)
Don't You (Forget About Me) (A&M)
JOHN WAITE (54)
Change (Chrysalis)
TIME (49)
The Bird (WB)

HOTTEST

- REO SPEEDWAGON (207)**
Can't Fight This Feeling (Epic)
MADONNA (149)
Material Girl (Sire/WB)
PHIL COLLINS (120)
One More Night (Atlantic)
DAVID LEE ROTH (100)
California Girls (WB)
JULIAN LENNON (69)
Too Late For Goodbyes (Atlantic)
GLENN FREY (68)
The Heat Is On (MCA)

- ISLEY, JASPER, ISLEY "Kiss And Tell"** (CBS) 83/7
Moves: Up 8, Debuts 12, Same 58, Down 0, Adds 7, WXKS-FM, PRO-FM, WHYY, KS103, WRCK, WKFR, Z93 6-30, WCYZ 6-35, KZIO 40-37, KJ103 38-35, KIKI 6-40, Q104, 96-33, OK95 38-34.
- ☑ **SADE "Smooth Operator"** (Portrait/CBS) 82/46
Moves: Up 1, Debuts 2, Same 33, Down 0, Adds 48 including WCAU-FM, WCYZ, Q103, FM102, KPLUS, WKFM, KJX106, KS103, KUBE, KORG, Z102, 897 18-13, KMEL 32-24, WCIL FM 16-8.
- ROBEY "One Night In Bangkok"** (Silver Blue/CBS) 75/18
Moves: Up 8, Debuts 2, Same 50, Down 0, Adds 18 including KKRZ, KWOD, WSPK, KWIC, KX104, KOFM, WHOT, KF95, KIKX, KNO, WKZ, KNOE, FM, Y100 35-32, KPLUS 37-21, Y108 36-31.
- ☑ **TIME "The Bird"** (WB) 70/49
Moves: Up 9, Debuts 8, Same 4, Down 0, Adds 49 including B104, Z100, 94Q, Z93, KBEQ, WLQ, FM, KIS-FM, FM102.
- PATTI LABELLE "New Attitude"** (MCA) 54/16
Moves: Up 8, Debuts 7, Same 23, Down 0, Adds 16 including CKGM, KAFM, KKRZ, KWIC, KSET, FM, KJ103, WRON, KDON-FM, KISR, 99KG, SLY96, Z93 28-17, 195 21-17, WBBQ 38-33.
- VELS "Look My Way"** (Mercury/PolyGram) 50/13
Moves: Up 2, Debuts 2, Same 33, Down 0, Adds 13 including WLAH-FM, Z106, WRCK, KTFM, WKZL, KQ93, KDON-FM, WZON, WKZ, KISR, KHXX, SLY96, WOKI 36-32, KX104 4-39.

