

**I N S I D E :**

**INFORMATION BONANZA**

Along with the "Hi-Tech Horizons" bonus section this week, this NAB special issue contains columns on Easy Listening, News/Talk, Jazz, Image & Marketing, and all of R&R's regular departments. In addition, a Sales column from Interep's Erica Farber explores new revenue sources for radio, and Management columnist Charles Warner discusses the ticklish topic of handling creative employees.

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**PEOPLE IN THE NEWS THIS WEEK**

- Rob Barnett PD at KZEW
- Ron Atkins PD at KMJQ
- Ted Cramer heads Paton broadcast division
- Doug Stephan PD at WEEI
- John Forsythe OM, Jason Williams Asst. OM at KLZZ-AM & FM
- Jim Gilmore III President of Gilmore Broadcasting
- Jack Alix CEO for Roth Broadcasting Group
- Catherine Catalane PD at WBCE
- Jay Meyers PD at WBUF
- Rick Upton PD at KITV
- Lon Thomas PD at KSMG
- Dianne Ingle GSM at KKBO-AM & FM
- David Gneiser GSM at WCXI-AM & FM

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**R&R**  
RADIO & RECORDS  
**HI-TECH HORIZONS**  
COMPUTERS AND NEW PRODUCTS FOR RADIO

Computers For All Reasons  
— State Of The Art Highlights  
NAB Technical Brief — Exhibit Directory

**TECHNOLOGY FOR TODAY AND TOMORROW**

Running a radio station is increasingly a matter dependent on technology. R&R's NAB Convention special this week keys on technology you can use to improve your operation:

- Computer checklist for stations shopping for their perfect system
- Points to consider with computerized music systems
- Automating your newsroom
- NAB's Sr. VP/Radio Dave Parnigoni on convention priorities
- Engineering developments in the governmental sphere
- Equipment exhibitor highlights from engineering and general perspectives
- NAB exhibitor directory

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Newsstand Price \$3.50



**Wagontrain Buys Drake-Chenault**

Consulting firm Drake-Chenault has been acquired by Wagontrain Enterprises, an Albuquerque-based broadcasting group with radio properties in New Mexico, California, and Hawaii. Drake-Chenault President Denny Adkins, recently appointed when Jim Keffer left to manage WEAN & WPJB/Providence, will remain with the company in his present position.

Wagontrain President Bill Sanders said, "Drake-Chenault has always represented quality in the radio industry, and it's an honor for me to be associated with the Cadillac of radio consulting. The combination of a young, energetic company like Wagontrain, and an established, highly-successful organization like Drake-Chenault, means we're going to do some exciting things in the next few years."

**Stedman Now KSAN's PD**

Bill Stedman has been named Program Director for KSAN-San Francisco, filling the vacancy left when J.D. Spangler left for the KJJY/Des Moines GM post a month ago. Stedman, who takes over April 15, is transferring from PD at Malrite sister station WHK/Cleveland after two years in the position.

Stedman told R&R, "One couldn't ask for a nicer promotion. I get to stay with the absolute best company, go to a proven winner that has good people in every position, in one of the greatest cities in the country. What else could I want?"

Malrite National VP/Programming Jim Wood told R&R, "Malrite really values its employees, and as we change directions at WHK, we didn't want to lose Bill, so we offered him the job at KSAN. He did an excellent job with 'HK, making it one of the best-sounding Country stations around."

John Gorman, who has been STEDMAN/See Page 8

Drake-Chenault Board Chairman Gene Chenault commented, "There was instant rapport between Bill Sanders and myself. If I were to turn Drake-Chenault over to anyone, it had to be an individual and a corporation I respected completely."

Chenault and partner Bill Drake founded the Los Angeles-based company in the mid-'60s. Since then, D-C has consulted WAGONTRAIN/See Page 8

**BUZZARD PLAYS THE HITS**

**WMMS Completes Switch To CHR**

Completing a gradual evolution from AOR to a CHR approach, Malrite's WMMS/Cleveland has declared itself a Contemporary Hit Radio station. The conversion ends a 15-year AOR era for WMMS, widely considered the nation's leading AOR.

WHK & WMMS VP/GM Bill Smith told R&R, "The change will be almost imperceptible to the audience, since we've taken small steps toward this goal over a long period. This repositioning should have a positive effect on national advertisers who've taken a dim view of the term AOR, despite our mainstream sound."

WHK & WMMS OM/PD John Gorman asserted that the AOR format "is very viable for many stations and many markets, but in our particular case, CHR was the way for us to go. It's not that we have abandoned AOR, it's that the format has abandoned us. We have moved in a mainstream direction and we have nothing in common with other AORs around the country."

"We are a full-service adult CHR," he said, noting the differences between WMMS and CHR competitor WGCL. "They are a much younger-sounding CHR, while our target is 18+. With selective dayparting we're looking to improve our adult

**SLEETE NEW GM**

**WDRQ Drops Urban For Transtar's Format 41**

Amaturo Group's WDRQ/Detroit has abandoned its Urban format, signing with Transtar to carry the network's Format 41 A/C programming. Former GSM Jeff Sleete has been named General Manager, replacing VP/GM Chuck Borchard, who departed over philosophical differences. Several other staff members have also been terminated.

Former PD Jim Snowden has agreed to remain with the company, and several other staff members have also been offered new positions at the station or with the parent company. Amaturo intends to change the station's call letters, probably to WLTI (W-Lite 93). While most of the programming will originate from Transtar's studios, several dayparts will originate locally using the network's music mix.

The decision to switch to Format 41 comes on the heels of Amaturo's success with the satellite-delivered programming at the group's WJQY/Ft. Lauderdale. Amaturo President Monte Lang told R&R, "With the success we've seen at our Ft. Lauderdale station, we view Format 41 as a very viable format for Detroit. We

are very familiar and pleased with the programming, and were kind of lucky to get it in Detroit. We should be up and running within a few weeks."

Transtar President C.T. Robinson stated, "Detroit is an important market for our network, and it's nice to be working with old friends there. The commitment and professionalism of an affiliate is crucial to the programming's success — and Monte Lang and Joe Amaturo have it."

Commenting on the format switch, Sleete said, "We don't feel very good about the fact that we're not successful in our format of choice, but we've been putting a lot of money into the radio station without getting the results we anticipated. There are still a lot of variables that still need to be worked out, but we are anticipating great things with this change."

**Adopts Format**

Transtar also announced this WDRQ/See Page 8

**Fries Sunbelt Stations President**



Gary Fries

Sunbelt Communications Radio Group Sr. VP and KQEO & KZZX/Albuquerque VP/GM Gary Fries has been promoted to President of Sunbelt's Broadcast Division. He will be directly responsible for the company's six radio stations, and will relocate to Colorado Springs.

Sunbelt President/CEO C.T. Robinson said, "It's particularly gratifying to be able to promote Gary Fries to this position." FRIES/See Page 4

**MULTIMEDIA BUYOUT PENDING**

**Family Taking Cox Communications Private**

In an apparent effort to protect the company from a takeover by outsiders, members of the Cox family and their associates have offered to buy up all publicly-held shares in Cox Communications for \$75 a share, or a total of nearly \$1.2 billion.

The offer was expected to receive approval from the Cox board of directors this week (4-11). However, trading in Cox stock at more than \$76 a share

on Monday fueled speculation that another group might try to outbid the Cox family offer. Cox stock jumped over \$14 a share after the proposed buyout was announced.

The Cox family now privately owns Cox Enterprises, which encompasses the Cox newspaper chain. But its radio, television, and cable properties are held by Cox Communications, a publicly-traded company only COX/See Page 8

**Fourth in a series**

# **Our salespeople know your business.**

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APRIL 12, 1985

**PERSPECTIVE ON THE NETWORK REVOLUTION**

Network radio is in flux right now, and many are bewildered about its future course. Manufacturer and top radio client **Martin Himmel** provides an informed outsider's perspective on the changes.

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**TRANSACTIONS**

**Good News Sells Six For \$3.5 Million**

Charles Woods will purchase five religious-formatted stations from Good News Broadcasting for \$2.95 million. Properties include Texas outlets KWAS/Amarillo, KFIX/Laredo, and KPAS/Fabens, along with Alabama stations WAYE/Birmingham and WACV/Montgomery. The five facilities represent the first ventures in radio for Woods, who also owns seven TV stations.

KWAS has 100 kw on 101.9 mHz at 730 feet; KFIX operates with 3.7 kw on 92.7 mHz at 291 feet; KPAS has 3 kw on 103.1 mHz at 300 feet; WAYE is a 1kw daytimer on 1220 kHz; and WACV broadcasts with 10 kw days/1 kw nights on 1170 kHz.

At the same time, Good News will sell 60% of MOR outlet WROS/Jacksonville to Rose Of Jacksonville principal Elwyn Hall for \$525,000. Hall holds 40% of WROS and is the GM for the 5 kw daytimer, which operates at 1050 kHz. Following the completion of these transactions, Good News principal Gary Acker will no longer own any radio properties.

TRANSACTIONS/See Page 8

**Barnett Appointed PD At KZEW**

WAAF/Worcester PD Rob Barnett has been named PD at Belo AOR KZEW/Dallas, replacing Andy Lockridge, who exited March 22.

KZEW VP/GM Gene Boivin commented, "After I talked to a host of people, Rob impressed me as the guy who would be able to breathe some new life and enthusiasm into our station. He's a creative, high-energy, innovative person, as well as a good communicator who'll work well with our airstaff and management team."

Barnett, who joined WAAF in late 1980 and became PD in June 1982, told R&R, "WAAF is full of the hardest-working and



Rob Barnett

most driven people in radio. I'm eternally grateful to everyone at Katz." He continued, "At KZEW, we have the talent and backing it takes to win. I'm mega-psyched." Barnett starts his new position April 22.

**Stephan PD At WEEI**

Doug Stephan has been named Program Director at all-News WEEI/Boston. He takes over the programming duties of former Director/News & Programming Mike Moss, who has been retained as a consultant to the station. An active search is underway for a news director.

Stephan has spent most of his 19-year radio career in on-air positions at WKOX & WVBF/Boston. For the past year he has been a relief talk host at such stations as WHDH/Boston, KMOX/St. Louis, WCAU/Philadelphia, and WMCA/New York.

Stephan denied widespread rumors in the market that his Talk background means WEEI will be shifting from News to Talk. "My plans aren't really set in concrete

at this moment," he commented. He identified his goal as building "a 1985 news and information radio station. I believe the format is viable and salable, but we can't be staid."

**Jim Gilmore III Helms Gilmore Broadcasting**



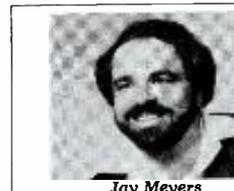
Jim Gilmore III

Jim Gilmore III has been named President of Gilmore Broadcasting, overseeing the company's four radio and three TV stations. The radio properties include WLVE/Miami Beach, WIVY/Jacksonville, and WSA & WQPO/Harrisonburg, VA.

Gilmore, who joined the group in 1977 after two years in the ABC-TV Network Station Affiliate Relations Department, succeeds his father, James Gilmore Jr., who remains Chairman/CEO of parent Jim Gilmore Enterprises. Gilmore most

GILMORE/See Page 4

**Meyers Programs WBUF**

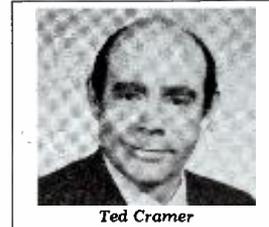


Jay Meyers

Veteran programmer Jay Meyers has been named PD at A/C outlet WBUF/Bufalo. The appointment marks Meyers's return to parent Lincoln Group; he programmed sister station WVOR/Rochester in the late '70s. The WBUF PD post had been vacant

MEYERS/See Page 4

**Cramer Heads Paton Broadcast Division**



Ted Cramer

Veteran Country programmer Ted Cramer has been named President of the new broadcasting consulting division of Paton & Associates Advertising/Marketing/Public Relations, based in Kansas City. The new division will be known as Paton/Cramer/Paton Broadcast Consultants, and will offer consultation to all radio station formats. The group will specialize in medium and small markets for programming, marketing, sales, and operations.

Cramer told R&R, "I'll be involved with several accounts within the agency, but my primary responsibility will be to introduce our consulting service to as many stations as we can reach. I think there's a real void in services to small and medium markets."

Company CEO Pat Paton commented, "Ted's expertise and broadcasting knowledge is widely known. We feel he is particularly

CRAMER/See Page 4

**WILLIAMS ASST. OM**

**Forsythe New OM At KLZZ-AM & FM**

KLZZ-AM & FM/San Diego morning personality John Forsythe has been appointed to the newly-created post of Operations Manager for the Southwestern Broadcasters A/C outlets. At the same time, midday talent Jason Williams moved up to Asst. OM. Both Forsythe and Williams will retain their airshirts.

SBI VP George Johns commented, "We're very pleased to

**CATALENE PD**

**WBCS (AM) Drops Country For Talk**

WBCS (AM) will stop simulcasting the Country format of WBCS-FM next week (4-15) in favor of a Talk format mixing network programming with three local shows. Former WGN/Chicago talk host Catherine Catalene has been named PD for the AM, while former WGN producer Barbara McElroy joins her as Assistant PD.

Simultaneously, Charlotte Connor has been promoted from Account Executive to Sales Manager for both stations, replacing Jerry Ferch. Richard Holcomb remains VP/GM for both stations.

"What we're going to do is beat WGN at their own game by really pulling that Milwaukee focus," McElroy remarked. WGN's strength in the market has played a major role in preventing a local

WBCS/See Page 4

**Atkins Transfers To KMJQ As PD**

KMJM/St. Louis Program Director Ron Atkins has been promoted to the PD post at Amarturo Group Urban/Contemporary sister station KMJQ (Majic 102FM), beginning May 1. He succeeds Brute Bailey, who has resigned to pursue personal business interests.

Amarturo Group Radio Division President Monte Lang said, "Ron merited this promotion based on his performance in St. Louis. That's the reason I gave him this important position. Brute Bailey is a real gentleman and I'm going to miss him, but I'm confident Ron will perform up to my expectations."

Said Atkins, "I'm just happy to be aboard a station that's proven itself to be a winner in this market. Working with Monte Lang is a gift in itself."

Atkins will arrive in Houston after 15 months as PD at KMJM. His radio experience also includes four years with WBLK/Bufalo as personality, MD, and PD; he earlier worked on-air in Bufalo at WUFO. A search is now underway for a new KMJM programmer.



John Forsythe Jason Williams

have two such talented, experienced professionals at KLZZ. Their appointments to administrative positions will help solidify KLZZ's 'Class' image in San Diego."

Forsythe joined KLZZ a year ago, having previously worked on-air in mornings at Dallas stations KRQX and KLIF, as well as nearly five years with WQAM/Miami. "It's a tremendous opportunity for

FORSYTHE/See Page 8

**CREATES WRVR-AM & FM COMBO**

**Viacom Converts WKDJ To A/C**

Newly-acquired Viacom outlet WKDJ/Memphis has switched call letters to WRVR (AM) and format from Black to A/C, establishing a combo operation with sister FM A/C WRVR (now WRVR-FM). WRVR-AM & FM simulcast during morning drive and the 12-hour Sunday "Solid Gold" segment, but the AM has new personalities for all other dayparts. FM PD Jim Robertson is now in charge of both stations.

VIACOM/See Page 4

## Upton Upped To KITY PD

After a year as Music Director at KITY/San Antonio, Rick Upton has been promoted to PD for the CHR station. He succeeds Rick McGee, who left the station three weeks ago.

Mission Broadcasting President/principal Jack Roth, who assumed the GM duties after former KONO & KITY VP/GM Charlie Slavik departed for WOWO/Ft. Wayne last week, com-

mented to R&R, "It was a pleasant surprise to find out how knowledgeable Rick is, and he's already made remarkable improvements to the sound of the station."

Upton's programming background includes stops at WLYT & WHAV/Haverhill, MA and WBBX/Portsmouth, MA, as well as a term as Asst. MD at WIGY/Bath, ME. "I'm looking forward to some dynamite ratings," he said. "Everybody at the station is working very hard, and we're confident we'll surprise a lot of people."

Upton added that he has promoted evening personality Elvis Duran to Music Director.

### Meyers

Continued from Page 3

since last fall when Paul Warren left to join WFOX/Atlanta as an air personality.

Company President Bud Wertbeller remarked, "I'm extremely pleased about Jay's return, as the type of intensity and energy he brings to WBUF is just what the station needs at this time."

Meyers, who reports to VP/GM Larry White, most recently served 18 months as PD at WFIL/Philadelphia. He previously held similar duties with WCTC/New Brunswick, WNDR & WNTQ/Syracuse, and WVOR. "It's great to come back to this first-class operation," said Meyers. "Our goal is to match the progress WVOR has achieved in Rochester, to make WBUF a mainstay of this market."

### WBOS

Continued from Page 3

News/Talk outlet from taking hold in Milwaukee.

The only remaining simulcast programming with the FM will be the Dick & Ellen morning show. Other local programming elements will be the well-known team of Howard and Rosemary Gernette (noon-3pm) and talk host Pat Sheridan, hired from WISN/Milwaukee, (3-6pm). ABC Talkradio will fill the remainder of the broadcast day.

### Viacom

Continued from Page 3

Explaining the format change, VP/GM Terry Wood told R&R, "With no general market contemporary music station on the AM band, this A/C format fills a void in the market. There've been no negatives from the listeners, and the response from advertisers has been very positive."

Exiting the station are WKDJ personalities Joe Washington, Bill Adkins, Herb "The K" Kneeland, and Robert Thomas. Staying on in middays is Jesse Brooks, and joining the AM lineup are Maxine Todd (PM drive), Tom Mann (7-midnight), and Stan Gilbert (overnights).

### Gilmore

Continued from Page 3

recently served as President/GM of JGE's auto dealership in Kalamazoo, where the broadcast company is based. He told R&R, "We intend to continue the high standards of local public service long in effect at all Gilmore stations, while we strive to become even more competitive in the marketplace."

## Tears For Fears Rule Bandstand



Mercury/PolyGram artists Tears For Fears recently performed "Everybody Wants To Rule The World," the first single released from their "Songs From The Big Chair" LP, on "American Bandstand." Pictured here (l-r) are American Bandstand's Dick Clark, band members Manny Elias and Curt Smith, PG's Kyle Heatherington, TFF member Ian Stanley, manager Paul King, and TFF's Roland Orzabal.

## "We Are The World" Airing A Smash

An informal network of radio stations and networks joined together last Friday (4-5) to air the USA For Africa single "We Are The World" simultaneously at 10:50am EST. Estimates taken from individual stations that called in, satellite delivery, and international participation indicate that the original number of 5000 participating stations may have been a low estimate.

Reaction to the event was remarkable: The President had it tuned in aboard Air Force 1; all-News stations in New York, Chicago, Boston, Miami, and L.A. which had not played a record in years broke format to join in this effort. Even Muzak broke format for the second time in its history to be a part of the international network.

In other USA For Africa news, there's a new address for the USA For Africa Foundation: USA For Africa, P.O. Box 1985, Los Angeles, CA 90061.

### Cramer

Continued from Page 3

well-suited to complement our firm's activities in marketing, PR, and advertising."

Cramer has served in both programming and operations capacities at WMAQ/Chicago, WDAF/Kansas City, KCKN-AM & FM/Kansas City, and WUBE/Cincinnati.

## Gneiser Appointed WCXI-AM & FM GSM

David Gneiser has been named General Sales Manager for Golden West's WCXI-AM & FM/Detroit, replacing Denise Miller, who retired to start a family. Gneiser joins the station after spending the last 14 years with Eastman in Detroit, where he most recently was VP/Office Manager.

Gneiser told R&R, "Eastman is a great company and I really enjoyed my years there. I just felt it was time to see what things were like on the 'radio' side of the desk."

### Fries

Continued from Page 1

note from within our organization a qualified individual such as Gary. His extensive hands-on station management experience during the past 21 years will serve us well as we begin to expand into the major markets of the U.S."

Fries said, "Ours is a planned growth company. We've just put KMGI/Seattle on the air, the trends at KMGW/Mineapolis are marvelous, KVOR & KSPZ/Colorado Springs and KQEO & KZZK are experiencing record years. It's a great time for all of us at Sunbelt."

Before joining the company in 1983, Fries spent three years as GM at KJJJ & KEZC/Phoenix, having previously worked two years as VP of Multimedia Broadcasting.

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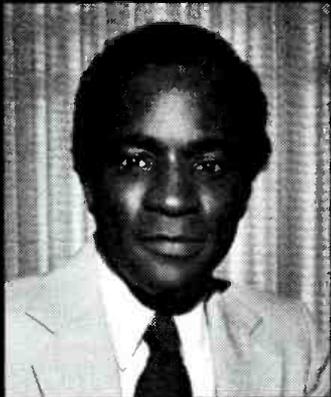
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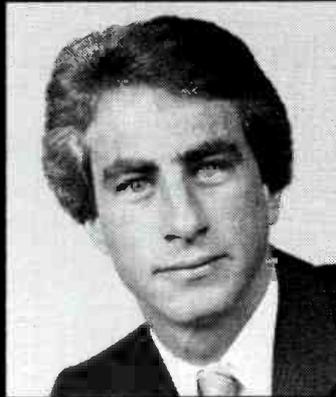
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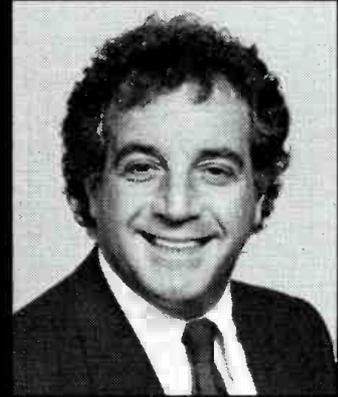
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President/General Manager



Cleveland: WWWE/WDOX-FM  
John Cutbrod  
Vice-President/General Manager



Detroit: WLOV/WCZY-FM  
Jim Mulla  
President/General Manager



Houston: KKBO-AM/FM  
Cos Cappellino  
Vice-President/General Manager



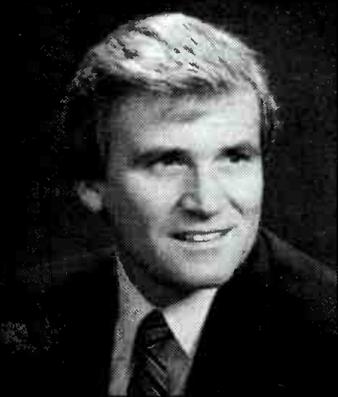
Los Angeles: KIIS-AM/FM  
Wally Clark  
President/General Manager



St. Louis: KUSA/KSD-FM  
Merrell Hansen  
President/General Manager



San Diego: KSDO-AM/FM  
Jim Price  
Vice-President/General Manager



Tampa: WDAE/WIQI-FM/  
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## Here's Why!



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St. Louis, MO 63122

**Raven Perched At Atlantic**



Members of former independent group Raven have now signed with Atlantic Records. Their first LP for the label, "Stay Hard," was released recently. Celebrating the signing (l-r) are Atlantic VP Larry Yasgar, band members Mark Gallagher, Wacko, and John Gallagher, and Raven executive producers Jon Zazula, Tony Incigeri, and Marsha Zazula.

**Maiden Long Beach**



Capitol's Iron Maiden parted with label executives after their current tour's show in Long Beach. Shown here (kneeling, l-r) are Capitol VP Don Grierson, Iron Maiden's Bruce Dickinson, Capitol's Stephen Powers and VP Ray Tusken; (standing) manager Andy Taylor, Dave Murray and Nicko McBrain of the band, Capitol's Bill Bartlett, IM's Steve Harris, Capitol's Bob Osborn and Sr. VP Walter Lee, and Iron Maiden member Adrian Smith.

**Dio Double**



WB executives met with Ronnie James Dio after a recent show in Los Angeles to present him with gold awards for his "Holy Diver" and "Last In Line" LPs. Pictured (l-r) are Dio band members Claude Schnell and Jimmy Bain, Wendy and Ronnie Dio, Vivian Campbell and Vinnie Appice of the band, and WB's Tom Whalley, VP Carl Scott, and VP George Gerrity.

**Thomas Set To Program KSMG**

Lon Thomas has been named PD at American Media's KSMG/San Antonio. Trey Ware, who had been acting PD since the gold-based A/C FM station debuted March 5, will become Assistant PD and maintain an airshift. The station is consulted by McVay Media. VP/GM Jack Collins told R&R, "Trey's done an outstanding job of giving us a beachhead, and with Lon's experience as a successful PD and air talent, we'll be able to achieve 'Magic's' potential.

There's no question in my mind that Lon and Trey will perform miracles."

Most recently Thomas spent 19 months as PD at KYKY/St. Louis, having previously handled mornings at KIIS-FM/Los Angeles. Before that he worked six years on-air and in programming at cross-town KUTE. "This is like a dream," he said. "To be able to walk into a new station, put your mark on it, and reap the benefits of your efforts just blows me away."

**Martell Named Humanitarian**



Tony Martell has been named recipient of the 1985 Humanitarian Award from the T.J. Martell Foundation for Leukemia and Cancer Research, commemorating the organization's tenth anniversary. Celebrating at a recent luncheon (standing, l-r) are 1984 recipient Walter Yetnikoff, Scientific Director James F. Holland, Dinner Chairman Floyd Glinert, and (seated) Vicky and Tony Martell.

**Mack Strikes Again**



Veteran guitarist/performer Lonnie Mack has completed a new LP for Alligator Records entitled "Strike Like Lightning." Stevie Ray Vaughan helped produce the album and played on five tunes. Shaking on the deal (standing, l-r) are Stevie Ray Vaughan, Alligator's Mindy Giles, and Mack manager John Hovekamp; (seated) Mack and Alligator President Bruce Iglauer.

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**When You're #1, There's A Reason**

The weekly three-hour program, "GARY OWENS' SUPERTRACKS," proves that a nationally-known personality, combined with a proven blend of hits, can definitely INCREASE RATINGS. In the SUPERTRACKS time slot, KEY1 in Austin reports a jump in men 18-34, from a 6.5 to a 20.3. KWEB/Rochester, MN reports going from #5 to a #1 position, CJFM/Montreal reports strong ratings, equal to its morning drive team.

**Stations Love G.O.**

Other comments include: "Excellent program . . . very strong with our 25-34 male demographics" - Mike Walters, WYEN/Chicago. From Jack Raymond, WEIM/Fitchburg, MA: "Audience response has been incredibly strong, and

they love the facts, insight and humorous style of G.O." . . . Greg Minet, PD KEDD/Dodge City, KS.: "SUPERTRACKS IS THE TALK OF THE TOWN" . . . James O. Morgan, VP WHLN/Harlan, KY: "The Gary Owens show is the best of the syndicated 'oldies shows'" . . . "WE LOVE G.O.," says Dave Nichols, PD WLAC/Nashville . . . "A time change in the airing of SUPERTRACKS brought to light the great size and loyalty of the Gary Owens show," reports David Murray, PD at WJFM/Grand Rapids . . . Jim Stockwell, Sales Manager at WRWC/FM/Rockford, IL, says, "The station has received more phone calls in support of SUPERTRACKS than any other syndicated program they

have ever carried" . . . at WHBO/Clearwater, FL, PD Bruce Green says, "Not only is the listener response great . . . but station management is very happy with the show in all respects" . . . and John Berkeley, PD at WRXX/Centralia, IL, says, "The show is excellent and is strong in the 35-54 demographics."

**Marketing Concept**

The Creative Radio Network, based in Van Nuys, California, has offered its stations the added selling power of not only having G.O. cut local station IDs, but also one-liners for local advertisers! This gives SUPERTRACKS an undeniable involvement on the local level.

Another marketing tool that is offered to the station is the "MEMORY

FLOGGER" cap, which Gary says "when worn will take you forward into the past, for the greatest hits of all time."

**Reason For Success**

Darwin Lamm, President of Creative Radio Network, ascribes the success of the program to several important factors . . . the perfect blend of Gary's professionalism, knowledge, and zany humor . . . along with a surveyed and proven music list. Those interested in more information on the program should call TOLL FREE 1-800-392-9999.



Gary Owens

Ron Nessen thinks the best way to get affiliates is to offer aggressive reporting, flexible schedules, targeted news products and a satellite connection.

It looks like he may be on to something.

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.**

**TRANSACTIONS**

Continued from Page 3

**Sequel Buys Three For \$1.37 Million**

In separate transactions, Sequel Communications is buying KLIZ-AM & FM/Brainerd, MN from Brainerd Broadcasting Co. for \$705,000 (including a \$25,000 noncompete agreement), and KXSS/Lincoln from Radio Group, Inc. for \$865,000, involving an \$86,671 noncompete arrangement.

Neither the buyer nor sellers own other radio stations. MOR outlet KLIZ operates with 5 kw on 1369 kHz; A/C-formatted KLIZ-FM has 100 kw on 107.5 mHz at 350 feet. A/C station KXSS has 3 kw on 95.3 mHz at 115 feet.

**Five Cities Buys KVEC, KPGA**

Five Cities Broadcasting will establish an AM/FM combo in San Luis Obispo, CA, acquiring full-service outlet KVEC from Century Broadcasting Co. Liquidating Trust for \$750,000, and A/C-formatted KPGA of nearby Pismo Beach from KPGA, Inc. for \$500,000.

Century retains interest in KTFI/Twin Falls and WPHI/Herrin, IL; KPGA, Inc. owns no other stations. Among the Five Cities copincipals, Dan Armstrong and James Sweida will serve

as VP/Programming and VP/Sales, respectively. Armstrong is currently OM at KLFF & KMZK/Phoenix; Sweida is the former Sales Manager at KWAO/Sun City, AZ. KVEC GM Dan Clarkson will stay on for that station, while KPGA owners Charles and Patricia Kent will assist Five Cities during the interim.

KVEC operates with 1 kw days/500 watts nights on 920 kHz; KPGA has 1700 watts on 95.3 mHz at 390 feet. Chapman & Associates brokered the FM transactions.

**Ford Picks Up WFLN With Talk Format Planned**

Masada Corp., headed by longtime Philadelphia talk show host Frank Ford (aka Edward Felbin), will purchase WFLN/Philadelphia from Franklin Broadcasting for \$875,000. The seller also owns neighbor FM outlet WLFN. The buyer has applied for new call letters WDVT, with plans to adopt a Talk format. The station is a 1 kw daytimer on 900 kHz.

**Bower Takes WCLG-AM & FM**

Freed Broadcasting intends to sell WCLG-AM & FM/Morgantown, WV to GM Garry Bowers for \$715,000. Neither Bowers nor the sellers have other radio interests. A/C-formatted WCLG is a 2.5 kw daytimer on 1300 feet; WCLG-FM broadcasts CHR with 3 kw on 100.1 mHz at 300 feet.

**Joyner Buys KEKB From Jan-Di**

Joyner Broadcasting of Colorado plans to acquire KEKB/Grand Junction, CO from Jan-Di Broadcasting for \$700,000. The sellers have no other radio interests, but copincipal Richard Maynard remains as GM for the station. The buyer also owns WLDS & WEAI/Jacksonville, IL. KEKB offers country programming with 100 kw on 99.9 mHz at 1385 feet. William A. Exline brokered.

**Commercial Media Deals WBTR To CCM**

Commercial Media, Inc. will sell A/C station WBTR/Carrollton, GA to Carroll County Media, Inc. for \$525,000. The seller has no other radio interests; the buyer also owns Georgia stations WJQA/Jackson and WCOH & WRNG/Newman, and WKXR & WRLL/Asheboro, NC. WBTR has 3 kw on 92.1 mHz at 105 feet.

**Forsythe**

Continued from Page 3

me, and a special privilege to work even more closely with George Johns," Forsythe told R&R.

Most recently at WLTT/Cincinnati, Williams came to KLZZ in February '84 after ten years at Houston outlets KILT, KRBE, and KENR.

**NEW HOME IN WASHINGTON**

**R&R Opens New York Sales Office**

Radio & Records has opened a new sales office in New York City, located at 575 Madison Avenue, New York, NY 10022; (212) 605-0355. Serving as Account Executive there is Wendy Reiss.

Beginning this week, R&R's Washington, DC bureau has a new home in the National Press Building, at 529 14th St. NW, Suite 807, Washington, DC 20045. The new phone number is (202) 662-7484.

**Ingle Upped To GSM At KKBQ-AM & FM**

KKBQ-AM & FM/Houston has promoted National Sales Manager Dianne Ingle to GSM. She fills a longtime void created when Sandy Gamblin left last July.

VP/GM Cos Cappellano told R&R, "Dianne's done a sensational job since joining us last December. I've been searching all this while for a GSM, and it eventually became obvious that Dianne was the person."

Just prior to joining KKBQ, Ingle was Regional Director/Affiliate Relations for the NBC Radio Networks covering the Western states. She earlier held sales positions at KNBR, KYUU, and KFRC, all San Francisco. Ingle remarked, "Cos has been a great team leader, and now that he's turned the department over to me, I'm looking for-



Dianne Ingle

ward to helping the sales team continue to develop. Number one programming and number one sales go hand in hand at KKBQ."

**Cox**

Continued from Page 1

45.4% owned by family members and Cox officers.

Cox Chairman/CEO Gardner Anthony said the proposed buyout will present "increased opportunities and challenges for employees of both companies" and will allow them "to make substantial additional investments in the radio field or in other businesses they may wish to consider."

The principal family members involved in the buyout are Barbara Cox Anthony of Honolulu and Anne Cox Chambers of Atlanta. The twelve Cox radio properties are WSB-AM & FM/Atlanta, WHIO-AM & FM/Dayton, WSOB-AM & FM/Charlotte, WIOD & WALA/Miami, KFI & KOST/Los Angeles, WZGO/Philadelphia, and WCKG/Chicago.

**Multimedia Management Bids After Rejecting Outside Offer**

Meanwhile, Multimedia, Inc., which owns 12 radio stations, has reportedly rejected a \$1 billion offer for the company from Wesley Corp., which is controlled by former Treasury Secretary William Simon.

Instead, the group's management team will attempt to buy out the company for a similar price. They have offered to buy up stock at \$41.25 per share cash and \$26.54 debt. The offer is subject to approval by Multimedia shareholders.

In addition to its radio properties, Multimedia owns 43 newspapers and five TV stations, while Cox has 23 papers and seven TV properties. Both also have extensive cable holdings.

**Wagontrain**

Continued from Page 1

several large groups, including the RKO radio stations, and presently works with over 300 stations in the United States and overseas. Wagontrain, which was founded in 1981, has "absolutely no intention" of changing the company name, and all corporate operations will remain virtually intact. Terms of the deal were not disclosed.

**WDRQ**

Continued from Page 1

week the signing of Beautiful/Easy Listening-formatted WBNS/Columbus as a Format 41 affiliate, and suggested that a number of major market stations — including WBTT/Milwaukee — would follow suit. "We expect to be in a lot of the top markets by the end of the year," Robinson said. "We feel this is just the start of a trend."

**Stedman**

Continued from page 1

WMMS PD and WHK & WMMS OM, will take over the WHK PD duties as well. Wood commented, "HK will remain an oldies station and John will now have hands-on control on a day-to-day basis. We're looking for John to breathe a little of his magic into the station."

Prior to joining WHK, Stedman held programming posts at WLW/Cincinnati, WKQX/Chicago, and WQFM/Milwaukee.

A. Thomas Quinn and Paul S. Almond  
acting on behalf of

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**EXCLUSIVE INTERVIEWS**—Bryan Adams, Harry Belafonte, Jackson Browne, John Denver, Bobby Lamm, Kenny Loggins, Melissa Manchester, Joni Mitchell, Anne Murray, Yoko Ono, REO Speedwagon, Lionel Richie, Kenny Rogers, Diana Ross and Paul Simon—will be heard as recorded during the incredible "We Are The World" session and in preparation for the *Radio USA For Africa* broadcast.

**THE COMPLETE WE ARE THE WORLD LP** will be played, spotlighting the "We Are The World" single plus the nine donated tracks by Chicago, Huey Lewis & The News, Steve Perry, The Pointer Sisters, Prince & The Revolution, Kenny Rogers, Bruce Springsteen & The E Street Band, Tina Turner and the Canadian supergroup Northern Lights.

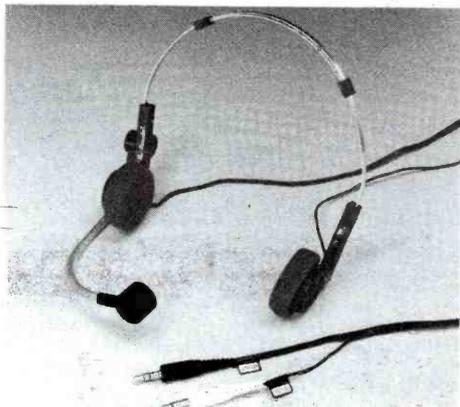
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**NOW IS THE TIME** to involve your station and your listeners in this unprecedented event. Join the rapidly-swelling ranks of *Radio USA For Africa* affiliates today by calling Westwood One at (213) 204-5000.

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RADIO NETWORKS

## Headphone/Microphone Combo Available



The "Narrator," a headphone/microphone combination currently available from Plainville, NY-based **Stanton Magnetics Inc.**, is designed for professional and consumer applications within the audio and video industries.

Frequency response for the headphones is 20-20 kHz with distortion limited to less than .5 percent at 1 mW at 1 kHz with impedance at 32 ohms. Weight: two ounces.

The microphone has a frequency response of 20-20 kHz with a sensitivity of -84 dB. The boom has an adjustable gooseneck and comes with a four-inch, Y-type conductor cord. The headphone cord has a stereo mini-plug; the microphone comes with a mono mini-plug as well.

Contact Stanton Magnetics at (212) 445-0554 or (516) 349-0235.

## Words Worth

Being a science or math whiz doesn't mean you'll be a high-tech success. Louisiana Tech registrar **Harold Pace** recently conducted a study that found the best predictor of college success was good grades in high school English. Pace also claims

that studying English is good preparation for jobs in the high-tech field, because it teaches you to think logically. Furthermore, Pace notes that "being able to read and communicate is essential to every subject."

## DPI Debuts Automated Compact Disc Package

Putting music libraries on compact disc is an inevitable step in automated radio syndication. Van Nuys, CA-based **Digital Programming, Inc.**

recently took that step, and the results are available in a variety of formats.

Describing the programming, DPI

President **Ron Erwin** noted that each music track would contain digitally encoded biographical and chart history data, that efforts were being made to attain a uniform, "master-quality" sound, and that the discs would be cut in Southern California. These automated CD radio syndication packages as well as the firm's latest jingle package will make their public debut at the **NAB** convention in Las Vegas, April 14-17.

## Hippies, Yuppies . . . "Mechies"?

Writing in a recent issue of *American Demographics*, editor **Cheryl Russell** predicts that as the hippies of yesterday became the yuppies of today, these same yuppies will in turn become the "mechies" of tomorrow. What's a "mechie"? A Middle-aged, Ex-urban, Computerized, Homeowner, says Russell.

Russell bases her claims on the ability of personal computers to link workers outside of the office, which will make it possible for almost all bythen-middle-aged members of the baby boom to own homes far from the maddening urban crowds, in nice areas where they can raise their kids. What's more, Russell believes the activities associated with yuppies today will continue to gain in popularity, except that our beloved baby boomers will be doing them in the privacy and comfort of their homes.

According to Russell, this means future megabucks for makers of home fitness and home entertainment equipment (software, too, which is where music comes in), do-it-yourself projects, and technologically sophisticated household aids and appliances. Buttressing her argument, Russell notes that such recent news items as the rise in worker productivity and in yuppies themselves were old news to those whose profession is following demographic trends. Both are contingent upon an aging workforce that takes its money and work seriously.

"No one gets rich overnight mining demographic statistics," Russell cautions. "But over the years, an investment in demographics will mature, yielding high returns at no risk."

Following demographic trends is like a long-term financial investment."

For further information, contact DPI at (818) 780-9780.

## City Of Hope Honors Tony Scotti

The 1985 "Spirit Of Life" award will be presented to **Scotti Brothers Entertainment Industries** Chairman **Tony Scotti** at the **City Of Hope's** annual tribute dinner on June 27 at the Los Angeles Century Plaza Hotel. The "Spirit Of Life" award is bestowed in recognition of distinguished service to the music industry and ongoing work on behalf of multiple charitable causes.



Tony Scotti

In making the announcement, Music Industry Chapter President **Myron Roth** said, "Tony Scotti's unique blend of business and creative talents have made him a leader in the entertainment industry. Selecting Tony to receive this year's 'Spirit of Life' award continues the tradition of the Music Industry for the City of Hope in honoring its best."

The June 27 event will establish a music industry fellowship in honor of Tony Scotti. This year's

fundraising target is \$600,000, to be raised via dinner attendance, contributions, endowments, and a tribute journal. Proceeds from this event will benefit capital projects at the City of Hope National Pilot Medical Center.

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**RADIO & RECORDS**

10/R&R FRIDAY, APRIL 12, 1985

## Yesterday's Deejays

If you were a disc jockey before 1960, the **Yesterday's Dee Jays Association** would like to hear from you. Headed by **Chuck Thompson**, a DJ from 1946-61 and now a successful Houston real estate investor-broker, the association plans to update the biographies and activities of all qualifying broadcast personalities via a newsletter. Thompson plans to serve as editor, relying primarily on information sent in by surviving DJs, their heirs, families, and fans.

Subscriptions will be \$10 per year (six issues). For more details on this proposed look into "the golden age of the disc jockeys" contact Chuck Thompson at P.O. Box 11652, Houston, TX 77293; (713) 442-0060.



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SHARON ALLEN

## ACM Sets Host Lineup

The Academy of Country Music Awards show May 6 will be hosted by Glen Campbell, Janie Fricke, and Loretta Lynn. Also, for this 20th anniversary show, the ACM has added a new category this year — Country Video of the Year. The last award category added was six years ago . . . the "Tex Ritter Award," which honors the Country Music Motion Picture of the Year.

### Fogelberg's Return To The Roots

Dan Fogelberg previewed his soon-to-be-released country/bluegrass-flavored LP "High Country Snows" during a concert at the Grand Ole Opry House last week. He described the new sound as "good fun," then explained, "I was very fortunate here in Tennessee to assemble some great musicians for this album. And even more fortunate to get some of them to come out with me on the road."

The musicians he referred to are: Jim Buchanon (fiddle), Paul Harris (keyboards), Russ Kunkel (drums), Al Perkins (steel/acoustic guitar), Jerry Douglas (dobro), Charlie McCoy (harmonica), David Grisman (mandolin), and Sugar Hill Records artists Herb Pedersen (banjo) and Chris Hillman (bass). Ricky Skaggs made a surprise appearance and added vocals on one selection from the new album as well.



**FOGELBERG AT OPRY** — Pictured (l-r) ASCAP's Merlin Littlefield, CBS/Nashville Sr. VP/GM Rick Blackburn, Fogelberg, and Epic's Rich Schwan.



**COUNTRY BOY CELEBRATION** — Ricky Skaggs and his manager Chip Peay celebrate with CBS executives following two shows at the Bottom Line in New York City and a special premiere of his new "Country Boy" video. Pictured (l-r) are: E/P/A Sr. VP/GM Don Dempsey, Skaggs, CBS/Nashville VP Roy Wunsch, Epic's Rich Schwan, and Peay.

I understand this tour only made four stops. The first was for NARM in Miami, the second here in Nashville, then on to Atlanta and Los Angeles.

### Happy Birthday Leon

Leon Everette had an extra special birthday this year, thanks to his fan club. They stopped him mid-song during a show in Lancaster, PA and showered him with balloons, roses, gifts, and a giant card signed by the entire audience. The four-tiered birthday cake was large enough for everyone.

### Coming Soon . . . To A Theater Near You

Next time you sit down at your local movie theater, don't be surprised when you see Ricky Skaggs's "Country Boy" video preceding the flick instead of cartoons. Coordinated by CBS Records and Music Motions, the Music Zap promotions for the video will begin later this month in New York and Nashville, then will extend to a network of over 1000 theaters all over the country.

Ricky's is the first country video promoted by Music Motions. It will accompany movies that have compatible demographic audiences. There will be radio and retail ties with each theater showing of the video. Special posters were created for display in the theaters and record store outlets. Buttons, pins, decals, etc. will be made available to theater and record store employees. In addition, the message machines at theaters will mention the video when giving moving information. Music Motions has provided similar video promotions with such artists as Jermaine Jackson, Rick Springfield, Twisted Sister, and Barbra Streisand.

### Louise Tours China

Louise Mandrell and an entourage of 400 will tour China this fall. Her father/manager Irby Mandrell said it will be the first time a country artist has toured China, and that it will be the largest American group ever to visit China. And if you want, you can be a part of that group. The China '85 tour has openings for 400 people. The price is \$2750 per person. The trip is scheduled for August 28-September 10. For more information, call Advance Travel at (800) 251-5600.

## Dove Awards Honor Gospel Artists

Sandi Patti took home her third award as Gospel Music Artist of the Year last week (4-3-85) at the Dove Awards in Nashville. For the second year in a row the show was carried live via satellite over the Christian Broadcasting Network from the Tennessee Performing Arts Center.

The show was hosted by Pat Boone and Cheryl Prewitt. Patti also won Female Artist of the Year for the fourth year in a row, and her "Songs From The Heart" album won Inspirational Gospel Music Album of the Year.

Among the other winners were: Amy Grant, Contemporary Album of the Year for her album "Straight Ahead"; Michael W. Smith, Song-

writer of the Year; Steve Green, Male Artist of the Year; the Rex Nelson Singers, Traditional Album of the Year for "The Best Of And A Whole Lot More"; "Hee Haw" star Lulu Roman, Secular Artist of the Year; and "Upon This Rock," written by Gloria Gaither and Donny McGuire, performed by Sandi Patti, was chosen Song of the Year.



**NSAI HONORS SONGWRITERS** — Following the Nashville Songwriters Association International's Awards ceremony, ASCAP reps pose with their winning writers. Pictured (l-r) are: ASCAP's Bob Doyle and Judy Gregory, writer Marc Rossi, ADCAP Southern Director Connie Bradley, and writers Dave Loggins, Tommy Rocco, and Brent Maher.



**MILSAP RECEIVES DOCTORATE** — If Ronnie Milsap hadn't become an entertainer, what would he have become? Well, chances are he'd have become a lawyer. Prior to pursuing a career in music, Milsap was offered a scholarship to the Emory University School of Law in Atlanta. We all know which interest won Ronnie's time and devotion. But thanks to the Board of Trustees of Adrian College in Adrian, Michigan, Milsap's law ambitions were partially fulfilled when he was awarded an Honorary Doctorate of Laws degree. Milsap dropped by to receive the honor on his way to a Detroit performance.

## Nashville In Motion

Congratulations to Aristo Music Associates President Jeff Walker and wife Terri on the birth of their daughter Christy Marie on March 31 . . . Ricky Skaggs is scheduled to cut a live album next month during his London performances at the Dominion Theater. Also listen for Ricky on the nationally aired March of Dimes TV spot. He's singing a song called "The Miracle Is You" for the spot, which features actor Richard Dreyfuss . . . Vince Gill just returned from Belgium and Great Britain . . . Also on the road abroad — Moe Bandy and Joe Stampley spent this past week in England and Ireland. Later

this month Moe will join Johnny Lee and Lane Brody to perform on the "U.S. Emerald Seas" in the Grand Bahama Islands . . . Johnny Paycheck just returned from another tour of Germany, which included military bases, and plans to return later this year . . . While taping TNN's "Country Sportsman" show on Lake Kissimmee in Central Florida, Kathy Mattea caught a six-foot rattlesnake, and also on that trip caught a 10-pound largemouth bass . . . Look for Jeannie Kendall in an upcoming issue of Woman's World Magazine.



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# MARKETPLACE

## AIRCHECKS

### BOSTON AIRCHECKS

On March 16 & 17, 1985, WROR held an on-air reunion of some of Beantown's favorite personalities including Arnie Ginsburg, Fenway, Melvin X. Melvin, Charlie Van Dyke, Dan Donavon, Chuck Knapp, J.J. Jeffrey and special surprise DJ's during Joe Martell's "Saturday Night Live at the Oldies." Stereo reels or cassettes; send \$5AE for list.

### MAN FROM MARS PRODUCTIONS

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### Current and Classic Airchecks!

Current Issue #60 features KOST/M.G. Kelly, KRLA/Real Don Steele, WNBC/Don Imus, KCBO/Charlie & Harrigan's last show, XHITZ/Bill Hergonson, KS103/Randy Robbins. KFI/Lohman & Barkley & KBZT/Shotgun Tom Kelly. 90-min. cassette, \$5.50.

Current Issue #59 features WKTU/Dan Ingram, KISS/Rick Dees, WPLJ/Jim Kerr, WKTU/Jay Thomas, KWSS/Chuck Geiger, KYUU/True Don Bleu, KKHR/Chris Lance & Jack Armstrong, KUBE/Charlie Brown, plus KLZZ/John Forsythe. 90-min. cassette, \$5.50.

Special Issue #S-52 features SAN DIEGO! CHR's KS103 & XHITZ, AOR's KGB & 91X, Urban XHRM, plus A/Cs B100, KYYX, KLZZ, KFMB, KBZT & KIFM. 90-min. cassette, \$5.50.

Special Issue #S-53 features TAMPA/ST. PETERSBURG! CHR's WRBQ & WZNE, AOR WYNF, plus A/Cs WFLA, WFLA-FM, WMGG, WIQI and Oldies WHBO. 90-min. cassette, \$5.50.

Classic Issue #C-53 features XERB/Wolfman Jack-1966, KHJ/Humbly Harv-1968, Y100/Bill Tanner-1979, KFI/Hudson & Landry-1976, KFRC/Shana-1976, Phoenix's KUPD/Jimi Fox-KRIZ/Tony Evans-1974, KISS/Larry McKay-1976. Cassette, \$10.50.

STILL AVAILABLE: #S-50 (MILWAUKEE), #S-49 (PITTSBURGH), #S-51 (CAL. CENTRAL COAST) @ \$5.50 each. WRITE FOR MORE DETAILS ON CAUF. AIRCHECK VIDEO #2, NOW, AVAILABLE @ \$39.95 on VHS or BETA.

### CALIFORNIA AIRCHECK

Box 4408 — San Diego, CA 92104 (619) 460-6104

## COMEDY

**NEW! BRIGHT! FRESH!**

You're weird, perverted, and demerol... that's why I like your stuff!

Write on station letterhead to:  
CHEEP LAFFS  
1111 W. El Camino Real  
Suite 109-212  
Sunnyvale, CA 94087

Free Sample

Dr. Don Rose  
KFRC  
San Francisco

## R&R MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

	Per insertion
1 Time	\$50.00
6 insertions	\$45.00
13 insertions	\$40.00
26 insertions	\$35.00

Volume Rates Available

Additional \$10.00 per week charge for Blind Box ads.

Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, two weeks in advance of publication date. Marketplace ads are non-commissionable.

Submit to: **Marketplace**  
**RADIO & RECORDS 1930 Century Park West**  
**Los Angeles, Calif. 90067 (213) 553-4330**

## Contemporary COMEDY

Hundreds renewed again!

**Free sample!**

Write on station letterhead to  
**Contemporary Comedy**  
5804-D Twineing  
Dallas, TX 75227

## BRADCOM

BRADBURY COMMUNICATIONS

Our innovative recorded service provides you with comedy drop-ins, mock commercials, and more! Send \$1.00 for demo cassette. BRADCOM, Suite 211, 3387 N. Del Rosa Ave., San Bernardino, CA 92404.

## DIAL-A-LOG

FREE SAMPLES

**Humor, Conversation, Calls, Calendar & More**

From WAVA/Washington, DC to KISS-AM/Los Angeles — thanks for the help!! J.J. McKay

Write on station letterhead of phone: 10918 Foxmoore Ave.  
**(804)270-7206 9AM-5PM EST** Richmond, VA 23233



## ELECTRIC WEENIE

**RADIO'S MOST RESPECTED DJ GAG SHEET SINCE 1970**

RICK DEES, KISS-FM: "Tom, you really are The Best. Really look forward to the arrival of The Weenie, such a shot in the arm for our Morning Team!"

FOR FREE SAMPLES WRITE  
**The Electric Weenie, P.O. Box 882**  
Honolulu (Pearl City), Hawaii 96782 (808) 671-6500

## Disk Jockey Comedy

Hilarious 20-40 second comedy bits... 25 per month delivered to your mouth. For sample & info on FREE book of 100 Crazy Kommercials, write HYPE, INK, 7805 Sunset Blvd., #206, Los Angeles, CA 90046

## O'Liners

FREE SAMPLE ISSUE of radio's most popular humor service  
For sample, write on station letterhead to: **O'Liners**  
1237 Armacost Ave., Suite #6-R Los Angeles, CA 90025



## "Phantastic Phunnies"

Highly Respected! Hilarious! Original!  
Proven worldwide audience builder!

'Quick-quip,' Typical Humor!! Introductory month's 500 topical one-liners and "BONUS"...Just \$2.00!! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.

## FEATURES



write:  
Box 20093R,  
Long Beach, CA 90801

\*Indicate COUNTRY or CONTEMPORARY Format

Free Sample Of **RADIO'S DAILY ON-AIR PREPARATION SERVICE!**  
Airshift-ready music notes, star facts, calendar, more!

**FREE FREE FREE**

Famous PSYCHIC David Guardino, Psychic to the Stars, is available FREE for talk shows, phone interviews and news actualities... 24 hr. phone... just call... (702) 386-0702 or (702) 386-0827.

Terry Marshall's

## daily insider

• Entertainment News For Radio •  
CHR, AOR, AC  
Call for a free trial subscription  
**(415) 564-5800**

## PERSONALITY

### INFO-BITS

FOR MODERN AIR TALENTS. THERE'S NEVER BEEN A SHEET LIKE IT. AT LAST A SERVICE FOR THE 1990s! FREE SAMPLE: INFO-BITS, % KFMB, SAN DIEGO, CALIFORNIA 92138. GREAT SHOWS EVERYDAY!!

David K. Jones **Showprep**

The COMPLETE service for radio personalities. Pre-recorded bits, calendars, one-liners, trivia, bizarre news, comedy scripts and more... for one price! Call or write for free sample. **(213) 851-4325**  
3241 Dr. Will Drive, Hollywood, CA 91604

## PROGRAMMING

### Digital Carts

Broadcast Music Services is equipped to put your station in the digital age... using a combination of compact discs and digital mastering system for music not available on compact disc.

We are also introducing our custom music rotation service. Call today for your sample cart and price quote.

**BROADCAST MUSIC SERVICES**  
**(501) 741-4055**

### N.Y.P.D. (New York Parody Department)

Pre-recorded comedy bits including parody commercials, slice-of-life skits, drop-ins and more. Send \$5 for information and sample cassette you can use on the air.  
... Jocks! Call for details on our aircheck service, "Check Works"

**BROADCAST PRODUCTIONS EAST, INC.**  
23 Rustic Ave., Medford, NY 11763  
(516) 286-8125

## INSTANT REAGAN.

More fun than the real one! — live with your talent! Now on: KFMB/San Diego, WFYR/Chicago, WBTV/Charlotte, KUDL/Kansas City and more!

**MARKLARSON**  
P.O. BOX 2424 EL CAJON CA 92021 619-579-6989

# MARKETPLACE

## COUNTRY OLDIES 1950-1984

1475 Hits on tape with cue-tones

Call or write for information and free list of titles.



**"THE MUSIC DIRECTOR"**

PROGRAMMING SERVICE  
Box 103 • Indian Orchard,  
Massachusetts 01151 • 413-783-4626

## PRESIDENTS' PARTYLINE Always Good for a Laugh



Call Now  
For An  
Instant  
Sample

As Heard on  
Z-100, New York  
Q-Zoo, Houston

Call (713)  
975-6555 Thanks Bill Taylor

## PROFESSIONAL SERVICES

RADIOACTIVITY

### READY TO MOVE UP?

... to a better position? We provide aircheck/resume refinement, aircheck analysis, and employment counseling for announcers. We're a full-service consultancy for all-size market stations and also individuals.  
**3954 Peachtree Rd., Suite 202, Atlanta, GA 30319**  
(404) 266-1977 **Money Back Guarantee**

The best-sounding spots on your station should be your stations' promos... wouldn't you agree? To have **PROMO POWER** working for your stations... call now to hear instant on-line demo of the best promo voices in the business... and it's affordable for your market!  
24 hours/7 days (316) 682-7111



## PROMOTIONAL



manufacturer of  
**PAINTER'S CAPS  
BANDANAS and  
TOTE BAGS**

MADE IN AMERICA

**CUSTOM IMPRINTED WITH YOUR CALL LETTERS,**  
these **COLORFUL** and **VERY VISIBLE** items make  
**IDEAL GIVEAWAYS** and **QUALITY PRIZES.**  
Request your **FREE CATALOG #21** and samples.  
Box 969 Monroe, NC 28110 800-438-1931  
\*\*\*PROMOTION COMMOTION\*\*\*

## BUTTONS

Custom  
Printed



REPRODUCE YOUR CALL LETTERS OR  
PROMOTIONAL IDEA ON THE MOST POPULAR  
WEARABLE! FREE CATALOG & SAMPLES AVAILABLE.

### JOY PRODUCTS

25 West 45th St., NY, NY 10036  
(212) 869-3743

## RECORD SERVICES

### COMEDY INSERTS

Limited # of DJ copies of  
**HUDSON & LANDRY**

NEW "Best of H. & L." Vol II  
(LP or Cassette #344) available  
\$2.00 covers mailing cost

George Jay 6269 Selma, Hollywood, CA 90028

**OLDIES BY THE THOUSANDS**  
NEW EXPANDED UP-TO-DATE CATALOG of 45-rpm oldies  
from the past 40 years. Fast, reliable service. Credit card  
accepted, send \$2 for comprehensive catalog to:

**American Pie**

Box 66455, Dept. #RR, Los Angeles, CA 90066  
(213) 391-4088

# OPPORTUNITIES

## OPENINGS

### NATIONAL

### AIR PERSONNEL NEEDED

NATIONAL is recognized as the leader in radio personnel placement. NATIONAL receives a constant flow of job openings in small, medium & major markets. We need announcers, news people, programmers, male and female, for all size markets. If you are ready for a move let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:



**BROADCAST TALENT COORDINATORS**

Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

### Finally.

Charlie Van Dyke, Inc. is looking for tomorrow's major market talent for several of America's greatest radio stations. If you're ready to grow, or if you can recommend someone in your market, contact us. **NEEDED NOW:** CHR: AM/PM/NITES (mega-majors & med.) Country: AM drive (med.) News/Talk: Drive hosts (mega-major) Pop/Urban: All shifts

(med.) M/F/E/OE. No Fee. Tape, resume & photo to:

**Charlie Van Dyke, Inc.**

8655 E. Via de Ventura, O-259  
Scottsdale, Arizona 85258  
(602) 951-8711

## EAST

Cape Cod FM is looking for A/C personalities for future openings. T&R: Greg Evans, WKXJ, Box 296, Osterville, MA 02655. EOE M/F (4-12)

Pittsburgh class FM needs a morning host personality immediately! Great bucks & opportunity! T&R: Mark Rivers, WWCL, 224 North Ave., PA 15209. EOE M/F (4-12)

WYSP/Philadelphia seeks aggressive Promotions Director. Marketing experience preferred. R: Michael Piccozzi, 1 Bala Plaza, Bala Cynwyd, PA 19004. No calls. EOE M/F (4-12)

Immediate opening at Lakes region A/C leader. Good production a must. T&R: Bob Magnuson, WEMJ, Box 1490, Laconia, NH 03247. EOE M/F (4-12)

WRFM/NYC is now accepting T&R's for experienced parttime announcers & a news anchor. Bob Durphy, 485 Madison Ave., 10022. EOE M/F (4-12)

Morning personality needed at WRNJ. We have a big city sound with a small town feel. Only one hour from NYC. T&R: P.P. Kendall, Box 1000, Hackettstown, NJ 07840. EOE M/F (4-12)

## OPENINGS

## OPENINGS

## OPENINGS

Group with Country, Rock & Contemporary stations is accepting tapes for future jock openings. Community Service Broadcasting, 811 Broadway, Mt. Vernon, IL 62864. EOE M/F (4-12)

Competitive FM A/C in Central ME seeks experienced night air talent with good production skills. Females encouraged. T&R: Don Patrick, WSYW, Box 1240, Millinocket, 04462. EOE M/F (4-12)

We need qualified people! WGBB/Long Island needs a strong OM, experienced news people & mature parttime announcers. T&R: Tony Michaels, Box 130, Merrick, NY 11566. EOE M/F (4-12)

Needed: Parttime experienced radio air personality. T&R: J. McLaughlin, WBEW, 2077 Elmwood Ave., Buffalo, NY 14207. EOE M/F (4-12)

Friendly-sounding personality needed for middays plus production at adult hit JOY FM. T&R: PD, WJYJ, Box 422, Concord, NH 03301. EOE M/F (4-12)

High energy individual with CHR experience needed for full-time fill-in position at WLAX. T&R: FMS7, 252 N. Queen St., Lancaster, PA 17603. EOE M/F (4-5)

ND needed yesterday for 5kw local news leader in central MA. We are committed to local news. If you are, rush T&R: G.J.J., WARE, Box 210, Ware, MA 01082. EOE M/F (4-5)

Immediate opening at a 50,000 watt A/C FM in ME's capitol city. T&R: Brent Stephens, WRDQ, 1 Memorial Circle, Augusta, 04330. EOE M/F (4-5)

## SOUTH

Coastal resort FM needs mature personality for A/C format. Production & live phone skills a must. Photo. T&R: Bill Turney, Box 3513, Myrtle Beach, SC 29578. EOE M/F (4-12)

Top-rated Country station is looking for entertaining & creative people. Production ability a must. T&R: OM, Box 522, Amherst, VA 24521. EOE M/F (4-12)

Currently accepting T&R's for future openings on AM Country. Good production & air skills a must. Charles White, WGAI, Box 1408, Elizabeth City, NC 27909. EOE M/F (4-12)

MS's best Country, WMBC FM, is accepting T&R's for full & parttime openings. Stan Smith, Box 707, Columbus, 39703. No calls. EOE M/F (4-12)

Wanted: Sales Manager for a new Nashville market station. Send philosophy & R: Biff Collier, Box 213, Brentwood, TN 37027. No calls or drifters. EOE M/F (4-12)

Growing seaside rock FM needs hard working Production Director with management, programming & air skills. T&R: Fred McCune, WZYC, Box 402, Beaufort, NC 28516. EOE M/F (4-12)

On-air personality needed for overnight at top-rated megastation in SE. T&R: R. Walker, WHYI FM, 2741 N. 29th Ave., #300, Hollywood, FL 33020. EOE M/F (4-12)



### CHR PERSONALITIES!

Come to the beach in a rapidly growing market. New tower, new studios, growing stronger every day. Up, bright, maybe even outrageous. Send tape, photo, resume and salary requirements (no phone calls) to: Mary Russell, WKQB, P.O. Box 10164, Charleston, SC 29411. EOE

### Afternoon Drive Announcer



Z98 needs one more pro! All of our slots are filled except afternoon drive! We are looking for someone who wants to and knows how to win! If you're good, we want to hear from you. If you're great, we want to hire you! We will give you the environment and the freedom to create a fun afternoon drive show. NO CALLS! T&R: Bob Koghan, Box 4808, Oceanview, FL 33518 EOE M/F

# OPPORTUNITIES

## OPENINGS

### Only The Best

Our rapidly growing group needs a winning Country programmer for WKSJ in Mobile, a hot morning show for WRKA in Louisville, and super production talents for future expansion. Win . . . with the best! Send resume and cassette to:

**Bill Thomas**  
VP/Programming  
Capital Broadcasting Corporation  
530 Beacon Parkway West Suite 600  
Birmingham, Alabama 35209

E.O.E.

100,000 watt Top 100 FM needs afternoon jock with excellent pipes & production. T&R: Rick James, K106, Box 106, Beaumont, TX 77704. No calls. EOE M/F (4-12)

Immediate openings for midday & afternoon drive announcers at top-rated small market CHR. T&R: Michael Stevens, Box 2300, Ardmore, OK 73402. (405) 725-5357 EOE M/F (4-12)

### News Director Morning Anchor

TOP-rated CHR in Greensboro/Winston-Salem/High Point is looking for a News Director/Morning Drive Anchor. Cassettes and resumes to Bill Weller, GM, WKZL-FM, National Communications, Box 11967, Winston-Salem, NC 27116. (919) 725-0556. EOE M/F

WRDQ is seeking talented news/traffic reporter to interact with morning zoo team. Females encouraged. T&R: Randy Kabrick, 400 Radio Rd., Charlotte, NC 28216. EOE M/F (4-12)

Morning news person wanted for the SW FL A/C. Have a bright & conversational delivery. T&R: Nancy Frost, WRCC, Box 189, Cape Coral, 33910. EOE M/F (4-12)

WRAL FM/Raleigh is looking for bright, tight & energetic weekend air personality. T&R: Steve Anthony, 711 Hillsborough St., NC 27605. EOE M/F (4-12)

### WBCY-108FM

Charlotte's hottest CHR has a mid-day opening. If you're strong in production, team player, very personable, and have always dreamed of working for Jefferson Pilot. . . apply now! No beginners, excellent pay and benefits. T&R to: Bill Martin, 1 Julian Price Place, Charlotte, NC 28208. EOE M/F

WRDQ, Lexington's rock leader, is accepting T&R's for future on-air openings. Dave Krusenkaus, Box 100, KY 40506. EOE M/F No calls. (4-12)

FL Y100 is looking for an outrageous morning personality & a Production Director with experience. T&R: Randy Van Halen, WNFJ, 801 W. Granada Ave., Ormond Beach, 32074. EOE M/F (4-12)

### KODA 99FM W LITE & EASY

Immediate opening for personality at Houston's leading Adult radio station. At least three years of major market experience. Seeking solid communication skills and a warm, friendly, one-to-one delivery. EOE

OVERNIGHT DEMO CASSETTES TO:

Ken Rogulski, PD/KODA 99FM  
4810 San Felipe, Houston, TX 77056

## OPENINGS

KFXV needs air talent & production people! Beginners are welcome, but must be mature & self-motivated. T&R: Kevin Bonner, Box 1430, Morgan City, CA 70381. EOE M/F (4-5)

Air talent needed! Mature voice with good production wanted, but no beginners. T&R: Gary Robinson, WLVA, Box 2179, Lynchburg, VA 24501. EOE M/F (4-5)

### ONE OF AMERICA'S BEST A/C'S

Needs a production director who can make our spot breaks sound as good as the rest of our programming. If you're creative, experienced and enthused, send us a tape & resume: Radio & Records, 1930 Century Park West, #970, Los Angeles, CA 90067. EOE

KTUX FM, hot new personality Class C station in Shreveport, needs entertainers. Ken or John: (318) 938-7927 EOE M/F (4-5)

Rock & Roll station on Carolina coast is looking for personality/production person. T&R: Kris Kelly, WXOR, Box 760, Jacksonville, NC 28541. EOE M/F (4-5)

Top-rated Tallahassee Country station has immediate opening. Rush T&R: Matt Ray, WNNX, Box 1110, FL 32302. EOE M/F (4-5)

### ONE OF THE SOUTHEAST'S HIGHEST-RATED CHRS

Has a morning opening beginning at the conclusion of the current Arbitron. We offer excellent pay, great benefits, and the best facility. In return, we want a team or solo act who's personable, funny, even outrageous at times and understands local relatability. No beginners. Apply in complete confidence to: Radio & Records, 1930 Century Park West, #969, Los Angeles, CA 90067. EOE M/F

Experienced audio journalist wanted to join this award-winning Gulf Coast news team. T&R: David Brandt, WOWW, Box 2788, Pensacola, FL 32513. EOE M/F (4-5)

98 KISS, Nashville's hot FM, is accepting T&R's for immediate openings. Larry Martino, 50 Music Sq, West, Suite 901, TN 37203. EOE M/F (4-5)

Looking for morning jock. The "Don Imus" of Country wanted yesterday. T&R: Chris Taylor, KXZ/KMML, Box 10940, Amarillo, TX 79116. EOE M/F (4-5)

Morning traffic/news personality wanted. C&R: Russ Cassidy, WCAE, 900 Commonwealth Pl., Virginia Beach, VA 23464. EOE M/F (4-5)

### I love my country

### WKHX 101fm

WKHX/Atlanta has immediate opening for an experienced announcer. Tapes & resumes to: Neil McGinley, 360 Interstate North, Suite 101, Atlanta, GA 30339. WKHX is a Capital Cities Station. EOE

## MIDWEST

Looking for drive time personalities. Only team players need apply. T&R: Kevan Rabat, KDVV, Box 1478, Topeka, KS 66601. EOE M/F (4-5)

Northern MI radio station is accepting T&R's for possible future openings. No beginners please. T&R: Dennis Martin, Box 286, Petoskey, 49770. EOE M/F (4-12)

Wanted: Top production person to work creatively with all new equipment! Top pay for the right person. T&R: WAXX/WAYY, Box 6000, Eau Claire, WI 54701. EOE M/F (4-12)

Experienced female needed for evenings & production immediately. Great benefits in this college town CHR. T&R: Jay Bouley, WSPT, Box 247, Stevens Pt., WI 54481. EOE (4-12)

Immediate fulltime opening (7-midnight) for CHR killer! T&R: Mike Miller, KOFM, Box 14806, Oklahoma City, OK 73113. EOE M/F (4-12)

If you love mornings, being busy, promotions & involvement, you'll love working for us! T&R: Brian Gallagher, KRGI, Grand Island, NE 68902. EOE M/F (4-12)

Hot rockin' Q107 needs drive time personality & production for this Class C Upper MI FM. T&R: Dan Stone, WMGQ, Box 467, Ishpeming, 49848. EOE M/F (4-12)

100kw A/C in SE MO is looking for a talented morning personality/PD who knows programming, promotions & music. References & R: Box 247, Poplar Bluff, 63901. EOE M/F (4-12)

## OPENINGS

KAT FM needs a fulltime day shift announcer who has two years experience. We are the top-rated A/C in Dubuque! T&R: Denis Albright, Box 688, IA 52001. EOE M/F (4-12)

WKAV, Appleton-Green Bay's CHR, is looking for T&R's for talent pool. T&R: Ron Ross, 1785 Block Rd., Kaukauna, WI 54130. EOE M/F (4-12)

Young & aggressive company is seeking air talent & morning personality. T&R: Gary Krain, Box 1377, Blarneck, ND 58502. EOE M/F (4-12)

Suburban station is searching for air talent. We want creativity & production skills, too! T&R: Box 336 Florence, KY 41042. EOE M/F (4-5)

Looking for a common sense type for a position at an AM/FM in Columbia area. T&R: Chuck Thomas, Box 475, Mexico, MO 65265. EOE M/F (4-5)

WKAN, mid-America A/C Media station, is taking T&R's for future openings. Minimum two years experience. Larry Timpe, 6 Deerborn Sq., Kankakee, IL 60901. No calls. EOE M/F (4-5)

Morning news anchor needed for 5kw AM & 50kw FM. Strong writing a must! Pros only apply. T&R: Bruce Scott, WFUN/WREO, Box 738, Ashtabula, OH 44004. EOE M/F (4-5)

Morning commentator/MD needed at Country AM in St. Louis area. No flitters. C&R: Steve Beeny, KWRE, Box 220, Warren, MO 63383. EOE M/F (4-5)

Looking for drive time personalities. Only team players need apply. T&R: Kevan Rabat, KDVV, Box 1478, Topeka, KS 66601. EOE M/F (4-5)

Experienced female needed immediately for evenings & production. Great benefits at college town CHR. T&R: Jay Bouley, WSPT, Box 247, Stevens Pt., WI 54481. (715) 341-1300 EOE (4-5)

ZZ99 is accepting T&R's for future opening. Photo, T&R: Todd Chase, 4350 Johnson Dr., Shawnee Mission, KS 66205. EOE M/F (4-5)

## WEST

SW NM Class C station looking for creative Production Director. Call Andy Bowman, GM, at KSNM/Las Cruces: (505) 894-3887 EOE M/F (3-22)

Great opportunity for experienced ADR personality at KFMG/Albuquerque as afternoon drive/Production Director. C&R: Tom Marshall, 5801 Domingo NE, NM 87108. EOE M/F (3-29)

KDDO/Las Vegas A/C is now accepting T&R's for future full & part-time openings. Bill Baumen, 86 E. Tropicana Ave., NV 89109. EOE M/F (4-12)

### Q103FM DENVER AT LAST

Q103 has rare opening for creative, talented individual with a positive attitude. T&R to: Assistant PD, Alan Sledge, P.O. Box 103, Denver, CO 80204. NO CALLS EOE M/F

Entry level opening available for PD/morning announcer. T&R: KRAL, 600 Higley Blvd., Rawlins, WY 82301. EOE M/F (4-12)

WY's most listened-to CHR has a rare overnight opening for an experienced professional. T&R: Bill Cody, KTRS, 251 W. 1st St., Casper, 82601. EOE M/F (4-12)

Salt Lake City's top-rated rocker, KRSP FM, has an opening for an afternoon drive talent/MD. No beginners. T&R: Randy Rose, Box 7780, UT 84107. EOE M/F (4-12)

Creative & detail-minded Sales Coordinator wanted. Have general office skills & computer experience, if possible. R: Judy Currier, KLOK, Box 21248, San Jose, CA 95151. EOE M/F (4-12)

### COASTAL CALIFORNIA AM-FM

Seeking creative, responsible PD. Background promotions, on-air, production necessary. Targeted 30+ . . . Competitive medium market, commitment to win a must. We've got the tools, need right person. Send T&R to: Radio & Records, 1930 Century Park West, #968, Los Angeles, CA 90067. EOE M/F

Personality ND needed at KLKT/Lake Tahoe-Reno. T&R: Ken Hunter, Box 8063, Incline Village, NV 89450. No calls. EOE M/F (4-5)

Full & partime air slots available soon. Production experience a must! T&R: Corey Baker, Box 1428, Victorville, CA 92392. (818) 245-8835 (4-12)

Adult ADR jock needed for partime shifts on CA central coast. T&R: Mark Kaufmann, KMBY, Box 1271, Monterey, CA 93942. EOE M/F (4-12)

We have a daytime opening at this small market Country station. T&R: KCCC, 1011 W. Mermod Rd., Carlsbad, NM 88220. EOE M/F (4-12)

## OPENINGS

Afternoons in San Francisco! Rare opening for someone who is entertaining, warm & has something special to offer. T&R: KITS, 1355 Market St., CA 94109. No calls. EOE M/F (4-12)



### Get To The Top!

If you're a future major market A/C or CHR personality, then refine your specialty skills with us! Now looking for future air talent, production and news people. Excellent growth opportunities for the experienced. Send top resume and photo to: Brian Casey, PD, KO93, 2121 Lancelot Drive, Modesto, CA 95355. EOE

Eugene CHR now accepting T&R's for future fulltime openings for all shifts. Mike Anthony, K5ND, Box 10767, OR 97440. EOE M/F (4-5)

Morning news position available. Must be credible & humble. No agomannas need apply. C&R: KILLY, Box 2630, Bakersfield, CA 93303. EOE M/F (4-5)

### News Director

Take-charge News Director to manage two-person News Dept. for Southern Calif. AM-FM combo. Send resume, salary requirements, aircheck, and all the reasons why we should hire you to: GM, KMEN/KGGI, Box 1290, San Bernardino, CA 92402 M/F EOE

Wanted: Spanish radio news editor. T&R: Harvie Jordan, KMMM, Box 1208, Austin, TX 78767. EOE M/F (4-5)

Opening in NW Satellite office for a Sales Manager in this 135k market. Radio experience a must. Salary, commission & incentives, too! Roger McDowell: (609) 529-8000 EOE M/F (4-5)

### GREAT MORNING TALENT WANTED

One of the Country's best Adult Contemporary FM's in top 100 market is looking for strong morning talent. Must have adult sense of humor and be fun. Please send resume and tape, in confidence to:

Talent Coordinator  
The Research Group  
2517 Eastlake Ave., East  
Seattle, WA 98102

EOE M/F Please no calls.

KOME is searching for fulltime air talent. Creative on-air and production required. C&R: Pat Evens, 1245 S. Winchester Blvd., San Jose, CA 95128 No calls. EOE M/F

First Media's KDOT AM needs adult female midday hostess for 35+ MOR. T&R: Sean, Box 960, Provo, UT 84601. (801) 373-8560 EOE (4-5)

Growing company with stations in WY & CO needs T&R's for future openings. No calls. Dave Kallaway, KOCL, 318 1/2 S. Gillette Ave., Gillette, WY 82718. EOE M/F (4-5)

Ground floor 100,000 watt community-involved A/C FM seeks production whiz/afternoon drive announcer. Photo. C&R: KARZ, Drawer 6, Burney, CA 96013. EOE M/F (4-5)

## POSITIONS SOUGHT

Calm under fire. SANDY SHORE, seven year pro currently weekends in San Bernardino, is looking for L.A. opening. 805 Via Promontorio, San Clemente, 92672. (213) 306-8009 (3-22)

Position sought in announcing: Columbia grad who is sharp, talented & hard working. LISA: (412) 481-0310 (1-19)

DJ/Sports announcer, with over three years experience, is looking for a beginning in a small market station. CARL: (313) 256-8825, before 5 est (4-12)

If you're looking for a quality anchor/reporter, let's talk. Have 10 years news experience & will consider small market. Prefer the MW. (319) 388-8977 (4-12)

Relocatable pro is experienced in Country, A/C & CHR & looking for a medium market challenge. JIM: (809) 622-7843 (4-12)

DOC WASHBURN, a proven ratings-getter (WGL, WSOC), seeks ADR, CHR or A/C openings. Prefer SE. Leave message: (704) 545-5804 (4-12)

I know Country music. Employed OM/MD has seven years experience & is looking for a small/medium market. Prefer the East. GLENN: (607) 324-5167 (3-15)

# OPPORTUNITIES

## POSITIONS SOUGHT

Experienced MD is wanting a reporter's position. CARL: (607) 733-8860 (4-12)

Employed OM is looking to go back to the MW & my real love, sports. Have a varied background. STEVE: (806) 293-9145 (4-12)

This pro is tired of fast bucks & swinging doors. Am looking for sales or on-air slot with any format in medium/major market. GARY RAE: (813) 795-9110 (4-12)

### Nostalgia...A/C...CHR Jock

With three years' experience in small markets... looking to move up to the top 100 market in any capacity, any format. Hard working, willing to help make your station an unequalled success! Real team player... can do sports as well, possible P-B-P for baseball. JOHN: (412) 228-0563.

Young, ambitious & experienced news reporter/anchor is looking for a stable station. Willing to relocate if the right offer is made. PEGGY: (414) 251-6561 (4-12)

Creative production/copywriter with 15 years experience seeks stable A/C or Country station. Will relocate. WES: (414) 353-3604 (4-12)

FM102's ALI KNIGHT, the top-rated CHR in Sacramento, is looking. Have three years jock, news & production experience. (916) 921-5133 (4-12)

Enthusiastic worker with pleasant voice seeks a news position in Indianapolis, Louisville or Cincinnati. Have five years experience. MIKE BEVENS: (812) 423-7983 (4-12)

Easy Listening kind of guy wants a better gig. Have B.S. & CHR & Talk experience. Prefer CHR or A/C action in IL, IN or MI areas. TONY: (616) 956-1631 (4-12)

MACY in the morning is now available. 15 year pro is looking for Top 50 market station. (904) 426-6224 (4-12)

Sports is my life. But I'm dead covering Big Red. These years hard-core PRP & everything else at medium market A/C. JIM: (402) 435-4245 (4-12)

I had double-digit A/C ratings, NY Metro, then went Talk in Philadelphia. Again, the ratings improved but the station changed format. TALK OR MUSIC, I'm a proven major market winner! (215) 564-3879

R.J. KOLLINS is experienced & available for Country & A/C formats. No small markets please. (802) 947-6972 (4-12)

Former afternoon drive pro is looking around. If you are... too, then call REID: (315) 342-3069 (4-12)

Looking for a female announcer with excellent voice quality & creative production skills? Pick up the phone! ROBIN: (308) 384-5043 (4-12)

Versatile college grad with public radio experience seeks first commercial exposure in a MW, South or East small market station. DON ALDE: (618) 868-3752 (4-12)

Young & creative personality has the ability & drive, but needs an opportunity. I will not disappoint. JOHN: (312) 262-3773 (3-29)

CHR/AOR DJ with great production & copywriting skills seeks full or parttime slot in SW CA. PAUL ALEXANDER: (213) 487-1377, after 3 pet (4-12)

14 year pro is looking for a job as a copywriter/Production Director. PAUL DICKSON: (503) 378-0860 (4-12)

Medium/major market pro seeks work in any market, but am small market PD material. OENRY: (205) 770-9665 or 675-2089 (4-12)

Venture MD/personality/anchor with experience (ABC Network, CBS O&O & Doubleday) is available now! ROB WILLIAMS: (512) 656-6789 (4-12)

Pittsburgh area CHR/A-C jock seeks air shift & entry into management. Have 13 years experience & prefer East Coast in any market. KEVIN EVANS: (412) 856-5534 (4-12)

Experienced programmer wants to switch to sales. Prefer the West or NE. BOB: (505) 461-1828 (4-12)

Young & ambitious radio announcer/MD is looking to get into real radio in a medium market. DON CLARK: (414) 387-3533 or 324-4441, after 8 cat (4-12)

Air talent is ready to make the big move. I have three years experience & would like a CHR or AOR gig. CHP: (505) 722-7320 or 722-9025 (4-12)

# JERRY "DJ"

## PRODUCTION DIRECTOR

Versatile veteran voice from America's No. 1 city! Can write, write and direct production; of excellent radio commercials and creative station promos. All formats. (412) 244-8872



## POSITIONS SOUGHT

Hard working team player with eight years experience seeks CHR or A/C air shift at medium/major market. SHAWN: (505) 722-9025 (4-12)

Help! I'm being replaced by a satellite dish! Relocatable pro is looking for programming, MD or middays/mornings. GARY: (205) 342-5603 (4-12)

If you're looking for a time & temp man, forget me. However, if you're looking for someone witty & creative, call MIKE MASTERS: (805) 824-4221 or 943-7187 (3-15)

15 year pro with AOR experience in the Portland market is ready to relocate to a major market. BOB: (503) 246-4590 (4-12)

Spring fever! Gotta move! DJ/newman with two years experience is looking for a medium market to bloom in. EDDIE: (617) 644-2214 (4-12)

Get me out of NBI! Am seeking position with music station & have two years experience in a medium market CHR. Also am interested in programming. ED: (402) 477-4696 (4-12)

Currently employed & experienced pro with top-rated CHR has great pipes, production & programming background & will relocate anywhere. PETE BUNICH: (408) 484-4147 (4-12)

Relocatable small market afternoon jock thinks it's time to move up & on. Country or A/C preferred, but will consider CHR. DEAN: (517) 673-6419 (4-12)

Talented morning drive personality pro wants to break into the Top 50 market. Will work any shift, anywhere. MICHAEL: (208) 533-6002 (4-12)

Female pro from Top 15 market seeks stable company. Has adaptable entertainment with characters, bits, warmth & style. (308) 432-1891 or 467-6543 (4-12)

Energetic, hard working & dependable person is looking for a small market position anywhere. MARLO: (218) 251-0025 (4-12)

April 8th marked the 21st year as a Philadelphia PD/OM/personality. Now I'm seeking a similar combo in a Top 100 market. ALAN SWAN: (215) 574-0999 (4-12)

Hard working & creative jock seeks gig at medium MW or southern market. MIKE: (314) 487-7339 (3-15)

I'm ready to dig in & work at personality CHR or A/C as talent or MD at West Coast medium/major market. JACK PHILLIPS: (209) 951-6239 or (819) 420-7818 (3-28)

Black air personality seeks opening. Experienced in Country, A/C, Urban, CHR & production skills. Prefer slot in FL or GA. JOHN MCINTOSH: (306) 647-1688 (4-5)

TERRY DONAHUE, formerly of Portland's 2100, is looking for that big gig. (503) 628-8486 (4-5)

Communicator: Young & natural with good writing & production skills & needing the chance to demonstrate it! Can work AOR, A/C or hybrid. JOHN: (512) 262-3773 (4-5)

Need fulltime learning job in small market reachable from Houston. Two years A/C & Country experience. TROY: (713) 977-9052 (4-5)

Have truck, will travel. Reporter/anchor with five years experience is available now. ED: (503) 389-8478 (4-5)

I can program your FL AM station to the top! MARK: (904) 744-2982 (4-5)

Attention NYC PD's: Howard Stern sound alike is available. I'll do anything to get ratings. Experienced major market jock. Buzz THE JOKER's agent: (516) 289-1143 (4-5)

Experienced & flexible DJ is looking for more experience & other "stuff." Hoping for CHR, A/C or Country. (717) 374-1125 or 473-3767 (4-5)

15 year major drive time winner with A/C, CHR & Country (KX-OK, WTC, K100, KCBZ, KDWB, KMMI) experience. Witty, marketable & employed but looking. MIKE BUTTS: (801) 533-0102 (4-5)

Determined female jock is looking for CHR or AOR. Would like to stay in CA. Available now! LAURIE: (805) 322-1867 (4-5)

Bright, energetic & talented A/C-CHR DJ/MD/PD/OM is available for your market. CHRIS BROWN: (505) 482-3303 (4-5)

Determined personality jock is looking for CHR. Would like to stay on West Coast. Available now! MICHAEL: (805) 634-7687 (4-5)

Moving to Big Apple soon! Need all right gig. Eight years experience with vast music knowledge, 1003 voice, clever, witty, fun, spontaneous & humble. WALLY: (605) 339-7323 (4-5)

Fresh new talent is ready to learn it all! Have some experience & is willing to relocate. PAUL WEBER: (805) 527-7355 (4-5)

Deepest small market GM or medium market OM/PD position in West, NW or Rocky Mtn. areas. MICHAEL: (308) 384-6453 (4-5)

KAAVY format change is taking every all jobs. Need to place a crazed afternoon drive DJ into CA now. OAVID B.: (501) 661-1090 Hurry! (4-5)

## POSITIONS SOUGHT

Major market personality with killer production seeks fresh challenges. Have worked Denver, Phoenix & national network. MARK: (602) 285-9100 (4-5)

Talented & ambitious DJ with three years experience seeks air work in AOR, A/C or Jazz. ROSALYN: (415) 333-5808 (4-5)

PD's: lend me your ears! I've got a tape I'd like you to hear. New voice is willing to work & learn. STEPHANIE: (619) 589-8486 (4-5)

Looking for a slot on A/C, Country or Oldies format. Have college air shift background. JOHN: (619) 726-2039 (4-5)

Help! I've been parttime for too darn long! CHR parttime in market of 180,000+. Is looking for fulltime. Will relocate. BOB: (319) 395-7373 (4-5)

Must move to Seattle-Tacoma. Five year news pro with great pipes currently anchoring in Salt Lake City seeks responsible position. (801) 583-5389 (4-5)

Phoenix needs the currently doing mornings with phone bits, gigs, & hot production. I come complete with four-track studio. Good back a must! BRUCE ARTMAN: (602) 897-8165 (4-5)

Young & personable DJ with three years experience at college level seeks first pro on-air gig. AOR or CHR preferred. WENDY: (312) 418-5633 (4-5)

NFL teams draft a few dominant small college players. Some make all-pro: Anderson, Gastineau, etc. Dominant entertainer, unbroken in 14 years, seeks West Coast PD wanting numbers now. Results guaranteed. Talk to "THE JOCK" (408) 737-9240.

Major market experienced pro is looking for the right challenge. JIM: (602) 946-8340 (4-5)

Frozen jock with large metro market drive time & MD experience seeks Top 100/major market in mild climate. (305) 755-1292 or 748-8032 (4-5)

Dependable, hard working & seven years experienced journalist is a national award winner. Have excellent references. (601) 728-8438 (4-5)

Relocatable Columbia School of Broadcasting grad with one year experience is looking for an air talent position. Have traffic reporter experience. DAVID MORGAN: (713) 487-3280 (4-5)

Currently employed but looking for fulltime air shift/production in western states. Leave message with BILL: (805) 498-4738 (4-5)

Wry, witty, humble, creative, experienced, droll, stable, intelligent, responsible, baby boomer, award winner & Oldies expert is loved by millions. (801) 728-8438 (4-5)

## Program Director Operations Manager

My current station is enjoying the best ratings in its history. What can you and I do together? Country, CHR or AOR Northeast only. Call John (703) 885-8044 or 949-8271.

Relocatable broadcast school graduate is seeking position as AOR, A/C or CHR announcer. Skilled in announcing, news, copy, & production. TOM: (319) 355-4212 (4-5)

11 years experienced pro in radio & TV, with seven years at Kansas City's top rated Country station is now available. I work! STEPHANIE: (816) 363-6447 (4-5)

Funny morning show with good bits & experience will relocate anywhere, but prefer East Top 100. Team or solo. JIM: (814) 965-5079 (4-5)

Hard working major market parttime personality with two years in DC has college & research background seeks warm temperatures & hot numbers. CHARLIE: (301) 565-3095 (4-5)

Sometimes unorthodox & sometimes weird on-air pro is looking for CHR mornings in medium/major market. Have 15 years experience. BRIAN: (801) 588-0409 (4-5)

Suffering from severe "radio" seton poisoning. I need massive AOR/CHR donor for transfusion. Offer void everywhere except FL. BRETT: (801) 363-1711 (4-5)

Education, motivation, desire & a positive attitude are what I have to offer. I want long hours & hard work at western CHR. Country or A/C. OAVIE: (503) 230-0622 (4-5)

39 Arbitron win! Billboard awards for individual & station. Dominant personality & exceptional team player seeks major challenge. Hezi SHANE: (408) 737-9240 (4-5)

SM/PD/Account Executive with 10 years experience in sales & programming is seeking Mid-Atlantic sales position. Let's talk! RON: (701) 838-3225 (4-5)

MANDRIX THE MAGICIAN is now available due to a format change. Outstanding major market track record with great results & references. (408) 559-1066 (4-5)

Talented & young broadcaster with major market experience is currently looking to relocate & grow with your ratings. Inquire at: (618) 964-2485 or (718) 624-2795 (4-5)

## POSITIONS SOUGHT

Attention winning A/C or CHR radio personality shoppers: To-day's blue light special is creative & a hard worker with four years experience. CHRIS: (318) 364-6533 (4-5)

CHR communicator is ripe for better scenery in West. Have three years experience. CHP: (505) 722-9320 or 722-9025 (4-5)

## CHIEF ENGINEER

Locate in Midwest. 12 years experience High power AM/FM. Excellent with audio. Studio and transmitter construction. Satellite and automation. Good communicator. P.O. Box 550004, Birmingham, AL 35255.

Air personality with three years experience is looking for fulltime jock position in eastern PA or NJ. PRP experience also. AL: (814) 636-1230 (4-5)

Afternoon drive/Production Director is looking for challenge in West or SW. Have eight years CHR-A/C experience. SHAWN: (713) 728-1348 or (508) 722-9025 (4-5)

Major market afternoon drive announcer/newman is tired of doing two jobs for the price of one! I have great pipes & am a team player. KEVIN: (716) 632-3565 (4-5)

Creative Philly Broadcasting School grad with strong sales interest seeks sales/air shift position with Urban or A/C station. Will relocate. TROY SAVAGE: (215) 455-2229 (4-5)

## MISCELLANEOUS

Record service wanted, especially for CHR, A/C & Gold formats. Contact Alan Swan, WNS, 801 Arch St., Philadelphia, PA 19107. (215) 574-0999 (4-12)

WWLS/Norman, OK needs CHR record service. Send those hits to: Jay Sanders, 4000 W. Indian Hills Rd., 73069. (4-12)

Expanded Contry format in L.A. seeks service from all major & independent labels. Call Howard at KCSN: (818) 885-3709 (4-12)

CHR station needs service from all record labels. Send singles & LP's to Dave Williams, KODI, Box 6780, Great Falls, MT 59406. (408) 761-2000 (4-5)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

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 in 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-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

# NATIONAL MUSIC FORMATS

Added This Week

## Satellite Music Network

George Williams (214) 343-9205

### The Starstation

MANHATTANS "You Send Me"  
BILLY OCEAN "Suddenly"

### Country Coast-To-Coast

KENDALLS "Four Wheel Drive"  
KEITH STEGALL "California"  
RONNIE MILSAP  
"She Keeps The Home Fires Burning"  
ED BRUCE "When Givin' Up Was Easy"  
MEL McDANIEL "Let It Roll (Let It Rock)"  
CRYSTAL GAYLE "Nobody Wants To Be Alone"  
MAINES BROTHERS BAND  
"Everybody Needs Love On A Saturday Night"

### Rock 'N' Hits

RICK SPRINGFIELD "Celebrate Youth"  
GLENN FREY "Smuggler's Blues"  
HAROLD FALTERMEYER "Axel F"  
PHILIP BAILEY "Walking On The Chinese Wall"

## Peters Productions, Inc.

Debbie Welsh (619) 565-8511

### Country Lovin'

STEVE WARINER "Heart Trouble"  
STATLER BROTHERS "Hello Mary Lou"  
MAINES BROTHERS BAND  
"Everybody Needs Lovin' On A Saturday Night"

### The Great Ones

DIONNE WARWICK & BARRY MANILOW  
"Run To Me"

## Concept Productions

Elvin Ichiyama (916) 782-7754

### CHR

BRYAN ADAMS "Heaven"  
LIMAHL "Never Ending Story"  
BOY MEETS GIRL "Oh Girl"  
NORTHERN LIGHTS "Tears Are Not Enough"  
FRANKIE GOES TO HOLLYWOOD  
"Welcome To The Pleasuredome"

### Country

GEORGE JONES "Size Seven Round"  
JOHN SCHNEIDER  
"It's A Short Walk From Heaven To Hell"

## Transtar Country

Tom Casey (213) 460-6383

### BARBARA MANDRELL

"There's No Love In Tennessee"  
MERLE HAGGARD "Natural High"  
OAK RIDGE BOYS "Little Things"  
KENDALLS "Four Wheel Drive"  
RICKY SCAGGS "Country Boy"

## Media General Broadcast Services

Bob Dumais (901) 320-4433

### Action

DIONNE WARWICK & BARRY MANILOW  
"Run To Me"  
ERIC CARMEN "I'm Through With Love"  
DAVID LEE ROTH "Just A Gigolo/ Ain't Got Nobody"  
HAROLD FALTERMEYER "Axel F"  
CHAKA KHAN "Through The Fire"  
HOWARD JONES "Things Can Only Get Better"  
VAN MORRISON "Torn Down A La Rimbaud"

### Your Country

JUDY RODMAN "I've Been Had By Love Before"  
EXILE "She's A Miracle"  
WILLIE NELSON "Forgiving You Was Easy"

### Hit Rock

KATRINA & THE WAVES "Walking On Sunshine"  
RICK SPRINGFIELD "Celebrate Youth"  
KOOL & THE GANG "Fresh"  
HAROLD FALTERMEYER "Axel F"

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

HAROLD FALTERMEYER "Axel F"  
KATRINA & THE WAVES "Walking On Sunshine"  
GLENN FREY "Smuggler's Blues"  
KOOL & THE GANG "Fresh"

### TM AC

BILLY OCEAN "Suddenly"  
DIONNE WARWICK & BARRY MANILOW  
"Run To You"

### TM Country

ATLANTA "My Sweet Eyed Georgia Girl"  
STEVE WARINER "Heart Trouble"  
MAINES BROTHERS BAND  
"Everybody Needs Love On A Saturday Night"

## BPI

John Sherman/Bob English (206) 624-8651

### Adult Contemporary

KOOL & THE GANG "Fresh"  
DARYL HALL & JOHN OATES  
"Some Things Are Better Left Unsaid"  
DIONNE WARWICK & BARRY MANILOW  
"Run To Me"

### Modern Country

STATLER BROTHERS "Hello Mary Lou"  
LEE GREENWOOD "Dixie Road"  
WRIGHT BROTHERS "Fire In The Sky"

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

KOOL & THE GANG "Fresh"  
TOM PETTY & THE HEARTBREAKERS  
"Don't Come Around No More"  
DAVID LEE ROTH "Just A Gigolo/ Ain't Go Nobody"  
TIME "The Bird"  
PATTI LABELLE "New Attitude"

### Contempo 300

HAROLD FALTERMEYER "Axel F"  
TEARS FOR FEARS  
"Everybody Wants To Rule The World"

### Great American Country

DAN SEALS "My Old Yellow Car"  
STEVE WARINER "Heart Trouble"  
CHARLEY PRIDE "Down On The Farm"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

LIMAHL "Never Ending Story"  
PHILIP BAILEY "Walking On The Chinese Wall"  
TINA TURNER "Show Some Respect"

### The AC Format

JAKATA "Golden Girl"  
HAROLD FALTERMEYER "Axel F"  
JACK WAGNER "Lady Of My Heart"  
CHAKA KHAN "Through The Fire"  
JULIAN LENNON "Say You're Wrong"

### Super-Country

LEE GREENWOOD "Dixie Road"  
EDDY RAVEN "Operator, Operator"  
STATLER BROTHERS "Hello Mary Lou"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

STATLER BROTHERS "Hello Mary Lou"  
LEE GREENWOOD "Dixie Road"  
CHARLEY PRIDE "Down On The Farm"  
EDDY RAVEN "Operator, Operator"  
LOUISE MANDRELL "Maybe My Baby"  
DAN SEALS "My Old Yellow Car"

### Soft Contemporary

HAROLD FALTERMEYER "Axel F"  
JACK WAGNER "Lady Of My Heart"

### Sound 10

HAROLD FALTERMEYER "Axel F"  
TEARS FOR FEARS  
"Everybody Wants To Rule The World"

# TEENA



# MARIE

THE FOLLOW-UP  
SINGLE TO HER  
SMASH  
"LOVERGIRL"

"JAMMIN'"

ON YOUR DESK  
THIS WEEK!



DISTRIBUTED BY CBS RECORDS



# MERC & MONK

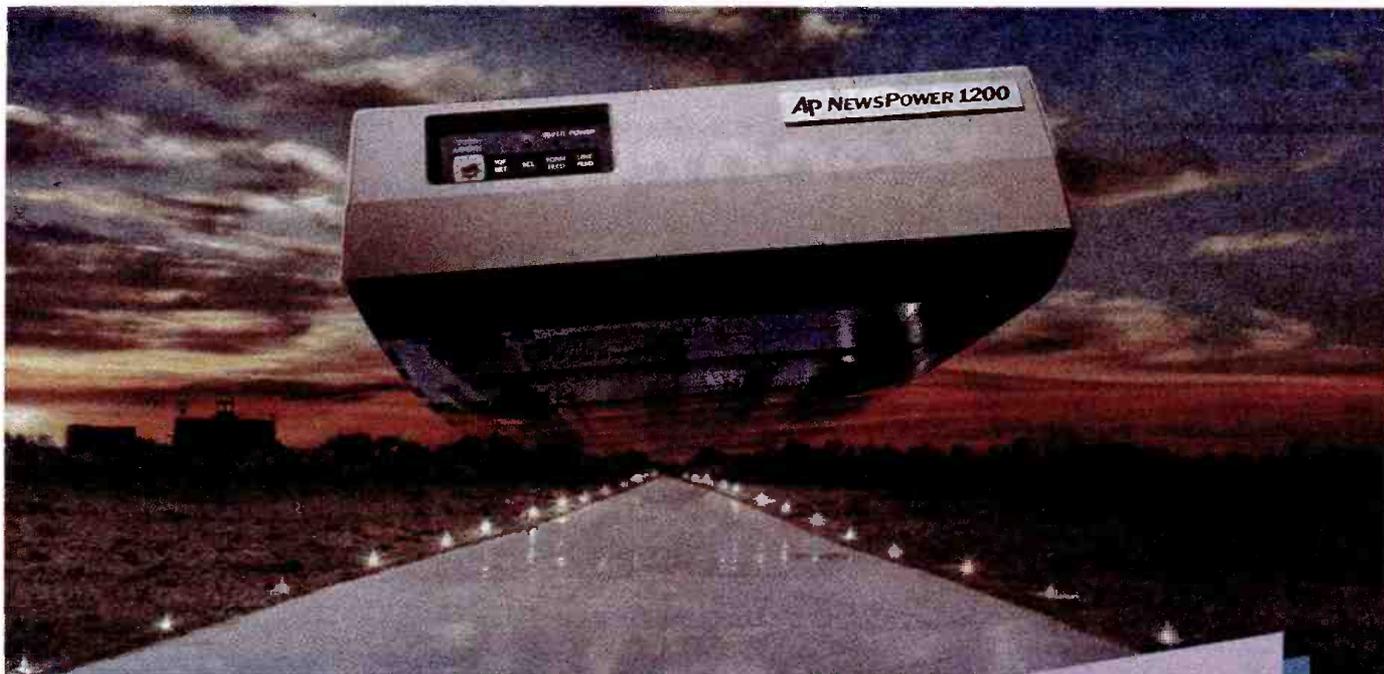


## "BABY FACE"

JUST OUT & ALREADY ON: KTRY WPEG  
WDAS WKND WWWS KAEZ WPAL  
KACE WVOI WJYL WDRW WDPN  
WNJR WQBH WUFO WGIV WN00



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## SO FAST, THE COMPETITION WON'T KNOW WHAT HIT THEM.

From the minute we launched our NEWSPOWER 1200 service, we knew we were on to something hot.

Because it delivers news that people want to hear. It delivers news you can believe. And it delivers it, without a glitch, at 1,200 words per minute.

That's 18 times faster than the AP Radio Wire.

Not only that, NEWSPOWER lets you pre-program your news. So you get only the news you need—state and local reports, sports, financial, world news and weather.

There's something else. With NEWSPOWER 1200, you get a direct line to the most pervasive, precise news staff in the world.

And when you consider all that, you realize something.

You realize that AP NEWSPOWER 1200 can be a tremendous advantage in your business, no matter what kind of competition you run up against.

For details about NEWSPOWER 1200, call Glenn Serafin, at AP Broadcast Services (800) 821-4747.

## AP ASSOCIATED PRESS BROADCAST SERVICES WITHOUT A DOUBT.



# COUNTRY

## TOP 50

Three Two Last  
Weeks Weeks Week

APRIL 12, 1985

	Total Reports/Adds	Heavy	Medium	Light		
5 2 2	1	JUDDS/Girls Night Out (RCA/Curb)	158/0	139	13	6
1 1 1	2	ALABAMA/There's No Way (RCA)	159/0	133	19	7
9 5 4	3	DOLLY PARTON/Don't Call It Love (RCA)	154/1	130	19	5
3 3 3	4	ANNE MURRAY/Time Don't Run Out On Me (Capitol)	149/0	127	12	10
11 7 5	5	GEORGE STRAIT/The Cowboy Rides Away (MCA)	156/0	113	32	11
20 13 6	6	EDDIE RABBITT/Warning Sign (WB)	155/0	111	36	8
21 15 7	7	SAWYER BROWN/Step That Step (Capitol/Curb)	157/2	112	34	11
18 12 8	8	REBA MCGENTIRE/Somebody Should Leave (MCA)	159/4	114	35	10
22 17 11	9	SYLVIA/Fallin' In Love (RCA)	158/1	81	62	15
23 16 12	10	CHARLY MCCLAIN/Radio Heart (Epic)	158/6	80	68	10
14 11 9	11	MICKEY GILLEY/I'm The One Mama Warned You About (Epic)	147/0	95	34	18
24 19 14	12	RONNIE MCDOWELL/In A New York Minute (Epic)	157/2	77	74	6
27 21 16	13	JOHN CONLEE/Working Man (MCA)	158/2	57	95	6
2 4 10	14	BELLAMY BROTHERS/I Need More Of You (MCA/Curb)	117/0	72	30	15
28 23 20	15	MARK GRAY & TAMMY WYNETTE/Sometimes When We Touch (Columbia)	157/3	50	95	12
31 22 19	16	CONWAY TWITTY/Don't Call Him A Cowboy (WB)	156/1	51	89	16
29 24 21	17	T.G. SHEPPARD/You're Going Out Of My Mind (WB/Curb)	155/1	41	106	8
34 27 23	18	MERLE HAGGARD/Natural High (Epic)	157/5	38	90	29
30 25 22	19	FORESTER SISTERS/(That's What You Do) When You're... (WB)	138/0	52	62	24
46 40 24	20	DAK RIDGE BOYS/Little Things (MCA)	158/4	27	106	25
— 43 33	21	RONNIE MILSAP/She Keeps The Home Fires... (RCA)	157/10	20	94	43
32 30 25	22	WHITES/It Ain't Love (Let's Leave...) (MCA/Curb)	145/1	32	93	20
33 31 26	23	BARBARA MANDRELL/There's No Love In Tennessee (MCA)	145/3	24	99	22
42 39 28	24	RICKY SKAGGS/Country Boy (Epic)	143/5	25	89	29
7 8 13	25	NITTY GRITTY DIRT BAND/High Horse (WB)	108/0	54	28	26
44 41 32	26	CRYSTAL GAYLE/Nobody Wants To Be Alone (WB)	157/11	15	92	50
36 32 29	27	KEITH STEGALL/California (Epic)	126/3	26	71	29
37 35 30	28	KENDALLS/Four Wheel Drive (Mercury/PG)	121/3	25	77	19
41 38 34	29	MEL MCDANIEL/Let It Roll (Let It Rock) (Capitol)	146/5	18	84	44
35 33 31	30	MAINES BROTHERS BAND/Everybody Needs Love... (Mercury/PG)	112/3	24	50	38
4 6 17	31	EARL THOMAS CONLEY/Honor Bound (RCA)	94/0	39	36	19
15 14 15	32	HANK WILLIAMS JR./Major Moves (WB/Curb)	88/0	32	34	22
— 45 38	33	EMMYLOU HARRIS/White Line (WB)	125/20	4	69	52
12 9 18	34	WAYLON JENNINGS/Waltz Me To Heaven (RCA)	87/0	34	30	23
— 49 42	35	DAN SEALS/My Old Yellow Car (Liberty)	113/19	6	53	54
BREAKER	36	EXILE/She's A Miracle (Epic)	115/42	4	46	65
48 44 41	37	ED BRUCE/When Givin' Up Was Easy (RCA)	113/10	3	56	54
BREAKER	38	STEVE WARINER/Heart Trouble (MCA)	113/25	2	45	66
6 10 27	39	JOHN SCHNEIDER/Country Girls (MCA)	67/0	16	32	19
BREAKER	40	LOUISE MANDRELL/Maybe My Baby (RCA)	111/19	2	52	57
BREAKER	41	WILLIE NELSON/Forgiving You Was Easy (Columbia)	100/37	4	30	66
50 47 44	42	VINCE GILL/True Love (RCA)	92/5	3	48	41
BREAKER	43	LEE GREENWOOD/Dixie Road (MCA)	98/60	4	26	68
— 50 47	44	KATHY MATTEA/It's Your Reputation Talkin' (Mercury/PG)	79/4	3	43	33
DEBUT	45	STATLER BROTHERS/Hello Mary Lou (Mercury/PG)	92/60	2	24	66
8 16 35	46	DON WILLIAMS/Walkin' A Broken Heart (MCA)	53/0	10	26	17
10 20 36	47	JOHNNY LEE/Rollin' Lonely (Full Moon/WB)	51/0	12	19	20
19 34 39	48	RAY CHARLES with WILLIE NELSON/Seven Spanish Angels (Columbia)	48/0	11	18	19
DEBUT	49	JIMMY BUFFETT/Who's The Blonde Stranger? (MCA)	66/6	6	29	31
DEBUT	50	TERRI GIBBS/A Few Good Men (WB)	87/12	3	26	58

## MOST ADDED

- STATLER BROTHERS (50)  
Hello Mary Lou (Mercury/PolyGram)
- LEE GREENWOOD (60)  
Dixie Road (MCA)
- EDDY RAVEN (44)  
Operator, Operator (RCA)
- EXILE (42)  
She's A Miracle (Epic)
- WILLIE NELSON (37)  
Forgiving You Was Easy (Columbia)
- JOHN SCHNEIDER (29)  
It's A Short Walk From... (MCA)
- CHARLEY PRIDE (28)  
Down On The Farm (RCA)
- STEVE WARINER (25)  
Heart Trouble (MCA)
- GEORGE JONES & LACY J. DALTON (21)  
Size Seven Round... (Epic)
- EMMYLOU HARRIS (20)  
White Line (WB)

## HOTTEST

- JUDDS (85)  
Girls Night Out (RCA/Curb)
- ALABAMA (76)  
There's No Way (RCA)
- ANNE MURRAY (57)  
Time Don't Run Out On Me (Capitol)
- GEORGE STRAIT (56)  
The Cowboy Rides Away (MCA)
- DOLLY PARTON (52)  
Don't Call It Love (RCA)
- SAWYER BROWN (49)  
Step That Step (Capitol/Curb)
- REBA MCGENTIRE (37)  
Somebody Should Leave (MCA)
- RONNIE MCDOWELL (27)  
In A New York Minute (Epic)
- EDDIE RABBITT (27)  
Warning Sign (WB)
- CONWAY TWITTY (25)  
Don't Call Him A Cowboy (WB)

MOST 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 indicates the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

## BREAKERS.

### EXILE She's A Miracle (Epic)

On 71% of reporting stations. Rotations: Heavy 4, Medium 46, Light 65, Total Adds 42 including WPTR, WXTU, WNYR, WMZQ, WTVY, WGKX, KISS-FM, WUSQ, WUBE, WQHK, K102, KKCS, KYGO, KNEW, KRAK, KSAN, KMPS. A Most Added Record. Moves 50-36 on the Country chart.