SIGNIFICANT ACTION

- PAUL HARDCASTLE "Rain Forest"** (Profile) 40/11
Moves: Up 13, Debuts 4, Same 11, Down 1, Adds 11, WCAU-FM, WTLO, WZLD, KTKS, WOKI, KBFM, KIK, KDON-FM, 103CIR, KOZ-FM, KCBN, KOPA 7-8, KZZP 12-7, KS103 14-4.
- BARBRA STREISAND "Emotion"** (Columbia) 38/15
Moves: Up 2, Debuts 1, Same 21, Down 0, Adds 16 including WCAU-FM, WOKI, KZIO, KEYN-FM, KKK, KRFM, KSNQ, KOMQ, KDON-FM, KHYY, WDAY, WOMP-FM, KBOZ-FM, KQ93 6-24, KCDQ 6-26.
- ALISON MOYET "Invisible"** (Columbia) 30/26
Moves: Up 2, Debuts 0, Same 2, Down 0, Adds 26 including 94Q, KMJK, Q100, WLAH-FM, KX104, KEYN-FM, KF95, KHOP, OK100, WFFM, WBNQ, OK95, CFTR 26-21, CHLM 30-22.
- DENNIS DEYOUNG "Dear Darling"** (A&M) 29/9
Moves: Up 0, Debuts 4, Same 16, Down 0, Adds 9, KWIC, WZLD, WFM, WJAD, Q104, KTDY, 99KG, KCDQ, KBIM, K104 6-32, 103CIR 6-40, 95XIL 6-35.
- TUBES "Pleasure"** (Capitol) 28/10
Moves: Up 0, Debuts 2, Same 14, Down 0, Adds 10, WCAU-FM, WHYY, WOKI, WHOT, KHOP, WZON, KISR, Q101, KHXX, KBIM, KPLUS on, Q100 on, WZLD on, WJXQ 6-37, OK96 6-40.
- TRUMP "Follow Your Heart"** (MCA) 26/1
Moves: Up 2, Debuts 1, Same 22, Down 0, Adds 1, WJAD, WCAU-FM on, 93Q on, WHYY on, WJZR on, WOKI on, KX104 38-36, WJXQ 37-34, WHOT on, KF95 on, KSNQ on, KDON-FM on, WWSL on, OK95 on.
- MANHATTANS "You Send Me"** (Columbia) 23/7
Moves: Up 2, Debuts 1, Same 13, Down 0, Adds 7, WKRZ-FM, WKDQ, WFBG, WKHI, WJAD, KCBN, KST, WXKS-FM on, KAMZ on, KTFM on, KIKI 40-37, KQ93 38-33, KPXP 6-38, WZON on, WJBO on.
- ALPHAVILLE "Forever Young"** (Atlantic) 21/5
Moves: Up 1, Debuts 1, Same 14, Down 0, Adds 5, CKOI, WKRZ-FM, KWIC, OK100, KHXX, K104 on, WERZ on, WLAH-FM 30-19, WHYY on, WZLD on, WFM on, KSNQ 6-40, WSOV on, WKVY on, YCDD on.
- MIDNIGHT STAR "Scientific Love"** (Solar/Elektra) 20/11
Moves: Up 0, Debuts 2, Same 7, Down 0, Adds 11, KMEL, Q100, WKRZ-FM, WTLO, WZLD, KSET-FM, KJ103, WRON, KMGX, WDAY, WJAD, WXKS-FM on, 195 6-39, FM102 6-28, WLAH-FM on.
- MARY JANE GIRLS "In My House"** (Gordy/Motown) 16/14
Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 14 including Q100, WERZ, 93Q, WKRZ-FM, WTLO, WJZR, WYOK-FM, WZLD, KAMZ, WFFM, WHOT, KRFM, KCAO, WJAD, KOFM 6-40.
- PSEUDO ECHO "A Beat For You"** (EMI America) 14/7
Moves: Up 0, Debuts 0, Same 7, Down 0, Adds 7, WERZ, WFM, KIK, KZIO, WRON, KCDQ, KBIM, WVSF on, WOKI on, WJXQ on, KOCR on, Y84 on, KDVV on, OK96 on.
- LOS LOBOS "How Will The Wolf Survive"** (Slash/WB) 13/3
Moves: Up 1, Debuts 1, Same 6, Down 0, Adds 3, WBBQ, WFM, WCGO, R104 on, WRCK on, WTLO on, WHYY on, KX104 4-38, WJBO 40-33, Y84 on, KCDQ on, KQZE on.
- CAROL LYNN TOWNES "Believe In The Beat"** (Polydor/PolyGram) 13/2
Moves: Up 0, Debuts 0, Same 11, Down 0, Adds 2, OK100, WJBO, Q100 on, K104 on, WERZ on, WJZR on, WOKI on, WFM on, 95XIL on, WJAD on, Q101 on, WKVY on, KIST on.
- DONNIE IRIS "Inured In The Game Of Love"** (HME/CBS) 11/7
Moves: Up 0, Debuts 1, Same 3, Down 0, Adds 7, Q100, WHYY, WJXQ, WRON, WKH, Y84, WQBR, B94 on, WHYY 6-30, WGCL on, WCIL-FM on, dp.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title label designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week: Up for upward chart movement. Same for sideways or continued uncharted activity, Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. Note: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting activity, to debut on the CHR National Airplay/40.

RCA
is proud to present
"SOME THINGS ARE
BETTER LEFT UNSAID"

the blockbuster single—out now
from

DARYL HALL and JOHN OATES'
LP "Big Bam Boom."

Produced by Daryl Hall, John Oates and Bob Clearmountain



Contemporary Hit Radio

Track	Artist	Label
7 2 1	1 REO SPEEDWAGON/Can't Fight This Feeling (Epic)	
9 5 3	2 DAVID LEE ROTH/California Girls (WB)	
1 1 2	3 WHAMI/Careless Whisper (Columbia)	
8 7 4	4 GLENN FREY/The Heat Is On (MCA)	
21 14 9	5 JULIAN LENNON/Too Late For Goodbyes (Atlantic)	
32 20 10	6 MADONNA/Material Girl (Sire/WB)	
36 27 20	7 PHIL COLLINS/One More Night (Atlantic)	
22 16 12	8 JOURNEY/Only The Young (Geffen)	
26 19 15	9 TEENA MARIE/Lovergirl (Epic)	
10 9 6	10 JOHN FOGERTY/The Old Man Down The Road (WB)	
23 18 16	11 FRANKIE GOES TO HOLLYWOOD/Relax (ZTT/Island)	
28 24 22	12 SURVIVOR/High On You (Scotti Bros./CBS)	
2 3 8	13 FOREIGNER/I Want To Know What Love Is (Atlantic)	
30 22 19	14 DURAN DURAN/Save A Prayer (Capitol)	
4 8 7	15 POINTER SISTERS/Neutron Dance (Planet/RCA)	
25 18 17	16 TINA TURNER/Private Dancer (Capitol)	
3 4 5	17 BILLY OCEAN/Loverboy (Live/Arista)	
12 10 11	18 KOOL & THE GANG/Misled (De-Lite/PG)	
34 28 25	19 BILLY JOEL/Keeping The Faith (Columbia)	
40 32 28	20 MICK JAGGER/Just Another Night (Columbia)	
39 31 27	21 BRYAN ADAMS/Somebody (A&M)	
29 26 24	22 JOHN PARR/Naughty Naughty (Atlantic)	
13 11 13	23 SHEENA EASTON/Sugar Walls (EMI America)	
5 8 14	24 DARYL HALL & JOHN OATES/Method Of Modern Love (RCA)	
15 13 17	25 NEW EDITION/Mr. Telephone Man (MCA)	
- 38 31	26 PRINCE/Take Me With U (WB)	
6 12 21	27 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)	
- 33	28 BRUCE SPRINGSTEEN/I'm On Fire (Columbia)	
20 17 26	29 ASHFORD & SIMPSON/Solid (Capitol)	
- 37 32	30 AUTOGRAPH/Turn Up The Radio (RCA)	
16 15 23	31 TIME/Jungle Love (WB)	
- 39 35	32 CARS/Why Can't I Have You (Elektra)	
- 37	33 ANIMOTION/Obsession (Mercury/PG)	
- 40 38	34 D. BOWIE & P. METHENY/This Is Not America (EMI America)	
- 39	35 CHICAGO/Along Comes A Woman (Full Moon/WB)	
- 38	36 COMMODORES/Nightshift (Motown)	
- 38	37 SCANDAL I/PATTY SMYTH/Beat Of A Heart (Columbia)	
- 40	38 MADONNA/Crazy For You (Geffen)	
- 40	39 JEFFREY OSBORNE/The Borderlines (A&M)	
- 40	40 DeBARGE/Rhythm Of The Night (Gordy/Motown)	