### STEVE WARINER Heart Trouble (MCA)

On 69% of reporting stations. Rotations: Heavy 2, Medium 45, Light 66, Total Adds 25 including WGNA, WQBE, WDSY, WNYR, KIX106, WXBQ, WUSY, WCMS, WQYK, WQHK, WIL, KGHL, KYEG, KWJJ, KCBQ. A Most Added Record. Moves 49-38 on the Country chart.

### LOUISE MANDRELL Maybe My Baby (RCA)

On 68% of reporting stations. Rotations: Heavy 2, Medium 52, Light 57, Total Adds 19 including WAJR, WHN, WKYG, WSEN, KMMI, KLVI, KYXX, WRNL, WUSN, WKKQ, WFMS, WTSO, KUUY, KFRE, KCBQ. Moves 48-40 on the Country chart.

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, 4-8-85.

### WILLIE NELSON Forgiving You Was Easy (Columbia)

On 61% of reporting stations. Rotations: Heavy 4, Medium 30, Light 66, Total Adds 37 including WBOS, WTSV, KIX106, WYNK, KPLX, KYKX, WMNI, WIRE, WTOD, KVOO, KRKT, KVEG, KSAN, KMPS, KCUB. A Most Added Record. Debuts at number 41 on the Country chart.

### LEE GREENWOOD Dixie Road (MCA)

On 60% of reporting stations. Rotations: Heavy 4, Medium 26, Light 68, Total Adds 60 including WBOS, WYRK, WDSY, WPOR, WUSY, WESC, WSM, WTQR, WONE, K102, KWEN, KUGN, KNIX, KCKC, KCUB. A Most Added Record. Debuts at number 43 on the Country chart.

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# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## NEW & ACTIVE

- STATLER BROTHERS "Hello Mary Lou" (Mercury/PolyGram) 92/60**  
 Rotations: Heavy 2, Medium 24, Light 66. Total Adds 60 including WCAO, WAJR, WILQ, WCOS, KIKK, WMC, KRMD, KJ.JY, WFMS, WDAF, WIL, KFDD, KYGO, KNIX, KWJ.J. KGA. Debuts at number 45 on the Country chart.
- TERRI GIBBS "A Few Good Men" (WB) 87/12**  
 Rotations: Heavy 3, Medium 26, Light 58. Total Adds 11. WAJR, WILX, WXTU, CHOW, WXBO, WRNL, KIOV, WTHI, KKCS, KVEG, KGBD. Heavy: WOKK, KXYX, WCUZ. Debuts at number 50 on the Country chart.
- CHARLEY PRIDE "Down On The Farm" (RCA) 77/28**  
 Rotations: Heavy 0, Medium 27, Light 50. Total Adds 28 including WRKZ, WKYG, WIXY, KRVR, WXBO, KHEY, KSSN, WPAP, WIRK, WAXX, WITL, WTOD, KKCS, KMPK, KCUB.
- JUDY RUDMAN "I've Been Had By Love Before" (MTM) 77/8**  
 Rotations: Heavy 2, Medium 23, Light 52. Total Adds 7. KEAN, KLVI, WXBO, KXYX, WPAP, WTQR, KRST. Heavy: KVOD, KRKT. Medium: WBGW, WTSV, WAJR, KBMR, KFQO, WOV, KVOD, KRKT.
- RAZZY BAILEY "Modern Day Marriages" (MCA) 71/5**  
 Rotations: Heavy 2, Medium 37, Light 32. Total Adds 5. WLVI, WUBE, WAXX, WTHI, KVOC. Heavy: WTSV, KXYX. Medium: WBGW, WYII, KMML, WUSY, WESC, WTSO, KOIL, KSOP.
- EDDY RAVEN "Operator, Operator" (RCA) 70/44**  
 Rotations: Heavy 2, Medium 16, Light 52. Total Adds 44 including WYRK, WIXY, KLVI, KPLX, KIKK, KLLL, WMC, WTQR, KXYX, KTTS, KFDD, KVEG, KXYX, KSOP, KGA.
- JIMMY BUFFETT "Who's The Blonde Stranger?" (MCA) 66/6**  
 Rotations: Heavy 6, Medium 29, Light 31. Total Adds 6. WGNA, WIXY, WEZL, WUSN, WAXX, KNEW. Heavy: KIKK, WAMZ, WOKK, KXYX, KVOD, KRKT. Medium: WBOB, WOV. Debuts at number 49 on the Country chart.
- DAVID ALLAN COE "Don't Cry Darlin'" (Columbia) 62/17**  
 Rotations: Heavy 0, Medium 20, Light 40. Total Adds 17 including WAJR, WUSY, WTVY, WMC, WIRK, WSLR, WAXX, KWMT, WOV, WTHI, KIK-FM, KYAK, KUGN, KVEG, KRPM.
- LEON EVERETTE "Too Good To Say No To" (Mercury/PolyGram) 54/2**  
 Rotations: Heavy 1, Medium 20, Light 33. Total Adds 2. WXTU, KRPM. Heavy: WESC. Medium: WGNA, WTSV, WYII, KMML, WCMS, KRMD, WMNI, WCXI, WITL, WTOD, KSOP.
- ATLANTA "My Sweet Eyed Georgia Girl" (MCA) 51/7**  
 Rotations: Heavy 0, Medium 13, Light 39. Total Adds 7. WQBE, WNYR, KIKK, WTOD, KYAK, KFRE, KCCY. Medium: WLVI, WPAP, WOV, KITS, KTPK, KUZZ, KSOP, KCUB.
- DAVID FRIZZELL & SHELLY WEST "Do Me Right" (Viva) 49/11**  
 Rotations: Heavy 0, Medium 14, Light 35. Total Adds 11. WNYR, WTVY, WKIK, KXYX, WKQK, WTOD, KRKT, KYAK, KWJ.J. KXYC, KSOP. Medium: CHOW, WYII, WFMS, KTTS.

## SIGNIFICANT ACTION

- JOHNNY PAYCHECK "You're Every Step I Take" (AMI) 48/8**  
 Rotations: Heavy 0, Medium 17, Light 31. Total Adds 8. WPOR, WESC, KSSN, KXYX, KWMT, KOIL, KVEG, KIGO. Medium: WYII, WPAP.
- KENNY ROGERS "Love Is What We Make It" (Liberty) 46/12**  
 Rotations: Heavy 1, Medium 17, Light 28. Total Adds 12 including WPTT, WCAO, WXTU, WPAP, KXYX, WQYX, WMNI, WAXX, KFQO, KITS.
- WRIGHT BROTHERS "Fire In The Sky" (Mercury/PolyGram) 46/3**  
 Rotations: Heavy 0, Medium 15, Light 31. Total Adds 3. K102, KMAK, KGA. Medium: WOKQ, WYII, KMML, WEZL, WCMS, WOV, KSOP.
- JOHN SCHNEIDER "It's A Short Walk From..." (MCA) 45/29**  
 Rotations: Heavy 0, Medium 10, Light 35. Total Adds 29 including WTSV, WTVY, WESC, KXYX, WCUZ, KTTS, KXYC, KCKC, KGA, KCUB.
- MOE BANDY & JOE STAMPLEY "Still On A Roll" (Columbia) 41/14**  
 Rotations: Heavy 0, Medium 12, Light 29. Total Adds 14 including WTSV, CHOW, WYII, KRVR, WPAP, WIRK, KTPK, KUGN, KMAK, KSOP, KRPM.
- JOHNNY RODRIGUEZ "Here I Am Again" (Epic) 40/2**  
 Rotations: Heavy 2, Medium 10, Light 28. Total Adds 2. WTQR, KCUB. Heavy: KASE, KIKK. Medium: WYII, KXYX, WITL, KTTS, KFDD, KUZZ.
- CHANCE "To Be Lovers" (Mercury/PolyGram) 39/13**  
 Rotations: Heavy 1, Medium 4, Light 34. Total Adds 13 including WGNA, WIXY, WWOV, WQYX, WTQR, KIOV, KTTS, KRKT, KRPM, KGG.
- REX ALLEN JR. "When You Held Me In Your Arms" (Moon Shine) 37/7**  
 Rotations: Heavy 0, Medium 6, Light 31. Total Adds 7. WIXY, WILQ, KRVR, WPAP, KTTS, KUUY, KCUB. Medium: WGNA, KXYX, KFDD.
- GUS HARDIN "My Mind Is On You" (RCA) 36/11**  
 Rotations: Heavy 1, Medium 9, Light 26. Total Adds 11. WUBE, WIXY, WGO, WESC, WLVI, WCMS, KXYX, KTTS, KVOD, KMAK, KCUB.
- LLOYD DAVID FOSTER "I Can Feel The Fire Goin' Out" (Columbia) 30/8**  
 Rotations: Heavy 0, Medium 6, Light 24. Total Adds 8. WPOR, KRVR, WOKK, WMNI, KWMT, KTTS, KRKT, KSOP. Medium: KPLX, WTVY.
- USA FOR AFRICA "We Are The World" (Columbia) 30/6**  
 Rotations: Heavy 0, Medium 11, Light 19. Total Adds 6. WOKQ, WPAP, WGAR-FM, WLLR, KLZ, KSON. Medium: WSNQ, WILQ, WUBE, KQCG.
- DAN FOGELBERG "Go Down Easy" (Full Moon/Epic) 29/5**  
 Rotations: Heavy 1, Medium 7, Light 21. Total Adds 5. WKYG, WMZQ, WSIX, WUBE, KFDD. Heavy: WCUZ. Medium: WBGW, WILQ, KLZ, KCCY.

- GEORGE JONES & LACY J. DALTON "Size Seven Round (Made Of Gold)" (Epic) 28/21**  
 Rotations: Heavy 1, Medium 5, Light 22. Total Adds 21 including WJAM, WPOR, WESC, WIRK, KXYX, KFDD, KUZZ, KTOM, KIGO, KCUB.
- KAREN TAYLOR-GOOD "Starlight" (Mesa) 28/5**  
 Rotations: Heavy 0, Medium 7, Light 21. Total Adds 5. WGNA, WXTU, KRVR, WDXE, KRYS. Medium: KHEY, KRMD, KBMR, WITL, KTOM.
- DEBONAIRE "I'm On Fire" (MTM) 27/1**  
 Rotations: Heavy 3, Medium 6, Light 18. Total Adds 1, WITL. Heavy: WCUZ, KRKT, KOIL. Medium: WBGW, WYII, KASE, WSM, WIRE.
- CHRIS HILLMAN "Running The Roadblocks" (Sugar Hill) 19/1**  
 Rotations: Heavy 0, Medium 2, Light 17. Total Adds 1. KRKT. Medium: KTTS, KFDD. Light: WJAM, WBGW, KRVR, WCXI, WDAF, KKAL, KFRE.
- JOHN McEuen "Blue Days Black Nights" (WB) 18/1**  
 Rotations: Heavy 0, Medium 2, Light 16. Total Adds 1. WEZL. Medium: KTTS, KFDD. Light: WSNQ, WPAP, WCUZ, KRKT, KOIL, KRYS, KGA.
- BANDANA "It's Just Another Heartache" (WB) 15/15**  
 Rotations: Heavy 0, Medium 1, Light 14. Total Adds 15 including WSNQ, WBOB, WILQ, WGO, WTVY, WDXE, KBMR, WCUZ, KTPK, KXYX, KRYS, KTOM.
- NICOLETTE LARSON "When You Get A Little Lonely" (MCA) 15/6**  
 Rotations: Heavy 0, Medium 1, Light 14. Total Adds 6. WJAM, KMML, WGO, WCUZ, KRVO, KRYS. Light: WTSV, WKYG, WJJO, KOIL.
- SNUFF "United Or Divided" (MCA/Curb) 15/0**  
 Rotations: Heavy 0, Medium 3, Light 12. Total Adds 15 including WWOV, WCMS, WUSQ. Light: WBGW, WSNQ, WBOB, WJAM, KRVR, WRNL, KIOV.
- DENNIS BOTTOMS "Did I Slay Too Long" (WB) 14/6**  
 Rotations: Heavy 0, Medium 2, Light 12. Total Adds 6. WYII, KRFR, KMML, WLVI, WAXX, KRYS. Medium: WCUZ. Light: WWOV, KVOD, KRKT.
- KENNY DALE "Look What Love Did To Me" (SABA) 14/3**  
 Rotations: Heavy 1, Medium 0, Light 13. Total Adds 3. WYII, WTOD, KRYS. Medium: KXYX. Medium: KMML, WDXE, WLVI, WOV, KTTS, KSOP.
- CARLETTE "Show Down" (LUV) 14/0**  
 Rotations: Heavy 0, Medium 3, Light 11. Total Adds 0. Medium: KMML, KVOD, KSOP. Light: WGO, WWOV, WLVI, KRMT, KFQO, KTTS, KRWO.
- BRUCE SPRINGSTEEN "I'm On Fire" (Columbia) 12/1**  
 Rotations: Heavy 1, Medium 5, Light 6. Total Adds 1. WPSN. Heavy: WTSO. Medium: WBGW, KLVI, KIOV, KCCY. Light: WOKK, KEAN, WOKK.
- MCCAIN BROTHERS "It Love Was A Crime" (Rise & Shine) 9/1**  
 Rotations: Heavy 0, Medium 1, Light 8. Total Adds 1. WPAP. Medium: KVOD. Light: WSNQ, WYII, KXYX, KXYX, WOV.
- VERN GOSDIN "Dim Lights, Thick Smoke" (Complete/PolyGram) 8/8**  
 Rotations: Heavy 0, Medium 1, Light 7. Total Adds 6. WSNQ, WTVY, WDXE, WCXI, KKAL, KUZZ, KRWO, KTOM.
- LISA ANGELE "Love, It's The Pits" (EMI America) 8/1**  
 Rotations: Heavy 0, Medium 0, Light 8. Total Adds 0. Light: WGNA, WKYG, WPAP, WQYX, WAXX, WXCL, KIOV, WTOD.

## ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
ALABAMA/Down On Longboat Key (RCA)	40 Hour Week
RESTLESS HEART/She's Coming Home (RCA)	Restless Heart
DOLLY PARTON & KENNY ROGERS/Real Love (RCA)	Real Love
ALABAMA/Forty Hour Week (RCA)	40 Hour Week
SHELLY WEST/It'll Dance The Two-Step (Viva)	Don't Make Me Wait...
CONWAY TWITTY/Between Blue Eyes And Jeans (WB)	Don't Call Him A Cowboy
EMMYLOU HARRIS/Rhythm Guitar (WB)	The Ballad Of Sally Rose
JUDDS/Drops of Water (RCA/Curb)	Why Not Me
BUDDY EMMONS/Steel Guitar Rag (Step One)	Swingin' Through The '40s...
DOLLY PARTON/Tie Our Love (RCA)	Real Love
GEORGE STRAIT/Any Old Time (MCA)	Does Fort Worth Ever Cross Your Mind
ALABAMA/Can't Keep A Good Man Down (RCA)	40 Hour Week
OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA)	Step On Out
OAK RIDGE BOYS/Step On Out (MCA)	Step On Out
JUDDS/Bye Bye Baby Blues (RCA/Curb)	Why Not Me
KENDALLS/Two Heart Harmony (Mercury/PG)	Two Heart Harmony



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# ADULT/CONTEMPORARY

## BREAKERS

### DIONNE WARWICK & BARRY MANILOW Run To Me (Arista)

68% of our reporters on it. Rotations: Heavy 9/1, Medium 60/7, Light 28/6, Total Adds 14, WPIX, WSB, WCLR, WMJI, KHOW, KKLT, KGW, WNAM, WHB, WFMK, 3WM, KVUU, KBEST, KKPL. Moves from number 23 to 19 on the A/C chart.

### WHAM!

### Everything She Wants (Columbia)

66% of our reporters on it. Rotations: Heavy 19/0, Medium 54/8, Light 22/11, Total Adds 19, Y97, WLTF, WMJI, KS94, WICC, WMJJ, WGOV, WEZS, WING, WLHT, WHB, KRVA, KVUU, KIFM, WTKO, WTNV, WGSV, WJBC, WBOW. Moves from number 22 to 17 on the A/C chart.

## NEW & ACTIVE

### ERIC CARMEN "I'm Through With Love" (Geffen) 79/23

Rotations: Heavy 4/0, Medium 29/1, Light 33/16, Total Adds 23, WRMM, WARM98, KHOW, KKLT, KGW, WICC, KEY103, WRVA, WNAM, WHBC, KLYF, WTRX, WHB, WISN, WHNN, KBOI, KKUA, KKPL, WTNV, KORO, WAHR, KRLL, WAEV, HEAVY WKBW, WSFL, WCHV, KALE. Mediums include: WFBR, WCCO, WGY, WKGW, K106, WBT, WMAZ, WHBY, KIOA, KRNT, KWAV, KSL. Due to heavy airplay, debuts at number 25 on the A/C chart.

### RED SPEEDWAGON "One Lonely Night" (Epic) 77/14

Rotations: Heavy 6/0, Medium 45/3, Light 28/11, Total Adds 14, WSNY, KHOW, B100, WEZC, WINY, KBOI, KKUA, KIFM, WTKO, WTNV, WAEV, WMT-FM, WKXU, WJON, HEAVY WKBW, WSFL, WMGN, WNNR, WCHV, KALE. Mediums include: WFBR, WJBC, KLSI, WICC, V100 WKYE, WGY, KEY103, K106, WBT, WMAZ, WAWE, KIOA, KRNT, WHB, KOLL, WHNN, KDUK, KWAV, KBEST, KKPL. Due to heavy airplay, debuts at number 23 on the A/C chart.

### WAR "Groovin'" (Capo Plum) 69/2

Rotations: Heavy 7/0, Medium 43/1, Light 19/1, Total Adds 2, KUDL, KSL, HEAVY WCCO, WHBY, WEIM, WTKO, WAHR, WMT-FM, KRBS. Mediums include: WFBR, WPIX, WSB-FM, 97AIA, WLTF, WDMC, KUDL, KMGG, WISN, WHNN, KIFM, KKPL.

### HAROLD FALTERMEYER "Axel F" (MCA) 62/41

Rotations: Heavy 2/0, Medium 24/12, Light 36/29, Total Adds 41, WJBC, WIRM, WMJJ, WNIC, WMYX, KKLT, WICC, V100, WMAZ, KELT, WSFL, WHBY, WNAM, KLYF, WMGN, WISN, WHNN, KDUK, KKUA, KWAV, KKPL, WNNR, WEIM, WSKI, WMPA, KORQ, WSKY, WQSV, WAGE, WORG, WKYX, WAWE, WZLQ, WJBC, WCIL, KFSB, KTWV, K99, KQSW, KMGG. Heavy: WENS, KRNO. Mediums include: WFBR, WPIX, WSB-FM, 97AIA, WLTF, WDMC, KUDL, KMGG, WTRX.

### TEARS FOR FEARS "Everybody Wants to Rule The World" (Mercury/PolyGram) 59/13

Rotations: Heavy 3/0, Medium 29/6, Light 27/7, Total Adds 13, WLTS, KLSI, KUDL, B100, WKGW, K106, WRVA, KIOA, KFJ, KKPL, WKXU, KRNO, HEAVY: KOST, WVAW, WCHV. Mediums include: KVLV, FM, 2WD, KMGG, V100, WKJJ, WMAZ, WSFL, WAWE, WNAM, WHBC, WMGN.

### FOREIGNER "That Was Yesterday" (Atlantic) 58/2

Rotations: Heavy 13/0, Medium 30/0, Light 15/2, Total Adds 2, WHNN, KBOI, HEAVY WKBW, CK101, WKJJ, WSFL, WNAM, WMGN, WNNR, WSKI, WMPA, WCKQ, WCHV, WKYX, KALE. Mediums include: Y97, WJBC, KVLV, FM, 97AIA, 2WD, KHOW, KFMB, WAEB, V100, WKYE, WAWE, KRNT, WENS, KKUA, KWAV, KKPL.

### CHICAGO "Along Comes A Woman" (Full Moon/WB) 55/5

Rotations: Heavy 15/0, Medium 24/1, Light 16/4, Total Adds 5, KMGG, CK101, WHAS, WRKA, WNAM, HEAVY: WJBC, V100, WKJJ, WAWE, WMGN, KKUA, WNNR, WSKI, WMPA, WSKY, WCKQ, WORG, KEZZ, KKLV, KALE. Mediums include: Y97, KVLV, FM, 97AIA, 2WD, WSNY, WTRN, KYKY, KGW, WKYE, KEY103, WMAZ, WSFL, KIOA, WTRX, WENS, KVUU, KDKJ, KWAV.

### JAKATA "Golden Girl" (Motown) 54/16

Rotations: Heavy 0/0, Medium 18/3, Light 36/13, Total Adds 16, WFBR, KHOW, WKYE, KEY103, WBT, KELT, WAWE, WHB, WSN, KWAV, KIFM, WTKO, WBOW, KTWV, KALE. Mediums include: WMAZ, WMGN, WSFL.

### ALABAMA "There's No Way" (RCA) 50/0

Rotations: Heavy 10/0, Medium 33/0, Light 7/0, Total Adds 0, HEAVY: WSB, WKYE, KEY103, WISN, KSL, WAHR, KTYL, WCIL, KRNO, KRBS. Mediums include: WLTS, W101, WMYX, WCCO, WGY, K106, WBT, WGOV, WHAS, WRVA, WHBY, KIOA, KRNT, WTRX, WHB.

## ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 MADONNA	140/11	123	16	1
2 USA FOR AFRICA	142/0	110	29	3
3 DeBARGE	139/2	116	21	2
4 PHIL COLLINS	135/0	116	19	0
5 SADE	135/6	100	28	7
6 BRUCE SPRINGSTEEN	127/1	101	25	1
7 COMMODORES	122/0	86	30	5
8 BILLY OCEAN	129/9	67	50	12
9 MANHATTANS	96/0	53	37	6
10 JULIAN LENNON	96/1	33	52	11
11 GEORGE BENSON	111/4	43	60	8
12 DAN FOGELBERG	110/7	35	60	15
13 KOOL & THE GANG	107/11	30	59	18
14 RED SPEEDWAGON	84/0	21	49	14
15 DARYL HALL & JOHN OATES	101/9	21	70	10
16 DOLL PARTON	84/0	31	44	9
17 WHAM!	95/19	19	54	22
18 BILLY JOEL	71/0	10	48	13
19 DIONNE WARWICK & BARRY MANILOW	97/14	9	60	28
20 BARBRA STREISAND	75/0	22	44	9
21 DIANA ROSS	58/0	13	35	10
22 KENNY ROGERS	52/0	11	32	9
23 RED SPEEDWAGON	77/14	6	45	26
24 WHAM!	47/0	3	33	11
25 ERIC CARMEN	79/23	4	42	33

## MOST ADDED

- ALAN PARSONS PROJECT (46)  
Days Are Numbers (Arista)
- HAROLD FALTERMEYER (41)  
Axel F (MCA)
- JULIAN LENNON (31)  
Say You're Wrong (Atlantic)
- ERIC CARMEN (23)  
I'm Through With Love (Geffen)
- BRYAN ADAMS (21)  
Heaven (A&M)
- SURVIVOR (21)  
The Search Is Over (Scotti Bros./CBS)

## HOTTEST

- USA FOR AFRICA (107)  
We Are The World (Columbia)
- MADONNA (105)  
Crazy For You (Geffen)
- PHIL COLLINS (82)  
One More Night (Gordy/Motown)
- DeBARGE (74)  
Rhythm Of The Night (Gordy/Motown)
- BRUCE SPRINGSTEEN (68)  
I'm On Fire (Columbia)
- SADE (63)  
Smooth Operator (Portrait/CBS)

### TEMPTATIONS "My Love Is True (Truly For You)" (Gordy/Motown) 49/2

Rotations: Heavy 0/0, Medium 29/1, Light 20/2, Total Adds 2, WAWE, KRLL, Mediums include: WFBR, WPIX, WLTS, W101, WKYE, WSFL, WRVA, WHBY, KRNT, WMGN, WISN, KSL, KBEST.

### JACK WAGNER "Lady Of My Heart" (Quest/WB) 48/16

Rotations: Heavy 2/0, Medium 14/3, Light 32/13, Total Adds 16, WKWB, KGW, WGY, WKGW, KEY103, WNAM, KIOA, WHNN, KKPL, WMPA, WSKY, WFFX, WJBC, WBOW, KKLV, HEAVY: WCCO, WISN. Mediums include: WFBR, K106, WMAZ, WSFL, WRVA.

### CHAKA KHAN "Through The Fire" (WB) 47/19

Rotations: Heavy 1/0, Medium 13/4, Light 33/15, Total Adds 19, WPIX, WARM98, WCCO, WICC, WKYE, KEY103, WBT, WMAZ, KELT, WNAM, WHNN, WCHV, WJBC, KFSB, WKXU, WBOW, KKLV, KTWV, KALE. Heavy: WISN. Mediums include: KGW.

### KENNY ROGERS "Love Is What We Make It" (EMI America) 47/2

Rotations: Heavy 2/0, Medium 28/1, Light 17/2, Total Adds 2, WNIC, KOIL. Heavy: WISN. KALE. Mediums include: KFMB, KEY103, K106, WMAZ, WSFL, WRVA, WHBY, WHB, WLTE, KSL, KKPL.

### TINA TURNER "Private Dancer" (Capitol) 47/2

Rotations: Heavy 5/0, Medium 31/1, Light 11/1, Total Adds 2, KIFM, KFSB, HEAVY: 2WD, K101, WRKA, WRAL, WNAM. Mediums include: Y97, WLTS, W101, WLTF, WTNV, WMYX, KMGG, KKLT, KGW, KJR, WAEB, WICC, WSPM, WMJJ, CK101, WEZS, WAWE, WING, KIOA, KLYF, WNNR, WMGN.

### ALAN PARSONS PROJECT "Days Are Numbers" (Arista) 46/46

Rotations: Heavy 0/0, Medium 11/11, Light 35/35, Total Adds 46, WFBR, 97AIA, WCCO, WKYE, K106, WMAZ, WSFL, WRVA, WAWE, WHBY, WNAM, WHBC, KIOA, WMGN, WISN, KOIL, KBEST, WNNR, WEIM, WTKO, WSKI, WMPA, KORQ, WSKY, WCKQ, WCHV, WGSV, WAGE, WORG, WKYX, WAWE, WZLQ, WJBC, WCIL, WFFX, KTYL, WCIL, WMT-FM, KFSB, WKXU, KEZZ, KNEB, WJON, KKLV, KTWV, KQSW, KMGG, KALE.

### JANICE PAYSON "Changes Of Heart" (Atlantic) 43/2

Rotations: Heavy 0/0, Medium 15/1, Light 28/1, Total Adds 2, KEY103, KKLV, Mediums include: WKYE, K106, WMAZ, WRVA, WMGN, KKPL.

### DANNY O'KEEFE "Somebody" (Coldwater) 41/4

Rotations: Heavy 2/0, Medium 15/1, Light 24/3, Total Adds 4, WFBR, KIFM, WAHR, KKLV, HEAVY: WCCO, WISN. Mediums include: WMAZ, WRVA, WHBY, WNAM, WMGN.

### ALISON MOYET "Invisible" (Columbia) 39/8

Rotations: Heavy 0/0, Medium 12/0, Light 27/8, Total Adds 8, WKGW, WKJJ, WHB, KOIL, WEIM, WTKO, WMPA, KTYL. Mediums include: WCCO, WICC, WMAZ, WTRX, WMGN, KWAV.

### JOHNNY GILL "Hall Crazy" (Cottillion/Alco) 38/0

Rotations: Heavy 1/0, Medium 17/0, Light 12/0, Total Adds 0, HEAVY: WSFL. Mediums include: WCCO, KOST, WMAZ, WRVA, WHBY, KRNT, WHNN.

### CRYSTAL GAYLE "Nobody Wants To Be Alone" (WB) 33/2

Rotations: Heavy 4/0, Medium 9/0, Light 20/2, Total Adds 2, WNAM, KMGG. Heavy: WISN, WEIM, WTKO, WAHR. Mediums include: WCCO, WBT, WMAZ, WRVA, KSL.

### JOHN FOGERTY "Rock And Roll Girls" (WB) 32/2

Rotations: Heavy 7/0, Medium 15/1, Light 10/1, Total Adds 2, KWAV, WZLQ. Heavy: WKWB, WICC, WSFL, KKUA, WNNR, WCKQ, KALE. Mediums include: WJBC, KMGG, KGW, V100, WKYE, WKJJ, WAWE, WNAM, WENS.

### JULIAN LENNON "Say You're Wrong" (Atlantic) 31/31

Rotations: Heavy 0/0, Medium 7/1, Light 24/24, Total Adds 31, WFBR, WKWB, WLTS, WKYE, K106, WKJJ, WMAZ, KELT, WAWE, WNAM, WHBC, WMGN, KWAV, WNNR, WEIM, WSKI, WSKY, WCKQ, WGSV, WAGE, WORG, WKYX, WZLQ, WFFX, KTYL, WCIL, WKXU, KEZZ, WJON, WBOW, KALE.

## SIGNIFICANT ACTION

### BILL WITHERS "Oh Yeah" (Columbia) 28/13

Rotations: Heavy 0/0, Medium 6/2, Light 22/11, Total Adds 13, WFBR, WLTS, WCCO, WHBY, WHBC, KSL, WNNR, WEIM, KPRO, WORG, WAWE, WZLQ, WMT-FM. Mediums include: WTKO, KTYL, KRBS, KMGG.

### VAN MORRISON "Tore Down A La Rimboud" (Mercury/PolyGram) 28/3

Rotations: Heavy 1/0, Medium 20, Light 25/3, Total Adds 3, WNAM, KKLV, KTWV. HEAVY: KALE. Medium: WFFX, WMT-FM.

### MURRAY HEAD "One Night In Bangkok" (RCA) 24/7

Rotations: Heavy 5/0, Medium 11/2, Light 8/5, Total Adds 7, WJBC, B100, WRKA, WENS, WMHE, WCHV, WFFX. Heavy: V100, WSKI, WKYX, KKLV, KQSW. Medium: KVLV, FM, 2WD, KMGG, KKUA, KWAV, WNNR, WSKY, KTYL, KEZ.

### MADONNA "Material Girl" (Sire/WB) 23/1

Rotations: Heavy 3/0, Medium 14/1, Light 6/0, Total Adds 1, WRKA, HEAVY: WHAS, WMPA, WCHV, Medium: Y97, KVLV, FM, WDMC, KLSI, KMGG, B100, K101, WICC, WENS, WMGN, KRVA, WTNV, KRLLB.

### BRYAN ADAMS "Heaven" (A&M) 22/21

Rotations: Heavy 0/0, Medium 6/6, Light 16/15, Total Adds 21, WMAZ, WSFL, WTRX, WNNR, WEIM, WSKI, KORQ, WSKY, WCKQ, WAGE, KRLLB, WORG, WKYX, WAWE, WZLQ, KTYL, KKLV, KTWV, KQSW, KMGG, KALE.

### SURVIVOR "The Search Is Over" (Scotti Bros./CBS) 21/21

Rotations: Heavy 0/0, Medium 3/3, Light 18/18, Total Adds 21, KOST, WAWE, WNAM, WMGN, WNNR, WEIM, WTNV, WSKY, WAWE, KRLLB, WORG, WKYX, WAWE, WZLQ, KTYL, WMT-FM, KFSB, KEZZ, WKXU, KMGG, KALE.

### JEFFREY OSBORNE "Let Me Know" (A&M) 20/13

Rotations: Heavy 0/0, Medium 3/2, Light 17/11, Total Adds 13, WSNY, WMAZ, WSFL, WNNR, WSKI, KORQ, WSKY, WCKQ, WAGE, WCIL, KKLV, KTWV, KQSW, KMGG, KALE.

### DAVID LEE ROTH "Just A Gigolo/Ain't Got Nobody" (WB) 20/2

Rotations: Heavy 1/0, Medium 10, Light 9/2, Total Adds 2, WJBC, WZLQ. Heavy: WCKQ. Medium: WTAE, KVLV, FM, V100, WSFL, KWAV, WNNR, WMPA, WSKY, WJON, KRBS.

### HOWARD JONES "Things Can Only Get Better" (Elektra) 20/2

Rotations: Heavy 0/0, Medium 10/1, Light 10/1, Total Adds 2, WSFL, WMGN. Medium: WEIM, WSKI, WMPA, WCKQ, WKYX, WFFX, KTYL, KKLV, KALE.

### ERIC CLAPTON "Forever Man" (WB) 20/2

Rotations: Heavy 3/0, Medium 12/1, Light 5/1, Total Adds 2, KWAV, KFSB. Heavy: WAWE, KKUA, WCKQ. Medium: Y97, WJBC, V100, WKJJ, KOIL, WMHE, WNNR, WSKY, WCHV, KKLV, KALE.

### SIMPLE MINDS "Don't You (Forget About Me)" (A&M) 19/6

Rotations: Heavy 1/0, Medium 5/1, Light 13/5, Total Adds 6, Y97, WENS, KOIL, WMHE, KKUA, KKLV. Heavy: WJBC. Medium: WNNR, WSKY, WCHV, KALE.

### ELAINE PAIGE & BARBARA DICKSON "I Know Him So Well" (RCA) 18/1

Rotations: Heavy 1/0, Medium 5/0, Light 12/1, Total Adds 1, WFFX. Heavy: WEIM. Medium: WCCO, WMAZ, WRVA, WAGE, WMT-FM.

### KENNY LOGGINS "Vox Humana" (Columbia) 18/1

Rotations: Heavy 1/0, Medium 12/0, Light 5/1, Total Adds 1, KWAV, HEAVY: WAWE. Medium: WJBC, KVLV, FM, V100, WKJJ, WNNR, WMPA, WCKQ, KRLLB, WKYX, KTYL, KKLV, KALE.

### PHILIP BAILEY "Walking On The Chinese Wall" (Columbia) 12/3

Rotations: Heavy 0/0, Medium 3/1, Light 9/2, Total Adds 3, WCHV, WFFX, KQSW. Medium: WKYX, KALE.

POINTER SISTERS "Baby Come And Get It" (Planet/RCA) 12/1  
Rotations: Heavy 0/0, Medium 7/0, Light 5/1, Total Adds 1, WJBC. Medium: WNNR, WEIM, WMPA, WCKQ, WCHV, KTYL, KQSW.

### SURVIVOR "High On You" (Scotti Bros./CBS) 12/1

Rotations: Heavy 3/0, Medium 4/1, Light 5/0, Total Adds 1, WENS. Heavy: 2WD, WLTT, KKLV. Medium: KVLV, FM, KLSI, WMHE.



# AOR ALBUMS

APRIL 12, 1985

153 REPORTS

Three Weeks	Two Weeks	Last Week		Total Reports	Hot Rotation	Medium Rotation	Total Adds/All Rotations
— 3	1	1	1 <b>TOM PETTY</b> .../Southern Accents (MCA)	151	137+	14-	0-
1	1	2	2 <b>PHIL COLLINS</b> /No Jacket Required (Atlantic)	153	132=	21+	0=
3	2	3	3 <b>ERIC CLAPTON</b> /Behind The Sun (WB)	147	132-	15+	0=
7	6	4	4 <b>THE BREAKFAST CLUB</b> /Soundtrack (A&M)	146	127+	16-	3+
12	9	8	5 <b>TEARS FOR FEARS</b> /Songs From The Big Chair (Mercury/PG)	145	118+	27-	0=
5	5	6	6 <b>JOHN FOGERTY</b> /Centerfield (WB)	144	115-	29+	2-
2	4	7	7 <b>MICK JAGGER</b> /She's The Boss (Columbia)	141	103-	37-	2+
—	11	6	8 <b>USA FOR AFRICA</b> /We Are The World (Columbia)	144+	94+	47-	21-
4	7	7	9 <b>FIRM</b> /The Firm (Atlantic)	140	93-	47+	1+
6	8	9	10 <b>DON HENLEY</b> /Building The Perfect Beast (Geffen)	133-	89-	44+	2-
8	10	10	11 <b>FOREIGNER</b> /Agent Provocateur (Atlantic)	114	81-	33=	3+
—	14	12	12 <b>KENNY LOGGINS</b> /Vox Humana (Columbia)	120+	58+	61-	6-
13	13	12	13 <b>CHICAGO</b> /Chicago 17 (Full Moon/WB)	92	81-	11-	0-
26	15	16	14 <b>FIONA</b> /Fiona (Atlantic)	122	21+	100-	1=
—	18	15	15 <b>POWER STATION</b> /The Power Station (Capitol)	112+	42+	64+	17-
29	23	21	16 <b>REO SPEEDWAGON</b> /Wheels Are Turnin' (Epic)	106+	44+	62-	6-
—	21	20	17 <b>VAN-ZANT</b> /Van-Zant (Network/Geffen)	114+	20+	94+	6-
15	14	15	18 <b>VAN MORRISON</b> /A Sense Of Wonder (Mercury/PG)	112-	30-	81-	3+
16	20	22	19 <b>DAVID LEE ROTH</b> /Crazy From The Heat (WB)	97+	40+	57-	7-
18	17	19	20 <b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> /Maverick (EMI America)	91-	29+	61-	2+
—	25	24	21 <b>KATRINA &amp; THE WAVES</b> /Katrina & The Waves (Capitol)	100+	25+	72+	8-
9	11	12	22 <b>BRUCE SPRINGSTEEN</b> /Born In The U.S.A. (Columbia)	72-	50-	22=	1=
10	12	17	23 <b>SANTANA</b> /Beyond Appearances (Columbia)	89-	30-	57-	3+
—	28	28	24 <b>HOWARD JONES</b> /Dream Into Action (Elektra)	92+	21+	66+	9-
39	31	28	25 <b>SLADE</b> /Rogues Gallery (CBS Associated)	88+	4+	66+	36-
11	16	27	26 <b>JASON &amp; THE SCORCHERS</b> /Lost And Found (EMI America)	83+	4+	77+	4-
—	36	29	27 <b>ALAN PARSONS PROJECT</b> /Vulture Culture (Arista)	77+	21-	51+	12+
14	25	29	28 <b>JULIAN LENNON</b> /Valotte (Atlantic)	80+	11+	62+	26+
—	33	30	29 <b>BRYAN ADAMS</b> /Reckless (A&M)	65-	28-	36+	5+
21	19	23	30 <b>DOKKEN</b> /Tooth And Nail (Elektra)	69+	11+	55+	15=
—	36	32	31 <b>LOS LOBOS</b> /How Will The Wolf Survive? (Slash/WB)	58-	16-	42-	0-
—	40	35	32 <b>GRAHAM PARKER &amp; THE SHOT</b> /Steady Nerves (Elektra)	67+	10+	48+	13-
—	43	35	33 <b>REFUGEE</b> /Affairs In Babylon (Chrysalis)	69+	4+	60+	14+
38	35	31	34 <b>GIUFFRIA</b> /Giuffria (Cameo/MCA)	62+	11+	49+	9+
—	34	32	35 <b>HALL &amp; OATES</b> /Big Bam Boom (RCA)	62-	18-	43-	2-
36	32	30	36 <b>PORKY'S REVENGE</b> /Soundtrack (Columbia)	60-	9+	49-	2-
36	32	30	37 <b>GLENN FREY</b> /The Allnighter (MCA)	56+	8+	46+	18-
36	29	29	38 <b>MOUNTAIN</b> /Go For Your Life (Scotti Bros./CBS)	58-	2=	55-	3-
36	29	29	39 <b>U2</b> /The Unforgettable Fire (Island)	53-	9-	43-	2+
36	29	29	40 <b>KIM MITCHELL</b> /Akimbo Alogo (Bronze/Island)	57+	6+	37+	27-
—	—	—	"Don't Come" (44) "Rebels" (116) "It Ain't" (47)	151	137+	14-	0-
—	—	—	"Inside Out" (111) "Don't Lose" (64) "Sussudio" (51)	153	132=	21+	0=
—	—	—	"Forever Man" (140) "Waiting" (106) "See What" (45)	147	132-	15+	0=
—	—	—	"Don't You" (142) "Fire" (38)	146	127+	16-	3+
—	—	—	"Everybody" (145) "Shout" (18)	145	118+	27-	0=
—	—	—	"Centerfield" (126) "Girls" (94) "Searchlight" (16)	144	115-	29+	2-
—	—	—	"Lonely" (111) "Lucky" (54) "Just" (44)	141	103-	37-	2+
—	—	—	"Trapped" (134) "Trouble" (96) "World" (49)	144+	94+	47-	21-
—	—	—	"Satisfaction" (104) "Radioactive" (64) "Closer" (35)	140	93-	47+	1+
—	—	—	"Drivin'" (103) "All She Wants" (77)	133-	89-	44+	2-
—	—	—	"Yesterday" (105)	114	81-	33=	3+
—	—	—	"Vox Humana" (116)	120+	58+	61-	6-
—	—	—	"Along Comes" (92)	92	81-	11-	0-
—	—	—	"Talk To Me" (120)	122	21+	100-	1=
—	—	—	"Some Like It Hot" (81) "Bang A Gong" (62)	112+	42+	64+	17-
—	—	—	"One Lonely Night" (104)	106+	44+	62-	6-
—	—	—	"I'm A Fighter" (106) "You've Got To" (17)	114+	20+	94+	6-
—	—	—	"Tore Down" (109)	112-	30-	81-	3+
—	—	—	"Just A Gigolo" (94) "Easy Street" (12)	97+	40+	57-	7-
—	—	—	"I Drink Alone" (89)	91-	29+	61-	2+
—	—	—	"Walking" (95)	100+	25+	72+	8-
—	—	—	"I'm On Fire" (70)	72-	50-	22=	1=
—	—	—	"Breaking Out" (55) "Say It Again" (34)	89-	30-	57-	3+
—	—	—	"Things" (90)	92+	21+	66+	9-
—	—	—	"Little Sheila" (88)	88+	4+	66+	36-
—	—	—	"White Lies" (82)	83+	4+	77+	4-
—	—	—	"Days Are Numbers" (60) "Let's Talk" (23)	77+	21-	51+	12+
—	—	—	"Say You're Wrong" (72)	80+	11+	62+	26+
—	—	—	"Somebody" (27) "Heaven" (21) "It's Only" (11)	65-	28-	36+	5+
—	—	—	"Alone Again" (69)	69+	11+	55+	15=
—	—	—	"Will The Wolf" (58)	58-	16-	42-	0-
—	—	—	"Wake Up" (34) "Break" (20) "Weekend's" (16)	67+	10+	48+	13-
—	—	—	"Exiles" (69)	69+	4+	60+	14+
—	—	—	"Lonely In Love" (62)	62+	11+	49+	9+
—	—	—	"Some Things" (62)	62-	18-	43-	2-
—	—	—	"I Don't Want" (33) "High School" (29)	60-	9+	49-	2-
—	—	—	"Smuggler's Blues" (56)	56+	8+	46+	18-
—	—	—	"Hard Times" (53)	58-	2=	55-	3-
—	—	—	"Homecoming" (50)	53-	9-	43-	2+
—	—	—	"Go For Soda" (55)	57+	6+	37+	27-

## BREAKERS.

**SLADE**  
Rogues Gallery (CBS Associated)

58% of our reporters on it. 88/36 including adds at: WBCN, WNEW, KSRR, WNOR, WRIF, KGB, WAPL, KGGO, KKDJ, KRSP. Moves 45-25 on the Albums chart.

**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.

**AOR ALBUMS** — Album airplay data, with four-week trend of chart movement. Records showing significant upward movement 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.

**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.



**"DON'T LET YOUR AUDIENCE THINK THEY'VE LOST THE RIGHT TO ROCK. C'MON GUYS, KEEL IS REAL! PROTECT THE RIGHT TO ROCK!"**

— BURT STEIN,  
EXECUTIVE VICE PRESIDENT,  
GOLD MOUNTAIN RECORDS




**KEEL "THE RIGHT TO ROCK" OVER 135,000 SOLD!**

**TOP TO IN PHOENIX, MILWAUKEE, BOSTON, DALLAS, LOS ANGELES AND DETROIT!** PRODUCED BY GENE SIMMONS. ON MTV

# More Hit Tracks From E/P/A



## SLADE

"Little Sheila" 30

Album 25

Double  
BREAKERS

CBS  
MAROULATED RECORDS

## 'TIL TUESDAY

"Voices Carry"

Tracks Chart Debut 59

Epic



## SURVIVOR *New 12"*

"The Search Is Over"

AOR NEW & ACTIVE

Scotti Brothers

## SADE

"Smooth Operator"

NOW ON OVER 25 AORs, INCLUDING WBAB, WXRT,  
WMMS, KBCO, KAZY, KDKB, CFOX

Over 600,000 Albums Sold!

Portrait



## THE ELVIS BROTHERS

Portrait™

"Somebody Call The Police"

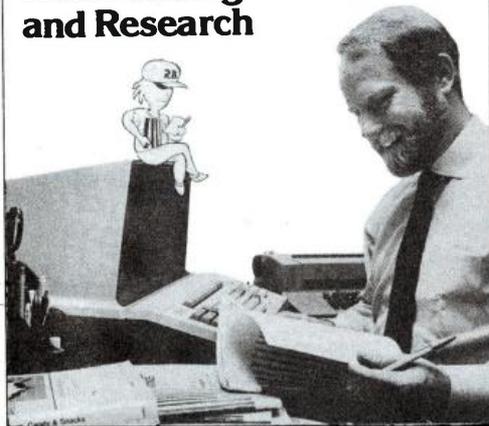
AOR ACTION AT WEBN, WHFS, WWCT, WIZN, KTCL,  
KRQU, KCGL AND MORE!

Distributed By CBS Records

# HIBERNETICS

## A Guide to Radio Ratings and Research

by Jhan Hiber



Here's what you get in simple, easy to read and useable form.

- Chapter 1  
**Radio Research Overview**  
— a history of research
- Chapter 2  
**Focus On Focus Groups**  
— Definition, use, do-it-yourself
- Chapter 3  
**Telephone Studies**  
— strengths/weaknesses, do's and don'ts
- Chapter 4  
**Other Market Research Techniques**  
— Mail, in-person, when/how to
- Chapter 5  
**A Look Inside Arbitron**  
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- Chapter 6  
**The Almighty Diary**  
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- Chapter 7  
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## AOR ALBUMS

### MOST ADDED

**SLADE (38)**  
Rogues Gallery (CBS Associated)  
**KIM MITCHELL (27)**  
Akimbo Alogu (Bronze/Island)  
**JULIAN LENNON (26)**  
Valotte (Atlantic)  
**USA FOR AFRICA (21)**  
We Are The World (Columbia)  
**GLENN FREY (18)**  
The Allnighter (MCA)  
**TIL TUESDAY (18)**  
Voices Carry (Epic)

### HOTTEST

**TOM PETTY & HEARTBREAKERS (137)**  
Southern Accents (MCA)  
**ERIC CLAPTON (132)**  
Behind The Sun (WB)  
**PHIL COLLINS (132)**  
No Jacket Required (Atlantic)  
**THE BREAKFAST CLUB (127)**  
Soundtrack (A&M)  
**TEARS FOR FEARS (118)**  
Songs From The Big... (Mercury/PG)

## NEW & ACTIVE

### ALISON MOYET/AN (Columbia) 53/7 (49/10)

Adds: KSRR, WYNF, KNCN, KLAQ, KUFO, KQWB, WCXT. Hots: 10 include CHOM, WXRT, WLIR, CHEZ. Mediums: 39 include WDVE, KLOL, WMM5, WQFM, KBCO, KAZY, KBPI, KROQ, WZZO, WCMF, WEZX, WAQY, WWCT, KEZE.

### ✓ TIL TUESDAY/Voices Carry (Epic) 45/18 (31/12)

Adds: WXRT, WZZO, WIMZ, WKDF, WOODS, KGGG, KATT, WWCT, KPOL. Hots: 9 WBCN, WHJY, WMM5, 91X, WLIR, WAAF, KLB, KRQU, KCGL. Mediums: 26 include WSHE, KBCO, KOAK, WAQY, KLAQ, WFFV.

### SURVIVOR/Vital Signs (Scotti Bros/CBS) 40/7 (37/5)

Adds: KDKB, WCCC, KMDD, KWXL, WBSW, WCPZ, WZZO. Hots: 13 include WMMR, WEBN, WRIF, WIMZ, WQFM, KISS, KILO. Mediums: 24 include KLOL, KSRR, KSHE, KLOS, KMET, WCMF, KGGG, KQDS, KATT, KRSP.

### ANIMATION/Animation (Mercury/PolyGram) 38/9 (31/3)

Adds: CFOX, WCCC, WRCN, WCMF, KLAQ, WRXL, WSKS, KWXL, WGIR. Hots: 10 include WHJY, WMM5, WZZO, KLYV. Mediums: 24 include KQRS, KSHE, WAQY, WIMZ, WRDU, KGGG.

### RICK SPRINGFIELD/Tao (RCA) 34/6 (30/8)

Adds include WBCN, KSHE, WAQY, KLB, KGGG. Hots: 8 WMM5, WDHA, WTKX, KTCZ, WHMD, KUFO, WBSW, KRQU. Mediums: 23 include KGB, WIMZ, WOODS, KQDS.

### AUTOGRAPH/Sign in Please (RCA) 30/7 (31/2)

Adds: KSRR, WDHA, WKDF, K97, KLPX, WZEW, KMBY. Hots: 4 WIMZ, CITI, KYTD, KRSP. Mediums: 23 include WYNF, WFR, KSHE, KGB, WCMF, KISS, KGGG, KATT, KFMG, KILO.

### BLASTERS/Hard Line (Slash/WB) 30/2 (30/3)

Adds: WHJY, 91X. Hots: 8 include KBCO, WHFS, WLIR. Mediums: 21 include WXRT, KAZY, KROQ, KILO, KKDJ.

### SADE/Diamond Life (Portrait/CBS) 28/2 (27/1)

Adds: KMJX, WHMD. Hots: 11 include WXRT, WMM5, KBCO, KAZY, WHFS. Mediums: 17 include CHUM, WZZO, WRDU.

### LORDS OF THE NEW CHURCH/The Method To Our Madness (IRS/A&M) 22/7 (17/8)

Adds: WBCN, KGB, KFMG, WIZN, WBSW, WCXT, KOZZ. Hots: 1 91X. Mediums: 18 include KZEW, KROQ, KOAK, KQDS.

### MIK KERSHAW/The Riddle (MCA) 22/4 (18/5)

Adds: CFOX, WLAV, WCXT, KTCL. Hots: 5 include KOAK, WLIR, CHEZ. Mediums: 16 include WXRT, KBCO, KAZY.

### BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M) 21/6 (19/3)

Adds: WXRT, KBCO, WIBA, WBLM, WRUF, WZZO. Hots: 1 KSPN. Mediums: 15 include WBCN, KISS, KFMG.

### CHESS/Soundtrack (RCA) 19/2 (19/1)

Adds: KMJX, KLYV. Hots: 5 include WMM5, KBCO, KROQ. Mediums: 13 include KBPI, WKLC, WIMZ.

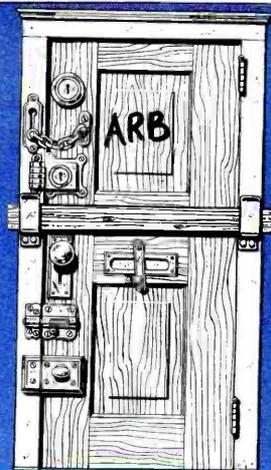
### STREETS/Crimes in Mind (Atlantic) 18/2 (18/2)

Adds: KLB, WBSW. Hots: 3 WLLZ, WRIF, WQFM. Mediums: 12 include WDVE, KGB, KISS, WAPL, KATT.

**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.

**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.

**TRACKS** — Track airplay data for songs from all configurations, including albums, LPs, and 45s. Shown four-week trend of chart movement. Records showing significant upward momentum 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.



# Our Records Give You A Lock On Ratings!



## REO Speedwagon

"One Lonely Night"

CHR CHART: **DEBUT** ▶ **33** ON OVER 195 CHR REPORTERS 76%

AOR TRACKS: **17** A/C CHART: **DEBUT** ▶ **23** 77/14 54%



## Survivor

"The Search Is Over"

**CHR NEW & ACTIVE**

**A/C SIGNIFICANT ACTION**

ONE OF THE MOST ADDED FIRST WEEK:

21 STATIONS OUT OF THE BOX

WXKSFM	ZZ99	WLANFM	WJZR	KX104	WRQC	KOFM	KCPX
PRO-FM	WFLY	WKFM	KTKS	WQUEFM	KZIO	KEYNFM	KNBQ
KAFM	Q100	WPST	KAMZ	WRNO	WGRD	KQMQ	
KEGL	K104	WRCK	WOKI	KITY	WZPL	KLUC	
Y100	WERZ	KWIC	FM100	KMBQ	WJXQ	KSKD	



...AND MANY, MANY MORE!