N&A Begins on Page 102

DEBUT

DEBUT

Adult / Contemporary

9 6 3	1 JULIAN LENNON/Too Late For Goodbyes (Atlantic)
4 2 2	2 REO SPEEDWAGON/Can't Fight This Feeling (Epic)
6 4 4	3 BILLY JOEL/Keeping The Faith (Columbia)
1 1 1	4 WHAMI/Careless Whisper (Columbia)
8 7 5	5 KENNY ROGERS/Crazy (RCA)
22 13 8	6 PHIL COLLINS/One More Night (Atlantic)
17 11 10	7 COMMODORES/Nightshift (Motown)
2 3 8	8 FOREIGNER/I Want To Know What Love Is (Atlantic)
20 15 14	9 ERIC CARMEN/I Wanna Hear It From Your Lips (Geffen)
5 8 9	10 DIANA ROSS/Missing You (RCA)
3 5 7	11 STEVE PERRY/Foolish Heart (Columbia)
19 16 15	12 ANNE MURRAY/Time Don't Run Out On Me (Capitol)
15 14 13	13 DARYL HALL & JOHN OATES/Method Of Modern Love (RCA)
7 9 11	14 CHICAGO/You're The Inspiration (Full Moon/WB)
- 22	15 DeBARGE/Rhythm Of The Night (Gordy/Motown)
25 20 17	16 D. WARWICK & G. JONES/Finder Of Lost Loves (Arista)
- 23 19	17 MANHATTANS/You Send Me (Columbia)
11 10 12	18 POINTER SISTERS/Neutron Dance (Planet/RCA)
13 12 16	19 GEORGE BENSON/20/20 (WB)
- 23 19	20 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
- 23 19	21 DOLLY PARTON/Don't Call It Love (RCA)
- 23 19	22 DAN HARTMAN/Second Nature (MCA)
- 23 19	23 BRUCE SPRINGSTEEN/I'm On Fire (Columbia)
- 23 19	24 BARBRA STREISAND/Emotion (Columbia)
- 23 19	25 JANET STREET/Under The Clock (Arista)

N&A Begins on Page 82

Track	Artist	Label
1 1 1	1 MICK JAGGER/Just Another Night (Columbia)	
4 3 3	2 FIRM/Radioactive (Atlantic)	
8 5 2	3 PHIL COLLINS/One More Night (Atlantic)	
16 8 5	4 DON HENLEY/All She Wants To Do Is Dance (Geffen)	
11 7 7	5 D. BOWIE & P. METHENY/This Is Not... (EMI America)	
7 6 6	6 JOHN FOGERTY/Rock And Roll Girls (WB)	
2 2 4	7 BRYAN ADAMS/Somebody (A&M)	
36 20 11	8 BRUCE SPRINGSTEEN/I'm On Fire (Columbia)	
12 9 9	9 FOREIGNER/That Was Yesterday (Atlantic)	
19 13 10	10 ALAN PARSONS PROJECT/Let's Talk About... (Arista)	
3 4 8	11 JOURNEY/Only The Young (Geffen)	
26 17 13	12 DAVID LEE ROTH/Easy Street (WB)	
- 32 32	13 ERIC CLAPTON/Forever Man (WB)	
32 23 15	14 SANTANA/Say It Again (Columbia)	
18 12 12	15 CARS/Why Can't I Have You (Elektra)	
40 28 16	16 SIMPLE MINDS/Don't You (Forget About Me) (A&M)	
- 25	17 MICK JAGGER/Lonely At The Top (Columbia)	
37 27 19	18 TRIUMPH/Follow Your Heart (MCA)	
17 14 14	19 LR8/Playing To Win (Capitol)	
23 22 17	20 CARS/Breakaway (Elektra)	
56 26 28	21 GREG KINN/Lucky (EMI America)	
- 39 32	22 FIRM/Closer (Atlantic)	
- 39 32	23 TUBES/Piece By Piece (Capitol)	
44 31 30	24 DONNIE IRIS/Injured In The Game Of Love (HME/CBS)	
64 38 31	25 ELLIOT EASTON/(Wearing Down) Like A... (Elektra)	
15 18 26	26 SURVIVOR/High On You (Scotti Bros./CBS)	
- 46 36	27 DEEP PURPLE/Nobody's Home (Mercury/PG)	
28 26 24	28 KINKS/Living On A Thin Line (Arista)	
- 51 38	29 LOS LOBOS/Will The Wolf Survive? (Slash/WB)	
- 51 38	30 GARY O'/Shades Of '45 (RCA)	

Complete Tracks Chart Begins on Page 85

Black/Urban

12 2 2	1 COMMODORES/Nightshift (Motown)
8 3 1	2 CHAKA KHAN/This Is My Night (WB)
- 21 9	3 LUTHER VANDROSS/Til My Baby Comes Home (Epic)
10 7 4	4 ASHFORD & SIMPSON/Outta The World (Capitol)
14 8 5	5 TINA TURNER/Private Dancer (Capitol)
17 12 7	6 W. FELDER I/B. WOMACK/I'll Still Be Looking... (MCA)
33 19 10	7 PATTI LABELLE/New Attitude (MCA)
31 22 14	8 JESSE JOHNSON'S REVUE/Be Your Man (A&M)
2 1 3	9 DIANA ROSS/Missing You (RCA)
19 14 11	10 READY FOR THE WORLD/Tonight (MCA)
23 16 12	11 WHAMI/Careless Whisper (Columbia)
4 4 6	12 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
35 23 16	13 GLADYS KNIGHT & PIPS/My Time (Columbia)
6 6 8	14 SHEENA EASTON/Sugar Walls (EMI America)
- 40 21	15 MAZE I/FRANKIE BEVERLY/Back In Stride (Capitol)
34 24 19	16 DAZZ BAND/Heartbeat (Motown)
15 13 13	17 POINTER SISTERS/Neutron Dance (Planet/RCA)
- 33 28	18 WHISPERS/Some Kind Of Lover (Solar/Elektra)
37 28 22	19 JOHNNY GILL/Half Crazy (Cotillion/Atco)
21 15 15	20 UTFO/Roxanne, Roxanne (Select)
- 31	21 DeBARGE/Rhythm Of The Night (Gordy/Motown)
30 27 25	22 D. HALL & J. OATES/Method Of Modern Love (RCA)
- 32	23 PRINCE/Take Me With U (WB)
39 31 28	24 REBBIE JACKSON/A Fork In The Road (Columbia)
32 29 27	25 CHERYL LYNN/At Last You're Mine (Private I/CBS)
- 34	26 JENNY BURTON/Bad Habits (Atlantic)
- 38	27 MARY JANE GIRLS/In My House (Gordy/Motown)
- 39 33	28 ROCKIE ROBBINS/We Belong Together (MCA)
- 39 33	29 MIDNIGHT STAR/Scientific Love (Solar/Elektra)
36 32 30	30 FAT BOYS/Can You Feel It (Sutra)
22 20 20	31 TIME/The Bird (WB)
- 40	32 N.M. WALDEN w/P. AUSTIN/Gimme, Gimme... (WB)
- 35	33 RUN D.M.C./King Of Rock (Profile)
1 5 17	34 JEFFREY OSBORNE/The Borderlines (A&M)
- 37	35 MANHATTANS/You Send Me (Columbia)
13 17 24	36 NOLAN THOMAS/You're Little Brother (Mirage/Atco)
- 37	37 GRANDMASTER FLASH/Sign Of The Times (Elektra)
3 9 18	38 NEW EDITION/Mr. Telephone Man (MCA)
- 37	39 S.O.S. BAND/Weekend Girl (Tabu/CBS)
- 37	40 DIONNE WARWICK & GLENN JONES/ Finder Of... (Arista)

N&A Begins on Page 77

DEBUT