## Slade

"LittleSheila"

**CHR SIGNIFICANT ACTION**

**AOR TRACKS BREAKERS**

AOR TRACKS: **30**

FIRST WEEK:

KPLUS	KOFM	WIXV	KHTX
WVSR	WRQN	WHSL	OK95
K104	KSKD	WDBR	KCDQ
KX104	OK100	KDVV	
KZIO	95XIL	KGOT	
WZPL	WOMPFM		

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# AOR TRACKS

153 REPORTS

Three Weeks	Two Weeks	Last Week		Total	Hot	Medium	Total Adds	
2	2	1	1	<b>TOM PETTY...</b> /Don't Come Around Here No More (MCA)	144	131	13	1+
3	3	3	2	<b>SIMPLE MINDS</b> /Don't You (Forget About Me) (A&M)	142	126	16	0
1	1	2	3	<b>ERIC CLAPTON</b> /Forever Man (WB)	140	125	15	0
11	5	4	4	<b>TEARS FOR FEARS</b> /Everybody Wants To Rule The World(Mercury/PG)	145	116	28	1
—	20	5	5	<b>BRUCE SPRINGSTEEN</b> /Trapped (Columbia)	134	76	53	34
21	13	11	6	<b>JOHN FOGERTY</b> /Centerfield (WB)	126	66	59	11+
—	18	12	7	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> /Rebels (MCA)	116	62	54	5
8	8	8	8	<b>FOREIGNER</b> /That Was Yesterday (Atlantic)	105	79	26	2
29	21	15	9	<b>PHIL COLLINS</b> /Inside Out (Atlantic)	111	65	46	10
10	10	7	10	<b>MICK JAGGER</b> /Lonely At The Top (Columbia)	111	67	43	2+
26	17	13	11	<b>KENNY LOGGINS</b> /Vox Humana (Columbia)	116	58	58	5
5	6	5	12	<b>JOHN FOGERTY</b> /Rock And Roll Girls (WB)	94	79	15	0
12	12	9	13	<b>CHICAGO</b> /Along Comes A Woman (Full Moon/WB)	92	81	11	0
28	23	17	14	<b>FIRM</b> /Satisfaction Guaranteed (Atlantic)	104	59	45	7
30	19	18	15	<b>ERIC CLAPTON</b> /She's Waiting (WB)	106	51	54	6
19	15	16	16	<b>FIONA</b> /Talk To Me (Atlantic)	120	21	98	2+
60	34	23	17	<b>REO SPEEDWAGON</b> /One Lonely Night (Epic)	104	41	63	6
16	14	14	18	<b>VAN MORRISON</b> /Tore Down A La Rimbaud (Mercury/PG)	109	29	79	4+
—	48	29	19	<b>DON HENLEY</b> /Drivin' With Your Eyes Closed (Geffen)	103	34	67	24
—	42	20	20	<b>HUEY LEWIS &amp; THE NEWS</b> /Trouble In Paradise(Columbia)	96	39	55	44
35	25	22	21	<b>VAN-ZANT</b> /I'm A Fighter (Network/Geffen)	106	20	86	4
4	4	6	22	<b>DON HENLEY</b> /All She Wants To Do Is Dance (Geffen)	77	69	8	0
40	30	26	24	<b>DAVID LEE ROTH</b> /Just A Gigolo (WB)	94	38	56	7
9	7	10	24	<b>BRUCE SPRINGSTEEN</b> /I'm On Fire (Columbia)	70	50	20	1+
48	35	27	25	<b>KATRINA &amp; THE WAVES</b> /Walking On Sunshine (Capitol)	95	24	69	6
23	20	21	26	<b>GEORGE THOROGOOD</b> .../I Drink Alone (EMI America)	89	28	60	3+
34	29	28	27	<b>POWER STATION</b> /Some Like It Hot (Capitol)	81	42	39	6+
45	36	30	28	<b>HOWARD JONES</b> /Things Can Only Get Better(Elektra)	90	21	64	9
6	9	19	29	<b>FIRM</b> /Radioactive (Atlantic)	64	39	25	1
—	34	30	30	<b>SLADE</b> /Little Sheila (CBS Associated)	88	4	66	36
54	37	32	31	<b>JASON &amp; THE SCORCHERS</b> /White Lies (EMI America)	82	4	76	4
42	39	33	32	<b>PHIL COLLINS</b> /Don't Lose My Number (Atlantic)	64	34	30	5
—	51	41	33	<b>DOKKEN</b> /Alone Again (Elektra)	69	11	55	15
55	43	37	34	<b>PHIL COLLINS</b> /Sussudio (Atlantic)	51	36	14	5+
—	56	53	35	<b>JULIAN LENNON</b> /Say You're Wrong (Atlantic)	72	7	58	27+
22	22	24	36	<b>LOS LOBOS</b> /Will The Wolf Survive? (Slash/WB)	58	15	43	1
—	46	37	37	<b>REFUGEE</b> /Exiles In The Dark (Chrysalis)	69	4	60	14+
56	60	55	38	<b>MICK JAGGER</b> /Lucky In Love (Columbia)	54	26	28	15+
—	54	44	39	<b>GIUFFRIA</b> /Lonely In Love (Cameo/MCA)	62	11	49	9+
53	45	38	40	<b>HALL &amp; OATES</b> /Some Things Are Better Left Unsaid (RCA)	62	18	43	2
<b>DEBUT</b>	41	35	42	<b>POWER STATION</b> /Bang A Gong (Get It On) (Capitol)	62	10	43	27
17	24	31	43	<b>MICK JAGGER</b> /Just Another Night (Columbia)	44	31	13	0
—	53	43	44	<b>USA FOR AFRICA</b> /We Are The World (Columbia)	49	30	19	1
—	49	46	44	<b>SANTANA</b> /Breaking Out (Columbia)	55	12	41	7
<b>DEBUT</b>	45	39	45	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> /It Ain't Nothin' To Me (MCA)	47	19	28	3
<b>DEBUT</b>	46	38	46	<b>GLENN FREY</b> /Smuggler's Blues (MCA)	56	8	46	18
<b>DEBUT</b>	47	36	47	<b>ALAN PARSONS PROJECT</b> /Days Are Numbers (Arista)	60	11	44	26+
—	59	53	48	<b>ERIC CLAPTON</b> /See What Love Can Do (WB)	45	17	27	5
41	38	40	49	<b>U2</b> /A Sort of Homecoming (Island)	50	9	41	1
<b>DEBUT</b>	48	34	50	<b>KIM MITCHELL</b> /Go For Soda (Bronze/Island)	55	6	37	25
46	40	39	51	<b>MOUNTAIN</b> /Hard Times (Scotti Bros./CBS)	53	2	51	1
15	27	36	52	<b>PHIL COLLINS</b> /One More Night (Atlantic)	35	32	3	0
25	31	35	53	<b>FIRM</b> /Closer (Atlantic)	35	14	21	0
<b>DEBUT</b>	49	37	54	<b>BON JOVI</b> /Only Lonely (Mercury/PG)	49	2	33	49
50	47	50	55	<b>MICHAEL BOLTON</b> /Everybody's Crazy (Columbia)	40	5	35	0
<b>DEBUT</b>	50	47	56	<b>WANG CHUNG</b> /Fire In The Twilight (A&M)	38	13	19	11+
—	60	57	57	<b>ALISON MOYET</b> /Invisible (Columbia)	40	9	29	3
47	46	52	58	<b>PHIL COLLINS</b> /Only You Know And I Know (Atlantic)	31	11	20	1+
<b>DEBUT</b>	58	48	59	<b>TIL TUESDAY</b> /Voices Carry (Epic)	43	9	23	17+
<b>DEBUT</b>	59	49	60	<b>ANIMOTION</b> /Obsession (Mercury/PG)	38	10	24	9+

## MOST ADDED

- BON JOVI (49)**  
Only Lonely (Mercury/PolyGram)
- HUEY LEWIS & THE NEWS (44)**  
Trouble In Paradise (Columbia)
- SLADE (36)**  
Little Sheila (CBS Associated)
- BRUCE SPRINGSTEEN (34)**  
Trapped (Columbia)
- MEAT LOAF (31)**  
Modern Girl (RCA)

## HOTTEST

- TOM PETTY & HEARTBREAKERS (131)**  
Don't Come Around Here No... (MCA)
- SIMPLE MINDS (126)**  
Don't You (Forget About Me) (A&M)
- ERIC CLAPTON (125)**  
Forever Man (WB)
- TEARS FOR FEARS (116)**  
Everybody Wants To... (Mercury/PG)
- CHICAGO (81)**  
Along Comes A... (Full Moon/WB)

## BREAKERS

### HUEY LEWIS & THE NEWS Trouble In Paradise (Columbia)

63% of our reporters on it. 96/44 including adds at: WYSP, WHJY, KSHE, KLOS, KZAP, KFOG, KOMA. Moves 42-20 on the Tracks chart.

### SLADE

#### Little Sheila (CBS Associated)

58% of our reporters on it. 88/36 including adds at: WBCN, KSRR, WRIF, KGB, WPYX, WIMZ, KEZO. Moves 54-30 on the Tracks chart.

## NEW & ACTIVE

- GRAHAM PARKER & THE SHOT "Waka Up (Next To You)" (Elektra) 34/10 (25/9)**  
Adds include WLLZ, KQDS, KATT, KM0D, WWWV, WZEW, KUFO, WCPZ, KRQU. Hits: 7 KBCC, 91X, WLIR, KLB, KTCZ, KSPN, KTCL. Mediums: 21 include WYSP, WSH-E, KAZY, KSJO, WCCC, WEZZ, WTUE.
- GEORGE HARRISON "I Don't Want To Do It" (Columbia) 33/2 (38/6)**  
Adds: KMET, WCCC, WDBZ, KIL. Hits: 9 include WYRT, WMM5, KBCC, WLIR, CHEZ, KTCZ. Mediums: 26 include WMMR, WNOR, KBCO.
- MEAT LOAF "Modern Girl" (RCA) 31/31 (0/0)**  
Adds: WBCN, WAQY, KGGG. Hits: 7 WMM5, WDHA, WTKX, WHMD, KUFO, WBSW, KRQU. Mediums: 21 include KGB, WHEB, WIMZ, WOODS, KODS, WRKI.
- RICK SPRINGFIELD "Celebrate Youth" (RCA) 31/3 (30/9)**  
Adds: WBCN, WAQY, KGGG. Hits: 7 WMM5, WDHA, WTKX, WHMD, KUFO, WBSW, KRQU. Mediums: 21 include KGB, WHEB, WIMZ, WOODS, KODS, WRKI.
- STEVE PERRY "If Only For The Moment Girl" (Columbia) 30/10 (25/24)**  
Adds: include WSH-E, WRN, WHEB, WRDU, WRXL, WXLP, KATT. Hits: 8 include KBPI, CFOX, WCCC, WCMF, WTKX, KKDJ. Mediums: 21 include WNOR, WMM5, KRQO, WDHA, WOODS, KICT.
- DAVE EDMUNDS "High School Nights" (Columbia) 29/1 (30/6)**  
Adds: KVRE. Hits: 4 include 91X, WDHA, KRQU. Mediums: 24 include WHJY, WNOR, WYRT, KROR, WCMF, WEZZ, WAQY, WRXL, WLAV.
- JULES SHEAR "Steady" (EMI America) 28/8 (22/7)**  
Adds: WMMR, WYSP, WCCC, CHEZ, WAQY, KZOK, WIZN, WGRJ. Hits: 0. Mediums: 24 include KBCC, KAZY, KISW, WDHA, WRN, WHEB, WDJZ.
- MICK JAGGER "Half A Loaf" (Columbia) 26/3 (29/3)**  
Adds: WHCN, WXLP, WGRJ. Hits: 10 include KMET, WKOO, WLAV, KILO, KKDJ, KPOI, KZOK. Mediums: 16 include KAZY, KOMA, WDBZ, KQDS, KEZO, WIOT.
- SADE "Smooth Operator" (Portrait/CBS) 25/4 (24/1)**  
Adds: CFOX, KMUX, K97, WHMD. Hits: 9 include WYRT, WMM5, KBCC, WLIR, CHEZ, KTCZ. Mediums: 16 include CHUM, KDKB, WZZO, WDHA, WTKX, WRDU.
- NORTHERN LIGHTS "Tears Are Not Enough" (Columbia) 24/5 (24/20)**  
Adds: KLB, J, WXLP, WGRJ, WBLM, KRQU. Hits: 12 include CHUM, KSHE, KBPI, CFOX, WCMF, K97, KPOI. Mediums: 12 include KDKB, WDHA, CHEZ, WHEB, WWCT.
- MAMA'S BOYS "Needle In The Groove" (Jive/Arista) 22/22 (0/0)**  
Adds: include WLLZ, WDHA, WHEB, KLAQ, KM0D, KILO, KKDJ, KTYD. Hits: 0. Mediums: 10 include KZAP, KROR, WAQX, KISS, WOODS, KEZE.
- BRYAN ADAMS "Heaven" (A&M) 21/14 (7/3)**  
Adds: include WHJY, WKLS, KG0N, KISW, WDHA, KGGG. Hits: 5 WMMR, KUPD, KRSP, KEZE, WWWV. Mediums: 15 include KGB, WAQX, WYFY, WIMZ, WJBA.
- PHIL COLLINS "Long Long Way To Home" (Atlantic) 21/2 (20/1)**  
Adds: WLUP, WYFY. Hits: 8 include WLLZ, WQFM, KFOG, WHCN, KKDJ, KPOI. Mediums: 12 include KZAP, WEZZ, KEZO, KWXL, KZEL, KLVY.
- MICK JAGGER "She's The Boss" (Columbia) 21/1 (22/0)**  
Adds: include WMMR, WYSP, KRQO, KFOG, KQAK, WHCN, WYFY, KPOI. Mediums: 7 include WEZZ, WDJZ, KICT, KWXL, KOZZ.
- BRUCE COCKBURN "Lovers In A Dangerous Time" (Gold Mtn./A&M) 20/6 (18/3)**  
Adds: WYRT, KBCC, WBLM, WRUF, WZZO. Hits: 1 KSPN. Mediums: 14 include WBCN, WHFS, KLAQ, KISS, KFMG.
- NIK KERSHAW "The Riddle" (MCA) 20/4 (16/4)**  
Adds: CFOX, WLAV, WCKT, KTCL. Hits: 5 KOAK, WLIR, CHEZ, WCPZ, KRQU. Mediums: 14 include WYRT, KBCC, KAZY, WFLR, K97.
- ERIC CLAPTON "Tangled In Love" (WB) 20/4 (16/3)**  
Adds: WBEW, WQBK, KMBY, KVRE. Hits: 9 include WDV-E, WYFN, WYRT, KAZY, KSJO, KTCZ. Mediums: 11 include KZAP, KOMA, WEZZ, WKDF, WRXL, KODS.
- GRAHAM PARKER & THE SHOT "Break Them Down" (Elektra) 20/2 (19/9)**  
Adds: KRQO, CFOX. Hits: 4 91X, WKQO, WIZN, KSPN. Mediums: 15 include WHFS, WDHA, WPH-D, CITI, KZOK.
- TRIUMPH "Killing Time" (MCA) 19/8 (13/4)**  
Adds: include WNOR, WAQY, WAQX, KNKN, KILO. Hits: 7 include WMMR, WLLZ, WQFM, KM0D, KUFO. Mediums: 10 include CHOM, WDHA, WPH-D, WJAF, KKDJ.
- MURRAY HEAD "One Night In Bangkok" (RCA) 19/2 (19/1)**  
Adds: KMUX, KLVY. Hits: 5 K97, WMM5, KBCC, KRQO, WHMD. Mediums: 13 include KBPI, WHFS, WKLG, WHEB, WIMZ, WTKX.
- ALISON MOYET "Love Resurrection" (Columbia) 18/5 (13/6)**  
Adds: KSRR, KNKN, WIZN, KUFO, WCKT. Hits: 5 CHOM, WYRT, CHEZ, KSPN, KVRE. Mediums: 11 include WQVE, KL0L, KRQO, WAQY, KEZE.
- TEARS FOR FEARS "Shout" (Mercury/PolyGram) 18/4 (14/3)**  
Adds: KAZY, WLIR, KILO, WIZN. Hits: 11 include CHUM, WYRT, KRQO, KOAK, CHEZ. Mediums: 7 include KLB, J, KLXP, KUFO, KOZZ.
- LONE JUSTICE "Ways To Be Wicked" (Geffen) 17/17 (0/0)**  
Adds: include 91X, WHFS, WDHA, WAQY, WIZN, WWWV, KTYD. Hits: 0. Mediums: 6 WLVO, KYYS, WEZZ, KKDJ, KOZZ, KVRE.
- LORDS OF THE NEW CHURCH "Method Of My Madness" (IRS/A&M) 17/6 (12/4)**  
Adds: WBCN, KGB, KFMG, WBSW, WCKT, KOZZ. Hits: 0. Mediums: 15 include KZEW, WHFS, KNKN, KLAQ, KQDS, KTCL.
- VAN-ZANT "You've Got To Believe In Love" (Network/Geffen) 17/5 (10/4)**  
Adds: include WQVE, WBEW, WCMF, WCKT. Hits: 3 WYFY, KILO, KRQU. Mediums: 14 include KSJO, WDHA, WRN, WJAF, KQDS.
- MICK JAGGER "Secrets" (Columbia) 17/1 (15/2)**  
Adds: WRKI. Hits: 9 include CHOM, WYRT, WLLZ, WRIF, WQFM, KUPD, KISW. Mediums: 8 include KGB, KOMA, KATT, WIOT, KEZE.

**TRACKS** — 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 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.















# MUSIC CHARTS & NOTES

**EAST**

**MOST ADDED**  
Julian Lennon  
Bryan Adams  
Tina Turner

**HOTTEST**  
USA For Africa  
Madonna  
DeBarge

**SOUTH**

**MOST ADDED**  
Julian Lennon  
Bryan Adams  
Tina Turner

**HOTTEST**  
USA For Africa  
Madonna  
DeBarge

## EAST

### PARALLEL TWO

**WFLA/Henry, NY**  
Todd Martin  
LIMARL  
BOY MEETS GIRL  
FIONA  
JULIAN LENNON  
SURVIVOR  
ROBERTS  
MADONNA 2-2  
ANIMOTION 5-3  
CHICAGO 6-4  
MURRAY HEAD 17-10  
MIAMI 20-13

**Q100/Atlanta, PA**  
Brian Garono  
BRYAN ADAMS (dp)  
SURVIVOR  
RON JOVI  
TINA TURNER  
AUTOGRAPH (dp)  
CHRIS ISAAR  
NOTEST:  
USA FOR AFRICA 2-1  
MADONNA 3-2  
ANIMOTION 4-3  
DEBARGE 7-5  
MURRAY HEAD 13-6

**WBBF/Buffalo, NY**  
Roger Christian  
KOO & THE GANG  
MARY JANE GIRLS  
GLENN FREY  
HAROLD PALTEMYE  
JULIAN LENNON  
HOLTERS  
USA FOR AFRICA 1-1  
MADONNA 5-2  
COMMODORES 4-3  
DEBARGE 7-5  
MURRAY HEAD 8-6

**WVBC/Charlotte, WV**  
Chel Baker  
TINA TURNER  
JULIAN LENNON  
BRYAN ADAMS  
LIMARL  
FRANKIE GOES TO H  
BOY MEETS GIRLS  
SLADE  
CHINA XEAR  
SEANONS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
CHICAGO 5-3  
FOREIGNER 10-7  
PHIL COLLINS 12-8

**WVZ/Asheville, NC**  
Scott Mackay  
JULIAN LENNON  
TINA TURNER  
SURVIVOR  
BRYAN ADAMS  
PHILIP BAILEY  
RON JOVI (dp)  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 6-4  
SIMPLE MINDS 19-9  
MURRAY HEAD 21-12

**WTCM/Hartford, CT**  
Mike West  
HAROLD PALTEMYE  
MARY JANE GIRLS  
BRYAN ADAMS  
LIMARL  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
DEBARGE 3-3  
SIMPLE MINDS 10-5  
MURRAY HEAD 11-7

**WAMX/Huntington, WV**  
RobinsonCollins  
KOO & THE GANG  
NOTEST:  
PHIL COLLINS 1-1  
MADONNA 10-2  
BRUCE SPRINGSTEEN 5-3  
DEBARGE 11-7  
DON HENLEY 16-8

**WKEE/Huntington, WV**  
MaeSwann  
PHILIP BAILEY  
FRANKIE GOES TO H  
MARY JANE GIRLS  
FIONA  
LUTHER VANDROSS  
BRYAN ADAMS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
FOREIGNER 4-3  
DON HENLEY 6-4  
CHICAGO 5-5

**WLAN/Manchester, PA**  
Jerry Michaels  
BRYAN ADAMS  
RON JOVI  
SURVIVOR  
TINA TURNER  
JULIAN LENNON  
AUTOGRAPH (dp)  
LUTHER VANDROSS (dp)  
PHILIP BAILEY  
NOTEST:  
USA FOR AFRICA 4-1  
MADONNA 1-1  
DON HENLEY 9-5  
SIMPLE MINDS 16-7  
DEBARGE 19-10

**KC10/New Haven, CT**  
Stef Rybak  
BRYAN ADAMS  
JULIAN LENNON  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
MURRAY HEAD 7-4  
POWER STATION 16-9  
MURRAY HEAD 37-12

## EAST

### PARALLEL TWO

**WKRF/Wilmington, PA**  
Hallett/Sheidan  
none  
NOTEST:  
USA FOR AFRICA 1-1  
DEBARGE 4-3  
POWER STATION 17-17

**WTQJ/Wilkes-Barre, PA**  
Montone/Tender  
CHARA KHAN  
JULIAN LENNON  
TINA TURNER  
AUTOGRAPH  
DAVE EDWARDS  
FREDDIE MERCURY  
NOTEST:  
MADONNA 7-2  
ANIMOTION 5-5  
SIMPLE MINDS 10-7  
POWER STATION 9-8  
COMMODORES 14-12

**WHTF/York, PA**  
Michael Sarynki  
none  
NOTEST:  
DONH & MPTHEBY 5-5  
USA FOR AFRICA 10-10  
PHILIP BAILEY  
ERIC CLAPTON 21-21  
PRINCE 26-26

**Q100/York, PA**  
Tom Shannon  
NOTEST:  
USA FOR AFRICA 1-1  
COMMODORES 4-2  
LIMARL  
TOM PETTY  
BRYAN ADAMS  
HOLTERS  
USA FOR AFRICA 3-1  
DEBARGE 4-4  
ANIMOTION 8-7  
MURRAY HEAD 21-12  
SIMPLE MINDS 22-25

**KMY/Austin, TX**  
Wayne Richards  
TINA TURNER  
BRYAN ADAMS  
ERIC CLAPTON  
RON SPECTOR  
FRANKIE GOES TO H  
DAVID LEE ROTH  
ALISON MOYET  
JULIAN LENNON  
BOY MEETS GIRL  
HAROLD PALTEMYE  
KATRINA & THE WAV  
NOTEST:  
USA FOR AFRICA 1-1  
COMMODORES 12-5  
DON HENLEY 14-8  
ANIMOTION 15-11

**WJFK/Columbia, SC**  
Jeff Clark  
BRYAN ADAMS  
BOY MEETS GIRL  
TINA TURNER  
JULIAN LENNON  
SURVIVOR  
JULIE SHAR  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVMD/Baton Rouge, LA**  
RoulaAltyn  
none  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVON/Baton Rouge, LA**  
Rick Andrews  
BRYAN ADAMS  
PHILIP BAILEY  
RANOLAH PALTEMYE  
JULIAN LENNON  
SURVIVOR  
TINA TURNER  
NEW BOY  
LUTHER VANDROSS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
SIMPLE MINDS 6-3  
POWER STATION 20-5  
COMMODORES 8-7

**WVGM/Schenectady, NY**  
Tom Parker  
SAD  
JULIAN LENNON  
RON JOVI  
TINA TURNER  
NOTEST:  
USA FOR AFRICA 2-1  
MADONNA 3-2  
ANIMOTION 10-7  
PHIL COLLINS 12-8

**WVFC/Midwest, CT**  
Mike West  
HAROLD PALTEMYE  
MARY JANE GIRLS  
BRYAN ADAMS  
LIMARL  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
DEBARGE 3-3  
SIMPLE MINDS 10-5  
MURRAY HEAD 11-7

**WAMX/Huntington, WV**  
RobinsonCollins  
KOO & THE GANG  
NOTEST:  
PHIL COLLINS 1-1  
MADONNA 10-2  
BRUCE SPRINGSTEEN 5-3  
DEBARGE 11-7  
DON HENLEY 16-8

**WKEE/Huntington, WV**  
MaeSwann  
PHILIP BAILEY  
FRANKIE GOES TO H  
MARY JANE GIRLS  
FIONA  
LUTHER VANDROSS  
BRYAN ADAMS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
FOREIGNER 4-3  
DON HENLEY 6-4  
CHICAGO 5-5

**WLAN/Manchester, PA**  
Jerry Michaels  
BRYAN ADAMS  
RON JOVI  
SURVIVOR  
TINA TURNER  
JULIAN LENNON  
AUTOGRAPH (dp)  
LUTHER VANDROSS (dp)  
PHILIP BAILEY  
NOTEST:  
USA FOR AFRICA 4-1  
MADONNA 1-1  
DON HENLEY 9-5  
SIMPLE MINDS 16-7  
DEBARGE 19-10

**KC10/New Haven, CT**  
Stef Rybak  
BRYAN ADAMS  
JULIAN LENNON  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
MURRAY HEAD 7-4  
POWER STATION 16-9  
MURRAY HEAD 37-12

## SOUTH

### PARALLEL TWO

**WBBF/Aurora, GA**  
Bruce Swartz  
BRYAN ADAMS  
TINA TURNER  
LUTHER VANDROSS  
JESSE JOHNSON'S R  
JULIAN LENNON  
JULIE SHAR  
DAVID LEE ROTH  
NOTEST:  
USA FOR AFRICA 5-1  
MADONNA 3-3  
DEBARGE 4-3  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WKW/Chattanooga, TN**  
ChasePage  
SAD  
BRYAN ADAMS  
HAROLD PALTEMYE  
KATRINA & THE WAV  
HOLTERS  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**KMY/Austin, TX**  
Wayne Richards  
TINA TURNER  
BRYAN ADAMS  
ERIC CLAPTON  
RON SPECTOR  
FRANKIE GOES TO H  
DAVID LEE ROTH  
ALISON MOYET  
JULIAN LENNON  
BOY MEETS GIRL  
HAROLD PALTEMYE  
KATRINA & THE WAV  
NOTEST:  
USA FOR AFRICA 1-1  
COMMODORES 12-5  
DON HENLEY 14-8  
ANIMOTION 15-11

**WJFK/Columbia, SC**  
Jeff Clark  
BRYAN ADAMS  
BOY MEETS GIRL  
TINA TURNER  
JULIAN LENNON  
SURVIVOR  
JULIE SHAR  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVMD/Baton Rouge, LA**  
RoulaAltyn  
none  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVON/Baton Rouge, LA**  
Rick Andrews  
BRYAN ADAMS  
PHILIP BAILEY  
RANOLAH PALTEMYE  
JULIAN LENNON  
SURVIVOR  
TINA TURNER  
NEW BOY  
LUTHER VANDROSS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
SIMPLE MINDS 6-3  
POWER STATION 20-5  
COMMODORES 8-7

**WVGM/Schenectady, NY**  
Tom Parker  
SAD  
JULIAN LENNON  
RON JOVI  
TINA TURNER  
NOTEST:  
USA FOR AFRICA 2-1  
MADONNA 3-2  
ANIMOTION 10-7  
PHIL COLLINS 12-8

**WVFC/Midwest, CT**  
Mike West  
HAROLD PALTEMYE  
MARY JANE GIRLS  
BRYAN ADAMS  
LIMARL  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
DEBARGE 3-3  
SIMPLE MINDS 10-5  
MURRAY HEAD 11-7

**WAMX/Huntington, WV**  
RobinsonCollins  
KOO & THE GANG  
NOTEST:  
PHIL COLLINS 1-1  
MADONNA 10-2  
BRUCE SPRINGSTEEN 5-3  
DEBARGE 11-7  
DON HENLEY 16-8

**WKEE/Huntington, WV**  
MaeSwann  
PHILIP BAILEY  
FRANKIE GOES TO H  
MARY JANE GIRLS  
FIONA  
LUTHER VANDROSS  
BRYAN ADAMS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
FOREIGNER 4-3  
DON HENLEY 6-4  
CHICAGO 5-5

**WLAN/Manchester, PA**  
Jerry Michaels  
BRYAN ADAMS  
RON JOVI  
SURVIVOR  
TINA TURNER  
JULIAN LENNON  
AUTOGRAPH (dp)  
LUTHER VANDROSS (dp)  
PHILIP BAILEY  
NOTEST:  
USA FOR AFRICA 4-1  
MADONNA 1-1  
DON HENLEY 9-5  
SIMPLE MINDS 16-7  
DEBARGE 19-10

**KC10/New Haven, CT**  
Stef Rybak  
BRYAN ADAMS  
JULIAN LENNON  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
MURRAY HEAD 7-4  
POWER STATION 16-9  
MURRAY HEAD 37-12

## SOUTH

### PARALLEL TWO

**WBBF/Aurora, GA**  
Bruce Swartz  
BRYAN ADAMS  
TINA TURNER  
LUTHER VANDROSS  
JESSE JOHNSON'S R  
JULIAN LENNON  
JULIE SHAR  
DAVID LEE ROTH  
NOTEST:  
USA FOR AFRICA 5-1  
MADONNA 3-3  
DEBARGE 4-3  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WKW/Chattanooga, TN**  
ChasePage  
SAD  
BRYAN ADAMS  
HAROLD PALTEMYE  
KATRINA & THE WAV  
HOLTERS  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**KMY/Austin, TX**  
Wayne Richards  
TINA TURNER  
BRYAN ADAMS  
ERIC CLAPTON  
RON SPECTOR  
FRANKIE GOES TO H  
DAVID LEE ROTH  
ALISON MOYET  
JULIAN LENNON  
BOY MEETS GIRL  
HAROLD PALTEMYE  
KATRINA & THE WAV  
NOTEST:  
USA FOR AFRICA 1-1  
COMMODORES 12-5  
DON HENLEY 14-8  
ANIMOTION 15-11

**WJFK/Columbia, SC**  
Jeff Clark  
BRYAN ADAMS  
BOY MEETS GIRL  
TINA TURNER  
JULIAN LENNON  
SURVIVOR  
JULIE SHAR  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVMD/Baton Rouge, LA**  
RoulaAltyn  
none  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVON/Baton Rouge, LA**  
Rick Andrews  
BRYAN ADAMS  
PHILIP BAILEY  
RANOLAH PALTEMYE  
JULIAN LENNON  
SURVIVOR  
TINA TURNER  
NEW BOY  
LUTHER VANDROSS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
SIMPLE MINDS 6-3  
POWER STATION 20-5  
COMMODORES 8-7

**WVGM/Schenectady, NY**  
Tom Parker  
SAD  
JULIAN LENNON  
RON JOVI  
TINA TURNER  
NOTEST:  
USA FOR AFRICA 2-1  
MADONNA 3-2  
ANIMOTION 10-7  
PHIL COLLINS 12-8

**WVFC/Midwest, CT**  
Mike West  
HAROLD PALTEMYE  
MARY JANE GIRLS  
BRYAN ADAMS  
LIMARL  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
DEBARGE 3-3  
SIMPLE MINDS 10-5  
MURRAY HEAD 11-7

**WAMX/Huntington, WV**  
RobinsonCollins  
KOO & THE GANG  
NOTEST:  
PHIL COLLINS 1-1  
MADONNA 10-2  
BRUCE SPRINGSTEEN 5-3  
DEBARGE 11-7  
DON HENLEY 16-8

**WKEE/Huntington, WV**  
MaeSwann  
PHILIP BAILEY  
FRANKIE GOES TO H  
MARY JANE GIRLS  
FIONA  
LUTHER VANDROSS  
BRYAN ADAMS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
FOREIGNER 4-3  
DON HENLEY 6-4  
CHICAGO 5-5

**WLAN/Manchester, PA**  
Jerry Michaels  
BRYAN ADAMS  
RON JOVI  
SURVIVOR  
TINA TURNER  
JULIAN LENNON  
AUTOGRAPH (dp)  
LUTHER VANDROSS (dp)  
PHILIP BAILEY  
NOTEST:  
USA FOR AFRICA 4-1  
MADONNA 1-1  
DON HENLEY 9-5  
SIMPLE MINDS 16-7  
DEBARGE 19-10

**KC10/New Haven, CT**  
Stef Rybak  
BRYAN ADAMS  
JULIAN LENNON  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
MURRAY HEAD 7-4  
POWER STATION 16-9  
MURRAY HEAD 37-12

## SOUTH

### PARALLEL TWO

**WBBF/Aurora, GA**  
Bruce Swartz  
BRYAN ADAMS  
TINA TURNER  
LUTHER VANDROSS  
JESSE JOHNSON'S R  
JULIAN LENNON  
JULIE SHAR  
DAVID LEE ROTH  
NOTEST:  
USA FOR AFRICA 5-1  
MADONNA 3-3  
DEBARGE 4-3  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WKW/Chattanooga, TN**  
ChasePage  
SAD  
BRYAN ADAMS  
HAROLD PALTEMYE  
KATRINA & THE WAV  
HOLTERS  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**KMY/Austin, TX**  
Wayne Richards  
TINA TURNER  
BRYAN ADAMS  
ERIC CLAPTON  
RON SPECTOR  
FRANKIE GOES TO H  
DAVID LEE ROTH  
ALISON MOYET  
JULIAN LENNON  
BOY MEETS GIRL  
HAROLD PALTEMYE  
KATRINA & THE WAV  
NOTEST:  
USA FOR AFRICA 1-1  
COMMODORES 12-5  
DON HENLEY 14-8  
ANIMOTION 15-11

**WJFK/Columbia, SC**  
Jeff Clark  
BRYAN ADAMS  
BOY MEETS GIRL  
TINA TURNER  
JULIAN LENNON  
SURVIVOR  
JULIE SHAR  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVMD/Baton Rouge, LA**  
RoulaAltyn  
none  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
ANIMOTION 10-4  
MURRAY HEAD 12-7

**WVON/Baton Rouge, LA**  
Rick Andrews  
BRYAN ADAMS  
PHILIP BAILEY  
RANOLAH PALTEMYE  
JULIAN LENNON  
SURVIVOR  
TINA TURNER  
NEW BOY  
LUTHER VANDROSS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 3-2  
SIMPLE MINDS 6-3  
POWER STATION 20-5  
COMMODORES 8-7

**WVGM/Schenectady, NY**  
Tom Parker  
SAD  
JULIAN LENNON  
RON JOVI  
TINA TURNER  
NOTEST:  
USA FOR AFRICA 2-1  
MADONNA 3-2  
ANIMOTION 10-7  
PHIL COLLINS 12-8

**WVFC/Midwest, CT**  
Mike West  
HAROLD PALTEMYE  
MARY JANE GIRLS  
BRYAN ADAMS  
LIMARL  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
DEBARGE 3-3  
SIMPLE MINDS 10-5  
MURRAY HEAD 11-7

**WAMX/Huntington, WV**  
RobinsonCollins  
KOO & THE GANG  
NOTEST:  
PHIL COLLINS 1-1  
MADONNA 10-2  
BRUCE SPRINGSTEEN 5-3  
DEBARGE 11-7  
DON HENLEY 16-8

**WKEE/Huntington, WV**  
MaeSwann  
PHILIP BAILEY  
FRANKIE GOES TO H  
MARY JANE GIRLS  
FIONA  
LUTHER VANDROSS  
BRYAN ADAMS  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
FOREIGNER 4-3  
DON HENLEY 6-4  
CHICAGO 5-5

**WLAN/Manchester, PA**  
Jerry Michaels  
BRYAN ADAMS  
RON JOVI  
SURVIVOR  
TINA TURNER  
JULIAN LENNON  
AUTOGRAPH (dp)  
LUTHER VANDROSS (dp)  
PHILIP BAILEY  
NOTEST:  
USA FOR AFRICA 4-1  
MADONNA 1-1  
DON HENLEY 9-5  
SIMPLE MINDS 16-7  
DEBARGE 19-10

**KC10/New Haven, CT**  
Stef Rybak  
BRYAN ADAMS  
JULIAN LENNON  
NOTEST:  
USA FOR AFRICA 1-1  
MADONNA 2-2  
MURRAY HEAD 7-4  
POWER STATION 16-9  
MURRAY HEAD 37-12

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.



# PRO:MOTIONS

## Mairite Appoints Watson



William Watson

William Watson has been appointed Corporate Secretary and Counsel for **Mairite Communications Group, Inc./Cleveland**. Previous to his appointment, Watson was Assistant Secretary of **Standard Communications Inc.** in Salt Lake City.

## PROS ON THE LOOSE

**Joel Cash** — Mornings **WNOE-FM/New Orleans** (504) 895-0849

**Don Dockman** — Late nights **WLUM/Milwaukee** (414) 291-9673

**Tom Hunter** — PD **WPJB/Providence** (401) 272-8122

**Scott Jameson** — PD **KAZY/Denver** (303) 692-9281

**Jack Lawrence** PD/MD **WFLY/Albany** (518) 783-6328

**Mandrax The Magician** — PM drive **KSJO/San Jose** (408) 559-1066

**Doug McGuire** — PD **WYAY/Atlanta** (404) 432-4036

**Dana Michaels** Nights **KYUU/San Francisco** (415) 932-7848

**Robin Mitchell** — PD **Y108(KRXY)/Denver** (303) 971-0102

**Michael Sarzynski** — PD **WHTF/York, PA** (201) 238-1284  
**Denise Westwood** — Nights **KMET/Los Angeles** (714) 241-1122

**Rob Williams** — News Dir. **KESI/San Antonio** (512) 656-6789

## Palo Alto/TBA Expands

The sales, marketing, and promotion divisions of **Palo Alto/TBA Records** have expanded and are moving to larger offices. They are now located at 11026 Ventura Blvd., Suite 3, Studio City, CA 91604; (213) 877-5108. Also as a result of the expansion, **Manuel Hackett** was appointed Sales and Merchandising Coordinator, working out of the Studio City office.

## PolyGram Taps Rios, Rogers

**Mario Rios** has been appointed National Club Promotion Manager for **PolyGram Records**. Prior to this, Rios was Feedback Coordinator/Label Relations for **Sure Record Pool**. In other company activity, **Tim Rogers** has been promoted to Product Manager, Pop Catalog. In his new position, Rogers will be responsible for the creation and marketing of new catalog and mid-line product. Before his promotion, Rogers was PolyGram's Production Coordinator.

## Shaw Named SVBA President



Walt Shaw

Walt Shaw has been named President of the **Sacramento Valley Broadcasters Association**. During the past 26 years, he has been with **KRAK/Sacramento** where he is News Director and Operations Manager.

## McManus Heads WB Art Department



Jeri McManus

**Jeri McManus** has been added to the newly-created position of Chief Art Director for **Warner Bros. Records**. She will oversee a staff of two art directors and two designers, while pursuing her own projects. Before joining WB, McManus worked as Art Director for the **Bohle Co.**, a public relations agency.

## Hedquist Forms Production Firm



Jeffrey Hedquist

**Jeffrey Hedquist**, co-founder of **Sound Concepts, Inc.**, has left to form **Hedquist Productions**. Hedquist has voiced thousands of national, regional, and local commercials for such clients as **Muzak, HBO, McDonald's**, and **Sears**. Hedquist Productions is located at 1007 East Madison, Fairfield, IA 52556; (515) 472-7416.

## Shannon Appointed Sunbelt VP



Steve Shannon

**Steve Shannon** has been named Executive VP/Planning and Administration at **Sunbelt Communications, Ltd.** Previously, Shannon served as VP/Staff Operations for **Meredith Corporation's** Broadcasting Group, Des Moines.

## Jordan Tapped As WBBM LSN

**Ron Jordan** has been appointed Local Sales Manager at **WBBM/Chicago**. Before this appointment, Jordan served two and a half years as National Sales Manager for the outlet. Previous to that, he served as AE for **CBS Radio Sales/Chicago**.

## A&M Sales Taps Redburn



Tresa Redburn

**Tresa Redburn** joins **A&M** as Local Marketing Director for Southern California. Before joining **A&M**, Redburn was Sales and Marketing Coordinator at **Jem Records**.

## CHANGES

### RADIO

**Ric Herrold** named Account Representative for **WLQR-FM/Toledo**.

### RECORDS

**Helene Gurin** promoted to Administrator of Single Sales for **RCA Records/New York**.

**Susan Klasen** announced as Singles Specialist & Special Projects Coordinator for **WEA/Dallas**.

**Gordon Holland** appointed Branch Warehouse Manager/Los Angeles for **WEA**.

**Aida Robles** promoted to Manager of Foreign Royalties for **Atlantic & Elektra Records/New York**.

**Brenda Gorsky** named Manager of Creative Services for **Arista Records/New York**.

### INDUSTRY

**Kathy Giesler** joins **Katz Media Data/New York** as Programmer/Analyst.

**Thom Moran** announced as Account Executive for **Hillier, Newmark, Wechsler & Howard/New York**.

**Frank Ferrante** appointed Account Executive for **Hillier, Newmark, Wechsler & Howard/New York**.

**Andy Kaufman** joins **Willard Alexander Inc./New York** as Jazz, R&B & MOR Booker.

**Lynn Kite** announced as Account Executive for **Hillier, Newmark, Wechsler & Howard/Chicago**.

Bob Hope  
Caspar Weinberger  
Barbara Walters  
Lucille Ball

Bill Murray  
George Bush  
Carl Sagan

Pete Rose  
Tom Brokaw

Gary Hart

Just a few of the recent guests on

# American Focus

Radio's #1 interview series for 9 consecutive years.

Hosted by Steve Kerner

Call for a demo tape — (609) 452-1150 — join 300 stations nationwide, like

<b>KVIL</b>	<b>WNBC</b>	<b>WBAL</b>	<b>KIRO</b>
<b>B94</b>	<b>KMBQ</b>	<b>WFBQ</b>	<b>WIOQ</b>
<b>WSOC-FM</b>	<b>WTIC-FM</b>	<b>KEZO</b>	<b>Y106</b>
<b>WWJ</b>	<b>WGCL</b>	<b>WRAL</b>	<b>KDWB</b>
<b>KFRC</b>	<b>WKSJ-FM</b>	<b>PRO-FM</b>	<b>WHO</b>

# PARALLELS

Parallel & Selected stations in major markets that are format dominant and/or exert a significant national influence.

Parallel II Selected stations in secondary markets that are format dominant and/or exert a significant local or regional influence. This parallel may also contain some major market stations that do not qualify for parallel one status.

Parallel III Selected stations in smaller markets that are format dominant and/or exert a significant local influence. This parallel may contain some secondary market stations that do not qualify for parallel two status.

## 254 Reports

**JOHN DOE**  
"Hit Song" (Anylabel)  
LP: Hit Song

100/25 44%

Regional	National	Summary
W 21%	U 81%	
M 33%	S 1%	
D 2%	NC 1%	
W 19%	AD 2%	

## EXAMPLE

100/25 = 100 CHR reporting stations on it this week including 25 new adds.  
44% = Percentage of this week's reporters placing it.  
Regional Reach = Percentage of reporters playing the song within each region.  
National Summary  
Up 51 = Number of stations moving it up on the charts.  
Down 20 = Number of stations debuting the song this week.  
Same 4 = Number of stations reporting no movement this week. (On 31, On Add to On, 31, 31, etc.)  
Down 0 = Number of stations moving it down on their charts.  
Add 25 = Total number of stations adding it this week.

## A

**BRITAN ADAMS**  
Heaven (A&M)  
LP: Records

154/154 61%

Regional	National	Summary
W 15%	U 85%	
M 3%	S 1%	
D 2%	NC 1%	
W 9%	AD 2%	

## BREAKER

Regional	National	Summary
W 15%	U 85%	
M 3%	S 1%	
D 2%	NC 1%	
W 9%	AD 2%	

## BOY MEETS GIRL

**Oh Girl (A&M)**  
LP: Boy Meets Girl

128/24 59%

Regional	National	Summary
W 15%	U 85%	
M 3%	S 1%	
D 2%	NC 1%	
W 9%	AD 2%	

## ANIMOTION

**Obsession (Mercury/PolyGram)**  
LP: Animotion

238/3 53%

Regional	National	Summary
W 15%	U 85%	
M 3%	S 1%	
D 2%	NC 1%	
W 9%	AD 2%	

## 238/3 53%

Regional	National	Summary
W 15%	U 85%	
M 3%	S 1%	
D 2%	NC 1%	
W 9%	AD 2%	

## ANNOTATION Continued

Station	Format	Notes
WABC-TV	News	11:30-12:30
WABC-TV	News	12:30-1:30
WABC-TV	News	1:30-2:30
WABC-TV	News	2:30-3:30
WABC-TV	News	3:30-4:30
WABC-TV	News	4:30-5:30
WABC-TV	News	5:30-6:30
WABC-TV	News	6:30-7:30
WABC-TV	News	7:30-8:30
WABC-TV	News	8:30-9:30
WABC-TV	News	9:30-10:30
WABC-TV	News	10:30-11:30
WABC-TV	News	11:30-12:30
WABC-TV	News	12:30-1:30
WABC-TV	News	1:30-2:30
WABC-TV	News	2:30-3:30
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WABC-TV	News	8:30-9:30
WABC-TV	News	9:30-10:30





SIGNIFICANT ACTION

Rock Springfield Continued
12118 82%
THE BIRD (WB) LP: Ice Cream Casts

12118 82%
THE BIRD (WB) LP: Ice Cream Casts

USA For Africa Continued
12118 82%
THE BIRD (WB) LP: Ice Cream Casts

SURVIVOR The Search is Over (Scott Bros./CBS) LP: Vinyl Signs
90008 27%
N&A

12118 82%
THE BIRD (WB) LP: Ice Cream Casts

LITNER VANDROSS 72 My Baby Comes Back (Epic) LP: The Night I Fell In Love
103204 41%
N&A

TEARS FOR FEARS Everybody Wants... (Mercury/PG) LP: Songs From The Big Chair
22812 88%
22

THA TURNER Show Some Respect (Capitol) LP: Private Dancer
100090 38%
N&A

WHAMI Everything She Wants (Columbia) LP: Mama & Pap
24322 88%
15

USA FOR AFRICA We Are The World (Columbia) LP: We Are The World
25440 100%
1

USA FOR AFRICA We Are The World (Columbia) LP: We Are The World
25440 100%
1

WHAMI Everything She Wants (Columbia) LP: Mama & Pap
24322 88%
15

A AUTOGRAPH Send Her To Me (RCA) LP: Sign In Please
P1 P2 P3

F FROM Talk To Me (Atlantic) LP: Fame
P1 P2 P3

N NORTHERN LIGHTS Tears Are Not Enough (Columbia) LP: We Are The World
P1 P2 P3

B BOB JOY Only Lonely (Mercury/PolyGram) LP: 7000° Fahrenheit
P1 P2 P3

G GEORGE HEATHEON Hearline (Bronze/Island) LP: Dangerous Music
P1 P2 P3

S SLADE Little Sheila (CBS Associated) LP: Rogue's Gallery
P1 P2 P3

KURTIS BLOW Basketball (Polydon/PolyGram) LP: Ego Trip
P1 P2 P3

J JESSE JOHNSON'S REYUE De Your Men (ADM) LP: Jesse Johnson's Revue
P1 P2 P3

W WELLS SOME Imagination (Capitol) LP: Debuta Some
P1 P2 P3

C ERIC CARMEN I'm Through With Love (Geffen) LP: Eric Carmen
P1 P2 P3

K WIK KERSHAW The Riddle (MCA) LP: The Riddle
P1 P2 P3

T TL TUBBAY Voices Carry (Epic) LP: Voces Carry
P1 P2 P3

E DAVE EDMUNDS High School Nights (Columbia) LP: Patsy's Revenge Soundtrack
P1 P2 P3

CHAKA KHAN Through The Fire (WB) LP: I Fell For You
P1 P2 P3

T TL TUBBAY Voices Carry (Epic) LP: Voces Carry
P1 P2 P3

**CONTEMPORARY HIT RADIO**

Three Weeks	Two Weeks	Last Week	Title
8	3	1	1 <b>USA FOR AFRICA</b> /We Are The World (Columbia)
5	4	3	2 <b>MADONNA</b> /Crazy For You (Geffen)
2	1	2	3 <b>PHIL COLLINS</b> /One More Night (Atlantic)
20	13	7	4 <b>DeBARGE</b> /Rhythm Of The Night (Gordy/Motown)
15	7	6	5 <b>COMMODORES</b> /Nightshift (Motown)
10	6	5	6 <b>BRUCE SPRINGSTEEN</b> /I'm On Fire (Columbia)
14	9	8	7 <b>CHICAGO</b> /Along Comes A Woman (Full Moon/WB)
19	12	9	8 <b>ANIMATION</b> /Obsession (Mercury/Pg)
21	15	10	9 <b>DON HENLEY</b> /All She Wants To Do Is Dance (Geffen)
31	21	12	10 <b>SIMPLE MINDS</b> /Don't You (Forget About Me) (A&M)
29	20	14	11 <b>MURRAY HEAD</b> /One Night In Bangkok (RCA)
27	19	15	12 <b>FOREIGNER</b> /That Was Yesterday (Atlantic)
1	2	4	13 <b>MADONNA</b> /Material Girl (Sire/WB)
34	24	17	14 <b>POWER STATION</b> /Some Like It Hot (Capitol)
—	31	20	15 <b>WHAM!</b> /Everything She Wants (Columbia)
22	17	16	16 <b>DIANA ROSS</b> /Missing You (RCA)
35	27	21	17 <b>DARYL HALL &amp; JOHN OATES</b> /Some Things Are Better Left Unsaid (RCA)
4	5	11	18 <b>TEENA MARIE</b> /Lovergirl (Epic)
—	34	25	19 <b>SADE</b> /Smooth Operator (Portrait/CBS)
36	29	23	20 <b>ERIC CLAPTON</b> /Forever Man (WB)
38	33	26	21 <b>JOHN FOGERTY</b> /Rock And Roll Girls (WB)
—	31	22	22 <b>TEARS FOR FEARS</b> /Everybody Wants To Rule The World (Mercury/Pg)
—	38	23	23 <b>KENNY LOGGINS</b> /Vox Humana (Columbia)
11	8	13	24 <b>BRYAN ADAMS</b> /Somebody (A&M)
—	40	30	25 <b>TOM PETTY</b> /Don't Come Around Here No More (MCA)
—	32	29	26 <b>BILLY OCEAN</b> /Suddenly (Jive/Arista)
—	38	27	27 <b>HAROLD FALTERMEYER</b> /Axel F (MCA)
3	11	19	28 <b>REO SPEEDWAGON</b> /Can't Fight This Feeling (Epic)
32	28	29	29 <b>FIRM</b> /Radioactive (Atlantic)
9	10	18	30 <b>MICK JAGGER</b> /Just Another Night (Columbia)
—	39	31	31 <b>DAVID LEE ROTH</b> /Just A Gigolo/I Ain't Got Nobody (WB)
40	36	33	32 <b>TIME</b> /The Bird (WB)
<b>DEBUT</b>	33	33	33 <b>REO SPEEDWAGON</b> /One Lonely Night (Epic)
—	40	34	34 <b>PATTI LABELLE</b> /New Attitude (MCA)
7	16	22	35 <b>SURVIVOR</b> /High On You (Scotti Bros./CBS)
6	14	24	36 <b>JULIAN LENNON</b> /Too Late For Goodbyes (Atlantic)
<b>DEBUT</b>	37	37	37 <b>HOWARD JONES</b> /Things Can Only Get Better (Elektra)
<b>DEBUT</b>	38	38	38 <b>KOOL &amp; THE GANG</b> /Fresh (De-Lite/Pg)
<b>DEBUT</b>	39	39	39 <b>RICK SPRINGFIELD</b> /Celebrate Youth (RCA)
<b>DEBUT</b>	40	40	40 <b>KATRINA AND THE WAVES</b> /Walking On Sunshine (Capitol)

N&A Begins on Page 126

**ADULT CONTEMPORARY**

7	5	3	1 <b>MADONNA</b> /Crazy For You (Geffen)
6	3	2	2 <b>USA FOR AFRICA</b> /We Are The World (Columbia)
4	4	4	3 <b>DeBARGE</b> /Rhythm Of The Night (Gordy/Motown)
1	1	1	4 <b>PHIL COLLINS</b> /One More Night (Atlantic)
15	10	7	5 <b>SADE</b> /Smooth Operator (Portrait/CBS)
10	7	6	6 <b>BRUCE SPRINGSTEEN</b> /I'm On Fire (Columbia)
3	2	5	7 <b>COMMODORES</b> /Nightshift (Motown)
23	16	11	8 <b>BILLY OCEAN</b> /Suddenly (Jive/Arista)
8	8	8	9 <b>MANHATTANS</b> /You Send Me (Columbia)
2	6	9	10 <b>JULIAN LENNON</b> /Too Late For Goodbyes (Atlantic)
21	18	14	11 <b>GEORGE BENSON</b> /Just Wanna Hang Around You (WB)
—	21	16	12 <b>DAN FOGELBERG</b> /Go Down Easy (Full Moon/Epic)
—	22	19	13 <b>KOOL &amp; THE GANG</b> /Fresh (De-Lite/Pg)
5	9	10	14 <b>REO SPEEDWAGON</b> /Can't Fight This Feeling (Epic)
—	23	18	15 <b>DARYL HALL &amp; JOHN OATES</b> /Some Things Are Better Left Unsaid (RCA)
12	12	12	16 <b>DOLLY PARTON</b> /Don't Call It Love (RCA)
<b>BREAKER</b>	17	17	17 <b>WHAM!</b> /Everything She Wants (Columbia)
9	11	13	18 <b>BILLY JOEL</b> /Keeping The Faith (Columbia)
<b>BREAKER</b>	19	19	19 <b>OIONNE WARWICK &amp; BARRY MANILOW</b> /Run To Me (Arista)
14	13	15	20 <b>BARBRA STREISAND</b> /Emotion (Columbia)
16	19	20	21 <b>DIANA ROSS</b> /Missing You (RCA)
13	15	17	22 <b>KENNY ROGERS</b> /Crazy (RCA)
<b>DEBUT</b>	23	23	23 <b>REO SPEEDWAGON</b> /One Lonely Night (Epic)
11	14	21	24 <b>WHAM!</b> /Careless Whisper (Columbia)
<b>DEBUT</b>	25	25	25 <b>ERIC CARMEN</b> /I'm Through With Love (Geffen)

N&A Begins on Page 106

**AOR TRACKS**

Three Weeks	Two Weeks	Last Week	Title
2	2	1	1 <b>TOM PETTY...</b> /Don't Come Around Here No More (MCA)
3	3	3	2 <b>SIMPLE MINDS</b> /Don't You (Forget About Me) (A&M)
1	1	2	3 <b>ERIC CLAPTON</b> /Forever Man (WB)
11	5	4	4 <b>TEARS FOR FEARS</b> /Everybody Wants To Rule The World (Mercury/Pg)
—	20	5	5 <b>BRUCE SPRINGSTEEN</b> /Trapped (Columbia)
21	13	11	6 <b>JOHN FOGERTY</b> /Centerfield (WB)
—	18	12	7 <b>TOM PETTY &amp; THE HEARTBREAKERS</b> /Rebels (MCA)
8	8	8	8 <b>FOREIGNER</b> /That Was Yesterday (Atlantic)
29	21	15	9 <b>PHIL COLLINS</b> /Inside Out (Atlantic)
10	10	7	10 <b>MICK JAGGER</b> /Lonely At The Top (Columbia)
26	17	13	11 <b>KENNY LOGGINS</b> /Vox Humana (Columbia)
5	6	5	12 <b>JOHN FOGERTY</b> /Rock And Roll Girls (WB)
12	12	9	13 <b>CHICAGO</b> /Along Comes A Woman (Full Moon/WB)
28	23	17	14 <b>FIRM</b> /Satisfaction Guaranteed (Atlantic)
30	19	18	15 <b>ERIC CLAPTON</b> /She's Waiting (WB)
19	15	16	16 <b>FIONA</b> /Talk To Me (Atlantic)
60	34	23	17 <b>REO SPEEDWAGON</b> /One Lonely Night (Epic)
16	14	14	18 <b>VAN MORRISON</b> /Tore Down A La Rimbau (Mercury/Pg)
—	48	29	19 <b>DON HENLEY</b> /Drivin' With Your Eyes Closed (Geffen)
<b>BREAKER</b>	20	20	20 <b>HUEY LEWIS &amp; THE NEWS</b> /Trouble In Paradise (Columbia)
35	25	22	21 <b>VAN-ZANT</b> /I'm A Fighter (Network/Geffen)
4	4	6	22 <b>DON HENLEY</b> /All She Wants To Do Is Dance (Geffen)
40	30	26	23 <b>DAVID LEE ROTH</b> /Just A Gigolo (WB)
9	7	10	24 <b>BRUCE SPRINGSTEEN</b> /I'm On Fire (Columbia)
48	35	27	25 <b>KATRINA &amp; THE WAVES</b> /Walking On Sunshine (Capitol)
23	20	21	26 <b>GEORGE THORGOOD...</b> /I Drink Alone (EMI America)
34	29	28	27 <b>POWER STATION</b> /Some Like It Hot (Capitol)
45	36	30	28 <b>HOWARD JONES</b> /Things Can Only Get Better (Elektra)
6	9	19	29 <b>FIRM</b> /Radioactive (Atlantic)
<b>BREAKER</b>	30	30	30 <b>SLADE</b> /Little Sheila (CBS Associated)

Complete Tracks Chart Begins on Page 111

**BLACK/URBAN**

36	12	4	1 <b>USA FOR AFRICA</b> /We Are The World (Columbia)
5	4	3	2 <b>DeBARGE</b> /Rhythm Of The Night (Gordy/Motown)
3	3	2	3 <b>MAZE</b> f/ <b>FRANKIE BEVERLY</b> /Back In Stride (Capitol)
8	6	5	4 <b>MARY JANE GIRLS</b> /In My House (Gordy/Motown)
14	11	7	5 <b>SADE</b> /Smooth Operator (Portrait/CBS)
19	14	10	6 <b>KOOL &amp; THE GANG</b> /Fresh (De-Lite/Pg)
2	1	1	7 <b>JESSE JOHNSON'S REVUE</b> /Be Your Man (A&M)
20	17	12	8 <b>NEW EDITION</b> /Lost In Love (MCA)
12	9	9	9 <b>ALEXANDER D'NEAL</b> /Innocent (Tabu/CBS)
1	2	6	10 <b>LUTHER VANDROSS</b> /Til My Baby Comes Home (Epic)
25	22	17	11 <b>GAP BAND</b> /I Found My Baby (Total Experience/RCA)
30	23	20	12 <b>WHITNEY HOUSTON</b> /You Give Good Love (Arista)
23	20	19	13 <b>B.B. KING</b> /Into The Night (MCA)
18	15	14	14 <b>SHALAMAR</b> /My Girl Loves Me (Solar/Elektra)
24	21	18	15 <b>TEMPTATIONS</b> /My Love Is True (Truly For You) (Gordy/Motown)
13	13	15	16 <b>JENNY BURTON</b> /Bad Habits (Atlantic)
40	32	23	17 <b>GEORGE BENSON</b> /Just Wanna Hang Around You (WB)
—	34	27	18 <b>KLYMAXX</b> /Meeting In The Ladies Room (Constellation/MCA)
11	8	19	19 <b>MIDNIGHT STAR</b> /Scientific Love (Solar/Elektra)
33	24	22	20 <b>MELBA MOORE</b> /Read My Lips (Capitol)
16	16	16	21 <b>MANHATTANS</b> /You Send Me (Columbia)
38	31	26	22 <b>GLENN JONES</b> /Bring Back Your Love (RCA)
34	28	24	23 <b>EUGENE WILDE</b> /Rainbow (Philly World/Atlantic)
—	32	24	24 <b>RICK JAMES</b> /Can't Stop (Gordy/Motown)
—	39	25	25 <b>SHANNON</b> /Do You Wanna Get Away (Mirage/Atco)
—	35	26	26 <b>CON FUNK SHUN</b> /Electric Lady (Mercury/Pg)
4	5	11	27 <b>WILTON FELDER</b> /BOBBY WOMACK/I'll Still Be Looking Up To You (MCA)
—	36	31	28 <b>REDDINGS</b> /Where Did Our Love Go (Polydor/Pg)
—	33	29	29 <b>STEVE ARRINGTON</b> /Feel So Real (Atlantic)
6	7	13	30 <b>PATTI LABELLE</b> /New Attitude (MCA)
35	30	28	31 <b>SAM BOSTIC</b> /Cold Tears (Atlantic)
32	25	22	32 <b>JEFF LORBER</b> f/ <b>AUDREY WHEELER</b> /Step By Step (Arista)
—	38	35	33 <b>ATLANTIC STARR</b> /Freak-A-Ristic (A&M)
7	10	21	34 <b>COMMODORES</b> /Nightshift (Motown)
<b>DEBUT</b>	35	35	35 <b>FREDDIE JACKSON</b> /Rock Me Tonight (For Old Time's Sake) (Capitol)
<b>DEBUT</b>	36	36	36 <b>HAROLD FALTERMEYER</b> /Axel F (MCA)
<b>BREAKER</b>	37	37	37 <b>BILLY OCEAN</b> /Suddenly (Jive/Arista)
<b>DEBUT</b>	38	38	38 <b>OPUS TEN</b> /Love's Calling (Pandisc)
<b>BREAKER</b>	39	39	39 <b>BILL WITHERS</b> /Oh Yeah (Columbia)
<b>BREAKER</b>	40	40	40 <b>GEORGE DUKE</b> /Thief In The Night (Elektra)

N&A Begins on Page 99

# Broadcast Deregulation Introduced . . . With Little Hope Of Passage

A radio-television deregulation bill has finally been introduced in Congress, but even its sponsors believe it has little chance of passage and say they have no plans for a major push behind the legislation.

The measure (H.R. 2382) was dropped in the hopper last week by Reps. Tom Tauke (R-IA) and Billy Tauzin (D-LA), along with 41 cosponsors, including a majority of the members of the House Commerce Committee and its Telecommunications Subcommittee. "It's time that broadcasters enjoyed more of the freedoms guaranteed to newspapers and other print media," Tauke explained.

The bill is identical to last year's Tauke-Tauzin proposal, which was ultimately cosponsored by 235 House members — a majority of the House — but was bottled up by opposition from Telecommunications Subcommittee Chairman Tim Wirth (D-CO) and the panel's Democratic majority. Lengthy negotiations between the Wirth block and the Tauke-Tauzin faction were fruitless.



Billy Tauzin

## Not A "Front-Burner" Issue

Referring to the leadership opposition, a Tauke aide said his boss "recognizes the political realities," and so has no intentions of mounting the kind of major deregulation drive seen in 1984. NAB Executive VP/Government Relations John Summers agreed, commenting, "Obviously, it's not a front-burner issue. Neither Tauke, Tauzin, or we are going to make it one. It's more a matter of having it in place with a good number of cosponsors in case an opportunity comes along."

## NRBA Again Eyes License Contracts

NRBA Sr. VP Abe Voron was also pessimistic. "As far as I can tell there's no interest at all" in broadcast deregulation on Capitol Hill, he said. "The atmosphere and circumstances are worse than before, and they were hopeless to begin with."

Voron added that "a new approach is needed," and now may be an "opportune time" for NRBA to resurrect its proposal for total deregulation in return for long-



Tom Tauke

term frequency leases and contract fees. That idea has been vindicated, he believes, by the fact that Congress seems about to approve \$50-60 million in "administrative fees" from broadcasters, with stations getting no deregulation in return.

The bill introduced last week would:

- Abolish comparative renewals
- Codify FCC abolition of program logs, ascertainment, non-entertainment programming guidelines and commercial length.
- Prevent the FCC from making format decisions or requiring stations to carry news, public affairs, local shows, or any other programs.
- Order the FCC to renew a license unless a serious disregard for the Communications Act is evident.
- Simplify and speed up resolution of petitions to deny.
- Permit broadcasters to sell stations before receiving FCC approval.

## 18% RATE HIKE REJECTED

# Stalled ASCAP Rate Talks Headed For Federal Judge

Negotiations over a new music licensing agreement between the radio industry and ASCAP (American Society of Composers and Publishers) have broken down. But there's no danger of a repeat of last year's licensing crisis, when a similar breakdown led to a unilateral rate hike imposed by BMI.

ASCAP has no power to set rates on its own. The society operates under an antitrust consent decree requiring that, if a negotiated settlement with the radio industry can't be reached, the impasse automatically shifts to the U.S. District Court, Southern District of New York, to set "reasonable fees." Since the 1950s, the rate issue has reached the court five times, but in each case the parties reached an agreement before the judge set a rate.

Radio's last contract with ASCAP expired at the end of 1982, but its terms have remained in force since then as the society negotiated with the All-Industry Radio Music Licensing Committee.

## Industry Wants No Increase

The two sides are currently far apart in their positions. ASCAP, claiming that it licenses a large majority of today's hit music, wants an 18% increase in rates. The industry committee insists on no increase at all, maintaining that, since its fees are a percentage of station revenues, ASCAP's revenues automatically grow along with the radio industry.

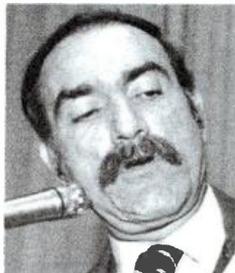
The committee says radio now

pays \$90-\$100 million a year to BMI and ASCAP, and that an 18% ASCAP increase would cost the industry \$60 million over a five-year period. Such a hike is "unwarranted, unreasonable, and unacceptable," said committee Vice Chairman Vonelle Pearce. "Radio stations already pay too much for the music they use and we are confident that ASCAP's effort to collect even more will be seen for what it is — outrageous and unsupported."

ASCAP General Counsel Bernard Korman declined to go into details of the talks. "It's our policy not to discuss these things publicly," he said. "We prefer to work things out at the bargaining table, and we still hope to do that in this case."

## Rate Stands At 1.9%

ASCAP currently licenses between 8000 and 9000 stations to play music by its writers and composers. The society gets a fee of 1.725% of net receipts, plus a "sustaining fee" which brings the total percentage to about 1.9%. The former figure was 2.0% until 1972, when it was negotiated down on grounds that ASCAP licensed only a small amount of songs charted by radio trade publications.



Bernie Mann

Saying he was "extremely disappointed" by the impasse, NAB President Eddie Fritts called on "all radio stations to give their strong support to the committee in this fight."

## NRBA Decries ASCAP "Extortion"

NRBA President Bernie Mann said ASCAP's current, automatic 15-18% annual increase based on radio industry growth "seems a gracious and substantial amount for the radio industry to pay. To ask for an increase of double what they are going to get is outrageous and bordering on extortion. This type of demand could be the straw that breaks the camel's back, forcing the radio industry, which has been complacent and amenable to rise up and use every available means to tear down the relationship the industry and music licensing have enjoyed for years."

# NEWS BRIEFS

## Trade Groups Declare War On Radio Fees

In remarks submitted to Barry Goldwater's (R-AZ) Senate Communications Subcommittee, NAB and NARB have both voiced opposition to a schedule of "administrative fees" proposed by the FCC, which hopes to raise \$50 million a year — half its annual budget.

"As businesses, broadcasters already pay substantial taxes to the federal government and would oppose any additional levies based on frequencies assigned to broadcast licenses," said NAB President Eddie Fritts. He pointed out that the contemplated fees fail to reflect the decreased FCC workload due to deregulation.

NAB is especially opposed to annual fees that would hit all stations. As an alternative, it has suggested to the Commission that the same amount of money could be raised with less burden on small stations by attaching fees only to station transactions.

## WBUZ License Renewal Designated For Hearing

Citing a wide array of alleged improprieties, the FCC has designated for evidentiary hearing the license renewal application of WBUZ/Fredonia, NY. It also deferred action on the proposed sale of the station from Carotectin Broadcasting to Cari G. Timko.

The hearing will explore whether WBUZ remains qualified to be a licensee in light of problems at the station from 1978 to 1984. Issues to be examined include whether WBUZ failed to make its public file available for inspection, whether it failed to conduct a contest as announced, and whether it lacked candor with the FCC regarding the ascertainment of community leaders and its treatment of a black female job applicant.

## U.S., State Governments' Spot Radio Budget \$11.9 Million

According to RAB, federal and state governments spent \$11.9 million on national spot radio in 1984, making government one of the 50 largest spot accounts. Network figures for government aren't yet available.

Most of the state expenditures go for lottery promotion, while Uncle Sam puts his money into military recruitment, the biggest chunk of which was \$4 million for the Army.

Other federal spenders include the U.S. Postal Service (\$784,000) and Amtrak (\$1.6 million). National spot outlays by political campaigns, meanwhile, totalled \$14.3 million last year.

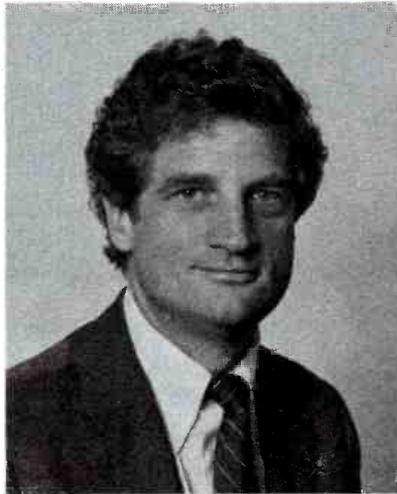
RAB bases its figures on data from Radio Expenditure Reports (RER).

## Other Key Developments:

- Starting October 1, the FCC will start considering human exposure to RF radiation as one of the factors to be weighed when licensing radio stations.
- The deadline for filing comments on the FCC's proposed end of the ban on joint sales rates and practices (Docket #83-842) has been extended to April 29, and to May 14 for replies.
- Penn Hoyt has been named Director/Marketing for NRBA. Employed for the past four years as an Account Executive at Association Management, Inc. in Washington Hoyt will be in charge of signing up new members, as well as promoting NRBA programs and services within the industry.

• The FCC has denied Triple R Broadcasting's request that it lift a \$1000 fine against KIKZ/Seminole, TX for failing to file Annual Employment Reports from 1980 to 1982.

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Las Vegas Convention Center



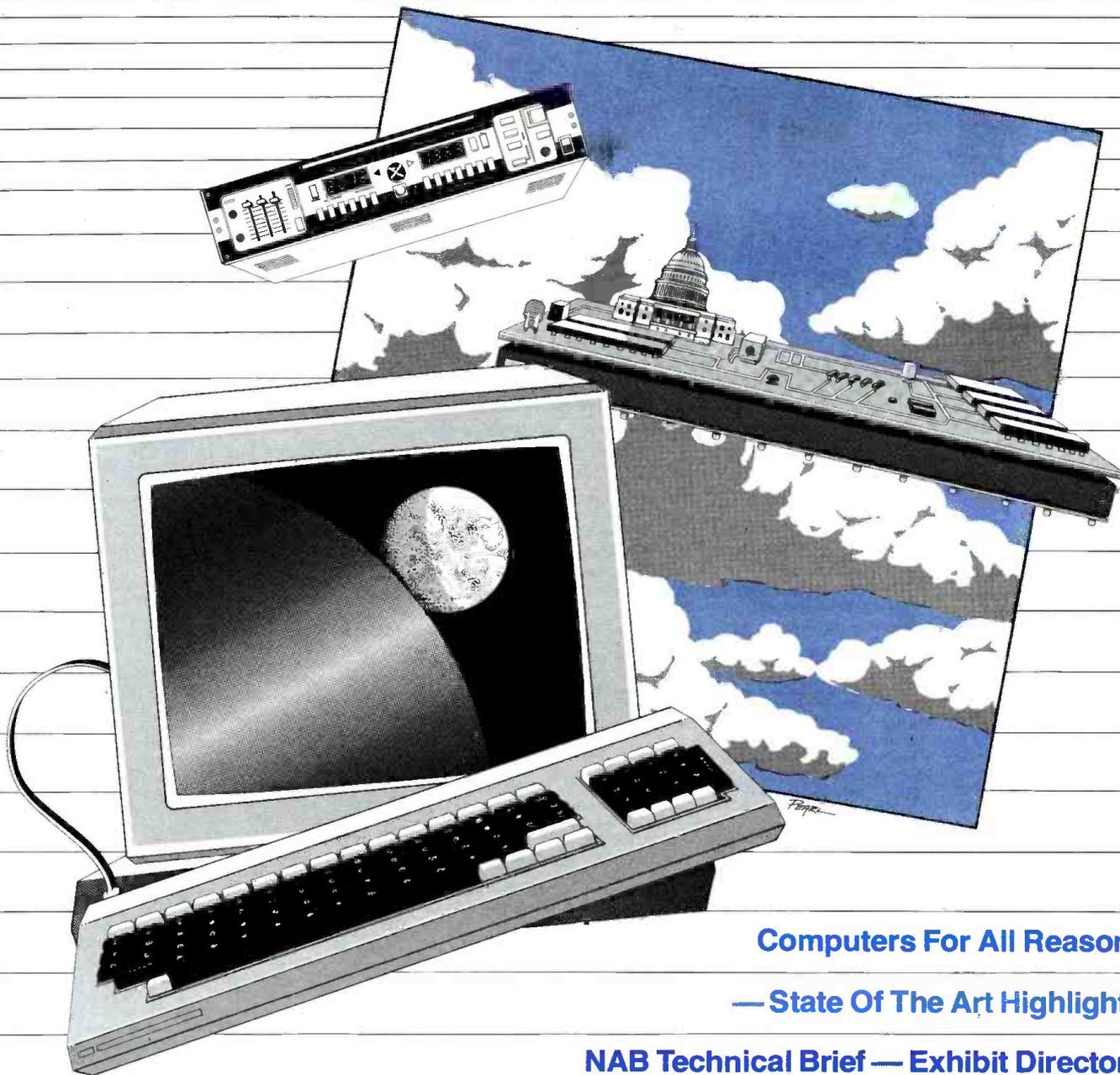
SPECIAL SUPPLEMENT

# R&R

RADIO & RECORDS

## HI-TECH HORIZONS

COMPUTERS AND NEW PRODUCTS FOR RADIO



**Computers For All Reasons**

**— State Of The Art Highlights**

**NAB Technical Brief — Exhibit Directory**

# Software & Hardware

## A Computer Primer

**Ed Dowd**  
President

Compulink

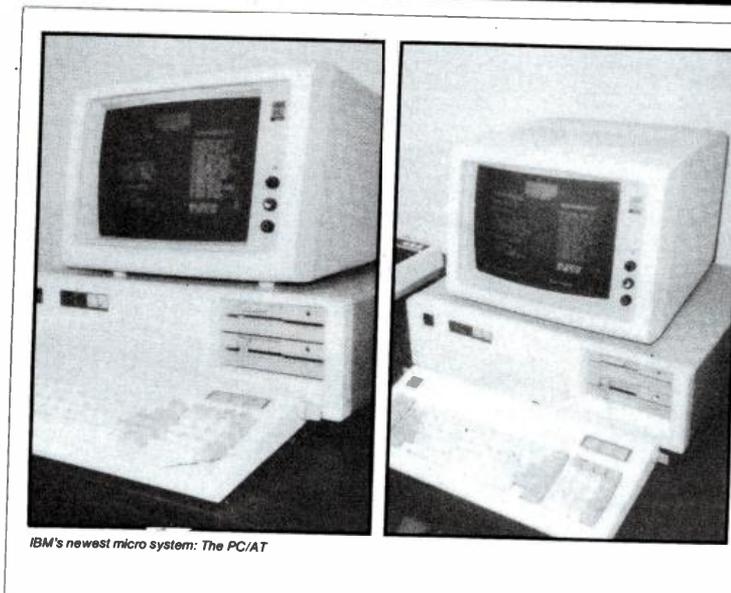
**A**re you looking for a computer for your station? It doesn't matter whether the computer is your first, second, or seventh model — the decisions you make should be based on your station's needs and an understanding of the available products that will — or will not — satisfy those needs.

Why is this an important decision, when systems are now available for the price of a new car? Why not just get a "traffic" system and be done with it? Well, as some broadcasters have discovered after their purchases, a system purchased with little or no close inspection simply might not do what needs to be done for the station. On the other hand, most broadcasters who are satisfied with their system probably followed a decision-making process similar to the one outlined below. Like any decision, once you make it you must live with it. Unlike your choice for dinner, however, the satisfaction (or heartburn) can last long into the future.

One word of caution: you must be aware that you should look for the software system, support, and hardware in combination at one time. The days of buying what your local computer rep or store told you have passed.

### Listing Your Needs

The first step is to determine if and why you need a system. Determining your needs should not be so complicated that you avoid doing it; you should expose yourself to the versatility of computers in the radio business. It may help to visit other stations to see how they are using their systems. This does not mean that you should buy the model they have — unless your needs, resources, format, and personnel are identical. Instead, use



IBM's newest micro system: The PC/AT

this visit as a method to compile your own list of needs. As you form this list and consider the alternatives available, make your choices based on your station. Keep in mind such factors as:

- You and your staff. Allow room in your decision for the personalities and backgrounds of those who will be involved with the system. If you fear the slogan "some assembly required," don't expect to fall in love with computer store packages. If you are picking your first system (or maybe its replacement), look for the availability of on-site training and ongoing support. You and your staff must feel comfortable talking to and working with the technical and training staff.

- Your financial resources. You will probably find that you can afford the system you want simply because of the advances in computer technology in the last 12-24 months. The biggest mistake in

this area today is to underspend either on the decision process itself or on the software and installation.

### What To Automate

The first step in determining your needs is to select the areas within the station that may need computer assistance. Computer software programs now exist for virtually all station functions, and need not be looked upon simply as a traffic and billing tool. While considering the basics of management applications, you will also want to be aware of the newer programs. These include:

- Financial and cash flow: End of flight billing, forecasting cash flow, and comparison of actual performance to budget.
- Sales and marketing: Prospect activity tracking, word processing for correspondence and proposals, measurement of promotion effectiveness, client history with notes, and complete ratings systems.

- Inventory management and planning: Analysis of inventory utilization vs. rates earned, and system-managed TAP schedules.
- Music programming: Library control, format planning, computer generated playlists.

- News: Copy preparation and archival, direct wire recording, and selective printing.

A list of possible applications is so extensive that probably no one software company can provide everything. With enough patience, however, you will be able to choose a software/hardware combination that best meets your prime application needs, and at the same time provides a growth path of available software for other applications.

### Choosing Your New System

Once you know what you are looking for, the search and evaluation process should not take long. The first step is to request information from the vendors who provide systems for the applications you wish to automate. Then, after your initial review, you should be able to narrow your options to the few companies you feel most comfortable with.

Making a final decision, however, should be based on much more than just a good feeling. If at all possible you should observe the system in operation. You may do this by inspecting the system in use at another station, visiting a ven-

dor's offices, or by requesting a vendor's demonstration at your station. Whatever the situation, try to have your station personnel present at the demonstration — especially those who will be working with the system on a daily basis. Also, confirm that you will be seeing the "real" system, not just a "demo" version.

Besides viewing the system in operation, check all references. Obtain references for stations which are similar to your own in the following functions:

- Format: Verify whether the system can handle your style of broadcasting, your format flexibilities, and avails structures.

- Market approach: Check if the system will allow you the flexibility to continue marketing and selling your station the way you want to. Explain to referred stations your volumes and TAP plans, and ask if their system can handle them with ease.

- Personnel: Determine whether referred stations employ an in-station computer specialist. If not, find out if you will eventually have to send someone off for extensive schooling.

Price of the system will ultimately become an important consideration. If you are simply choosing a computer based on how much it costs, you should probably wait until your financial position has improved. You should be able to afford every required item; do not cut anything from your list — and don't give up the initial training and ongoing support if you can't afford it.

### Ordering Your System

This final step should be fairly straightforward. However, if this is your first exposure to the computer marketplace, keep a few points in mind:

- Hardware: Whether a vendor supplies the hardware, or if you are acquiring it, obtain a "detailed configuration."

- Hardware warranty: Determine the length of a warranty, what is covered, and where the maintenance will come from.

- Software: Verify what functions are included and covered under the license.

- Training: Find out where the training is held, how long it takes, and who answers the questions that will inevitably arise after the initial education is over.

- Ongoing support: Ask whether continued support is optional, and what is covered (such as future improvements at your station). One note: software companies are capital and labor-intensive, and "free support" has brought more than one to an early demise.

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# Selecting A Music System

## Knowing Your Wants & Needs

**Dr. Andrew Economos**  
 President  
 Radio Computing Services

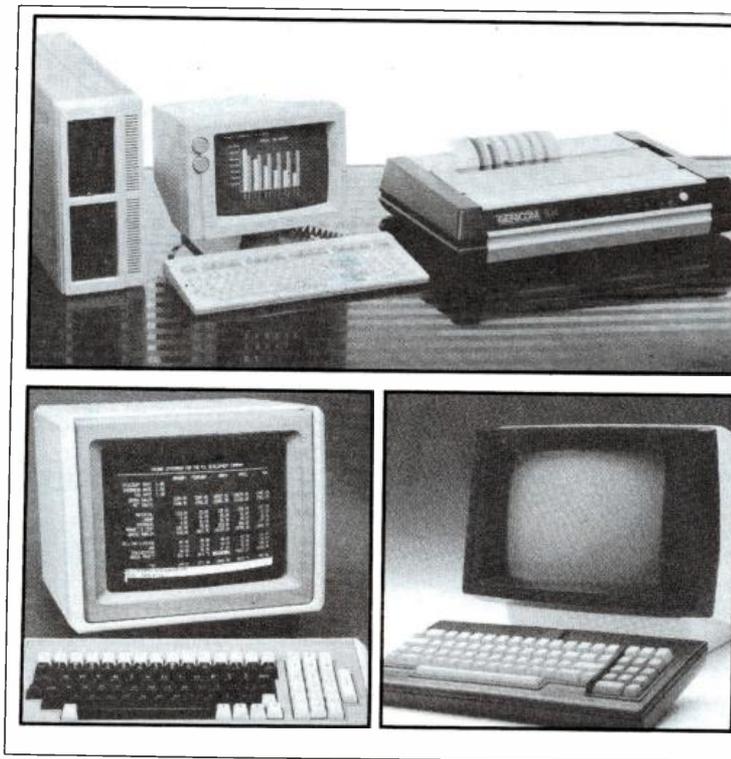
**T**he use of computers in music scheduling is no longer a novelty. If you don't already have such a system, you should be considering one. More than luck is needed in today's competitive environment to ensure that you have control, balance, variety, and consistency in your music. Audiences are sophisticated and fickle, as many programmers have sorrowfully learned.

Please don't misunderstand. Creative people are needed today more than ever. Computers, by themselves, can't make a good programmer out of a poor one. They can, however, help a good program director and music director better utilize their creative talents — and free up a lot of their time in the process. Those who use a good music scheduling system agree that it is an important tool to achieve a successful air sound.

### Caveat Emptor

If you are thinking about getting a system for the first time, or replacing an existing system which isn't quite good enough, here are some things to look for to make sure you don't get a lemon. Computers and computer software are an investment, but they are nothing compared to a new transmitter and certainly less than they cost five years ago. Still, they are an investment large enough to warrant careful investigation. Just as you can spend too much for a system, you can also spend too little.

What things should you consider when you are shopping for a computer program to assist your music



selection? First, you have to find out how adaptable the system is. Is it willing to schedule your music your way, only faster and with greater consistency, or will it require that you compromise your rules and policies to schedule music its way?

Another important consideration is whether the system is user-friendly. You don't want your music to sound robotic, and you don't want to talk to your system in a robotic way. Is the program organized in a helpful, radio way, or is it a computer operator's system which talks computer language?

Also, how does the system ap-

proach the little difficulties of life? Can it accept changing the rules whenever you think best? Will it let you change your mind, either before or after the music log has been produced? Does it allow you to schedule a special song, request a particular artist, or ask for an upbeat mood at particular positions during the day? Can you schedule a special show manually (such as a theme hour or countdown), and then tell the computer to work around what you have done while protecting the rotations and artist separations? If not, it doesn't work the way you work — and it isn't worthy of your consideration.

### Scheduling And Adaptability

You also have to think about manual scheduling. Suppose you want a tune to rotate through four other dayparts before it plays again in the first daypart, but in order to do this you have to break another important rule. Will the system act like a dumb machine and simply ignore your daypart rotation instructions and play a tune twice in the same daypart, or will it relax the requirements and find a tune that has played in three other dayparts as the best choice? The same things might hold true for hour rotation and artist separation: can it bend a little and do the best it can, just as a person does? Common sense says a system should do this — but many can't.

Suppose you are an AOR station, and you want to do "twofers." Can it produce a control room log or music list which locks the way you and your jocks want it to — however unusual that may be? Can the system handle this? Does it even understand what you are talking

"The purpose of a system is to keep your playlist as fresh, as productive, and as attractive to your chosen audience as possible. A limited playlist should sound as large as possible."

about? If not, it's not state of the art, and it can be a lasting source of friction and frustration.

It may seem obvious that you have to schedule rotations or categories one at a time for the whole day, but some systems don't. Instead, they schedule the music sequentially, hour-by-hour. The result: important, high-rotation music won't get played at the right times due to conflicts with other less-important music that was scheduled in the previous hour. The system should schedule the most important music first, for the whole day, then work its way through the categories in the order you specify.

### Mutual Understanding

A music system also has to let you know what is going on whenever you really need to know. Will you be able to tell if there is a problem before the next book makes it all too obvious? Is your system feeding you the right clues during scheduling, and are they clearly expressed so you can troubleshoot the problem? You should be able to get timely, understandable reports, graphs, and charts — before, during, and after scheduling the music. You have to stay on top of everything.

All computer systems have a lot of valuable information stored away — but this isn't enough. You have to be able to get it out when you want it. For example, will the system tell you how often a given tune will show up on the air, taking into account daypart restrictions, packets, and different rotation levels? Will it give you directories of your library, organized by title, artist, sound codes, cart number, and run time?

The computer must be able to quickly add new music, move music to faster or slower rotations, or even rest a tune after a certain date or number of plays — then bring it back after a specified period of time. After all, the purpose of a system is to keep your playlist as fresh, as productive, and as attractive to your chosen audience as possible. A limited playlist should sound as large as possible. You should be able to

MUSIC/See Page 24

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depth of their cooperation. Mike  
for R/R FRIDAY, APRIL 12, 1985

# Selecting A Music System

## Music

Continued from Page 20

quickly check on how a particular tune or artist is rotating through dayparts and hours, and then be able to take corrective action if it isn't airing enough — or too much.

### Change Reaction

An adequate system has to be able to react quickly to "real-world" changes. If it becomes necessary for a jock to drop a record, add a record, or juggle some songs around, can you reconfigure the computer log to what actually happened? This should be quick and easy to do. You should be able to look at a pre-log or worksheet log and make changes before the control room log is printed. After all, your judgment is still better than the machine's. Will it let you exercise it? Will it let you unschedule a category for a day, or even all music for one day because you want to make some major or minor changes?

The bottom line of all this is that the system worth your money is as "soft" as possible. It should not

"Talk to as many people as possible who are using the system you are considering. Ask them the questions listed above, as well as some of your own. Even better, sit down with the system and watch it work. This will give you a feel for its capabilities, friendliness, and adaptability."

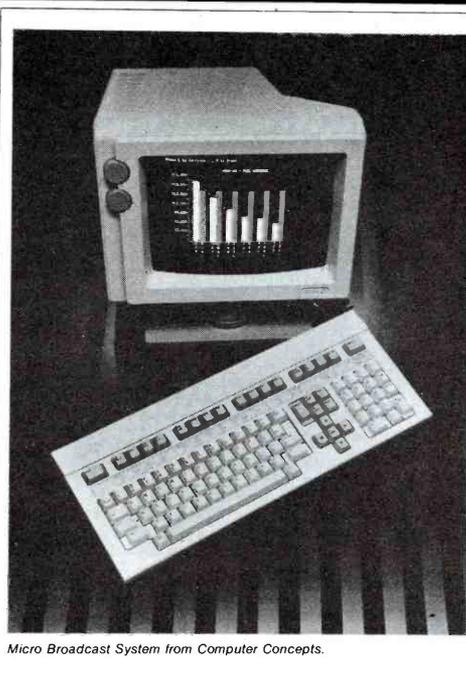
refuse to adapt to you and your ways. It should be comfortable, yet allow you to interfere as much — or as little — as you like. It should accept your changes calmly and quickly, whether you change the playlist, hourly clocks, segue rules, time protections, dayparts, or the entire schedule or format. After all, you are the creative person. Don't let the system rob you of what makes you unique and successful.

Conflicts will arise, but these conflicts should focus on your music policies and the capabilities of your playlist. If the conflicts come between you and your system, you are using the wrong system.

Can you avoid making the wrong choice? Yes — if you research very carefully. Talk to as many people as possible who are using the system you are considering. Ask them the questions listed above, as well as some of your own. Even better, sit down with the system and watch it work. This will give you a feel for its capabilities, friendliness, and adaptability. The only dumb question is one you should have asked but didn't. If something is important to you, be sure to ask a question.

### Background Check

Beyond looking at the different software available, research the companies that provide it. Are the support people broadcasters who understand music scheduling, or are they computer experts for hire? How long have they been



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around. What kind of customers do they have — and are these customers happy? Does the company regularly make improvements for the system, or do they expect today's software to fit tomorrow's world without changes. Ask for documentation, and determine how readable and complete it is. Also, check on the company's support system — will they support you in the future, in person, and over the phone?

Most important, don't buy a computer before you buy the software. This is a basic rule that applies to all computer applications,

not just music scheduling (or radio, or broadcasting). It is difficult to resist all the hoopla you hear about one machine being bigger, or faster, or cheaper, or multi-user. These factors are important, but only after you have found the right software and then need a machine to run it on.

Good luck. If you make the right decision you'll have many years of satisfaction while getting control of your music scheduling. Other broadcasters have blazed a trail for you; now you can take advantage of their efforts — at much reduced aggravation and expense.

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# Arming The Newsroom With Automation

**Michael Rich**  
President  
Media Computing

**R**adio station newsrooms, regardless of size, can use high technology as ammunition in the war to enhance the position of radio news as an audience draw.

In analyzing the role automation can play in radio newsrooms, a news director should take time to review his newsroom and think about those time-consuming, menial tasks that must be done every day to get the news on the air. He must also consider how those tasks fit into the overall work flow of the newsroom.

**David Or Goliath?**

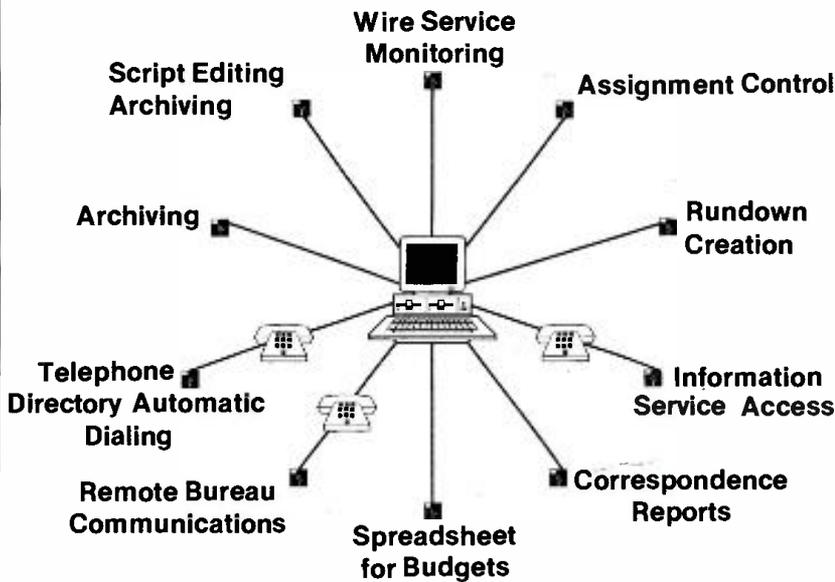
It is no longer necessary to obtain a second mortgage on a station just to purchase a powerful computer for the newsroom. Some of today's microcomputers are very capable and can easily handle the job.

There are three general categories of computers: mainframes, minis, and micros. The easiest way to tell them apart is to look at the price tag. If the price has as many digits as a phone number, it is a mainframe computer. These massive machines can work with more than 100 people simultaneously — obviously overkill for most radio newsrooms.

Computers in the mini category cost about the same as a small house in a good neighborhood. These machines usually work with about 10 to 30 people at any one time. Although this size may be suitable for some larger newsrooms, there is yet another less costly alternative — a microcomputer.

Microcomputers are typically designed to work with only one person at a time — but this should not stop stations from considering a microcomputer to help them get started with newsroom automa-

## Microcomputer Newsroom Automation



tion. As discussed later, microcomputers can be hooked together (networked) to provide capabilities similar to minis but for a lot less money. A powerful microcomputer, such as the IBM PC, can be purchased for a few thousand dollars. Stations may even be able to trade out the cost of the computer with a local computer dealer.

**Some Newsroom Functions**

Word processing is the most basic use of microcomputer software in the newsroom for story development, script creation, and editing. Adapting to word processing is almost as easy as using the typewriter — but it results in far greater efficiency.

Assignment sheets can be created for each reporter and progress on stories can then be checked and updated quickly on the computer. Current and future story ideas can be typed into the computer as an automated tickler file. Current and future assignments

can be retrieved later through searches by date and/or reporter. With the computer, retrieving the information takes seconds rather than minutes (or even hours) of sifting through notes.

An excellent use of computer software is archiving tapes, scripts, and contact lists — almost anything that requires later reference. Rather than thumbing through index cards or a rolodex, a computerized archive system can keep track of any information, allowing searches by key words, phrases, dates, etc. It can also be used as an electric mailbox to send and receive messages.

**Computerized Rip 'n Read**

Wire service monitoring has been available for larger newsroom systems for some time, but it just recently became available as separate software for microcomputers. The wire service copy is received by the computer, which then sorts stories from summary

directories by key word or news category searches. Some software even allows editing of copy with split-screen word processing while news stories are received on the same computer.

Microcomputer software can also easily create a show's rundown without the aggravation of having to recalculate backtimes each time a change is made. A good software program will provide the flexibility to make as many changes as needed, and takes care of the mathematical juggling in seconds. It also will identify during the rundown creation process how long or how short the show is.

**Telecomputers**

Long an integral resource to the radio newsroom, the telephone can now be further utilized with microcomputer technology. With a device called a telephone modem and extremely low-cost (even free) software, incredible possibilities open up. Forget those fancy, high-priced auto-dialers — the microcomputer can become a telephone directory and perform automatic dialing. The computer-telephone combination can be connected to information services, or data banks. Electronic library services such as Mead Data's NEXIS, Dow Jones, and Delphi enhance the research resources of the newsroom and can provide broader scope to newscasts. After the initial connect

**Kathryn Hulka**  
Director/Marketing  
Media Computing

charges (usually nominal amounts), service is charged like a toll call by the actual time the newsroom computer is "on the line."

Stations with off-site bureaus or field reporters can also link computers together for on-location news gathering. The reporter can use a small portable computer in the field to write stories, then send them to a computer in the station where they can be edited for broadcast.

Microcomputer software can help the news director with his other management responsibilities as well as streamlining news gathering and production. Controlling the dollars is less of a problem with electronic spreadsheets, and the same word processing software used to write and edit stories can ease the task of producing management reports, routine correspondence, and form letters.

**Selecting The Software**

Once the news director has determined that automation has a place in the newsroom, he should be cautious in deciding which software will meet most of his needs.

The news director needs to resolve the cost efficiency issue. How much is it costing the station to manually perform the tasks that will be automated? When will the station realize the payoff? What hidden costs (maintenance fees and additional equipment needed to realize the software's full potential) might be required? Is the software part of a package that also requires the purchase of the vendor's equipment, or can the software be bought separately? Asking a lot of questions will eliminate many costly surprises.

Will automating the newsroom require a resident computer whiz? If the software being considered is not easy to operate, the potential stress involved is not worth the change. Off-the-shelf software can be modified to do almost any task — but tailoring it to broadcast applications can be costly, complicated, and frustrating.

Radio newsroom software packages are available and greatly ease the transition to automation because they are designed specifically for broadcast use. The price difference between the made-for-all and broadcast software packages should be weighed against the cost, time, inefficiency, and effort to newscasts. After the initial connect

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# Arming The Newsroom With Automation

## Newsroom

Continued from Page 25

tailor the non-broadcast software for a station's specific needs.

A good test for a software package is to try it out in the newsroom before making the commitment to purchase. The software vendor may have demonstration packages that can be tried out for a few weeks. Then the newsroom staff, who will use the software, should be given the time to try it out. A residual benefit will be realized by giving the automation idea a trial run and perhaps cure some of the computerphobia that may be resident among some of the staff.

### System Support

The extent of customer support is a serious consideration when looking at newsroom software. Training materials should be written in an easy-to-understand style so the computer novice is not intimidated and turned off to the change. The manual should contain error message explanations, graphic depictions of the screens and, most important, phone numbers for help. The vendor should be able to answer questions about software updates. If new versions are developed, what is involved in obtaining them.

Another consideration in software selection is its expandability. When the time comes to add a second newsroom computer, can the original software be adapted to the second computer as well? Keep in mind the old adage: "The large print giveth, the small print taketh away." Read the small print on the software license agreement.

The vendor should be asked explicitly about expandability. Some license agreements state that purchase of a second copy of the software is required to accommodate a second computer. Some programs are written so the original program disk must remain in the computer whenever the program is running.

### News Networking

After determining that the software will run on more than one computer simultaneously, networking becomes a viable possibility. There are two major advantages of hooking microcomputers together in a Local Area Network (LAN). One way is to share information (making information available to all connected computers), and sharing expensive equipment (printer, hard disk, etc.).

While looking for applicable software, the news director will come across the term *disc operating system*. Simply defined, the disc operating system tells the computer how to handle information fed into it. Operating systems are not alike and software developed for one disc operating system may not necessarily work on another. Again, careful questioning of the vendor will prevent disaster.

Automating a radio newsroom involves thought and investigation — but it does not need to be a budget-breaking experience. Microcomputers could be the answer for radio news directors who want to enhance the scope, quality, and depth of their cooperation.

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| KBIU<br>Lake Charles, LA   | WFYV<br>Jacksonville, FL | WHHY<br>Montgomery, AL  | WABB<br>Mobile, AL      |
| WOWD<br>Tallahassee, FL    | WROQ<br>Charlotte, NC    | WRUF<br>Gainesville, FL | WAPI<br>Birmingham, AL  |
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# MEGA Promotions...

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# State Of The Art Technology

## Highlights Of The Exhibit Hall



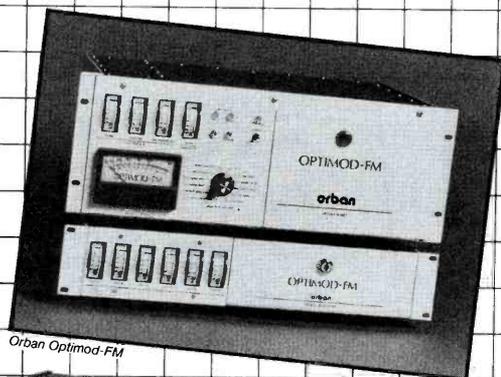
Autogram linear fader



Ward Beck R1000 console



CRL SCA modulation generator



Orban Optimod-FM



ADM audio console

**Elliott Klein**  
President  
Klein Engineering

**T**his article was prepared by Elliott Klein, who is a contributing editor for R&R. He is President of Klein Engineering in Scottsdale, AZ, and serves as engineering consultant for a number of AM and FM stations. Opinions expressed herein reflect Klein's professional beliefs, and are not necessarily endorsed by R&R.

It's that time of year again. This weekend marks the opening of the 63rd annual NAB Convention (4/14-17), and once again the massive collection of electronic equipment in the exhibit hall is the center attraction. Before everyone

starts running everywhere to see everything, I would like to point out the highlights of what I consider to be the most important engineering exhibits for management and programming to look at this year.

### Audio Boards

First stop on the tour is the great collection of audio boards on hand. Autogram Corporation of Plano, TX has a new slide pot (linear fader console) which is worth looking at. It features numerous remote inputs, remote starts, micro-processor-based electronics, and can be "programmed" for live assist. Autogram will also be showing a complete line of consoles, fast becoming an industry standard, which you can find at Booth 120.

While we are on the subject of audio consoles, I would also like to call attention to the display for Pacific Recorders and Engineering. Pacific always puts together a great-looking and functional exhibit, and this year the company will be showing their line of audio control consoles — including a new production board and a new line of

cart playback-and-record decks. I have heard great things about these cart decks, and this is one of the first stops — Booth 113 — that I am going to make on the exhibit floor.

Two other console companies — ADM Technology and Ward-Beck Systems — are also worth a long look, and are found at Booths 1223 and 1224, respectively.

### Audio Processors

Moving on to the most controversial area between programmers and engineers, we find ourselves in the middle of audio processing equipment. There are many worthwhile audio processors shown at the NAB convention, but I am going to highlight the two best-known (and in my opinion the two best) manufacturers for AM and FM radio broadcast applications. First, I call your attention to Circuit Research Labs (CRL) of Tempe, AZ. CRL will be showing its complete line of AM and FM audio processing systems, including a new stereo four-band processor for use at AM and FM stereo stations.



Elliott Klein

Another product CRL will have on display is an improved SCA sub-carrier generator with built-in processing. Its exhibit in Booth 300 will include a listening post — so stop by and listen.

I also advise you to take a look at the Orban Associates exhibit in Booth 607. Orban has been steadily making improvements to its already-popular FM Optimod 8100A, and will have one on display at the convention. Many of these units are already on the air around the country, and if your station uses one, I strongly advise you to stop by and talk to Orban about the upgrading of the past year — and to see its complete line of audio processing equipment.

### Cart Machines

What's new in the world of cart machines? International Tapetronics Corporation (ITC) has some exciting new cart tape equipment worth a good look. ITC has developed a new series of moderately-priced cart tape machines named the "Omega." They look great and have very good technical specs. ITC is going to have a large variety of test equipment in its booth (#311) this year, and it will be available for engineers to make on-the-spot evaluation.

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WAVA (FM)  
Washington, D.C.

KDWB AM/FM  
Mpls./St. Paul

KPKE (FM)  
Denver

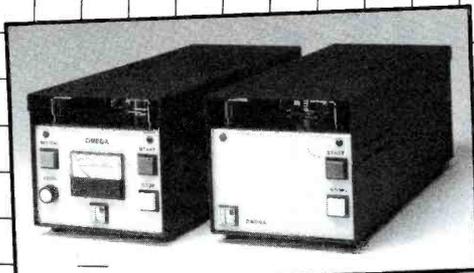
**db** DOUBLEDAY BROADCASTING CO.

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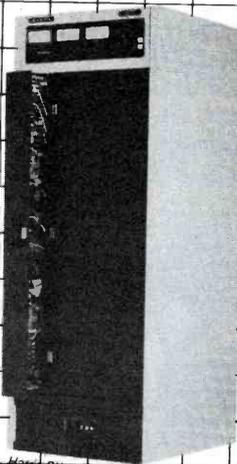
WAPP(FM)/Lake Success-New York City,  
WAVA(FM)/Arlington-Washington,  
KDWB-FM/Richfield, MN

Arbitron Fall 1984  
\*Mon-Sun 6A-Mid AQH Total Persons  
Subject to Limitations

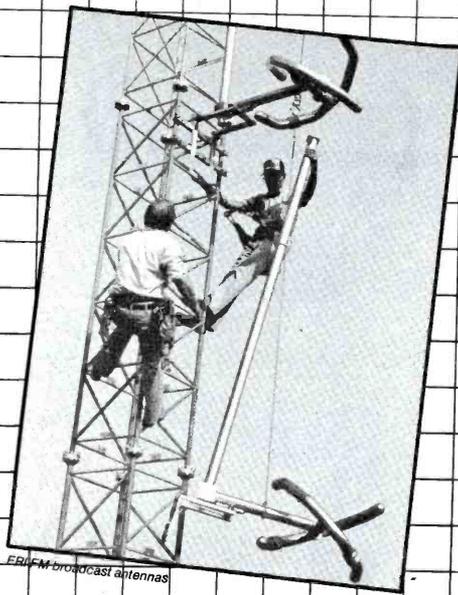
# State Of The Art Technology



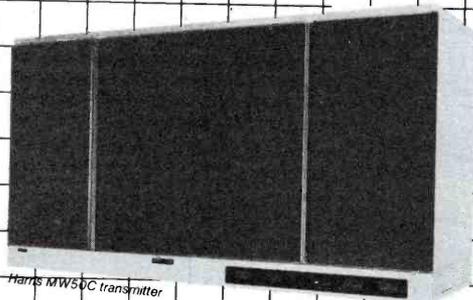
ITC cart machines



Harris SX-5A



ERI FM broadcast antennas



Harris MW50C transmitter

## Highlights

Continued from Page 28

ITC will also be using compact disc players this year for source material for cart dubbing. CDs are plastic discs cut by means of a laser; the disc isn't actually cut but imprinted with a complex series of "dots" that make up the digital information. The music recorded on

them is played back via low-power laser, which reads the disc — producing an audio quality far superior to "pressed records." You will be seeing much more use of CDs for source material in the future; they are very clean because they eliminate tracking distortion and surface noise common to most conventional records and dubbing systems. Over the past year I have recommended to various stations

that they use CD discs for sources whenever possible. At any rate, stop by and listen to the new cart machines and the CD discs.

### Transmitters

If you are considering a new AM transmitter I suggest you take a good look at the Harris SX series. These transmitters are all solid state, containing no tubes and boasting power levels up to 5000

watts. Harris has also made a number of improvements to its 50,000-watt MW50 transmitter — which now has the model number MW50C. Harris will also have a good AM stereo demonstration at its booth, and if you are looking for a new FM transmitter, Harris has a full line of them — including a new lower power model. All this equipment may be seen at Booth 401.

Another transmitter manufacturer I would like to call your attention to is Broadcast Electronics, which will be displaying a full line of FM transmitters for high and low-power stations. Over the years BE has developed a great video display device known as a Micro-processor Video Diagnostic System. This system is a video display mounted in the cabinet of the transmitter that monitors and displays all of the transmitter's critical functions — including critical voltages and currents. This feature is very helpful in monitoring and trouble-shooting these transmitters.

Another new item at the BE booth is its new digital voice recorder. This device has the ability to record up to three minutes of voice grade information and play it back without the use of magnetic tape. The quality is limited to voice grade, but the device could be used for a ski report line or for concert information.

Broadcast Electronics is also one place to look if you are shopping for exciters — it makes one of the best on the market. All this equipment can be found at Booth 303.

### Antennas

Maybe you're looking to replace your old FM antenna system. If so, Electronic Research Inc. (ERI) has a new model of high and low-power FM broadcast antennas. If you are interested you should contact Tom Silliman at ERI, or visit the Harris or Continental Electronics booths at the show. Harris and CE are vendors for the ERI antenna line, and Silliman is one of the most informed FM antenna design and applications engineers in the U.S. If you have an FM coverage problem and think a new antenna can solve it, give Silliman a try.

**Simply  
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**the  
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**Expandable  
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**9000**

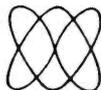
Our premier consoles are designed for simplicity and reliability. The **7012** and **7012A** consoles continue to be today's choice, allowing broadcasters excellent sound quality with efficient VCA control, all at a cost well below what others charge for less. 12 channels, 22 inputs, full stereo, with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

### 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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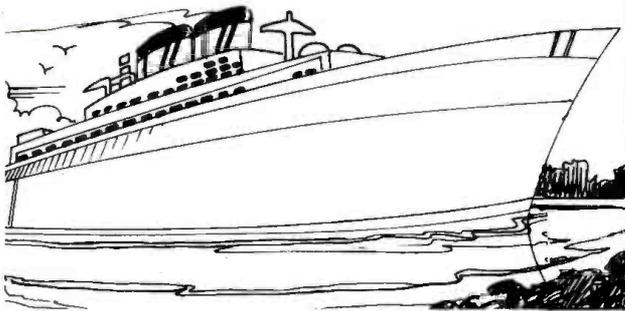
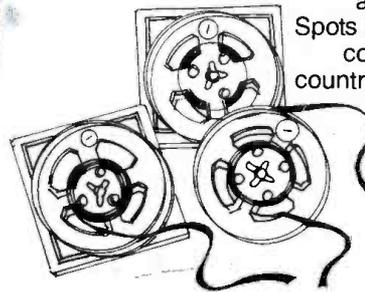


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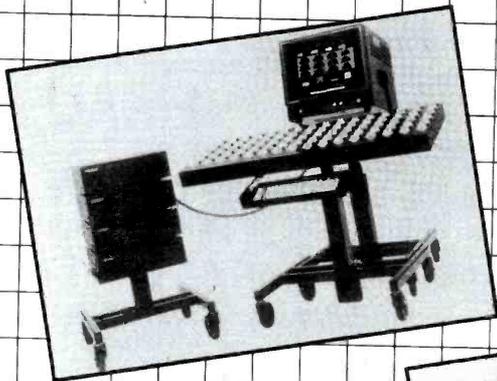
Hospitality Suite: Las Vegas Hilton, #360

NAB Booth: #410.

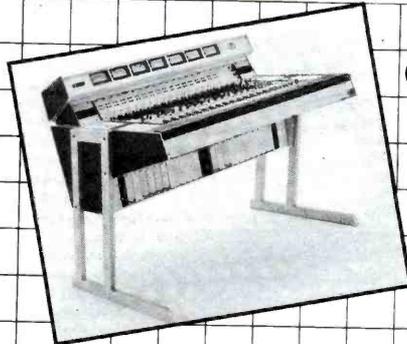


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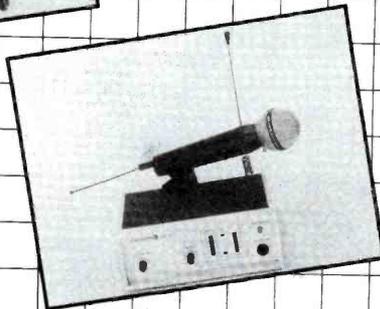
State Of The Art Technology



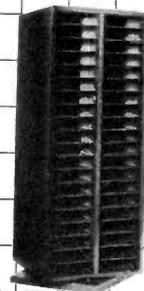
1



2



3



4

It is virtually impossible to mention all the fine equipment suppliers and manufacturers who will be showing their wares at this year's NAB convention. I have selected a few that I think will be of interest to your management and programming needs. However, you should encourage your engineering staff to check out every-

thing that is new in broadcast equipment and technology. A few additional manufacturers demonstrating new equipment at the international exhibition are listed below:

1 Allied Broadcast Equipment is exhibiting the Compu-Sonics DSP-2002 audio console. The DSP-2002 reportedly equals or exceeds conventional cartridge machines utilized for prerecorded broadcast source materials,

featuring storage and recall with digital sound quality, random access, and interactive editing. Recording time capacity ranges from 30 to 960 minutes in stereo, depending on the number of music workspace storage modules installed. Booth 645.

2 Audiotronics will be exhibiting its 200 and 300 series on-air broadcast control consoles. The 300 Series Audio Production console, available in either 4-or 8-track formats, features mono

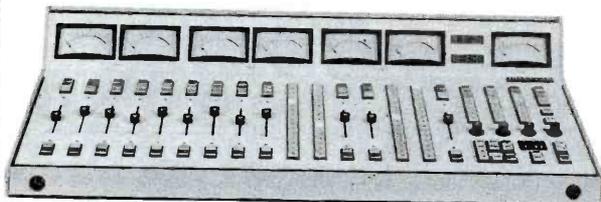
and/or stereo inputs, output sub-mastering, a comprehensive user-programmable logic system, and a wide range of options and accessories for custom design. The series also utilizes RTQ peak program and phase meters. Booth 505.

3 Beyer Dynamic, Inc. will be introducing the S 185 US handheld wireless microphone. Designed for superior performance in the 174-216 mHz range, the S 185 US features a switchable built-in limiter and low-noise compander

system. When used with the EM 85 cardioid condenser capsule, the microphone transmitter is suitable for all handheld vocal use. An additional "pocket wireless" transmitter, the TS 185 US, offers all the features of the handheld model and interfaces directly with a lavalier microphone. Booth 426.

4 Broadcast Supply West has developed a series of cartridge racks for storing broadcast recording cartridges. The com-

PRODUCTS/See Page 34



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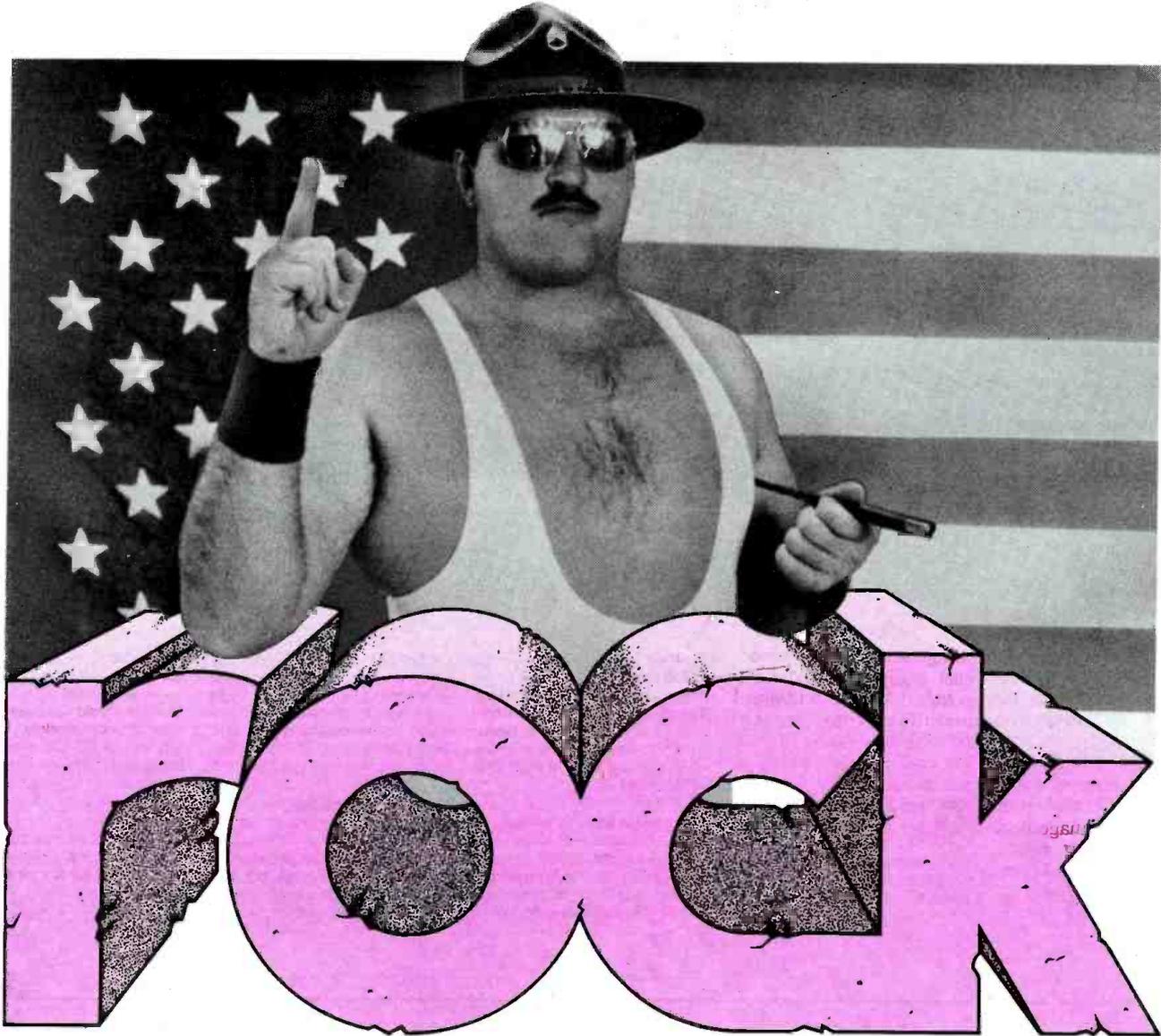
Whatever your needs, we build a console you'll love to play. Or have it play for you. For specs and referrals, give us a call.

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Booth 120, NAB Show — Register for Prize Drawing

**"THERE'S ONLY ONE**

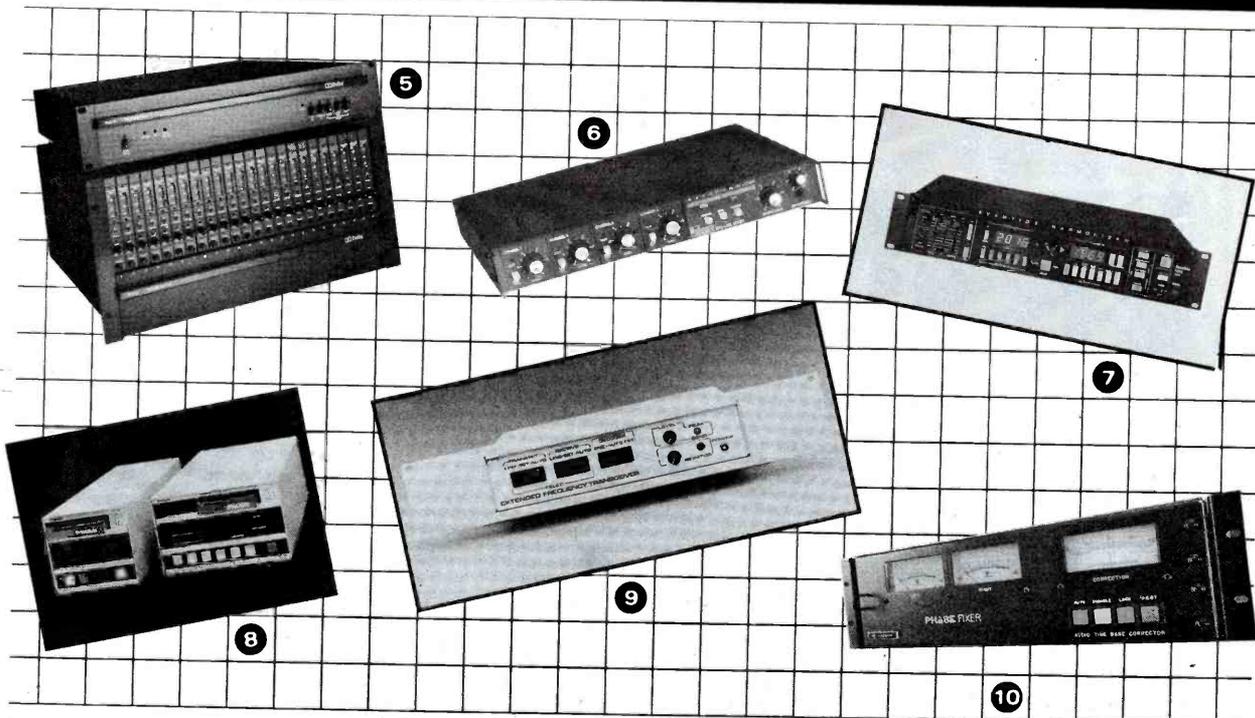


**RADIO NETWORK  
...AND I'M ON IT"**

 **SGT SLAUGHTER**

**abc rock radio network** 

State Of The Art Technology



Products

Continued from Page 32

pany will be exhibiting nine models of Prorax: three wall racks and six carousel models holding up to 400 different carts. All Prorax are constructed of mahogany, and all carousels are two-sided for easy indexing and location. Two sizes of compact disc racks will also be on display. Booth 112-A.

**5** Dolby Laboratories is demonstrating its SP Series multi-track 24-track systems. The DP operates with A-type noise reduction in a small package, and each channel features a plug-in carrier card containing interface circuitry and controls, accurate LED calibration display, and noise reduction module. A separate power supply, designed for rack-mounting directly above the noise reduction unit chassis, features twin-fan cooling and electronically-controlled output protection. Booth 1311.

**6** Electro-Voice will be exhibiting the Electro-Voice ELX-1 microphone mixer, which features a multicolored PPM bargraph for instant program display. The mixer also incorporates channel-clip LEDs, and operates with low distortion. Booth 1159.

**7** Eventide has introduced a new Harmonizer special effects unit which will be exhibited at the NAB. The H969 employs a new digital-intelligent splicing algorithm (ProPitch) to deliver clean pitch-change performance without glitching. The system also features 12 pitch-change pre-sets, as well as separate coarse and adjust controls which set precise rock-stable pitch ratios. Full bandwidth delay has been increased to 1.5 seconds, with further increase

to 3 seconds available at half bandwidth. Booth 323.

**8** Fidelpac will be demonstrating its new Dynamax CTR100 series tape cartridge machine. The CTR100 features a Cartscan system, which allows cartridges recorded at elevated level, mono, and matrix systems to be intermixed with carts recorded

in standard level and discreet stereo formats. The system also is equipped with a variable-speed DEC servo motor for SMPTE time code capability. Additional operating and diagnostic features include a splice finder, on-board test tone generator, and fast-forward. Booth 411.

**9** The EFT-1000, new from Gentner Engineering, is a frequency extender designed to improve the sound of broadcast remotes by recovering the low frequencies normally lost over telephone lines. The system functions as a transceiver, operating with full transmit, receiver, or duplex capabilities. The system

can also enter or exit the encode/decode mode and couple to telephone lines automatically. Booth 636.

**10** In addition to a large selection of audio consoles, compressors, transmitters, and remote controllers, Harris will also be exhibiting its Phase Fixer audio time

PRODUCTS/See Page 36

AMEK BROADCAST

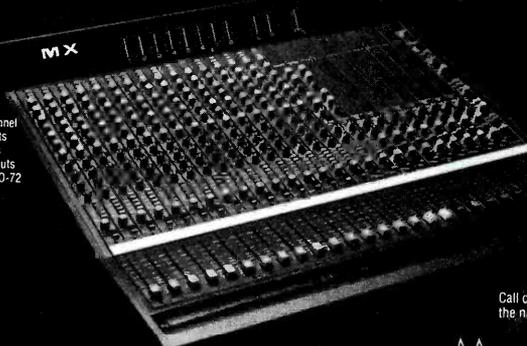
The MX Commercial Production Mixer

Features include:

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- 4 and 8 Tape Monitors/Effects Returns
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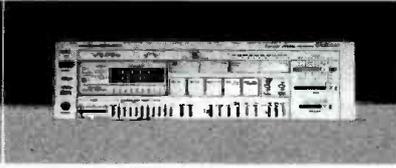
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# State Of The Art Technology



**Products**

Continued from Page 34  
 base corrector. This unit consists of an encoder unit and a decoder unit, and reduces objectionable flutter in recording and playback machines by a 5X-10X factor. The Phase Fixer employs twin digital audio delay lines with 16-bit A/D and D/A converters. The sampling rate is double that used in CD players, which allows gentle anti-alias filters. Booth 401.

**11** Industrial Acoustics is introducing VistiWall, an

acoustic window-wall system fabricated of high-strength aluminum alloy components and glass inserts for controlling studio and exterior noise at broadcast facilities. Available in single- or double-glazed configurations, this see-through concept features acoustic/thermal panels which can be interchanged for aesthetic and functional requirements. Modules are available in many sizes, and can be coordinated with a station's interior or exterior design. Booth 322.

**12** On display at the Marti Electronics exhibit is the Marti AR-10 series receiver, a portable or mobile repeater receiver. This receiver has a built-in AC power supply, and will operate from an external source of 12-15 volts DC. A built-in sub-audible tone decoder allows the AR-10 to automatically turn on to a mobile transmitter upon receiving an encoded signal from a hand-carried portable transmitter, automatically relaying a broadcast to the base station receiver. The receiver operates on

all remote pickup frequencies and bandwidths. Booth 501.

**13** Modulation Sciences will be demonstrating its Sidekick SCA generator, an audio processor designed to reduce cross-talk and stabilize frequency. The unit combines generator, modulation monitor, audio processor, and transmitting tuning assistance in an integrated system. The Sidekick features RF shielding, a peak holding deviation meter, quartz crystal-controlled synthesizer, and

is compatible with compander, data, and telemetry systems. Booth 204-B.

**14** Nautil is introducing the AMPHET 50, which the company claims is the first 50 kw total solid state AM broadcast transmitter. The AMPHET 50 modular configuration allows on-air servicing and provides a modular reserve of 48-1.25 kw power amplifier/modulator subassemblies - each with its own muffin fan. Main and standby exciters (containing audio and RF drivers) are drawer-mounted. Booth 216.

**15** Otari Corporation will be demonstrating a new controller for their EC100 series synchronizers. The CB121 controller is designed for remote control operations of the company's EC-101 synchronizer via parallel control cable, which can be installed to the MTR-90 multichannel recorder. The CB121 displays master time code, slave time code, and stored offset and difference parameters. Switches on the unit select a number of operating functions, and each switch has an associated LED for mode verification. A separate LED display shows slave chase/lock status. Booth 601.

**16** Among the equipment exhibited by Pacific Recorders and Engineering is the Newsmixer, designed for audio mixing in the newsroom. The Newsmixer is compact, and may be rack-mounted or operated on a desktop. Dual bus design permits simultaneous operation of several tasks, and the unit will accommodate any combination of tape recorders. The system can be used for both production and on-air mixing, and features muting and warning tally lights. All features are designed for use by non-technical operators. Booth 113.

**17** Radio Systems will be showing its ESA-10 audio console, a 10-channel, dual output model which utilizes full DC control for

## The choice of the professionals...



310 PROFESSIONAL PHONO PREAMP/EQUALIZER... Interfaces magnetic phono cartridges for optimum calibration of audio systems. Available with balanced or unbalanced output.



500AL... For heavy duty on-the-air use with wide tracking force range.



680EL... Delivers sound excellence and stands up to backcueing, vibrations and mishandling.



881S... Used in broadcasting for "disc to tape" and quality control in Recording Studios.



PBR ANNOUNCER'S EARPHONE... Ideal for on camera studio work and remote coverage.

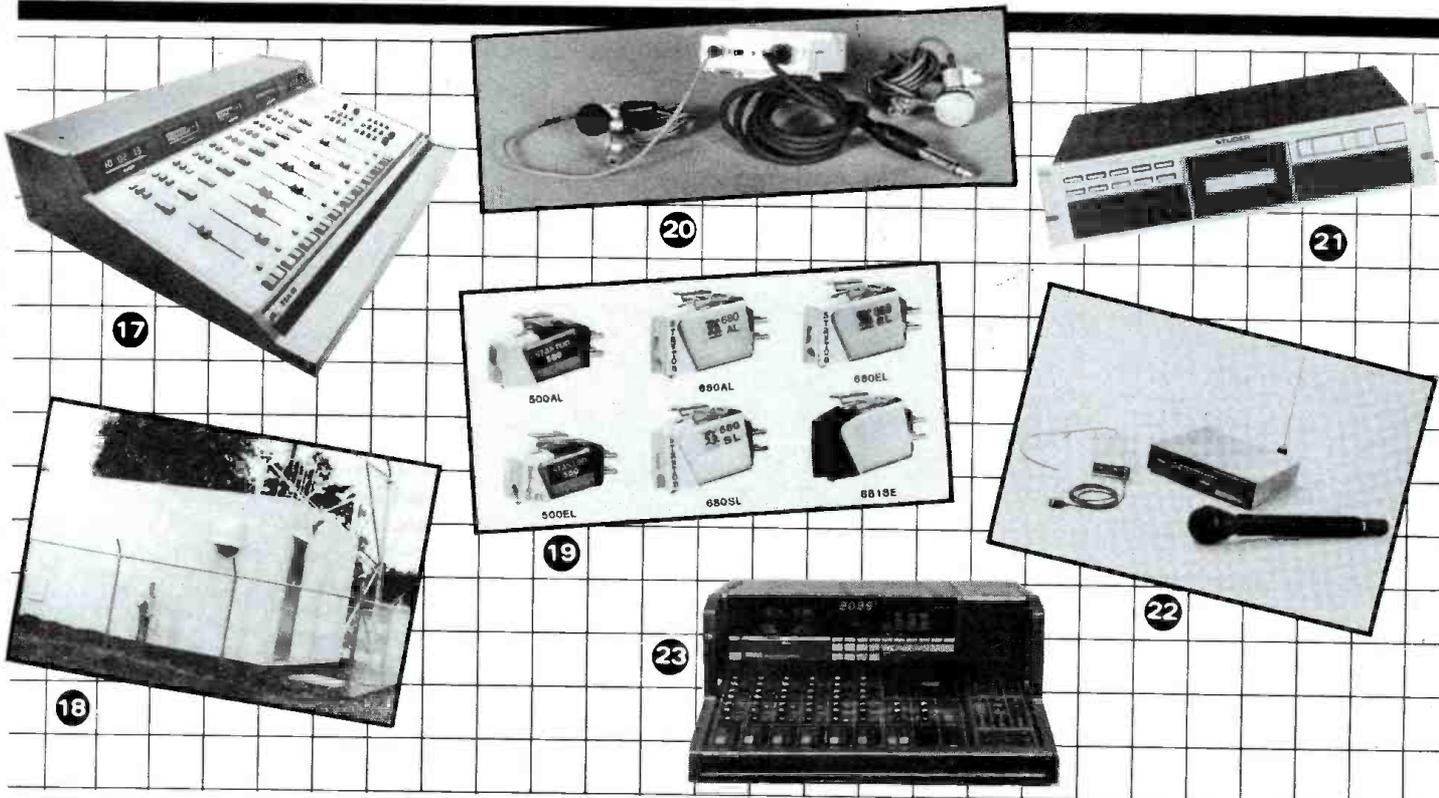


THE NARRATOR... TV applications - news interviews, etc.

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 THE CHOICE OF THE PROFESSIONALS™  
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State Of The Art Technology



Mid-Day Air Personality—Susan Madsen

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"The ESA-10 console is designed with the engineer in mind. All inputs and outputs are clearly marked and are easily accessible. An extremely easy console to install."

**Bob Ice**  
Chief Engineer

"Our new ESA-10 console is designed for the operator . . . the layout of remote starts, timing clocks, and level indicators allows for easy, "FAST" operation. Our on-air production never sounded better."

**Bill Dunn**  
Operations Manager

"Believe me, we shopped around. We needed a board that would hold up and not become obsolete tomorrow . . . and it had to be in the right price range. I think the ESA-10 was the perfect choice."

**Mike Simons**  
General Manager

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See us at NAB  
Booth 213

**Products**

Continued from Page 36

stereo production. A digitally-controlled attenuator, and C-MOS input and output switching, confines all audio to the rear of the console for low noise distortion and high RFI immunity. Internal level adjustments can be trimmed for each input and output, and a setup meter shows precise calibration. Stereo, high-definition LED meters can be set for average or peak response. Booth 213.

**18** On display at the Rohn exhibit is a new, prefabricated equipment shelter designed to protect electronic or switching gear. The shelter is constructed of laminated fiberglass, a standard aluminum frame steel door, and a hot-dip galvanized structural steel skid. The exterior is completely sealed, to deter rodents, dust, moisture, and climactic fluctuations. The standard electrical package includes 120/240 volt, 100 amp, 20-position main entrance breaker box with 12 circuit breakers. Booth 103.

**19** Samson Music Products will be introducing its new line of VHF crystal-controlled concert series wireless systems. These VHF systems are inexpensive high-band microphone-transmitter units, available in handheld, lavalier, and instrument configurations. The new TH-1 belt pack transmitter weighs less than 4 oz., and operates with a 9-volt battery. Other features include an LED to exhibit on-off function, audio input, and overload indicators. Booth 324.

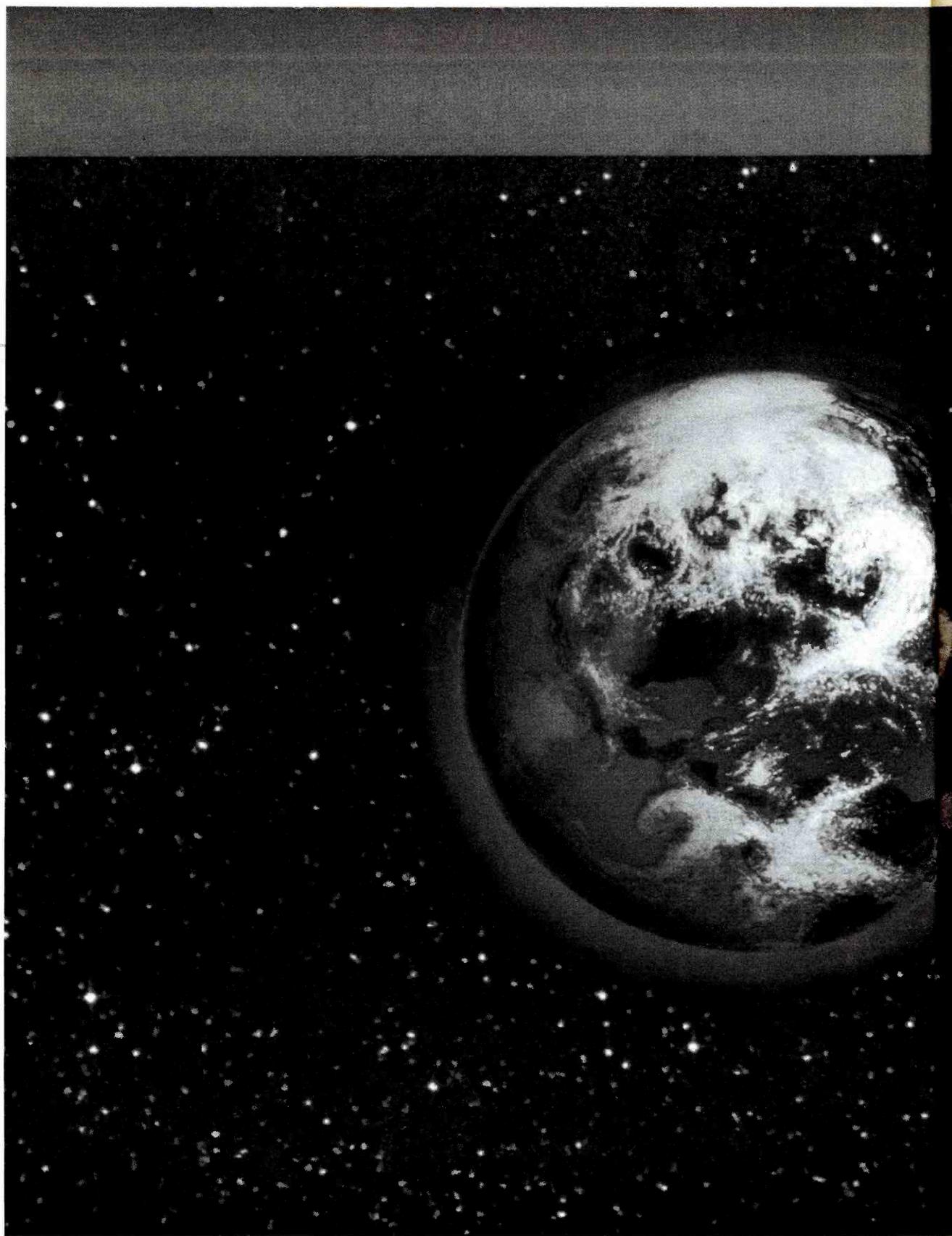
**20** Stanton Magnetics will be exhibiting a number of cartridges, including the L500AL and L680EL models. Both cartridges are plug-in types designed to provide heavy tracking force when

used in factory-adjusted tone arms in backcueing applications. Stanton has also added a semi-professional microphone to its product line. Booth 102.

**21** Studer Revox will be highlighting its new A725 compact disc player, which is designed specifically for professional broadcast applications. The A725 features control software for fast, accurate, and consistently repeatable cueing. Operating buttons are large and clearly labeled, and the unit features balanced XLR outputs, time remaining display, rack mount flange, and die-cast transport chassis. Programming functions include pause, loop, skip, repeat, and autostop. Booth 201.

**22** Telex will be featuring its model FMR-50, a new wireless microphone system. The FMR-50 utilizes a condenser or dynamic hand-held microphone/transmitter — with an electret lavalier microphone and belt-pack transmitter or with an electret head-worn mike and belt-pack transmitter. The model comes with a full one-year warranty. Booth 600.

**23** Yamaha International has introduced a new set of compact speakers and a new four-channel cassette recording system, both of which will be on display. The S10X and S20X compact speakers have a flat frequency response of 65 Hz to 20 kHz, and can handle up to 75 watts and 150 watts RMS, respectively. Yamaha's new "personal studio system" includes the MT44D four-channel cassette recorder; the lightweight RM602 six-in, two-out mixer; and the RB35B rack and patch bay. Booth 1340.



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## An Open Letter To Program Directors About Audio Processing



**Circuit Research Labs, Inc.**

Many of you are not very interested in audio processing. You may perceive that to be the engineer's problem. But better ratings ARE your problem, and a better sounding signal and increased coverage may increase your ratings. The point is that program directors SHOULD be concerned about audio processing.

You may say, "Well, I have brand '00", so my station is covered." But is it? Why not take the time to tune around the dial in your market and really listen to other signals. Do other stations on the dial sound louder, more dynamic and transparent? Another thing. Does your sound fit your format? For example, if your target audience is women the processing requirements are different than if your target audience is men 18-34. How about your own golden ears? Have high level headphones reduced your ability to hear highs? If your engineer is past 50, he may not be in tune with your target audience. You might consider doing some research to find out what YOUR audience prefers.

At CRL we feel the program director should work with the engineer to create the right sound for the format. Increasing your coverage can have a more important effect on your ratings than a new "hot clock". And no matter which brand of audio processor you have, it won't remove the distortion caused by a worn stylus, or replace highs lost by a mis-adjusted head on your cart machine.

Many stations, large and small, have selected CRL processing to help create their "sound". Stations like, KITS-AM/FM, KFI, KDKA, WCCO, KQD, WAPP, WKTV, WLV, WSM, WSB, KSP, KSO, KVOO, KROX, KLAC, KNIX, WBT, WIRE and hundreds more. According to our records over 50% of all AM Stereo stations use CRL processing.

We invite you to stop by booth #300 at the NAB convention in Las Vegas and hear what great audio processing can do for your signal. Any signal, AM, FM, SCA, or TV. We can even arrange a free two week trial. Because if you don't have CRL processing, your station could sound better.

If you can't make it to Vegas because you're in a rating period, call us at 800-535-7648. Your friends at CRL worked in broadcasting and love it. We talk your language.

*Bob L. Richards*  
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*Tony Magy*  
*Dan McVicker*

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Tempe, Arizona 85282

2522 W. Geneva Drive

# TO GET BETTER RATINGS, BROADCAST RADIO BY MAIL.

If you manage a radio station, you probably manage to lose some sleep worrying about how to do better in the ratings.

And if you're doing well in the ratings game, you most likely lose some sleep thinking about how you'll maintain that position. And what you are probably considering, while you're lying awake, is one more expensive on-air promotion.

After all, on-air promotions are the only way to promote. Right?

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It's called Direct Mail.

And it means putting

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## HELP! I'M LOSING SLEEP OVER THE RATINGS.

Station \_\_\_\_\_ Phone \_\_\_\_\_

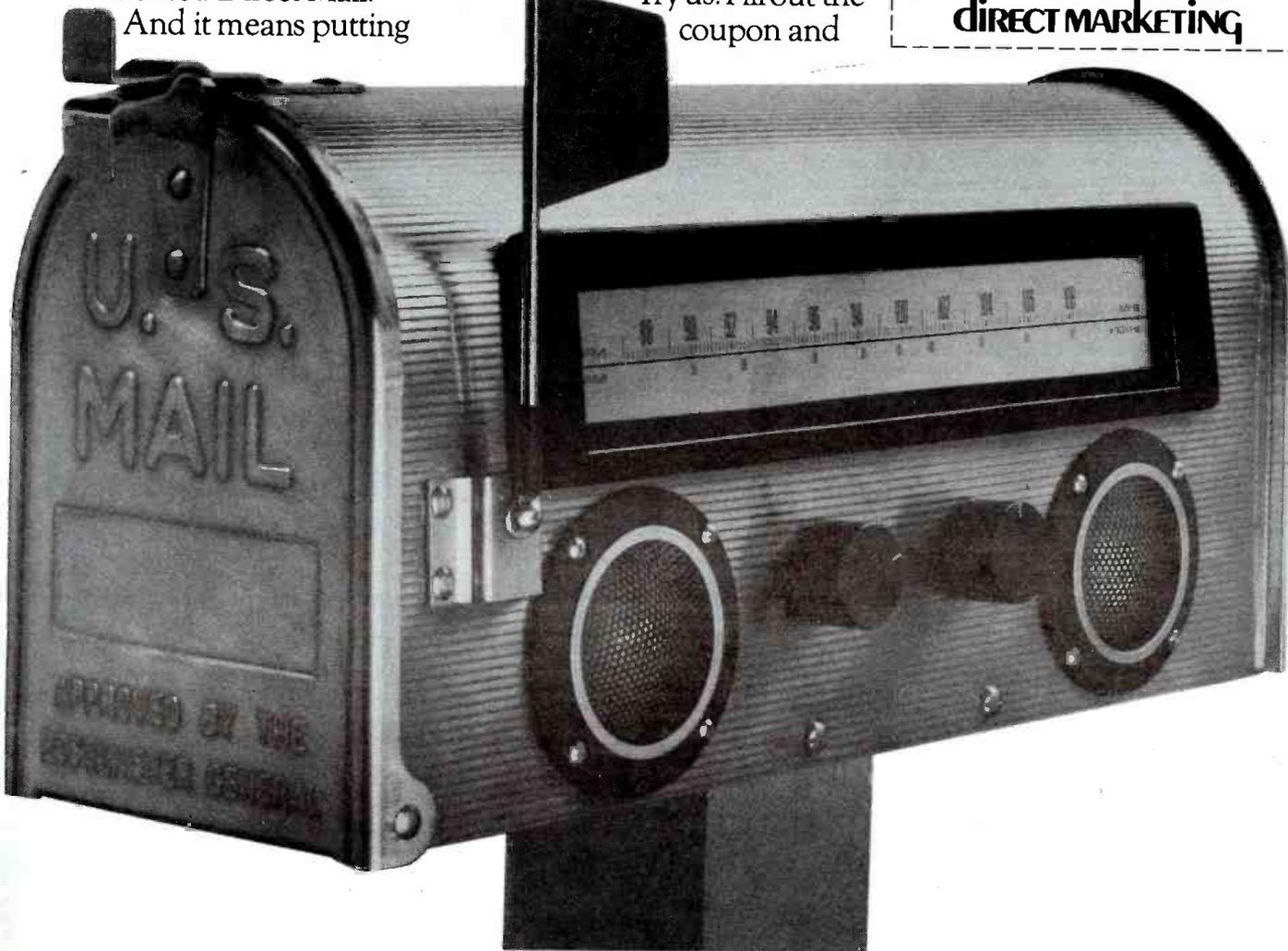
Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: Harte-Hanks Direct Marketing,  
National Sales Office  
1329 Arlington Street, Cincinnati, Ohio 45225  
Attn: Mike Eisele

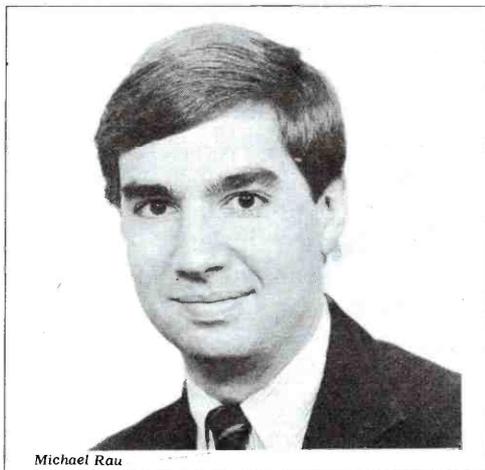
**HARTE-HANKS**  
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# Engineering '85

## NAB Technical Update

**Michael Rau**  
Staff Engineer  
National Assoc.  
Of Broadcasters



Michael Rau

The following brief outlines the most up-to-date technological improvements and developments (and recent or pending legislative decisions) affecting radio engineering in 1985. It was prepared by Michael Rau, staff engineer for the Department of Science & Technology of the National Association of Broadcasters.

### New Technology

- **AM Improvement Report Implementation:** The AM Improvement Implementation Committee has been formed to implement the specific recommendations of the AM Improvement Report. These recommendations include commencing an industry-wide AM promotion campaign, collecting and disseminating available AM technical information, limiting the boost of transmitted audio frequencies above 12 kHz, improving antenna performance through broadbanding, researching new antenna designs to shape sky-wave, researching transmitter transient distortion (TTD), encouraging development of an IC chip for AM receivers, and working to mitigate interference from RF equipment.

- **FM Improvement:** A newly-patented system significantly improves FM stereo coverage by adding noise reduction to the stereo subcarrier in quadrature modulation of the subcarrier. The new system is compatible with existing receivers but a special receiver would be needed to take full advantage of the increased capabilities. The end result is removal of the stereo "noise penalty," which then increases stereo coverage to nearly that of mono coverage.

### Recent Major Decisions

- **New Spectrum For Radio STLs and ICRs:** A new spectrum has been allocated on a primary, exclusive basis between 944 and 947 MHz. Existing licensed STLs are protected, even if they are in the 942-944 MHz range. STLs

operating under Special Temporary Authority and below 944 MHz are required to move above 944 MHz within five years. New 2130-2150 and 2180-2200 spectrum is available if the 944-952 MHz range becomes too congested.

- **Remote Control Rules Revised:** Old remote control rules have been completely deleted. A new section (Section 73.1400) substantially deregulates the remote control rules, retaining only what is required by law, national security, or public safety. The new rules place responsibility on each licensee to assure compliance with the station authorization. Any remote control which provides "sufficient" control and metering can be used, as long as the following guidelines are met: an operator must be on duty, the transmitting system must operate properly, and the FCC must be able to contact station personnel during operation hours.

- **AM, FM, TV Audio Quality Rules Deleted:** The rules have been deleted and left to the "marketplace." Rules on modulation capability, distortion, frequency response, and noise have been deleted completely (except for AM stereo).

- **FM Blanketing Interference:** The 115 dBu contour has been defined as the blanketing contour, and stations have been given the responsibility of satisfying all complaints received during one year of new modified operation.

- **New Post-Sunset Powers For Class III AM Daytimers:** New powers, including a new 50-watt minimum, were recently issued

by the FCC. Pending an agreement with Mexico, however, post-sunset operation will not be permitted after 6pm local time.

- **All Class IV Stations Permitted 1kW Fulltime:** As of December 15, 1984, all class IVs (except 100-watt stations) were permitted to raise power to 1 kw. This decision is the result of longtime negotiations with Canada and Mexico.

- **Special Lifetime General Radiotelephone License Certificates Available:** All existing holders of General or 1st Class licenses may apply, during calendar year 1985, for a lifetime certificate. After that time, no more General Class or 1st Class licenses will be issued for broadcast service. The only remaining licenses for broadcast will be the restricted permit.

### Pending Major Decisions

- **Educational FM/Channel 6 Interference:** Rules adopted by the FCC would permit FM interference to millions of viewers living in and near cities with Channel 6 television facilities. The FCC would rely on after-the-fact corrective measures to solve "excessive interference." The FCC's "solution" was based on questionable engineering assumptions and involved ambiguous implementation procedures. Accordingly, a number of petitions for reconsideration have been filed.

- **Broadcast Interference To Aeronautical Communications:** The Federal Aviation Administration (FAA) is issuing more "determinations of hazard" for proposed broadcast towers. These

"determinations" are based not on obstruction to airspace standards, but rather on potential interference from high-end FM stations to aeronautical services (radio-navigation and communication) on 108-137 MHz. The FAA's interference analysis is overly conservative and is sometimes applied in error (or at least applied inconsistently). A rulemaking proceeding will be initiated shortly at the FCC to establish interference compatibility standards between broadcast FM and TV and aeronautical services. Even though this may result in more constraints on broadcast criteria, FCC-adopted constraints would be far preferable to those currently applied by the FAA.

- **Expansion Of The AM Band:** The expansion of the band into the 1605-1705 kHz band is the subject of an upcoming (April 1986) Regional Administrative Radio Conference (RARC). A second RARC in 1988 will adopt a detailed plan. If allocated for commercial broadcasting, the new spectrum could easily support two to four new fulltime AM stations in many markets using regional channel technical standards.

- **Non-Ionizing (RF) Radiation:** The Environmental Protection Agency will again seek public comment on a number of proposals seeking to establish a federal standard for protection of the general public from RF radiation. In the absence of a federal standard, the FCC is expected to adopt

an "interim standard" for use in its processing procedures.

- **Daytimers On Mexican And Canadian Clear Channels:** Daytimers not able to operate fulltime because of international treaties with Canada and Mexico may find relief under recent FCC proposals in MN Docket 84-281. On the seven Mexican clear channels, nighttime authority is now prohibited — except for a handful of Class I radio stations. These prohibitions would be removed, enabling hundreds of daytimers to go fulltime on the Mexican clear channels. On Canadian clears, daytimers operating within 650 miles of the Canadian border also stand improved chances of gaining fulltime authority under similar FCC proposals.

### NAB Engineering Handbook

NAB is currently preparing the 7th Edition of the Handbook, at a time when technical and regulatory changes are coming as rapidly as ever. This edition will be the best produced so far. Important chapters on such subjects as transmitters and antennas are being updated or completely rewritten to reflect current theory and practice. Additional material and completely new chapters are also being added to cover both new technologies and deregulation. New topics for the 7th edition include multichannel sound, fiber optics, and newsroom computers.

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The Bayliss Family

# Take Part, Take Pride:

## Radio In Search Of Excellence

**David Parnigoni**  
Sr. Vice President/  
Radio  
National Assoc.  
Of Broadcasters

**A**gain this year the glitter of Las Vegas — the show capital of the world — has attracted the largest gathering of broadcasters from every part of the globe. The reason? The National Association of Broadcasters 63rd Annual Convention

and International Exposition. Radio managers, engineers, and programmers are collecting to attend the dozens of sessions on everything from improving the bottom line to hiring the right air talent.

The number one issue that broadcasters are concerned with — drunk and drugged driving — will also be addressed and discussed. In addition, the largest collection of broadcasting equipment in the world will be on display. The exhibit area encompasses nearly 1 million square feet, and includes everything from audio processing equipment to transmitters.

### Double-Barrel Radio Research

Some major additions have been made to the radio program of the convention this year. Two research projects and new Saturday sessions with special emphasis on programming are geared to help serve the needs of radio broadcasters. "Radio In Search Of Excellence: Lessons From America's Best-Run Radio Stations," a major radio research project, will be presented Monday afternoon (4-15). Management standards of businesses nationwide have been affected by the phenomenal bestseller "In Search Of Excellence: Lessons From America's Best-Run Companies," and McKinsey & Co., the interna-



David Parnigoni

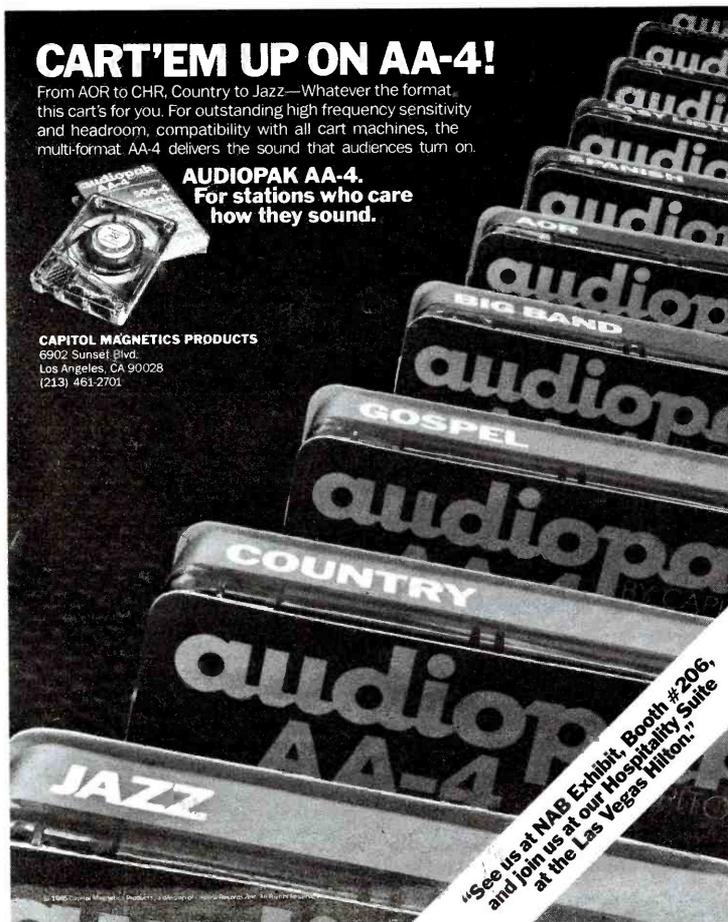
### CART'EM UP ON AA-4!

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"See us at NAB Exhibit, Booth #206, and join us at our Hospitality Suite at the Las Vegas Hilton."

tional consulting firm which developed the book's basic principles, applies a similar study of management excellence for the radio industry.

During this session the study's authors — Sharon Patrick and Robert H. Waterman, Jr. — will present their findings for stations with consistently high performance levels in markets of all sizes. They will explain how excellence is achieved and maintained at some of the country's most successful stations, and suggest how these techniques can be universally incorporated. To augment the study, a publication featuring articles by McKinsey & Co., Ted Bolton, Jim Duncan, Ken Greenwood, and Rick Sklar will be on sale. The book reveals the secrets of top management, shows how winning stations put them into practice, and provides insight into achieving excellence in all areas of station management.

### Radio WARS Revisited

Programmers and general managers will also be interested in NAB's second research project, "Radio WARS II: How To Push Listeners' Hot Buttons." This study is being presented Saturday (4-13), and revisits Reymer & Gersin's original "Radio WARS" research project. That 1983 study revealed new ways to understand the radio audience, and this year's project extends those findings to examine how stations can develop advertising that will motivate loyalty and get listeners to tune in. Examples of advertising which reaches various types of listeners will also be presented.

In addition to the "Radio WARS" study presented on Saturday, radio broadcasters will be

able to participate in a variety of sessions. Topics of these workshops and forums include "Instant Book Analysis," "Doing Your Own Research," "Personality Radio," "Community Promotions," and "Negotiations For Talent And Management."

On Sunday (4-14), the convention officially begins with the opening general session. NAB President Eddie Fritts will present the annual State Of The Industry address, followed by the presentation of the Distinguished Service Award to Wilson Wearn, Multimedia Board Chairman. The opening session concludes with musical entertainment provided by the Beach Boys.

Sessions on Monday through Wednesday (4/15-17) will cover every aspect of radio, such as "Planning For Profit," "Creative Equipment Financing," "Top Line Management," and "Preventing Executive Burnout." In addition, a special RAB-sponsored "sales day" on Tuesday will feature sessions on farm advertising, radio reps, building a powerhouse sales staff, and selling against newspapers.

Early-bird sessions, including NAB's popular "Idea Swap Shop," lead off Wednesday's activities. A brunch, remarks by FCC Chairman Mark Fowler, and entertainment provided by the Pointer Sisters will conclude the 1985 convention.

Being a part of this annual event is an exciting opportunity to gather with your colleagues to discuss radio. The NAB Convention affords us all an opportunity to look at where we have been and where we are going. Don't miss a thing — this is the real big one where all radio gathers to learn.

KEEPING YOU AHEAD OF  
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103/34 41%

K106 35-32	WHTX 29-24	Y100 32-30	KIIS-FM on	FML02 21-19	Q100 d-40	KTFM d-30
WXKS-FM d-31	Q107 a	WGCL 28-25	KOPA a	KMEL 29-24	WVSR d-36	Q104 27-23
WNYS a	94Q 29-27	WCZY 19-15	KKRZ 31-28	KPLUS 23-21	92KTU 18-15	KOZE 25-21
WCAU-FM d-40	Z93 a	WHYT 27-18	KMJK 28-25	KUBE a	WOKI d-38	KIST 29-22



# 'TIL TUESDAY

"VOICES CARRY"

**CHR SIGNIFICANT ACTION**

NOW ON OVER 40 CHR REPORTERS	WERZ WLAN-FM WKFM	Y106 KITY KZIO	KHOP KSKD KZZU	WPFM WHSL KFMW	KBIM KZ0Z KIST OK95
WHTT WXKS-FM PRO-FM 93FM	I95 WNVZ KMEL KPLUS	WRCK WOKI WFMI KX104	WZPL WJXQ WRQN KQMQ	WZON WKSF WJAD WYKS	KCDQ KTRS KOZE KHTX



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"REGGAE ROCK & ROLL"

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JHAN HIBER

## WEEK IN REVIEW

# Your Research Questions Answered, Part II

Last week I covered frequently-asked questions regarding conducting and understanding focus group research. This week continues with six other often-asked queries about telephone callout and perceptual studies, diary reviews, and local advertising community research.

### Telephone Talk Topics

Many stations conduct a variety of telephone research projects. Here is a synthesis of questions regarding this valuable research tool:

1) *If my station is doing telephone callout on a weekly basis, how many completions does it take before I can have some faith in the results?*

While the ideal number varies slightly depending on your target demos and the population therein, I'd suggest 100 completed calls as the usable minimum. Forty per week are too few to be worth your while, but 400 per week are probably too many and too costly unless you're in New York or another huge market.

2) *How many titles can be successfully tested in callout before respondent or interviewer fatigue sets in and hurts response quality?*

Again, there are variables here — format, demos, and history of cooperation from the public. As a general rule of thumb, the maximum number I've seen work well is approximately 30 hooks.

3) *When having perceptual telephone studies done for our station, how long should we expect the interview to last? And how many questions can usually be tackled in such a time-frame?*

Given respondent and interviewer fatigue factors I don't recommend going longer than 15 minutes. If a researcher drafts a super-long questionnaire, watch

out. There could be a lot of people who'll hang up in the middle of the call. This could affect the cooperation rate and thus the cost of the study.

In a typical 12-15 minute interview skilled researchers can go through between 15-20 question areas. One way this number will vary depends on the type of question. Does the public pick from a list of responses or do they have to provide an answer of their own wording? Another factor pertains to the areas to be addressed. Does everyone surveyed get to answer all the queries or just some? Perhaps your station cumers have to answer more items than non-cumers.

When a station sponsors such a study it's important for the management team to decide on the topics to be investigated. The researcher will then frame the questionnaire for client review. If it would take 25 minutes to properly address the topics desired by the station team, then some priority decisions have to be made to whittle down the interview length.

"If a researcher drafts a super-long questionnaire, watch out. There could be a lot of people who'll hang up in the middle of the call."

### Diary Decisions

More and more broadcasters are trekking to exotic, downtown Laurel, MD to review station diaries. Here are two questions that

typically come up in preparation for this challenge:

4) *What do I need to take to Laurel?*

First, there should be three station personnel or research firm staffers. If station personnel are going I'd suggest the GSM and the PD, plus another.

In terms of materials you'll need copies of your station information sent to Arbitron prior to the sweep (your programming logs, slogan, and so on). This can help you back up any claims for credit you may not have received for a DJ, or program/slogan entry.

"Only by comparing the mechanical to the raw diaries can you be sure of the integrity of your estimates. If you go to Laurel without a mechanical you'll not get the most from your trip."

I'd also suggest a copy of your Survey Analysis Diary (R&R 3-8) or your own homegrown version. This can help you interpret what you're looking at when you examine the data on a weekly basis. A tape recorder will also come in handy to record any diary-keeper comments.

Last, and most important, a mechanical diary from Arbitron. This print-out can show your station's diaries and the other entries included in those diaries. This can then be used to doublecheck the editing and tell you if any mistakes were made that

hurt or helped your numbers. Only by comparing the mechanical to the raw diaries can you be sure of the integrity of your estimates. If you go to Laurel

### Birch Signs Kenyon-Eckhardt

The Kenyon-Eckhardt ad agency, one of America's largest, has recently subscribed to Birch Radio for all its offices. According to Alan Goldin, Sr. VP/Media for K&E, "We did so with the intent to make Birch our primary radio buying tool in the near future."

Goldin continued, "I have always believed that the telephone methodology represented a superior method for measuring radio. I consider the diary technique to be an archaic and inadequate way to measure radio listening. We at K&E believe that Birch Radio represents the first serious alternative to the diary-based Arbitron service since 1978. We encourage other major agencies and advertisers to support this new alternative."

Birch Radio Sr. VP Bill Livek told R&R, "Our clients have told us they wanted Birch to go after more major agency usage, and this is our number one goal. We're very excited by the K&E decision." Arbitron VP Jim Ridings, on the other hand, stated, "There's no way K&E could begin using Birch now as a primary service, for two reasons. First, it's not cleared with their field offices, such as Detroit, where most of the Chrysler buying is done. Second, it has not been cleared with Chrysler or any of their other clients."

### Correct Cume Rule Due At NAB

The revised and redesigned Arbitron MultiWeek Cume Rule will reportedly be available at the NAB convention. Subscribers will be getting copies in the mail also, while third party computer processors already are plugging the new data into their systems.

Finally, did you get all the credit you are entitled to? Given what stations pay Arbitron, the clients are entitled to every quarter-hour they deserve. As stated above, by comparing the raw diaries to mechanicals you can find out the reality of your situation.

6) *Can a study that interviews 15-20 advertisers be representative of the feelings of an entire ad community?*

Maybe not, but it's not meant to be. When researching the advertisers, you typically pick the key media decisionmakers — usually less than 30 in number in most markets. Talking to a good cross-section of those folks will give you the keys to unlocking revenues from accounts they represent, perhaps two-thirds of the radio revenues in your metro.

It wouldn't be cost-efficient to interview another 20-30 just to have a larger sample. Here it's the quality, not the quantity, of the sample that's significant.

Thanks for your input, and let me continue hearing from you regarding items of interest. We'll repeat this Q&A format later this year with other topics.

# Jeff Pollack Communications, Inc.

invites you to come by our suite #313 at the Las Vegas Hilton to meet and welcome the two newest members of our growing team.



Tommy Hedges, one of America's most successful and dedicated radio programmers, assures us he'll be spending every available minute meeting the NAB attendees:



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# NETWORKS/PROGRAM SUPPLIERS

## OUTSIDE LOOKING IN

# A Non-Network Network Perspective

Five years ago much of the hubbub on the NAB convention floor in Las Vegas concerned the changing face of network radio. Satellite distribution was coming into its own, target demographics and narrowcasting were buzz phrases, and talk of "superstations" and endless program possibilities created immeasurable excitement.

How much of that rings true now in 1985? Have the networks experienced the tremendous boom, or have some prognostications fallen flat? For a different perspective on the "network experience," this week's column features a brief discussion with Martin Himmel, President of Jeffrey Martin, Inc. of Union, N.J. Jeffrey Martin manufactures numerous over-the-counter pharmaceutical goods and is one of the nation's largest local and national radio advertisers.

**R&R:** Network radio has changed in the last few years. What do you view as the major changes?

**MH:** The major difference is the proliferation of networks. Something like 14 radio networks are out there today, and each serves a very specific purpose. Most of the basic networks are making pro-



Martin Himmel

gress and money, and a few on the edge are just around the corner from being very profitable. Network radio is an excellent way to

reach a target audience at substantially less cost than network television. The networks that specialize — like NBC, CBS, and ABC — are certainly filling a need for the listeners and advertisers.

**R&R:** Are networks demonstrating healthy signs in 1985, or are there some indications of weaknesses?

**MH:** Most of the radio networks are in fine shape. Some of the newer ones — Talknet and Talkradio — are going to take a little time before they make their place known. But they have great potential.

**R&R:** What about RKO?

**MH:** The fact that RKO Radio has gone out of the basic radio network business is an indication that they weren't doing enough business to be profitable. United Stations is going to have a tough road ahead — but they have a lot working for them. They have a multi-year affiliation with some dynamic radio stations. Anytime you have a good lineup of clearances, you're going to deliver a lot of audience.

**R&R:** From an advertiser's viewpoint, how important is radio in an overall media buy?

**MH:** Because the FCC is authorizing more radio stations, we're going to see a great deal more fragmentation in the marketplace. Radio's rates haven't risen as high as television's, and manufacturers with a low budget can make an excellent network buy. If someone has \$3 million to spend, he can't really go into television. Print takes too long to have any real results. But radio brings results literally overnight.

**R&R:** How would you rank network radio vs. spot radio?

**MH:** Network radio serves a purpose, and it's a great tool for national advertisers. But you can't run 40 or 50 commercials a week for the same brand on network radio. You run them on a local station. Local radio has the ability for heavy frequency and great penetration, and we use it in a number of markets. We're one of the largest users of local radio in the New York market because we supplement our network coverage with local buys on both radio and television. Networks, however, offer a great opportunity to effectively reach a wide, targeted audience.



**TALK EXCHANGE** — ABC Talkradio affiliates gathered in New York recently for the network's annual Talkradio Exchange, a forum for station and network executives to discuss ways to maximize sales, promotions, and programming opportunities. Pictured during a sales session are (l-r): ABC's Bob Chambers and Kirk Striland, WTKN/Pittsburgh's Diane Sutter, ABC's Rick Devlin, and KSTP/Minneapolis-St. Paul's Scott Meier.

**R&R:** But which is the better buy — local or network radio?

**MH:** Network radio is certainly more cost-effective because you're covering so many markets all at once.

**R&R:** Have you seen any recent changes in advertisers' attitudes toward radio?

**MH:** No question! In the last few years there's been more radio use. The first quarter of 1985 has probably been one of network radio's best first quarters in the last five years. Advertisers are looking to radio now as an important medium to add to their marketing plans. Television costs are higher and rising quicker than network radio costs are rising, so buyers are looking for alternatives. One of the greatest alternatives is network radio.

A great example of the changes within the last ten years is overnight radio, like "The Larry King Show." Look what he's done for radio and Mutual. He serves a particular audience, and they attract great sponsors. We like King because he's a personality; we like to be associated with that.

**R&R:** Have demographically-targeted networks made an impact on the way advertisers buy radio?

**MH:** If a network is aimed at a specific audience, the advertiser can target the consumers. Let's say you're selling a product in New York. If you've got pimple cream, you want to go after the "Zoo audience." If you're GE and want to sell those jam boxes, you go to the contemporary station in that market. If you're selling something to the older population, you use a WOR. Target networks allow you to go after a specific audience on a national basis.

**R&R:** Are some of the newer, "unwired" networks useful in targeting a particular demographic group?

**MH:** I think they are. I have no idea how profitable these companies are, but we consider using them — and are using some of them. They make a substantial contribution and deliver a very good audience.

## Network Sales: A Domino Effect?

With the recent sales of RKO Radio Networks to United Stations and ABC to Capital Cities, speculation has risen over who's next — and why. Reflecting on recent activity in the broadcast brokerage field, Chapman Associates President William Cate looks at the motivation and circumstances behind recent network/station acquisitions:

- Undervalued stocks: "Public stocks for broadcast companies have been undervalued for a long time, and only recently has this become a well-known fact. Radio station and network assets are undervalued as opposed to the price of the stock and the number of shares outstanding; people look around for things to buy that make sense."

- Increased activity: "We're beginning to see more activity because the financial institutions and banks didn't really understand broadcasting. They wouldn't allow themselves to put a value on something intangible — the license, af-

filiate, or advertisers. If someone goes in and pays \$20 million for a station or network, he's buying \$1 million worth of bricks and equipment and \$19 million of intangibles."

- Future mergers and sales: "There will always be a few takeover attempts and sales each year. However, there won't be any in the near future on the scope of this Cap Cities-ABC deal. That was a bit of a phenomenon. You have to have willing stockholders and an agreeable board of directors to be taken over. Most people would object and fight it. A lot of companies just want to be left alone."

## NETWORK SPOTS



Dick Cavett

### Cavett Cracks C-W Comedy

Clayton Webster Corporation has finished its long search for a replacement for "The Comedy Show" and "The Comedy Spot," signing Dick Cavett to replace the late Jack Carney. Cavett took over the reins last week (4/1). Both shows are scheduled to maintain their general structure; "Comedy Show" will continue to have

a theme approach, focusing on a special topic each week, while "Comedy Spot" will remain a 2-minute segment featuring recorded classic and contemporary comedy material.

For more information call (314) 361-3168.

### High Speed Generation

United Press International is introducing a new generation of high-speed printer for use with its Custom-News services and the UPI 1 broadcast system. The Wire Service Printer (WSP), developed by UPI and Micro Peripherals, includes an auxiliary processor board that serves as a downline programmable news selector. UPI is supplying the WSP to its CustomNews and UPI 1 subscribers.

Special custom features of the printer include a heavy-duty print head with a life of 300 million characters, custom-designed paper roll, and separate drives for printer operation and news selection.

Contact Lauren Savadel at (202) 898-8212 for more information.

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# MUSIC CALENDAR

## NEWS & INFORMATION FEATURES

### GENERAL INFORMATION

### LIFESTYLE

### The Weekend

APRIL 20-21

<b>The Countdown</b> (WO) George Benson/Melba Moore	
<b>Countdown America With John Leader</b> (RKO) Billy Ocean	
<b>Country Closeup</b> (NP) Mel Tillis	
<b>Country Magic</b> (BRE) Barbara Mandrell	
<b>Country Report Countdown</b> (WRN) Bobby Bare/Lacy J. Dalton/Michael Murphy	
<b>Dick Clark's Rock, Roll &amp; Remember</b> (US) Smokey Robinson & The Miracles	
<b>Don &amp; Deanna On Bleecker Street</b> (CB) Steppenwolf/John Kay	
<b>Dr. Demento</b> (WO) Crooning cartoonists	
<b>Future Hits</b> (WO) Bryan Adams/Dave Edmunds/Tina Turner	
<b>The Great Sounds</b> (US) Joe Williams	
<b>Hot Country Gold</b> (BRE) Earl Thomas Conley	
<b>Hot Ones</b> (RKO) Commodores	
<b>King Biscuit Flower Hour</b> (ABCR) U2/Mail & Oates/Phil Collins	
<b>Lee Arnold On A Country Road</b> (MBS) Mickey Gilley/George Jones/Alabama/Johnny Cash	
<b>Memory Makers</b> (BRE) Beach Boys/Turtles/Dave Clark 5	
<b>Metalshop</b> (MJ) Loudness	
<b>Musical!</b> (WO) Voices behind the stars/"My Fair Lady"/Shirley Temple	
<b>Music Makers</b> (NP) Woody Herman	
<b>On The Radio</b> (NSBA) Elton John	
<b>Power Cuts</b> (GSN) Tom Petty & The Heartbreakers (4/21)	
<b>Radioscope</b> (LBP) Frankie Beverly & Maze	
<b>Rare &amp; Scratchy Rock &amp; Roll</b> (PIA) Ringo Starr	
<b>Rick Dees' Weekly Top 40</b> (US) John Fogerty	
<b>Rock Album Countdown</b> (WO) Fleming/Jagger	
<b>Rock Chronicles</b> (WO) Nutrition rock & roll style	
<b>Rockline</b> (GSN) Kenny Loggins/Spinal Tap	
<b>Rock Over London</b> (RI) King	
<b>Scott Shannon's Rockin' America Top 30</b> (WO) Billy Joel/John Fogerty/Kenny Loggins	
<b>Silver Eagle</b> (ABCE) Henk Williams, Jr. (4/20)	
<b>Solid Gold Saturday Night</b> (RKO) Stax Volt Revue (4/20)	
<b>Street Beat</b> (BRE) Manhattans	
<b>Super Gold</b> (TRAN) Super groups of the 80s (4/20)	
<b>Superstars Of Rock</b> (BRE) Survivor	
<b>Superstars Rock Concert '88 Special</b> (WO)	
<b>Weekly Country Music Countdown</b> (US) Charley Pride	

### The Week Of

APRIL 22-26

<b>The Concert</b> (WO) Kooli & The Gang	
<b>Earth News</b> (WO) Rosanna Arquette/Vanity/Sandra Bernhard	
<b>In Concert</b> (WO) Autograph	
<b>Live From Gilley's</b> (WO) Johnny Lee	
<b>Off The Record</b> (WO) Phil Collins/Tubes/Tears For Fears	
<b>Off The Record Special</b> (WO) Greg Kihn	
<b>Shootin' The Breeze</b> (WO) Shalamar/Gap Band/Ashford & Simpson	
<b>Special Edition</b> (WO) George Benson	
<b>Star Trak</b> (WO) Power Station/Kenny Loggins/DeBarge	
<b>Star Trak Profile</b> (WO) Phil Collins	

### MONDAY

APRIL 22

<b>Behind The Music</b> (RKO2) Wham!	
<b>Checkin' In</b> (RKO2) Barbara Mandrell	
<b>Country Report</b> (WRN) Willie Nelson/Larry Gatlin	
<b>Private Session</b> (RKO1) Foreigner	
<b>Solid Gold Country</b> (US) Women in country	

### TUESDAY

APRIL 23

<b>Behind The Music</b> (RKO2) Elton John	
<b>Checkin' In</b> (RKO2) Oak Ridge Boys	
<b>Country Report</b> (WRN) Gene Watson/Willie Nelson	
<b>Private Session</b> (RKO1) Bryan Adams	
<b>Solid Gold Country</b> (US) Feature year 1979	

### WEDNESDAY

APRIL 24

<b>Behind The Music</b> (RKO2) Manhattans	
<b>Checkin' In</b> (RKO2) Emmylou Harris	
<b>Country Report</b> (WRN) Rosanne Cash/George Strait	
<b>Private Session</b> (RKO1) New Edition	
<b>Solid Gold Country</b> (US) Oak Ridge Boys	

### THURSDAY

APRIL 25

<b>Behind The Music</b> (RKO2) Cyndi Lauper	
<b>Checkin' In</b> (RKO2) Ricky Skaggs	
<b>Country Report</b> (WRN) Willie Nelson/Larry Gatlin	
<b>Private Session</b> (RKO1) Sheena Easton	
<b>Solid Gold Country</b> (US) Walk through country music	

### FRIDAY

APRIL 26

<b>Behind The Music</b> (RKO2) George Benson	
<b>Checkin' In</b> (RKO2) Reba McEntire	
<b>Country Report</b> (WRN) George Strait/Willie Nelson	
<b>Private Session</b> (RKO1) Teena Marie	
<b>Solid Gold Country</b> (US) Timely country hits	

**Computer Program** (PRN)  
Arcade games/home games/ accessories/voices/graphics

**Ed Busch Talk Show** (AP)  
Project SMART/spanking children/exercising (4/13)  
New cars/personalized health care (4/14)

**News Blimp** (PRN)  
Juggling/teachers like boys/epidemic hunger/ rat packs/pregnant teens

**Sound Advice** (PRN)  
Stereo separation/AM stereo/sensitivity/selectivity

**American Focus** (FOY)  
Lane Kirkland (4/14)

**Beat The System** (RKO1)  
Smart shopping (4/16)  
Home banking (4/18)

**Larry King Show** (MBS)  
Elizabeth Drew (4/15)  
Ed Koch (4/16)  
Jimmy Piersall/Peter Gammons (4/17)  
David Brown (4/19)

**Mindgames** (RKO1)  
Psycho-physical drills (4/15)  
Lead Romans (4/16)  
Hi IQ (4/17)  
Skin deep (4/18)  
Software for the mind (4/19)

**Smart Money** (RKO1)  
Doll collecting (4/15)  
Convertible protection (4/17)  
Limited partnership (4/19)

**Something You Should Know** (SBS)  
Mind over body (4/15)  
Dining out (4/16-17)  
Kids & stress (4/18)

**Waldenbooks Review** (WO)  
"Leaving The Office Behind"  
Craig Claiborne/"Lace II"

### COMEDY

**Daily Feed** (DCA)  
Shipper's national anthem/Soviet subs/  
Vader succeeds Gorbachev/Reagan vacation  
schedule/a General Dynamics billing invoice

**Hiney Wine** (DM)  
Income tax day/Hiney flight/movie theater  
Hiney/Hiney safety week

**Laugh Machine** (PRN)  
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## How To Manage Creative People

By Charles Warner

Creativity and innovation in business have been hot topics in recent years. Ever since Peters and Waterman's "In Search of Excellence" defined excellent companies as those that are "continuously innovative," it seems as though innovation has become the latest management buzzword. The authors also maintain that "innovative companies are especially adroit at continually responding to change of any sort in their environments."

Since most companies are faced with rapidly changing environments in today's business world, innovation, which is the result of creative thinking, is imperative. A recent article in *Psychology Today* reported on the exploding business of conducting creative seminars. Over one-half of the *Fortune* 500 companies have adopted some sort of program in creative thinking or problem-solving in the last four years.

Few businesses have a more rapidly changing environment than radio. Thus, few businesses need innovation and creative people more. This need requires that we focus on three questions: 1) How do you tell the difference between people who are creative and those who merely think they are; 2) How do you manage creative people; and 3) In what type of jobs will creative people be most effective?

"There's a big difference between wanting to be thought of as creative and actually being creative."

### How To Recognize Creative People

The first question is particularly important because our business tends to attract scores of people who want to express themselves or act "creative." However, there's a big difference between wanting to be thought of as creative and actually being creative. True creativity fulfills at least three conditions: 1) It involves a response or an idea that is novel or at least statistically infrequent and must be adaptive to, or of, reality; 2) It must solve a problem, fit a situation, or accomplish some recognizable goal; and 3) It must sustain the original insight as well as evaluate, elaborate, and develop it fully. Creativity from this point of view is a process extended in time and characterized by originality, adaptiveness, and realization.

Applying this definition to a radio context, it suggests that simply being new or different isn't enough. An idea must also have a

"If it doesn't help accomplish the organization's goals or solve a practical, reality-based problem, an idea is not only uncreative, it's useless."

practical, problem-solving application. If it doesn't help accomplish the organization's goals or solve a practical, reality-based problem, an idea is not only uncreative, it's useless.

Too often DJs or PDs want to try something just because it's new and different ("creative," they think). Many people equate being different with being creative, and many get in the radio business because they have strong needs to be recognized, loved, noticed, and to gain approval. They often accomplish these by trying to be different. But different does not necessarily mean creative. There's no virtue in being different; the only virtue an idea has is in having utility.

In "Characteristics of the Creative Individual," Raudsepp writes that truly creative people are intensely career-oriented and devote enormous amounts of energy to their work. They pay particular attention to the intrinsic satisfactions in their work (viewing it as an end in itself), looking for interesting, stimulating, challenging, and creative projects. They need a variety of problems, professional and organizational recognition of their achievements (sound familiar - "the GM doesn't appreciate me"), ascending degrees of responsibilities, and steady advancement and self-realization. They do not look for easy, comfortable situations but want to utilize their talents, aptitudes, and interests to the fullest.

Truly creative people share a variety of characteristics. Among other things, these people tend to be: self-confident, often to the point of arrogance (as opposed to many people who get in the radio business to bolster a low self-image); enthusiastic, optimistic, dynamic, honest with themselves, highly motivated, and risktakers.

They also examine things impartially and objectively, aren't self-satisfied and complacent, aren't afraid to ask questions that show ignorance, aren't afraid of making a mistake, are intensely absorbed in their work, won't compromise on things they hold dear, engage in hobbies which require concentration and exercise problem-solving abilities, strive for perfection, are intensely absorbed in their work, don't seek approval from others, constantly expand their knowledge, dislike being bossed or policed, and have above-average intelligence.

The last point is interesting. Research has shown that in order to be creative a person has to have above-average intelligence, somewhere in the neighborhood of an IQ over 125. After that threshold of intelligence has been reached, there's no correlation between higher creativity and higher intelligence. In other words, a person with above-average intelligence can be as creative as a genius.

Furthermore, the creative process involves gaining a great deal of fundamental knowledge, a period of incubation in which this large store of knowledge "ferments" in the brain, an uncommonly large amount of time spent in analysis, and an absorption in details. Creative activity typically comes in spurts and streaks and is rarely, if ever, continuous. Dry spells don't mean the creative juices have dried up - they're just resting and incubating. Creativity is subject to personal, internal blocking mechanisms that can be overcome at times by discussion and verbalization. Finally, creativity is grounded in experience.

"Creative people are happiest when they get little or no supervision."

### How to Manage Creative People

To manage these creative people, the most important thing to keep in mind is that they're happiest when they get little or no supervision - they like to be independent and autonomous. Creative people intensely dislike routine, low-grade chores and paperwork. They work best in atmospheres of freedom. Thus, a favorable environment and the proper supervision style are absolutely critical to creative people's success. It's impossible to separate creative people from the environment in which they oper-

Charles Warner is a radio industry veteran whose background includes VP/GM posts with WNBC/ New York, WMAQ & WKQX/Chicago, and CBS Radio Spot Sales. He currently lives in Palo Alto, CA and is Director of the Mass Communication program at Menlo College. He is also a consultant, specializing in strategy, management development, and sales training.



ate, and for managers to create an environment that's maximally conducive to creativity, they must avoid criticism and most types of external evaluations.

So there are several "don'ts" in dealing with truly creative employees. Don't interfere, criticize, evaluate, or threaten them with the loss of their jobs (either love and support them to the hilt or fire them - there's virtually no room in between). In the case of creative people who have a great deal of administrative work to do, it's probably best to give them a secretary or an assistant to help and keep them away from routine work. Avoiding the cost of a secretary or an assistant is usually "penny-wise and pound-foolish" with truly creative employees.

Managers who successfully deal with creative employees tend to show the following characteristics. They respect individual differences, understand the creative process, have professional knowledge, know how to communicate sympathetically with creative people, give credit and recognition, take calculated risks, provide inspiration in the form of support and encouragement of ideas, bolster self-confidence, are flexible, and have flexible organizations. They welcome and encourage constructive nonconformity, individuality, and diversity; they involve creative people in the

planning and decision-making process at the earliest possible moment, plus allow creative people to try their pet projects and ideas without fear of criticism.

### Placing Creative People In Jobs

Creative people are best suited for jobs where they can grow, learn, accomplish goals, avoid criticism, work independently and autonomously, and in which there is little or no repetitive, routinized work. In other words, if your DJs are required to execute your format strictly, you allow little or no leeway in reading liners, and don't involve them in music decisions, then don't hire truly creative people - you'll destroy their motivation. (By the way, I'm not suggesting a tight format is bad; it's often the best way to win.)

On the other hand, if you have a morning slot open that requires new ideas and continuously updated humor, hire a creative person and give him or her plenty of leeway and support. Also, news gathering and reporting tend to be fairly routinized and repetitive, so creative people are usually not well placed in traditionally structured news jobs. Truly creative people working in radio are best suited as production directors, promotion directors, and program directors - if they know their craft.

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## Developing New Revenue For Radio

by Erica Farber

There are more commercial radio stations on the air than ever before. There isn't a week that goes by that we don't read in the trades of another station being sold. As local marketplaces become more competitive, with specialized formats targeted to specific audiences, our responsibility as sellers has become more critical to the success of our individual operations.

If and when an advertiser makes a decision to utilize radio as an advertising vehicle, the available options are numerous. Local and national spot, wired and unwired networks, syndication, and features are all various ways to deliver the advertisers' message to their target customers.

We continue to be bombarded with the importance of broadening our base and developing new users. Fingers are pointed as to where the responsibility lies — the RAB, the national rep firms, the stations' local sales forces. The answer is simple. All of us are personally responsible for insuring radio's future. To increase radio's share of dollars, it's necessary to adapt new selling techniques at the national and local levels.

### Transactional Vs. Developmental

The traditional way of selling radio is what we refer to as transactional selling. That is the day-to-day selling, responding to already-allocated dollars. Performance is measured by the salesperson's percentage of close and the share of the available dollars obtained in each buy.

On the other hand, major account selling is the developmental work that requires long-range planning and closer day-to-day management. Performance is measured by the actual growth of radio's overall share of the total advertising dollars.

By stretching our current selling skills beyond our traditional role,

we can then maximize our existing efforts versus expecting management to continue increasing the size of our sales forces to increase dollar volume to meet rising budgets.

The key to success in major account selling on the national and local levels is not the quantity of accounts you are working with, but the quality and potential. This is a time-consuming effort and should be targeted to appropriate accounts.

"The key to success in major account selling is not the quantity of accounts, but the quality and potential."

The first step is to select your target account. This can often be the most difficult part. Your account selection, however, should have great longterm potential, with at least a 60% success probability. The actual product or service you're targeting should be one that fits your station's programming, interests your listening audience, and can afford what you're charging. Always keep in mind that this account, if properly targeted and managed, should develop into a transactional account, which means repeat business.

### A Written Plan

The next step is to develop a written plan. This will help focus your efforts. The plan must contain:

- A clear statement of the revenue goals
- An analysis of the account buying center
- Details of competitor's activities with this account
- Precise action steps, including a timetable.

Now we've selected our account and have a dollar figure written down. How is/are the decision (s) made? In analyzing the buying center of an account, we need to:

- Determine who the players are
- Clarify their roles
- Determine their personal and professional needs
- Determine how much power they have on a scale of 1-10.

Within any major account there are two types of people involved in the decisions — decision-makers and decision-influencers. Both types will be very important when managing your major account plan. Experience has shown that within most major accounts, approximately 15 people make up these two groups.

As you identify these people make sure that you're also clear as to how these individuals see your station. Don't be afraid to ask. You may be surprised to learn they have no opinion at all.

Detailing the analysis of the competitive position will also require some research. We need to understand where their advertising dollars are being spent. Who is the competition? What share of dollars are they getting? Have they penetrated the buying center? It's also important to determine how the client perceives our competitors' weaknesses and strengths. We can then begin to formulate our product, organizational, and personal strengths — what the client can realize as benefits.



Erica Farber

Erica Farber currently serves as VP/GM of INTEREP Marketing Systems, the umbrella organization for INTERNET, INTERNET Operations, and the Radio Marketing Division. She joined McGavren Guild Radio five years ago as Director of Promotional Selling, later advancing to Director of Business Development & Promotion, then VP/GM of the INTEREP Companies' (Hillier, Newmark, Wechsler & Howard, Major Market Radio, Weiss & Powell, and McGavren Guild Radio) Radio Marketing Division. Farber's radio career includes tenures as WROR/Boston GSM/GM and WXLO (now WRKS)/New York VP/GM.

### Leveraged Action

The last element of your major account plan is your list of leveraged action steps. This outlines what you need to do to develop the client relationship, which will ultimately lead to the attainment of your goals for this account. Each step should include a specific date of attainment. As you progress with your plan, your action steps will consistently need to be updated. Make sure you take full advantage of all the resources available at your station.

Committing your plan to writing is important for your success as it helps focus your efforts. There are five key elements for developing your major account plan:

1. Specific dollar goals and estimated completion dates.
2. Creating a theme that becomes your fundamental strategy for providing value to your major accounts. This is how you can help them and how they will benefit by association with you.
3. Profile of the buying center.
4. Analysis of the competition.
5. Leveraged action steps.

All five areas require time and thought. It may take you several meetings just to understand who the decision-makers are — let alone understand how they view you, your station, and radio in general.

As I mentioned earlier, selecting your major account target can be the most difficult part of the process. It's important, however, that

your dollar goals be very specific and meaningful to both your station and yourself — your time is, and should be, considered valuable.

Major account selling can take up to 18 months to physically get a solid commitment. Once again, if your goals don't have a 60% attainment probability within this time frame, you may want to reconsider your choice of accounts. Your individual plans must be reviewed regularly to determine if they can continue to be a viable source of major revenue potential that will repeat and possibly open new sources of revenue.

### The Challenge

Local and national advertisers' needs are very specific. Radio continues to be a highly-targeted medium and is available to address these needs. Our primary goal as radio broadcasters is to generate new dollars on our medium. Our advertisers' goals are very different from ours. Our challenge is to meet our advertisers' needs while increasing our own profitability.

Transactional selling will continue to play a large role in sellers' daily activities. Major account selling, however, must be incorporated by all of us if we expect to increase our share. Though it's a long process, the financial rewards are tremendous. Major account selling is preparing us for the future and insuring our growth.

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**Then the silk:**

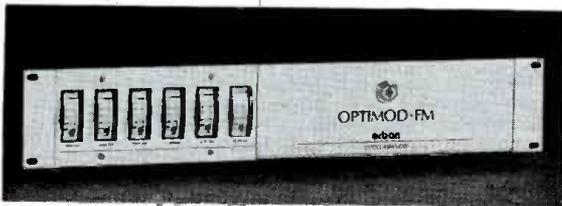
Take the same signal and play it softly on a little bedroom clock or table radio with a tiny, tinny speaker. Many "competitive" processors can't pass this seemingly-simple test — they sound fine when you listen loud on big speakers, but collapse to reveal a pumpy, unnatural midrange when the boom and sizzle are taken away.

Not the new Six-Band Optimod-FM. Thanks to our patented multiband distortion-cancelling clipper, the sound is simultaneously spectacular and subtle — the peak limiter uses no gain reduction, so neither the bass nor the highs can ever cause midrange pumping.

If you own an 8100A or 8100A/1 Optimod-FM of any vintage, our new 8100A/XT Six-Band Limiter Accessory Chassis can readily upgrade it to aggressive, six-band operation at surprisingly low cost. That's because the 8100A/XT uses the host 8100's power supply and most of its circuitry to achieve an efficient, affordable system whose parts and sonics are perfectly harmonized.

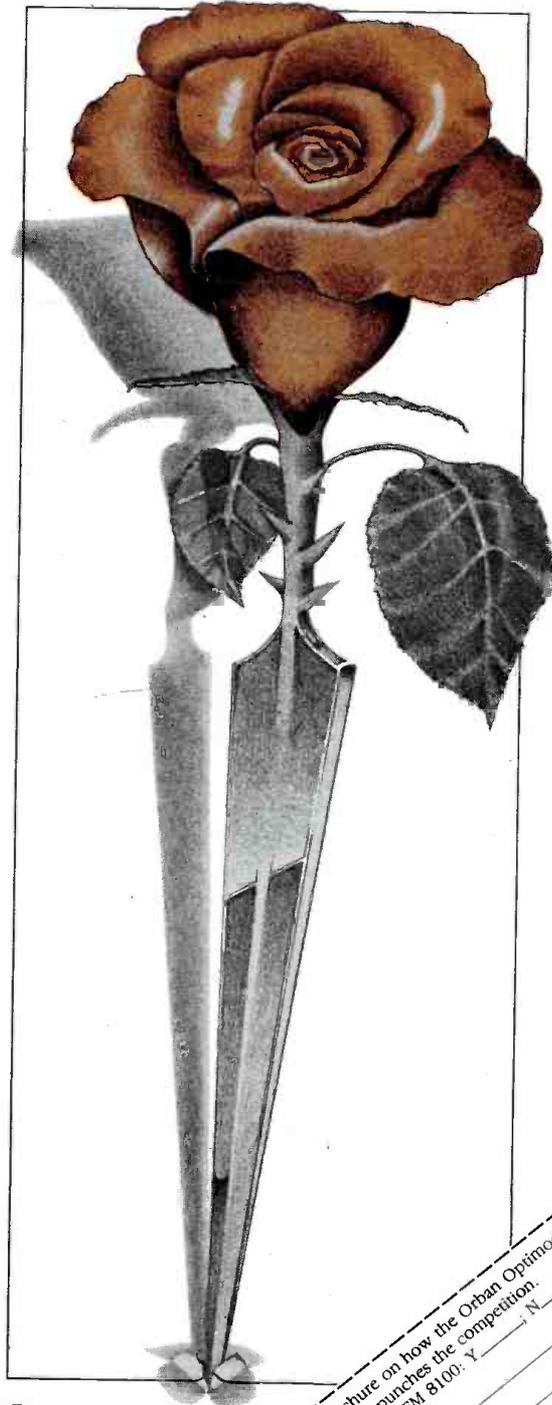
Ratings leaders in every format have overwhelmingly chosen the 8100A system. Its preeminence comes from our basic audio processing patents, proprietary circuitry, and stable, professional design, plus our proven commitment to quality and service. With the availability of the new Six-Band Accessory Chassis, now more than ever, you can't go wrong with Optimod-FM — no matter what your processing objective.

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# IMAGE & MARKETING

## Getting Your Job Act Together

I just received my first letter, and I'm excited! Not because it's the first of what I hope will be many, but also because it addresses a longstanding problem — how to be an efficient and creative promotion director.

The letter came from Leon Washburn at KHSL/Chico, CA. He had been promoted from an air-shift to the fulltime promotion director post, and wanted to know how to organize and keep all his duties in perspective.

I used to tell the story that promotion people are like jugglers: The more balls you're able to keep aloft at the same time, the better you are. There are five-ball promo people, ten-ball, etc. You get the idea. But you have to be careful that while you have ten balls in the air, someone doesn't throw in a frying pan and upset your delicate balance.

There's a two-fold message in that example. First, you have to agree to juggle the same items — balls not frying pans. Second, you must also agree not to introduce an unannounced item. Here's how to solve that situation. You and your superior should prepare written job descriptions in separate locations. Then get together and compare notes. Obviously, you can't do the job if there are two



different versions of what's expected.

This technique also outlines what you both believe are the components of the position. Should you write on-air promo copy or the PD? Do you prepare sales one-sheets or does the GSM? It could very well be that some of your time is squandered in worrying about or getting involved in areas which realistically shouldn't be a part of your job. Those are the frying pans that don't need to be introduced into the routine.

Once an agreement is reached, you have a job to do and can move forward along a clearly-defined path.

### Prioritize

We've all heard the word prioritize many times. No doubt when we

hear it, the little hairs on the back of our necks stand up and our brains click off. Yet, there is a simple way to handle priorities — list-keeping. Write a list every day of what you have to do. As you accomplish each task, cross it off. As new tasks arise, add them to the list. This serves a number of purposes: It gives you a written record of what you're involved with, helps you rank the order of projects, and assists you in developing time lines. Frequently, those items brought to you with a crisis label are really only critical to one person or department. In reality it may have a longer lifespan than what was first thought. It doesn't hurt to reintroduce requests periodically. By asking when something is needed, the time frame expands, or sometimes the whole project collapses under its own excess weight.

### Plan

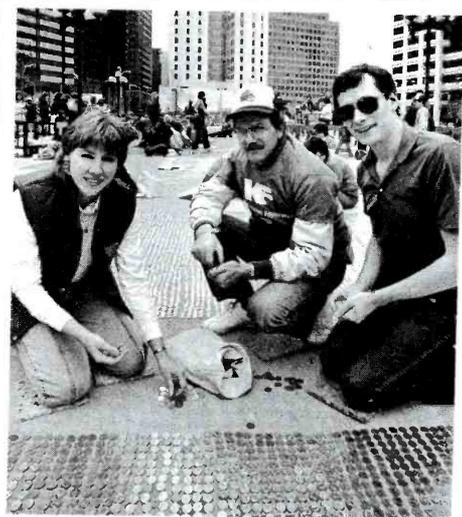
Keep a calendar of events for your station. If your facility is like most others, there are a number of set events which are repeated each year: St. Patrick's Day parades, Christmas Wish, ARB sweeps, outdoor posting dates, opening day for a sports team, year-end programming, and so on. Start with a large, 12-month calendar then fill in the traditional events. You'll soon find you've established a healthy base schedule around which you can program those unexpected situations. Hardly new, this method gives you a visual record of activity, which serves as a handy reference for other members of the management team. Also, a prominently posted, full calendar should dispel any misapprehensions concerning your activity level.

### Use Available Assets

If you have an advertising agency with its own copy department, use it. Odds are you're being judged on results, so using available assets correctly is more important than doing it yourself. That's also the fundamental principle of management. After all, you are in a management position now. In most cases, people — whether they're printers, arena managers, TV spot producers, or T-shirt screeners — are more than willing to help you. These individuals often have allied services, which can move part of the hands-on obligation out of your office. And this makes your list shorter.

### Know When It's Over

A few years ago WRKO/Boston's then-promotion director sent me a one-sheet I'd written for the station when I was there. After reading it, I found myself unconsciously editing it for content. I



QUARTER MASTERS — WFOX/Atlanta teamed up with the National Kidney Foundation of Georgia to sponsor the Quarter Challenge. Over ten miles of quarters were laid end-to-end in Central City Park, breaking the Guinness Book's world record and raising over \$50,000 for the Kidney Foundation. Pictured (l-r) are WFOX's Sharon Elkins, NKFG Board member Jerry Snowden, and WFOX's Paul Warren.

could have probably spent the years in between polishing that one-sheet until it was virtually perfect, and still have made a change after it was printed. What I'm saying is you have to devote a certain amount of time to a project. When you judge that it's over, move forward to the next one. Don't get stuck in one area that eats up valuable time. Bury the item for a day or so, then look at it again. You'll be surprised at how things change when you leave them alone for a while. Be able to say, "That's as good as it has to be," and believe it.

### Become An Information Glutton

There's one common trait among successful promotion/marketing people — they possess the most obscure knowledge about the widest variety of areas. Glean information from a variety of magazines; have your manager give you a number of subscriptions as a perk. Develop a station library similar to the one I discussed several weeks ago (3-22). By doing this you magically become the one in-house person who knows where to get this or how to do that. And it also increases your contribution to overall station performance. Warehousing ideas is another good habit to start. Carry a pad or mini-cassette recorder and keep a record of every idea which pops into your head, whether or not it has immediate value.

### Exploit Your Assets

Most people enjoy talking about themselves and their operations. Take advantage of this and learn the mechanics of the various support industries upon which we rely. Visit the printer and learn the different types of presses and processes, quiz the typographer on faces and styles, find out at the

photo lab about forcing film and airbrushing. Become handy with the camera; always have one in your desk so no guest goes unrecorded. This is great stuff for sales pieces, station history files and, of course, publications like R&R.

### Think Promotionally

Train yourself to look at situations from a promotional point of view. Don't lament the fact that it's raining for the 23rd consecutive day. Get some umbrellas screened with your logo and give them away. When it rains people don't look up at billboards, so every umbrella becomes a walking ad. Snow means trips to the sun. New car models mean get one and give it away. TV series, movies, holidays, worst city, worst dressed, Super Bowl, concerts and, most of all, community service-related projects should all serve as triggers for your involvement.

### Share

Lastly, share. There's that synergy story which goes like this: If one person sits in his office with one idea, he leaves with one idea. But if two people enter the room and each has one idea, they'll leave the room with six ideas. Resist pride of authorship and any need to be the sole source of creativity. The job is difficult enough without compounding it with ego obstacles. If you share the credit, you'll also find that you've assembled an invaluable support system of contributors, who will shower you with ideas, articles, and information.

Once again, I welcome any help you readers can offer. As Napoleon once said, "Order marches with weighty and measured strides, disorder is always in a hurry." Let's try to march together in measured strides.

## ONE YEAR AGO TODAY

- HAROLD CALVIN NAMED TAFT VP/SALES
- JOHN SOLLER VP/GM AT WKRC/CINCINNATI
- DICK AARON VP/GM AT WGR/BUFFALO
- GUY ZAPOLEON NAMED PD AT WBZZ/PITTSBURGH
- BILL SHEARER VP/GM AT KGFJ & KUTE/LOS ANGELES
- JOE PATRICK PD AT KCBQ/SAN DIEGO
- BARBARA BARNES NAMED R&R JAZZ EDITOR
- #1 CHR: "Against All Odds" — Phil Collins (Atlantic)
- #1 A/C: "Hello" — Lionel Richie (Motown) (4th week)
- #1 Black: "She's Strange" — Cameo (Atlanta Artists/PolyGram) (4th week)
- #1 Country: "I Guess It Never Hurts To Hurt Sometimes" — Oak Ridge Boys (MCA) (2nd week)
- #1 AOR Track: "You Might Think" — Cars (Elektra) (5th week)
- #1 LP: "Heartbeat City" — Cars (Elektra) (4th week)

## FIVE YEARS AGO TODAY

- LEE ARMSTRONG NAMED PD AT WVON/CHICAGO
- BOB SCOTT NAMED PD AT WBMX/CHICAGO
- #1 CHR: "Call Me" — Blondie (Chrysalis) (3rd week)
- #1 A/C: "Lost In Love" — Air Supply (Arista) (2nd week)
- #1 Black: "Stomp!" — Brothers Johnson (A&M) (6th week)
- #1 Country: "It's Like We Never Said Goodbye" — Crystal Gayer (Columbia) (2nd week)
- #1 LP: "Against The Wind" — Bob Seger (Capitol) (4th week)

## TEN YEARS AGO TODAY

- CHARLIE VAN DYKE NAMED PD AT KHJ/LOS ANGELES
- E. ALVIN DAVIS ASST. PD AT 130/PITTSBURGH
- #1 CHR: "Philadelphia Freedom" — Elton John (MCA) (2nd week)
- #1 A/C: "The Last Farewell" — Roger Whittaker (RCA) (3rd week)
- #1 Country: "Always Wanting You" — Merle Haggard (Capitol) (2nd week)
- #1 LP: "Physical Graffiti" — Led Zeppelin (Swan Song/Atlantic) (4th week)

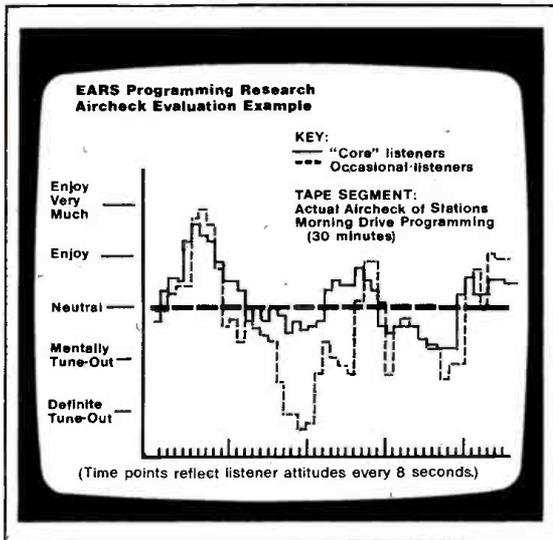
# FMR Research Only NEWS

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Vol. 1 No. 2, 1985

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## Get Inside Your Listener's Heads With EARS Programming Research



**Listener Response to Programming As They Hear It.**

**Tucson** — Research. When it starts, you have a lot of questions. When it's done, properly, you generally only have one. But it's an important, recurring one, especially in terms of programming: **How?** How are these elements suppose to sound **together?** **How** much is too much? **How** "brief" is too brief? **How** do listeners define down-to-earth and relatable? **How** much fun and humor do they really want? And **how** should the music be put together with the non-music elements?

Asking your listeners to tell you how to program these elements — especially the non-music elements — is like asking them to invent radio. Assuming that Arbitron will tell you what they like about your programming, can be even more frustrating. And an expensive gamble.

**EARS Programming Research** was developed to answer the "How's" you have about your programming. How? By using the same advanced, patented computer technology that has made "Conventional" Music Testing (CMTs) obsolete. The EARS (Electronic Attitude Research Systems) wireless handheld response units are preprogrammed to evaluate

— instantly — the how and why listeners respond to your programming — as they hear it. Why and when they would tune-out.

**The idea is simple.** Play for respondents what they actually hear on the station — as they would hear it — and record — continuously — their reactions. The same can be done with new programming concepts or features under consideration.

**The EARS response units (shown below) work like a TV remote control device.** The output of the study includes synchronized videotape (and printed) graphs that pinpoints listener response to specific program elements.

The results are astounding! And no other conventional research approach can duplicate this **simulation of actual radio listening.**

EARS Programming Research is now available on a market-exclusive basis.

**How can you learn more? By contacting Bill McMahon or Bruce Fohr, of EARS Strategies and Implementation.** Look into EARS and you'll have only one question:

**How soon can we do this?**

## EARS Strategies leads Radio Research Revolution

**Seattle** — "Our clients call it synergy," says EARS Strategies and Implementation partner Bill McMahon. "Bruce and I have been working together on EARS studies for common client stations for more than two years," explains McMahon. "So they encouraged us to merge our resources and talents. That's what we've done." The resulting research implementation partnership is totally unique and unequalled in the radio business.

"Bill's practical management and the consulting experience with Bonneville, Gannett and others adds a clarifying dimension to every study," says Bruce Fohr,

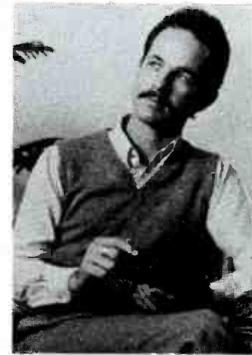
creator of the EARS programming research technique and the founder of FOHR Media Research Associates. FMR, a radio research firm based in Tucson, has conducted perceptual research studies for more than 80 stations across the country. More than 25 stations have used the exclusive EARS methodology for testing programming or music.

"The key to EARS projects," says Fohr, which involve both group sessions and telephone cross-checks, "is the research design and implementation." That is the essence of the revolutionary EARS approach.

**What types of stations use EARS programming research?** Some of the most successful in America. "Leaders," says McMahon, "and stations that want to stay on the 'cutting edge' of audience intelligence." Some of the companies that use EARS include:

• ABC • Bonneville • Gannett

What kind of specific programming questions can be answered by EARS? There are virtually no limits. Programmers who have used EARS say that they have never seen more definitive, actionable information. "In radio, execution is everything," says McMahon. "EARS tests execution, not just ideas."



# EARS

**Strategies and Implementation**

"Put Our EARS To Work For You."

**RO: Why is the EARS approach so revolutionary for radio?**

**Fohr:** Because radio is the most intangible of all media. And conventional research — whether it involves playing tape segments or not — cannot accurately measure how listeners actually respond to the product. There are too many variables. And people simply are not able to really tell you what they like or dislike.

**RO: What do you mean?**

**Fohr:** The average person forgets

60% of what they've heard within two hours. Within 24 hours, it's 80%. In two days, the average person forgets 95% of what they've heard. That's why conventional programming research is often vague, general, predictable, or even misleading. People don't lie. They just can't remember.

**RO: How much do stations have to pay for this service?**

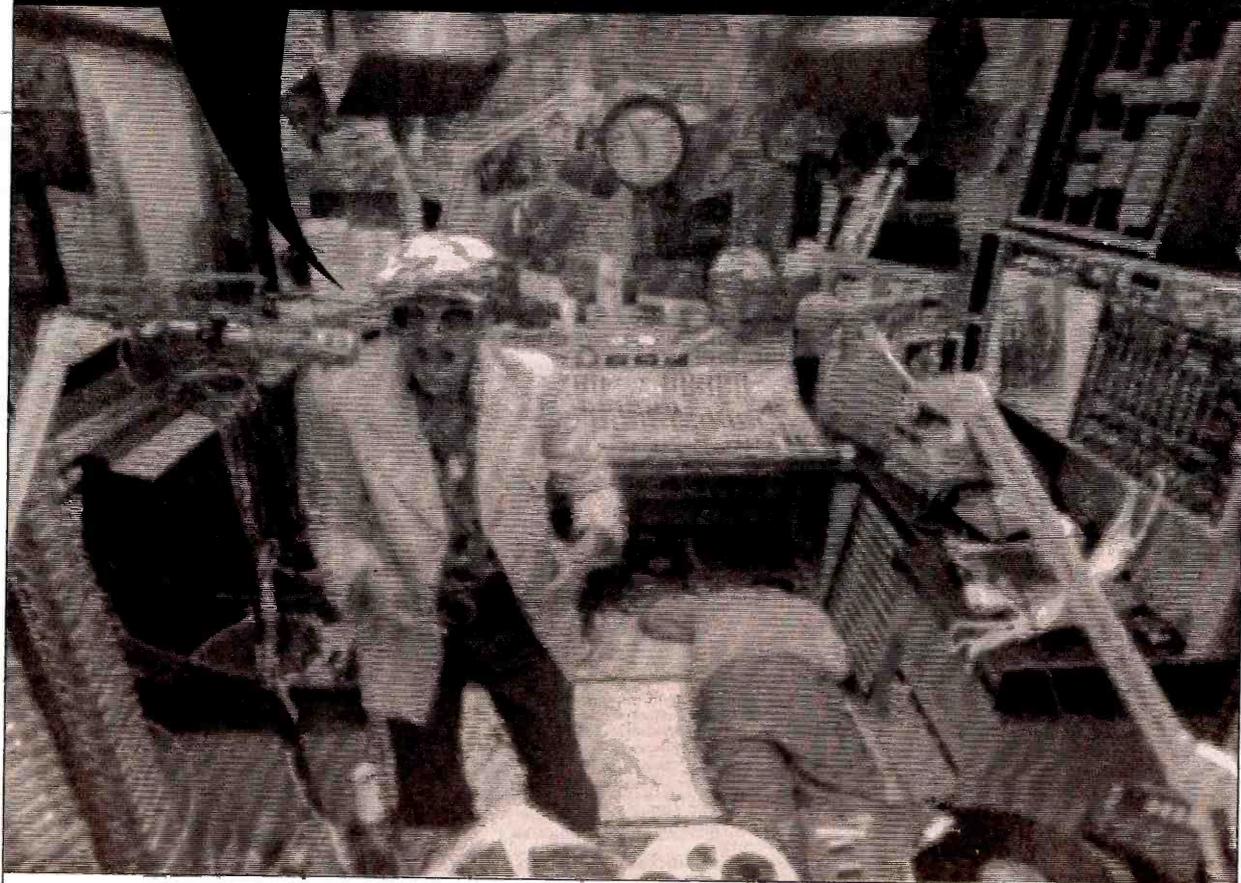
**McMahon:** No more than they usually spend for conventional focus groups or telephone studies. But, frankly, no one can afford to do all the

research they would like to do with EARS — after they've seen how it works. The real questions, I think, are how much is the return on the investment; and how much risk is there with other research approaches?

**RO: How can broadcasters learn more about EARS?**

**McMahon:** Give me a call at our Seattle office at (206) 883-9557. Or call Bruce at our Tucson Research Center at (602) 886-5548.

*THIS IS JOHNNY BANNON THE HUMAN CANNON...  
I'VE GOT A REQUEST HERE FROM RAPUTA THE BEAUTA AND SHE SAYS:  
"I WANNA LOVE MY LITTLE BABY WITH THE GREEN TEETH...  
I WANNA DANCE WITH HIM AND MAKE A LITTLE LOVE...  
I DON'T WANNA STOP TILL I DROP BECAUSE I WANNA HEAR...*



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WOLF**

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the newest single,  
12" and video  
(Power rotation on  
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# STREET TALK

**Taft Broadcasting** is soliciting offers for **KTXQ/DALLAS, KLTR/HOUSTON, WSUN & WYNF/TAMPA, and WLTT/WASHINGTON.** The stations are on the block to comply with FCC multiple media ownership regulations, which come into play following Taft's purchase of the **GULF** radio properties.

**CAP CITIES' WHYT/DETROIT** has renewed **MIKE JOSEPH's "Hot Hits"** agreement for three years. This should squelch rumors in the Motor City that **PD GARY BERKOWITZ** and staff will be on the streets due to a format change. The deal keeps "HH" away from **WCZY** and **GANNETT**, which is successful with the slogan elsewhere. Does the renewal mean Cap Cities plans to keep **WHYT** after merging with **ABC**? It would seem so.

Yes, it is true that **SOUPY SALES** will take over middays at **WNBC/NEW YORK** April 22, covering the 10am-3pm shift. Soupy, who once worked with **WJR/Detroit** in the '50s, has appeared on afternoon ace **HOWARD STERN's** show and seems to enjoy acting in the theatre of the mind. Former midday man **FRANK REED** segues to evenings, displacing personality **ALLEN BEEBE.**

Having riled up several area Jewish organizations recently with the remark, "All you have to do is say that word 'Jewish,' and they rise up from the furnace," 27-year **WHAT/PHILADELPHIA** talk host **MARY MASON** has reportedly decided to take a vacation in hopes of cooling down the controversy.

Some 26 employees have been laid off at **News/Talk and A/C** combo **WEAN & WPJB/PROVIDENCE**, following the stations' takeover by **PROVIDENCE BROADCASTING.** **WEAN** is now offering news in drivetimes and **Drake-Chenault** nostalgia during the rest of the day, while **WPJB** has temporarily converted to a **CHR** direction. Among the casualties was **PJB** programmer **TOM HUNTER**; **Asst. PD RICK EVERETT** is the interim **PD.**

Word has it that **RKO GENERAL** Chairman/CEO **TOM O'NEIL** has officially retired, which would move **President/COO SHANE O'NEIL** up to CEO.

Picking up consultancy steam is **RICK SKLAR**, who's added **WMKR (K106)/BALTIMORE** and **KOFM/OKLAHOMA CITY** as client stations.

After over ten years with **A&M**, **RICHARD PACHTER** has resigned as the label's Florida promotion rep to form his own **AOR** indie company, "The Pachter Factor: Promotion In Motion." Richard, who'll specialize in the Southeast and other markets, can be reached at (305) 482-6629.

## It's A Family Affair

What's going on in Nashville? Nobody wants to be quoted, but everybody's talking about **RONNIE McDOWELL's** hunger relief recording project called "One Big Family," involving 39 top country stars. Unfortunately, the effort was dealt a severe blow when, according to Ronnie, major label heads purportedly began to quietly discourage their artists' participation. Ronnie didn't know the labels had gathered to plan their own project; he also wasn't aware they were reluctant to repeat the **Band Aid/USA For Africa** concept. But by the time he found out, it was too late to cancel the session. While several major stars bowed out, 32 did show up, and the recording was completed. Because Ronnie's parent company, **CBS**, is swamped with "We Are The World," it's unable to handle his project, so Ronnie and friends are now label-shopping. A production crew was at the scene, and a video is expected shortly.



Coincidentally, **CHRIS HENSLEY** has left **EMI AMERICA** after seven years to set up his own Southeast independent promo company, concentrating on **AOR** and jazz. Contact Chris at (404) 441-2210.

**Chris Hensley** Advance applause to **KGLD & KWK/ST. LOUIS** programmer **C.C. MATTHEWS**, who's been upped to **Operations Manager** for both stations.

**WGMZ & WWCK/FLINT** VP/GM **RON SHANNON** has been named **President/COO** of **SIGNAL MEDIA OF LITTLE ROCK**, overseeing local properties **KLRA & KLPQ**. Former **WXTU/Philadelphia** GM **DENNIS DOUGHERTY** has landed on his cat's feet — he's the new GM at **MOYL**-formatted **WHGB/HARRISBURG.**

**WHTN & WKEE/HUNTINGTON, WV** GM **CHARLIE HICKS** has accepted the **Group Manager/Radio Division** post for the **SUBURBAN RADIO GROUP.** He'll be overseeing the company's nine stations throughout the Southeast.

**BALON & ASSOCIATES** is seeking a new VP/Research & Development to join the Austin-based consultancy. Candidates should have programming and/or broadcast sales experience, and must be ready to travel. Contact Rob Balon at (512) 327-7010.

Continued on Page 62

## Q: DO YOU KNOW THIS MAN? A: STEVE KAMER

\*Host of nationally syndicated interview program **American Focus** heard weekly on over 300 radio stations nationwide, and now in its 12th year.

\*National air personality on **Transtar's Format 41.**

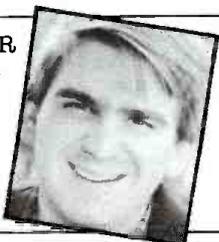
\*Former **KHTZ-FM Los Angeles** air personality.

\*Commercial voice-over representation by **Don Pitts/Voices** in Hollywood.

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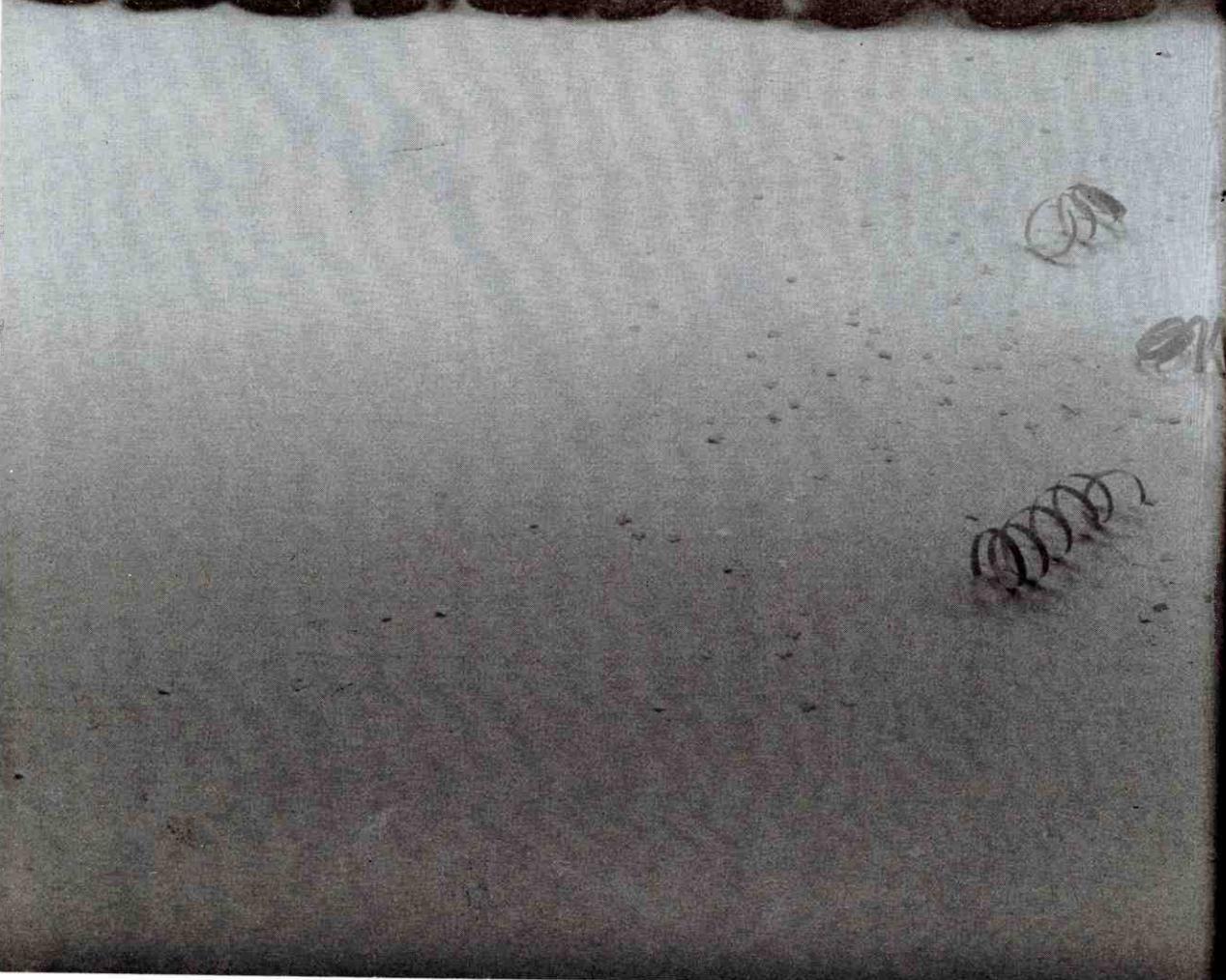


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KEN BARNES

# ON THE RECORDS

## NON-LP B-SIDES, PIC SLEEVES AID SALES

# Sprucing Up Singles

Radio stations are using local retail singles sales as a key element in their research, according to recent columns by R&R format editors. There are some interesting trends in singles packaging that are apparently affecting sales, and thus might affect your research.

A retail survey on singles sales compiled by Macey Lipman Marketing featured a couple of items that caught my eye. In general, retailers and chains are using local radio airplay as a criterion for ordering singles, but not nearly so much as you'd think. With radio the overwhelmingly important stimulus for sales, it would make sense that local airplay would be the No. 1 factor, but not according to this fairly informal 100-outlet survey. For chains, local airplay ranks behind recommendations from sales reps, artist track record, and national trade information. (Retailers display a distressing tendency to gather that last data item from sources which aren't exactly state-of-the-art in timeliness or thoroughness, but that's our problem.)

Anyway, aside from that curious situation, there were a couple of singles marketing ploys that were cited as increasing singles sales. One is unreleased, non-LP B-sides, a topic covered in this column in the past. The other is picture sleeves, otherwise known as "On The Records" ' basic art element.

Most hit singles are still backed with another track from the current LP. More recent variations include using an instrumental or "dub" or disco mix version of the A-side on the flip (especially prevalent in Black/Urban), and reviving a track from a previous LP (Bryan Adams has been using this technique, most recently on "Somebody" 's backside).

But there are plenty of actual unreleased songs residing on flip sides, too. All four of Bruce Springsteen's singles from "Born In The USA" have featured non-LP B-sides. Other current charted artists with new flips include Tom Petty (a longtime advocate, as mentioned last week), Greg Kihn, Eric Clapton, Sade, Tina Turner, Tears For Fears, and Simple Minds.

And up-and-comers using the same approach include Sheena Easton, Alison Moyet, Frankie Goes To Hollywood (third in a row), General Public, and Jules Shear. The Cars' recent "Why Can't I Have You" single had a new flip. "Breakway," which did almost as well in AOR as the A-side. And the only Prince single from "Purple Rain" that didn't have a non-LP B-side was the lat-

est, "Take Me With U."

### Pix To Click

Picture sleeves, according to this survey, tend to add 25% to total sales on 7-inch singles. Dealers like them because they provide instant identification, and chain buyers lean toward purchasing pic-sleeved singles. Art sleeves were standard issue in most of Europe since the mid-sixties, and have become nearly universal in Britain since the mid-seventies. Here they've always been used, but not very often.

Sleeves were fairly uncommon through most of the sixties (actually being deemphasized as a marketing tool in the latter half of that decade and the early '70s, compared to the more teen-idol-oriented early '60s). They started to show up more often in the late '70s, spurred perhaps by the infusion of import and American in-



Marketing Power Plays: Singles with picture sleeves AND non-LP B-sides

dependent 45s with sleeves.

I was aware that as the '80s progressed, I was seeing more and more picture sleeves on the singles I was accumulating. But until I started preparing this column, I had no real idea how far they'd come. Of the CHR Top 40 for March 29, 92% (37 records) have commercially-available picture sleeves.

Non-LP B-sides and picture sleeves are becoming increasingly important factors in marketing singles, and seem to influence sales. And they may even be helping (along with 12-inches, a whole other story) to revive the single as a salable item, as opposed to a

mere promotional loss leader for the album. Intriguing...

### Jefferson Retires

After 20 years of faithfully preceding Airplane or Starship on record labels, Jefferson has ended its flight. As part of a deal between Airplane/Starship founder Paul Kantner and the Starship members he split from last year, says the *Daily Insider*, the Jefferson Starship will now be known as simply the Starship. Kantner, meanwhile, is forming a band with former Airplane bandmates Marty Balin and Jack Casady, with name not set at this time (though Jefferson Time Machine can be safely ruled out).

### Wail The Nukes

Lots of contributions from readers to the roster of nuclear-related songs. Howie Klein, head of 415 Records, not unattractively-brought up 415/Columbia artists Translator's "Sleeping Snakes," as well as the Red Rockers' recent cover of "Eve Of Destruction," a song which does touch on nuclear warfare but also rails against every other sociopolitical issue of 1965 with the possible exception of cyclamates-laden diet soft drinks.

It's a little oblique, but Martin Briley's "Dangerous Moments" is about separation from a loved one when the Bomb falls, as WDHA/Dover, NJ's Gary Axelbank astutely suggested. And KQ102/Canton, MO's Tim Howe recalls Dan Fogelberg's "Face The Fire," about atomic energy vs. solar power, and Jefferson Starship's "Nuclear Furniture" LP title.

### Getting It Off Your Chess

I thought I was safe in saying Murray Head's "One Night In Bangkok" was a topical first in dealing with chess, but as usual when I think I'm safe, I was dead wrong. Andy Chouffii, Asst. Director of the Albany, NY Association of DJs, brought up the obvious predecessor: "Your Move" by Yes, chess metaphors all the way. And, more whimsically, Greater Media's Ed Osborne suggests "Check Yourself," a title of an early Temptations single and several other R&B songs.

A Goliwogs update from IS Inc. Associate Producer Sully Roddy, referring to Creedence Reddy-water Revival's early group name. Sully says goliwogs were a type of English doll with "black faces, stand-up hair, and bright suits," apparently fashioned after minstrel show performers. With "wog" being a racial epithet in England ("I think they use it generically for anyone with a good tan," says Sully) and to some extent here, it's no wonder the brothers Fogerty and associates always expressed annoyance at their label for saddling them with that name.

# Jazzing Up The Pop Charts

Alongside more publicized musical movements like the "New British Invasion," another invasion has met with consistent success. Jazz artists have infiltrated the charts with crossover hits for some time now.

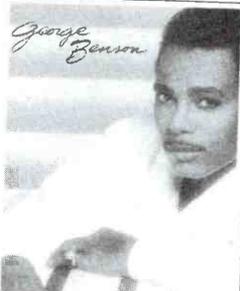
The trend is not new. Jazz musicians have always found popular music a medium worth dabbling in, and at times in the past the lines between jazz, R&B, and pop have become blurred. Most of the crossover today is in the Black/Urban field, although there are the occasional Pat Metheny and Jan Hammer brand of exceptions scoring in CHR, AOR, and A/C from time to time.

Current Black/Urban action artists with jazz backgrounds include Roy Ayers, George Benson (who can be accorded a key role in making the crossovers commonplace), George Duke, Wilton Felder, Al Jarreau, Jeff Lorber, David Sanborn, and Narada Michael Walden.

Besides that impressive roster, you can add a ton of recent hit-

makers, including Patti Austin, Angela Bofill, Tom Browne, Donald Byrd, Norman Connors, Randy Crawford, the Crusaders, Deodato, Herbie Hancock, Michael Henderson, Ramsey Lewis, Mtume, Patrice Rushen, Jeff Tyzik, Grover Washington Jr., Lenny White, and George Winston. Plus the proverbial "many more."

Jazz Editor Barbara Barnes was filling me in the other day on the flap in jazz circles about the Grammys telecast downplaying jazz. A few of the more elitist jazz types were putting down pop artists like Cyndi Lauper (whose "Time After Time" Miles Davis has just covered) and Prince as inferior. Well, judging from the list above, it seems as though a good chunk of jazz artists find it rewarding to work in an "inferior" area of music.



George Benson: A pioneer in modern-day jazz/R&B crossovers



Narada Michael Walden: Jazz past to Black/Urban present

**WESTWOOD ONE PRESENTS**

# RICK SPRINGFIELD

**CONCERT SIMULCAST EXCLUSIVE**

The Westwood One Satellite Network and Cinemax are pleased to present *Rick Springfield: The Beat Of The Live Drum*, an exclusive concert simulcast premiere airing the evening of Monday, May 6 at 10:00 p.m. EST/PST. Recorded by Westwood One's mobile studios and directed by David Fincher (who did Rick's "Bop 'Till You Drop" video) at the climactic close of Springfield's World Tour '84, the one-hour concert features the Grammy-winning singer/guitarist and his band delivering exciting, hard-edged performances of songs spanning his career. Included are "Jessie's Girl," "Allison," "Living In Oz," "Affair Of The Heart," "Stand Up," "Love Somebody" and "Bop 'Till You Drop," plus material from his brand-new *Tao* LP like "State Of The Heart," "Dance This World Away" and the LP's debut single, "Celebrate Youth." To find out how you and your listeners can get the stereo magic of *Rick Springfield: The Beat Of The Live Drum* to go along with outstanding visuals from Cinemax, contact your Westwood One representative today at (213) 204-5000.

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JOEL DENVER

PASS THE NO-DOZE, PLEASE

# A Day In The Life Of An All-Nighter

Show me an on-air broadcaster who hasn't served on the all-night show, and I'll show you a disk jockey who's telling you a fat one. Believe me, next to running the Sunday morning PSA/religious block, just about everyone has pulled an all-nighter. I did it for about a year while carrying 15 credit hours of college courses, and although it was no picnic, it was valuable on-air experience.

The overnight show serves a tremendous purpose in the learning curve of a budding young broadcaster. And then there are those who have years of experience making a real career out of all-night radio. This week I talked with four of America's best all-nighters — all at different career and market levels — to get the inside track on what a day in the life of an all-nighter is like.

### Let The Day Begin

Most overnights begin their day between 1-3pm, enjoy a few hours of daylight and evening, and start work just as other people are getting to sleep. It's a different lifestyle, audience, and experience altogether.

Of the all-nighters I talked with, **KIIS-FM/Los Angeles's Brother Bill** has been doing it the longest — almost four years. And **Patty Steele** worked overnights at **B94/Pittsburgh** and **KSLQ/St. Louis** before arriving at **WAVA/Washington**. However, both **Gene Stern** and **Gino Reyes**, from **KZ93/Peoria** and **Y100/Miami** respectively, are at career starting points. Everyone conceded that the overnight shift is not a time slot to grow old in, but they were happy to note some of the job's brighter aspects and advantages.

When someone mentions overnight work to me, the immediate

picture that comes to mind is of an overworked, bleary-eyed person — someone who doesn't have time to take care of life's demands, and one who looks something like the all-nighter pictured at right. Our all-nighters assured us, however, that they are conducting normal lives, their social status remains upheld, and their relationships are taken care of. **Patty Steele**, recently married to **B104/Baltimore PD Steve Kingston**, says, "I tuck him in when I go to work at night. When I come home we have breakfast, then I get tucked in and he goes to work!"

### Is Anybody Out There?

But besides the personal stuff, there are other things to think about. First of all, the show. Why are you there every night? You're there because you love radio. The overnight shift is as good a place to start as any. So why not? You can experiment with yourself and decide what's best for you on the radio. None of our all-nighters had trouble getting their PD's advice and critique. PDs need to give back to the industry what they were given, and if pursued, will take time to listen to your tape. The rest comes from you and the audience: your response to them and their response to you.

So who are you talking to anyway? Even in the dead of night, yes, they're out there. No matter what anybody says, an all-nighter is never without company. And that's what an overnight jock should consider as consolation for the inconvenient hours and the thought that possibly his voice is going unheard. Not a chance; they're out there. Your audience is filled with partiers, gas station attendants, 7-11 operators, security people, students, and more partiers.

The overnight audience is one in a state of constant change. According to **Brother Bill**, "I have people who work the swing shift who catch at least an hour or two at night, those who tune in before work in the morning, and those who are out for a late night." He continues, "And then I have the graveyard shift people, the same kind of people you find in the daytime. They spend money, they party, they're supportive, and they want to win money just like anyone else."

### Intimate Relationship With Audience

**Patty Steele** agrees, "I think it's a fascinating time period." The thing I love about overnights is that you have a much more intimate sense of your audience. Not a lot of people are awake at night, and you know we're all doing time one way or another, so we might as well do it together." All the overnights said their phones usually stayed busy through the night. Regular callers were as common as those who'd been trying to get in touch for months.



### Wild Women & Loonies

While most stations limit prize allocations to rated dayparts, **Brother Bill** and **Gino Reyes** are fortunate enough to have regularly scheduled contests running in their shows. **Bill** even has own special "Early Morning Role Call" feature, along with album giveaways and personalized T-shirts.

Overnight is a funny time. People can get lonely and may have a tendency to do out-of-the-ordinary things. However, our overnight experts could only come up with one semistrange situation. A gentleman who was "interested" in **Patty** made a pest out of himself and actually broke into the station while she was working at **KSLQ**. He did her no harm, but then the police weren't far behind.

**Gene** and **Gino** report lots of "wild women and an occasional loony bin," but say the real audience is much different from those emotionally disturbed people who are up during hours when they should be sleeping. **Patty** says the trick to handling a disturbed person on the phone is using "tact and sensitivity."

"Lend an ear," she says. "Often what you'll find is that they just need someone to listen to them. Be grateful for what you do have — an intense audience. It's one which is very aware of you as a person and a personality." **Brother Bill** concurs, "All they need is a chance to sort out their own thoughts. Sometimes all they have is you to talk to."

## Avoiding Mr. Sandman

Working abnormal hours for an extended period of time demands change from your daily habits and patterns. First of all, your sleeping time must be moved drastically forward or backward, depending on how you look at it. **KIIS-FM's Brother Bill** says that after his shift, "I have breakfast, run all the errands, and try to make it to bed by 10am." He sleeps about four hours during the day and takes a nap before his show. However, **Y100's Gino Reyes** says he gets all the sleep he can during the day "because a nap before work makes me drowsy when I'm on the job."

single night so the body will get used to sleeping at the same time, and adds to "be sure to unplug the phone when you're asleep."

### Candy Bars & Coffee

Aside from those who use over-the-counter sleep deterrents (and the well-known under-the-counter varieties), our stay-awake experts clued us in on their secrets for staying alert. **KZ93's Gene Stern** is a skinny guy who eats a lot of candy bars to keep him up at night. He doesn't necessarily recommend that habit, though, and he shuns the thought of coffee. "I just run out to the cooler and drink a lot of water," he says.

All the overnights try to stay away from too much java. **Patty Steele** says, "Trying to go home and fall asleep after drinking a whole lot isn't very easy and certainly not very good for your health." Everyone else agrees that the only way to stay awake is to get the proper amount of rest any way you can.

Our allnighters also stress that they put on their cans, punch the legal ID, and start their first carted hit, the thought of falling asleep hardly enters their minds; it's **bowtyme!**

Most overnights wake up around 3-4pm and start the day from there. **WAVA** allnighter **Patty Steele** thinks it's very important "to put yourself on a schedule and stick to it, even on your days off." She suggests staying up late every



Brother Bill



Patty Steele

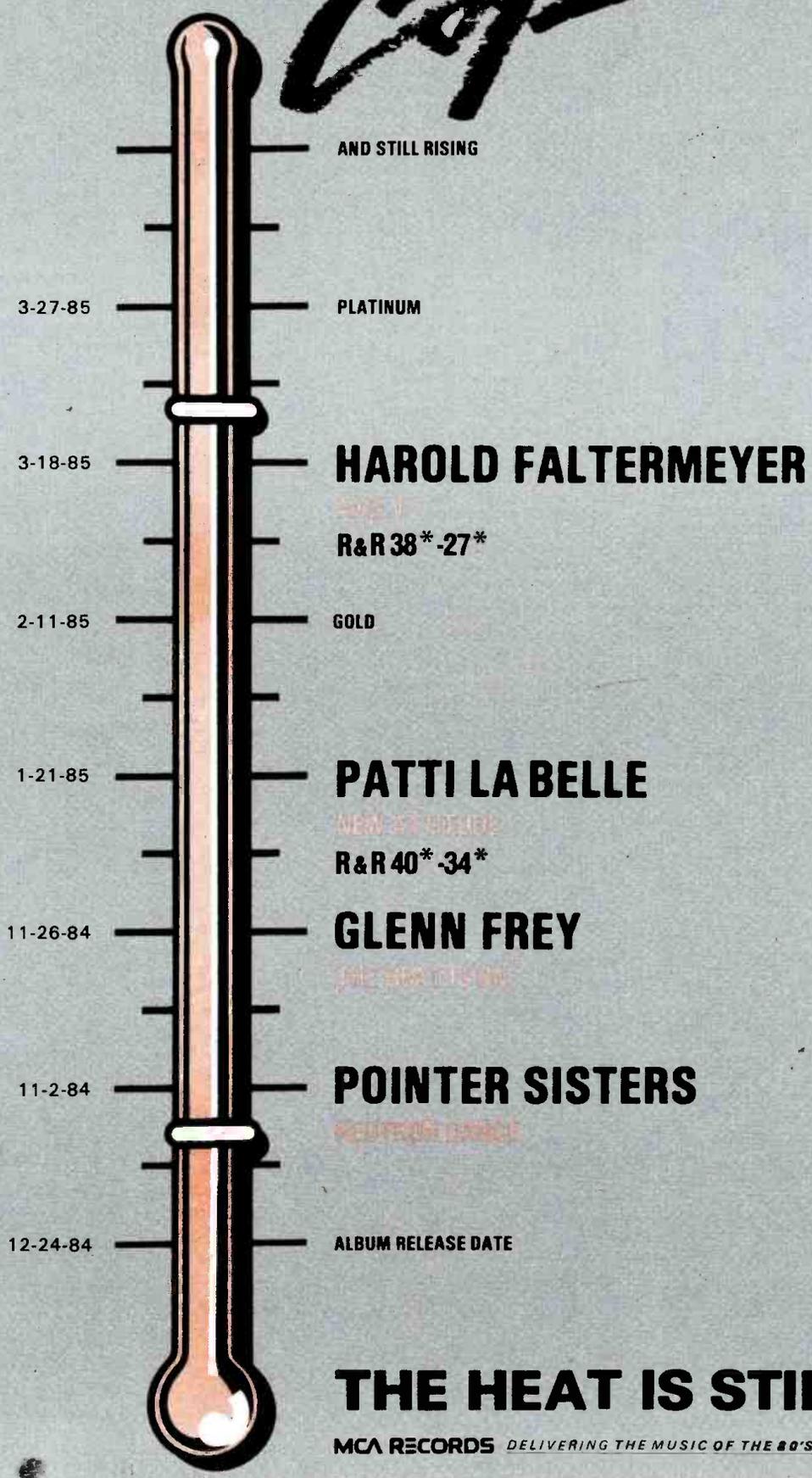


Gene Stern



# BEVERLY HILLS

*Cap*



## THE HEAT IS STILL ON

MCA RECORDS DELIVERING THE MUSIC OF THE 80'S

# As The Job Turns

What's a matter, Bunky? Ya say you've got the moving blues? Ya say you and Allied Van Lines are going steady again? And ya had to get your bumper rechromed again because the guy at the U-Haul place said ya had an ugly hitch?

Well, cheer up, Bunky. KMEL/San Francisco's Sue Hall is to the rescue. After all, misery loves company!

All kidding aside, moving is tough on people, families, and careers. In a thought-provoking letter, Sue focuses on how this problem is becoming an increasingly important one for women in broadcasting. Those wishing to reply should contact Sue at KMEL, or I'll be glad to publish your responses here.

Dear R&R:

The other day I found myself in a discussion with a few people at the station about a phenomenon not new to the industry, but new to me. We all know the nature of our profession is a transient one. Men have held jobs in one market, and then another, and another, and so on. This isn't unique only to our profession, but it does seem more prevalent. It struck me that a new trend is underway now that more and more women are choosing careers in radio. Very often we women are faced with relocation and the stresses of maintaining a relationship that go along with it. No doubt, a lot of uprooting and change can become traumatic if we aren't careful. I have recently been introduced to this situation and I know I am not alone.

This type of thing has been occurring for a long time. But I don't think any of us feel quite confident in dealing with it because it is still new to us. Some of us have spouses; others remain single because of this very problem. If a separation is inevitable because of a job, how do we cope with it personally? Of course there is always the ever-popular "long-distance" thing, but how long can that go on successfully? Do we expect our partner to pack up and follow us because, after all, he should be totally dedicated, right?!



Sue Hall

Or, on the other hand, are we expected to do the same for him if the situation arises? If both of you are in radio, it gets a little more complicated. We have to set priorities and make a decision. Some-

one somewhere along the line will have to give, or give up something. The question remains: how do both continue working and keep a happy relationship? Eventually, all of these questions will call for an answer.

My experience, I am quite sure, is similar to many. Many may be going through it right now. I am not of the feminist nature; women's lib is not my thing. Nevertheless, I do believe we are entitled to enjoy the same happiness and fulfillment from our careers that guys do. This dilemma can be a huge downer!

Unfortunately, I don't have all the answers. The challenge is nothing new; we must try to succeed in finding happiness and success both professionally and personally. We must pinpoint the things that make us happy, and go from there. All of the questions above have surfaced along the way in my career, and I thought it was time to hear from you. There is no reason why we shouldn't communicate. After all, that is the business we are in to begin with.

## BITS

• **Purple Passion Party** — In celebration of Prince's March 26 concert, WKSS/Hartford held a Purple Passion Party for 3200 guests at a local club. A Prince lookalike lip-sync contest winner received a pair of floor tickets to the show, a VHS recorder, and a copy of the "Purple Rain" movie. Runner-up prizes included Prince catalogues, Purple Rain posters, and concert tickets. Purple Rain albums and T-shirts were showered on listeners by the hour, and all winners qualified for a drawing on morning maniac Jeremy Savage's show to win a pair of front-row tickets.

• **Live, From The Shower** — Q94/Winnipeg is running a month-long contest seeking the best shower voice in town. Morning host David Mann is inviting a lis-

tener a day to croon on-air the song he likes to sing best in the shower (complete with running water). Each contestant qualifies for an official Q94 shower cap and a dinner certificate to a local restaurant. The most original singer will be flown to Toronto for a weekend of fun, including first-class accommodations, a Blue Jays baseball game, and seats to the Broadway hit, "Cats."

• **That's Right, Mick Jagger Wants To Talk To You** — WLS/Chicago held a live interview with Mick Jagger earlier this month and one lucky listener got to ask him his own personal question. Hourly winners of the "She's The Boss" LP registered their question with personality Chuck Britton, and the winner was the one with the most original query.

# Overnight But Not Forgotten

Working overnights automatically places you in an unseen position around the station, unless you take time out of your precious sleep to come in and see what's going on. There are ways around it, however, and our overnights say one of the most important things to remember is that you're definitely part of the team, so get in there and play!

Gene Stern was hired for weekends and research at KZ93/Peoria. When the morning man quit, everybody moved up. He enjoys his fulltime airstrip, but misses being there during the station's most active operating hours. To stay involved he keeps up the research, assembles concert calendars, and makes sure weekend programming is on schedule.

Gene said, "I want to contribute something and I'm glad that I've got these responsibilities to keep me active in every daypart." He also does as many personal appearances as PD Keith Edwards will allow. Patty Steele is kept busy with promotional activities at WAVA/Washington, and Gino Reyes keeps himself busy at Y100/Miami with its round-the-clock contests and his personal appearances.

Brother Bill attends all "Weekend Warmups" sponsored

by KHS-FM/Los Angeles. He's also helped cohost the local March of Dimes telethon for the past two years, is a 15-year member of Los Angeles's "Walk America" movement, and just recently began acting on television soap opera "Santa Barbara" as news reporter Wesley Hughes. His advice to enterprising young broadcasters who get their first break on the overnight show? "Don't just play the hits, drink coffee, and read the paper. You're working and you've got an audience to entertain."

Patty Steele noted, "It's important to keep a good positive attitude about what you're doing because it's so easy to want to work during the day at a normal job. Be grateful for your opportunity and feel fortunate that you have a very unique audience. Always appreciate how different your job is from everyone else's in radio."



HERE'S MARILYN — KCPX/Salt Lake City sponsored a lip-sync contest which featured celebrities from all decades. Shown here (l-r) KCPX's Randy Lundquist, Evan Lake, and Stan Main behind third-place winner Marilyn Monroe, who sang "Diamonds Are A Girl's Best Friend."

B I O  M E M O	TO	Program Directors		AIR DATE	Sun, April 21	TIME	3 Hours
	FROM	WESTWOOD ONE		AREA CODE	(213)	NUMBER	204-5000
	MESSAGE	<p><b>RADIO USA for AFRICA</b></p> <p><b>RADIO WILL MAKE A DIFFERENCE!</b></p>					
		<p>FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY</p>					



# MADONNA AMINGHT

THE NEW SINGLE AND 12-INCH • PRODUCED BY NILE RODGERS

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# CHR PICTURE PAGE



**THEY LIKE IT HOT** — Duran Duran's John Taylor visited Z100/New York to premiere his new Power Station album. From left, Z100 PD Scott Shannon, Capitol's Arthur Field, Z100's Shadow Stevenson, Taylor, and Z100's Jack The Wack.



**HE'S AN OLDIE BUT GOODIE NOW** — Rick Nelson (l) recently guested in-studio at KRTH/Los Angeles with Assistant PD/air personality Brian Beirne (r). KRTH gave away tickets to his Universal City concert and held a special pre-concert party for the listeners who won them.



**A LATE ECLIPSE** — WPST/Trenton morning personality Tom Taylor (l) was recently presented with a platinum single award for the station's support of Bonnie Tyler's "Total Eclipse Of The Heart." Here's Tom and Columbia Records' Herb Gordon posing with the new plaque.



**WHAT A SWEETHEART!** — LG93/Vancouver, BC invited listeners to send Huey Lewis a welcoming Valentine when he played there. The listener with the most imaginative card won his own Valentine treat: limo service, dinner, tickets, and backstage passes to Huey's Valentine's Day concert.



**IT'S FOR YOU** — The Q107/Washington Fiero Fantasy Funfest is still going strong. Here's Q107's Vinny Brown (l) handing over the phone to Q107's 15th Fiero winner, Robert Bernstein (r). This time around there was a bonus prize package inside — a cellular phone and two airline tickets to Hawaii.



**TRAINING THE PET GORILLA** — G105/Raleigh-Durham has acquired a new station mascot, the "G-rilla." Not the most imaginative name for the furry fiend, but G105 listeners are working on it. The first one to come up with a suitable title receives a VCR and a video of the King Kong movie. Here's G-rilla posing with G105 morning men John Van Pelt (l) and Steve Smith (r).



**FOR THE SEASON'S LAST RUN** — Julie Kaminisky picked the right key and won two sets of skis and accessories, complete with weekend ski trip, when WZOZ/Oneonta, NY held its 'ZOF Free Ski Giveaway. Julie was one of 103 ski key holders who got the chance to try unlocking the cabinet for the \$1200 prize.



**ONE POWER STATION TO ANOTHER** — Duran Duran's John Taylor stopped by the offices of KKHR/Los Angeles to introduce his newly-formed band Power Station and promote his new single "Some Like It Hot." Shown here (l-r) are KKHR MD Dave Hall and John Taylor.



**A STRIP AT A TIME** — KTUN/Houston News Director Lori DuBose received a live Valentine present. Air personality Steve Charles (the amused onlooker above) decided a male stripper would be just the right thing to give Lori on that very special day. The magical moment was captured just as the stripper began his act.



**TENNIS, ANYONE?** — Members of Air Supply played in a tennis tournament with WPRO-AM & FM/Providence personalities to benefit the Muscular Dystrophy Association. Pictured (standing, l-r) are WPRO-AM's Jack Paquin, band member Craig Duswalt, WPRO-FM's Tony Mascaro and Jim Halfyard, band member Don Cromwell, tourney host Hank Bouchard, WPRO-AM's Larry Kruger, band member Dennis Dunston; (kneeling, l-r) band members John Cromwell and co-lead singer Graham Russell, Rhode Island's MDA poster child Mart Precaunt, and co-lead vocalist Russell Hitchcock.

save  
the night  
for me

The first single  
from the forthcoming  
smash album by

**MAUREEN  
STEELE**

The newest star in Motown's galaxy.

Produced by Steve Barri & Bobby Sandstrom



Motown Delivers,  
Always Has...  
Always Will!



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STEVE FEINSTEIN

CONVENTION COVERAGE

# A Call For Education

**A**bove all else, conventions where radio and record folks gather are opportunities to press the flesh with people you otherwise only talk to on the phone and read of in the trade press. Last month's "Rockers '85" convention in Los Angeles gave both camps a chance to grip 'n' grin and explore the state of the radio/record relationship.

Hospitality suites that buzzed 'til the wee hours resulted in sparse attendance at morning panels, while afternoon sessions fared better. WNEW-FM/New York OM Scott Muni's keynote speech drew on anecdotes from a career that spans four decades, and had the inspiring note that Muni still wakes up every morning excited about going on the air that day. T.J. Martell gave heartfelt thanks for the previous night's charity bowling party that raised \$75,000 for his cancer and leukemia research foundation. And USA For Africa organizer Ken Kragen praised radio's responsiveness to the project.

Among the better-attended panels was the "Album Radio Idea Exchange," a dialogue on AOR's viability in the eyes of both the broadcasting and record communities. Moderator Bill Hard of the *Friday Morning Quarterback Album Report* guided the discussion through a series of tough, incisive topics.

## Rockers '85

### Oldies: Golden Or Moldy?

Of no small concern to record reps is what they perceive to be an increase in the amount of oldies AOR plays in its pursuit of upper demos.

The radio point of view in some quarters might be summarized by a comment from WLLZ/Detroit PD Lee Arnold: "You can freshen up your radio station with a wealth of old songs that haven't been heard in years. We get great calls on them, and though they may test unfamiliar overall, the people who do know them love them. When was the last time you played 'I Shall Be Released' by the Band or 'Can't Find My Way Home' by Blind Faith?"

In counterpoint, EMI's Don Wasley declared, "CHR got its big numbers by playing the hits. Going back and playing 'Badge' stinks. To get excitement back in to radio, you've got to play current music — music recorded in the '80s for the '80s. If oldies are so popular, why don't oldies stations pull bigger numbers?"

And in a follow-up conversation, Arista's Sean Coakley observed, "We're in an era when there's a plethora of new sounds. It's clear that the most successful AORs are those that play a wide variety of new music, like WMMS and WBCN."

### Knee Jerks

Geffen's Marko Babineau addressed the distress with which record companies view what they see as AOR's sudden retreat from heavy metal. "When radio starts playing a form of music, we get behind that momentum and start signing bands in that genre. I don't think stations can just say one day, 'This is over, and we'll start something new tomorrow.'"

WBBN/Cincinnati MD Curt Gary responded, "It's dangerous for record companies to put all their eggs in one basket because radio gets behind a musical trend. We're not in control of the change. We go where our audience goes, and it changes quickly."

However, WAAF/Worcester-Boston PD Rob Barnett sees a consequence to radio overreacting to perceived musical trends, and advises staying the course. "Your audience can sense a shift and doesn't appreciate it. Stay consistent."

Lee Arnold decried stations that restrict the amount of metal songs. "The concept of a quota on any genre of music is ridiculous. If you've got 40 slots, you play the 40 best available songs. If there are 40 good melodic metal ballads, I hope you're playing them all."

### Timidity

Is AOR in some cases watching CHR airplay too closely? In a later discussion, RCA's Alan Wolmark said, "Album radio will often be timid and drag its feet on a record. It'll only come around after you get the CHR Breaker. That's killing the format's lifeblood."

"And AORs don't have the faith in a song they initially believe in to stick with it when they don't see the single develop or phones happen quickly. Instead, they'll add another Phil Collins or John Fogerty track and drop a new artist like Gary O.

"They're not seizing opportunities with tracks that will not be released as singles or will not



**RADIO STATION OF CHAMPIONS** — WBCN/Boston took the "Rocky" for Best Radio Station of 1984 at the Academy Of Rock Music Awards money during the Rockers '85 convention. The sharp-dressed men are, left, VP/GM Tony Berardini, PD Oedipus, MD Bob Kranes, and presenter, '80s jock Peter Wolf, dressed in the get-up he wears while portraying jockey in his "Ooee-Didley-Bop" video.

necessarily become CHR hits. Those alternative tracks we're offering can help identify the format."

### Hey, How 'Bout Us

It was suggested that AOR isn't getting the credit it deserves, in the form of record company time-buys and promotions, for stepping out on records.

But WBCN VP/GM Tony Berardini suggested, "It's the fault of radio stations if they're not getting what they deserve. If your station is important, you've got to have your sales staff go after record companies; the squeaky wheel gets the grease."

"Album radio will often be timid and drag its feet on a record. It'll only come around after you get the CHR Breaker. That's killing the format's lifeblood."

—Alan Wolmark, RCA

Programmers who make noise can move mountains and also receive first-class treatment, said Columbia's Paul Rappaport. "Not often enough do we see someone who's a maniac saying, 'This is a great record and we're going to break this act.' At WMMS, (OM) John Gorman went crazy for an English 45 by Fastway. He made Cleveland love the record. He commanded our attention. He was responsible for us packaging that 45 along with the album. And when you become the music station in your market, like 'MMS is, you're no longer viewed as just an AOR station."

WNEW-FM/New York VP/GM Mike Kakoyiannis doesn't view the issue with alarm. "We can't use record companies as crutches. We'll go after their money and promotions, but it's beyond that. We're in the radio entertainment business; we're not just playing

records. We get too caught up in the idea that AOR is only and is this or that record r

### How Record Companies View AOR

Do record companies not see AOR as an important for selling records? A&M's J.B. ner said, "Record company departments don't believe can sell records. Its rotation much slower than CHR, a 50% oldies."

Rappaport offers, "The industry has known CHR for and they're more comfortable with it. On the other hand, it's still relatively new to them. I didn't understand the format years ago are still intimidated. They've never felt a pulse. AOR, and some wouldn't mind went away."

Independent Wynn Ja noted, "They see many different opinions coming out of AOR. CHR is more uniform."

But all is not bleak. PolyGram's Drew Murray of ed. "From my standpoint, sold six million of 'Fyrom and platinum Kiss, Deep P and Rush."

### 12" Mentality

Some programmers complain of undue pressure to play the selected by a record company the 12." On the other side of the fence, independent Beth R lamented, "Many A won't add a record unless it's going to be a single or a 12". T say, 'If there's no 12', the record company doesn't believe the album.' Radio is as much fault at fostering the 12" men as the companies. You should playing the best music, whether it's on a 12", 45, or album."

Rappaport explained, started 12-inch records during time when people weren't listening to albums. It wasn't our ainchild on how we were going control radio. We thought maybe this way they'd listen least one song."

Continued on Page



### Don't Drive Home Without It

Imagine what traffic conditions would be like if the busiest roadway linking the 'burbs with your city were closed for construction during the next three years. In Philadelphia, WMMR is making life on the road bearable for commuters while the Schuylkill Expressway (pronounced "School-kill," but more commonly referred to as the "Surekill") is being shut down in sections. 100,000 copies of a free "WMMR Detour Map" listing alternate routes have been gobbled up. The map also includes commuter information phone numbers, ads for automotive clients, and a schedule of WMMR traffic reports.

# DAVE EDMUNDS "High School Nights" Contest Winners!

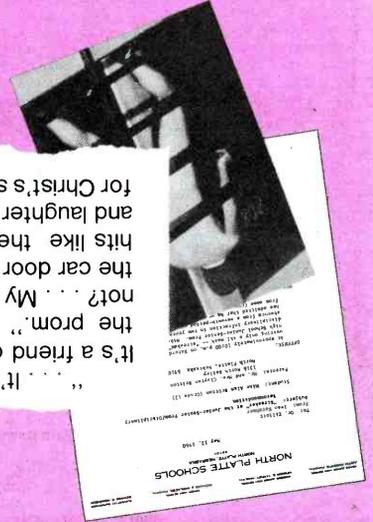
From The Soundtrack To  
**FORKS  
 REVENGE!**

**"G" category  
 winner is TIM  
 BROUGH, of  
 J-104/Muncy.  
 Here's part of  
 Tim's winning  
 entry:**

"... My last high school play was a unique spacey-futurist version of Hamlet, complete with Rosecrantz and Guildenstern as robots. I was cast as Polonius, and after being laid waste by a fireball, I was to be banished to the orchestra pit below the stage. It wasn't lonely. There was a small rock ensemble that performed some music... After getting killed, I was given one other responsibility. During Hamlet's memorable "Alas poor Yorick" speech, I was to catch Yorick's skull after Hamlet dropped it into the orchestra pit. On the third night, in front of a packed house, I missed that damned skull. From Hamlet's hands, through mine, and onto the skins of the drum kit. One good cymbal crash, a healthy bounce off the tom-toms, and then, after a roll on the snare, onto the drummer's lap... A rimshot a la Henry Youngman had just punctuated Hamlet's recollections..."

**"R" category  
 winner is  
 MIKE BRITTON,  
 OF KX-104/  
 North Platte.  
 Here's the  
 part of Mike's  
 entry that we  
 can print!**

"... It's prom night of my senior year. The phone rings. It's a friend of mine. "How'd you like to make \$85? Just streak the prom." I think (but not too much) what the hell, why not? My heartbeat does a rumba, the trenchcoat is doffed, the car door opens and the adventure begins. I start running. It hits like the A-bomb: a huge crescendo of screams, whistles and laughter. Who was this masked man, why was he here, and for Christ's sake, why was he nekked?..."



**Thanks to everyone who entered!  
 And thanks for listening!**

**Tim and Mike both win a \$2000 donation by  
 Columbia Records to their alma maters, plus a  
 Sony CD-5 player and a dozen Columbia CD's**



# Harvey Awards

The day after the Grammy awards, WIOQ/Philadelphia morning man Harvey gathered his faithful at a swank Center City hotel to present the 7th Annual Harvey Awards. The droll awards, recognizing "music's most unrecognized achievements in 1984," were broadcast live over WIOQ.

Tina Turner, Cyndi Lauper, and Prince were just some of the stars who didn't show up to accept their awards. Musical accompaniment was provided by the Phillies' stadium organist, who performed a rousing version of "Girls Just Want To Have Fun."

Said a jubilant Harvey afterwards, "Some people said I was almost as funny as John Denver."

### WCCC Message

WCCC-FM/Hartford has put the anti-drunk driving message on the 12" of George Thorogood's "I Drink Alone" to good use. When the message airs, listeners call to register for a trip to see Thorogood in Toronto. Credit EMI's Don Wasley, by the way, for putting the timely message on the 12".

### KBCO Movie Madness

All that KBCO/Boulder listeners had to do to for free tickets to a screening of the Talking Heads' "Stop Making Sense" movie was "wear or bring something that doesn't make sense." 1000 cinema siliies responded by donning scuba swim fins, underwear on the outside, and shoes on the wrong feet. Others carried used car parts and toasters.

### Odds 'n' Sods

WYYY/Baltimore's eighth anniversary also marked eight years for three original staffers: the morning show's Alan Courold, midday man Ty Ford, and night rocker Sarah Fleischer . . . WBLM/Portland is looking for congratulatory artist IDs for its 12th birthday . . . When you see the video for Mountain's "Hard Times," you'll see an audience of 400 WHCN/Hartford listeners who responded to an on-air offer to be in the video . . . KPOI/Honolulu found a way to prevent bad press — it purchased a local entertainment magazine, "On-Stage Hawaii," with a 25,000 circulation.



## the 7th annual HARVEY AWARDS

Voted "Most Likely to Be the Next Patient at the Throat Doctor" Award: Bruce Springsteen, "Born in the U.S.A."



The "I Knew You Could Play a Song That My Parents Would Like" Award: The Cars "Drive"



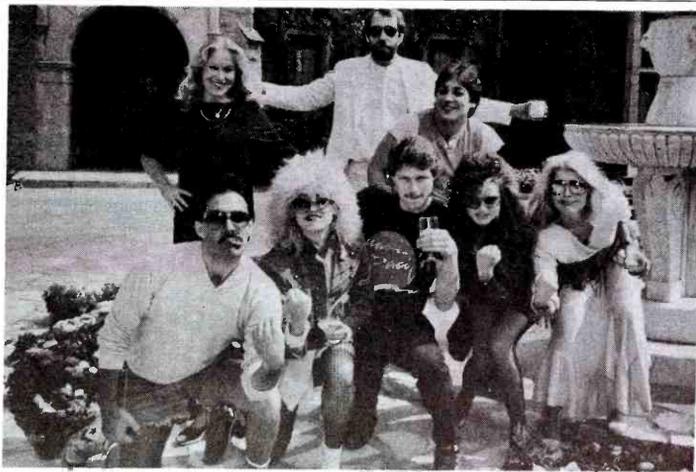
The "If You Hate the Song So Much, Why Are You Singing the Chorus" Award: Ray Parker Jr., "Ghostbusters"



## WLAV: Rocket 'N' Roll



Instead of a boring wake-up call, astronauts should start their day with rock 'n roll, thought WLAV-FM/Grand Rapids morning man Kevin Matthews. With that in mind, he sent a two-minute montage of morning and space-related tunes such as "Here Comes The Sun," "Wake Up Little Susie," and "Space Odyssey" to the appropriate folks at NASA. Lo and behold, the tape was played for the Discovery space shuttle crew during its simulated flights and on the last day of its actual mission. Not only did his tape garner national press, but Matthews believes "that even the Russians probably heard it. They monitor everything that goes on up there."



PLAYBOY OF THE MIDWESTERN WORLD — To tie in with an article on the "Girls Of Rock 'n' Roll," Playboy Magazine asked nearly 700 air personalities to submit tapes explaining why they should be chosen to visit the Playboy Mansion West in Los Angeles. The winner, WLUP/Chicago morning star Jonathon Brandmeier, said he would like to do what John Belushi had reportedly done at the mansion — sneak naked through the movie room while Hugh Hefner and his guests were watching a film, eat all the popcorn and drink all of Hefner's Pepsi, and sneak back out. So far, Belushi remains the only person to perform that feat.

Brandmeier asked his listeners why they should be chosen to go along, and picked a Fernando Lamas imitator who said the two of them would look and feel "maahvelous" at the mansion. Also along for the ride was the winner of an outrageous stunt contest, who opened, poured, and drank a six-pack of beer with his hands tied behind his back.

In front of the mansion are (front, l-r) Brandmeier, Playboy "Girl Of Rock 'n' Roll" Natalie Pace, winners Timmy Jo Bobcat and Jim "Fernando" Leahy, "Girl Of Rock 'n' Roll" Michelle Rohl, and Playmate Susie Scott. Standing are Playboy Promotion Manager Janis Peterson and WLUP News Director Buzz Kilman.

# A Call For Education

Continued from Page 7

Don Wasley noted that 12" releases can include valuable material, such as George Thorogood's anti-drunk driving message for "I Drink Alone" and Peter Wolf's D.J. intro for "Ooed-Diddle-Boop."

### Selling AOR

Is anti-format bias making AOR an increasingly difficult format to sell? Columbia's Jim McKeon told the sobering tale of a programmer who took a station from AOR to A/C, and claimed that before any new numbers came in, the station was taking in more money than ever. McKeon observed, "All the people who write the business listen to other formats."

KGB/San Diego PD Larry Bruce sees two disturbing problems on the sales front. "There's a perception on the part of the national buyer that AOR is not a viable buy: 'Even though you have the 25+ numbers, they're the wrong kind of people.' We have that happen sometimes even though we've been bringing in national buyers almost weekly for the past year to educate them about the station and the format.

"The CHR dominance in New York and Los Angeles — the two major advertising communities — causes problems for AOR stations in other markets in obtaining buys."

At the same time, Bruce notes AOR's "extremely salable audience to advertisers, including an increasing number of 25+ males. If you analyze it point by point, that audience is far more desirable than the CHR audience in many ways.

"What's happening is that managers and programmers are not analyzing the numbers. We have, as programmers, failed to educate GMs and the sales departments. We don't need to reinvent the format, we have to tell upper management, 'This format works. You can make money at it.'

Mike Kakoyiannis sees a brighter picture. "I don't believe AOR has a pejorative connotation. We're grown-up rock 'n' roll. If you look at Simmons qualitative data, our listeners tend to be upscale — the Yuppies who spend money and are everything marketers want. Compare our advertising list from 1974 with today's, and you'll see banks, airlines, and wines.

"I don't lose national buys because of format. If you do, that's a management problem, and it's up to you to correct it."

However, Lee Arnold points a finger back at programmers for sales problems. "We need to stop blaming our sales departments.

They run into problems because we haven't done a good enough job in the community making ourselves synonymous with the mainstream. Take a hint from the great A/C stations of America — become involved on a level that's so deep that you no longer are labeled as a rock 'n' roll station but instead as being everywhere part of the city, and making things happen. The next thing you know advertisers no longer perceive you as those strange guys, but as people they saw at the beach or helping out a charity."

### Education

Independent Michael Abramson commented on the similarities in the difficulties faced by both the AOR radio and record camps. Calling for a collective education process, he said, "You've got to educate your people that your demos can make for a good bottom line. We've got to educate our people that AOR does sell records. Together we're going to show that AOR is viable."

# SEGUES

Promotable Programmers: Mark Lapidus from WXQR/Jacksonville is the new PD at KUFO/Odesa, where Doug Thomas now handles afternoons . . . Bobby Trebor is upped to Assistant PD at KFMX/Lubbock.

Music Mavens: Nick Sommers replaces Doug Gondek as KDKB/Phoenix's MD . . . Steve Laramee is the new MD at KWXL/Albuquerque, where Mike Phillips joins for mornings . . . WXQR Music Manager Nikki Nash has left.

Jock Jumps: WQMF/Louisville nights go to "Katy" (Kathy Miller) from crosstown WJVL . . . WYFE/Rockford brings on Randy McCartin for nights and Steve Thompson for overnights . . . Greg Morrison moves into WOOS/Canton nights as Jerry Cook takes on Production Director duties . . . T.J. Trout is WWTR/Ocean City's new morning star . . . Beth Kepple joins WKLS/Atlanta weekends.



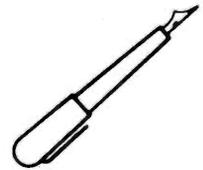
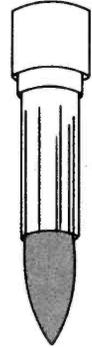
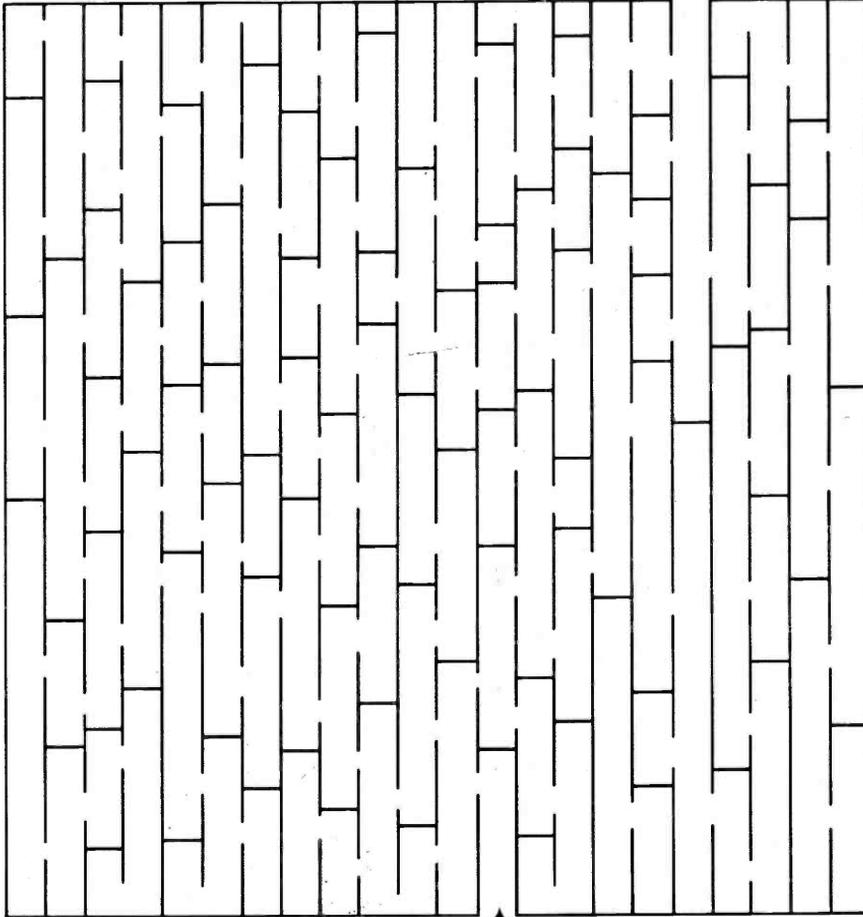
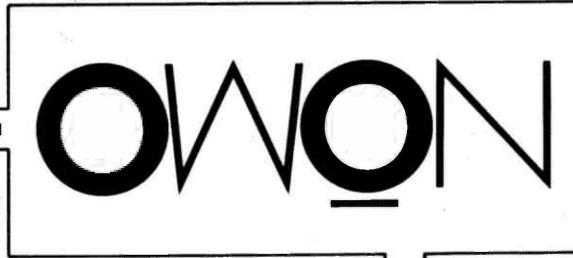
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80/R&R FRIDAY, APRIL 12, 1985



BRAD MESSER

## CALENDAR

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1947 — Zoom lens demonstrated. 1947 — Ship "Grandcamp" exploded at Texas City, Texas, killing 510 and injuring 3000. 1926 — Book of the Month Club formed. 1834 — Self-lighting cigar patented, a commercial failure.  
Kareem Abdul-Jabbar (Law Alcindor) 38. Bobby Vinton 50. Edie Adams 56. Peter Ustinov 64. Wilbur Wright born 1867.

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20th anniversary of 24-hour all-News radio format, initiated by WINS/New York in 1965.  
1956 — Grace Kelly married Prince Rainier. 1933 — U.S. abandoned gold standard. 1892 — Charles Duryea drove one of the first American-built autos at Springfield, MA. 1783 — Revolutionary War declared ended after 8 years.

Hugh O'Brian 55. Don Adams 58.  
Saturday (4-20): 1934 — 1st Shirley Temple movie "Stand Up And Cheer" premiered. 1902 — Radium isolated by Curies. Ryan O'Neal 44. Retailer Stanley Marcus 80.

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BRAD MESSER

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Special Treatment.) Simply stated, establish special relationships in which certain semi-peons are allowed to do real runs around all superiors by dealing directly with the boss. You'd be amazed at how efficiently the morale of even the toughest supervisor can be rapidly ground into dry dust, just by allowing one or two peons to bypass the chain of command.

Use your imagination! Juggle around the regions with other tried-and-true methods such as assigning responsibility without authority, surrounding older senior peons with so many juniors that their status is only superficially maintained, scheduling split shifts, frequently changing schedules with little or no advance notice, if at all possible, and so on.

Station morale is much less important to be left to fester!

### McDonald's 30th Anniversary

**MONDAY, APRIL 15** — Founder **Raymond Kroc** died 120 years ago the morning of 72 years in the Seattle Home Hospital for the aged from Ford's Theater in Washington, DC, where he had been shot in the head the previous evening by John Rankin (1955).

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**TUESDAY, APRIL 16** — The radio show "Fibber McGee and Molly" premiered on the NBC Blue Network in 1935. It lasted 1 hour on **Jack Benny** and **Bob Hope** to become the top-rated show on radio, running 19 years and concluding in 1955.

1970 — 102 began bombing North and South Vietnam.

1947 — Japan was demilitarized. 1947 — Ship "Gronquist" exploded in Texas City, Texas, killing 510 and injuring 2000. 1928 — Birth of the **1928** Club formed. 1934 — Deflating eggs patented, a common 60 years.

Screen **Abdul-Kader** (see **Academy**) 35. **Bobby Vee** 30. **Edie Adams** 55. **Pearl White** 64. **Willie Wright** 100. 1947.

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1979 — **Lee Harvey Oswald** 31. **Jay** 32. **Johnny "Johnny"** to form his in 1930 — **Grand San Francisco** and **San Francisco**. 1942 — Lt. **James Douglas** a recipient of action 5. **225** killed and 1000 burning 100 in Japan in World War II 1939 — **Gene Autry** recorded "Back In The Saddle Again". 1934 — **Laurel and Hardy** film.

**Healy** 100. **Huntington Hartford** (ASP) 74.

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1950 — **Grace Kelly** married **Prince Rainier**. 1923 — U.S. abandoned gold standard. 1982 — **Charles Gurnea** (see **see**) of the first **Montreal** built in **Springfield, Mass.** 1972 — **Presidency** after **Richard Nixon** ended after 9 years.

**Hugh** 10. **Walter** 55. **One Adams** 55. **Johnny** (4-7). 1934 — 1st **Shirley Temple** movie "Third Up And Over" premiered. 1902 — **Robert** ended by **Charles**. **Ray** 10. **Paul** 44. **Patricia** 100.

**Burke** (4-1) **Wagner** (see **Temple**) and **Monday** 1969. 1936 — **Texas** established under **Sam Houston** (see **see**) after 10 years. 21080 — **Henry** (see **see**) **Mark** (see **see**) **Ed**. **Edna** 53. **Queen Elizabeth** 9 of England 55. **Anthony** 100.

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80/R&R FRIDAY, APRIL 12, 1985



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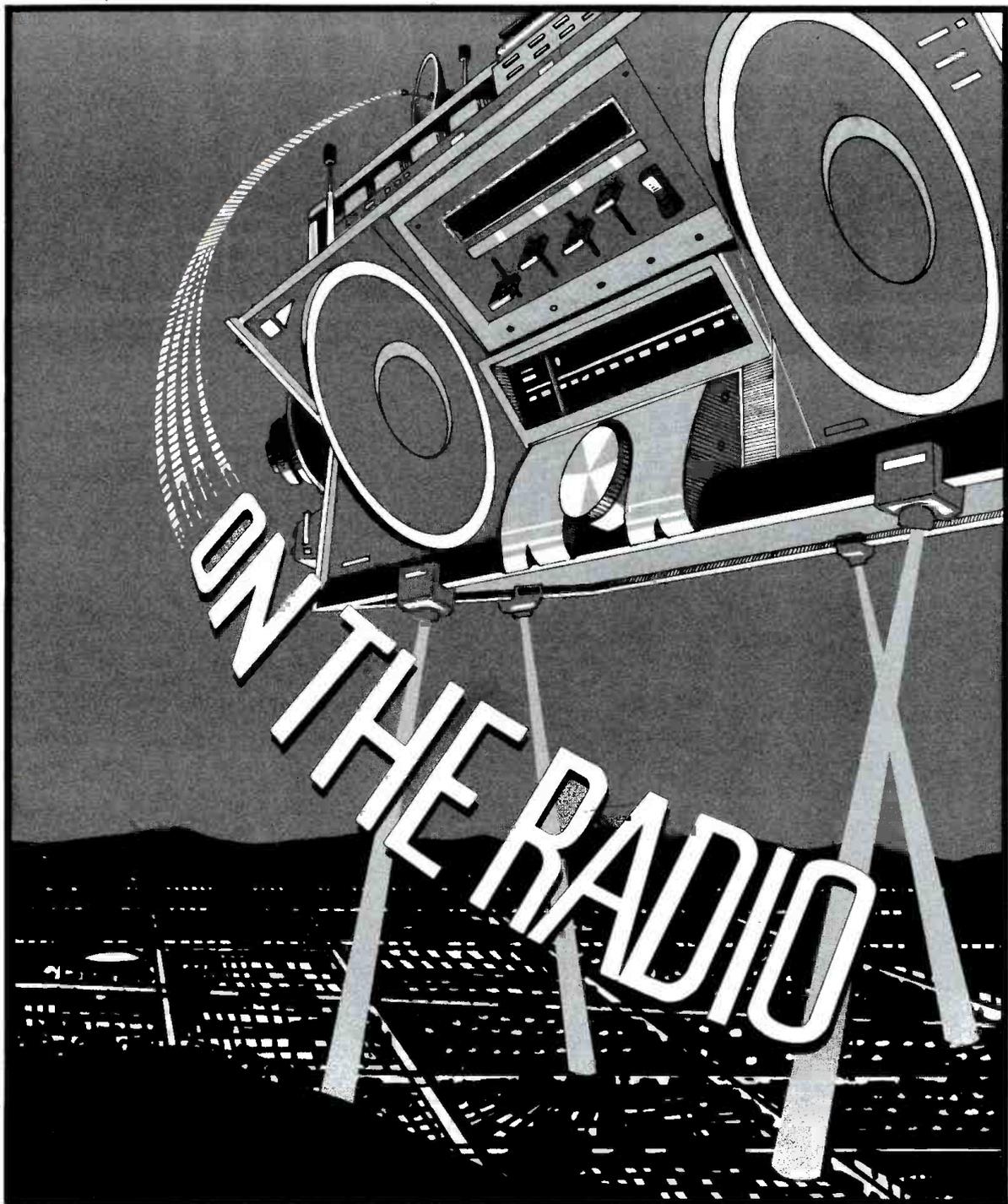
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**LOS ANGELES, KIIS-FM PD Gerry De Francesco . . .**

"'ON THE RADIO' is what good radio's all about. It's fun, entertaining and it really moves. I highly recommend it."

**BOSTON, WZOU-FM PD Dave Michaels . . .**

"'ON THE RADIO' is the best 60 minutes available in special programming today . . . period!"

**MILWAUKEE, WZUU-AM/FM PD John Driscoll . . .**

"I needed a show to push our countdown, and 'ON THE RADIO' really works. The music is constant, the show sounds live, and with NSBA's help, totally local."

**NASHVILLE, WZKS-FM PD Larry Martino . . .**

"If you're going to ADD only one show make it 'ON THE RADIO'. The response has been incredible. The show's hot!"

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**STANLEY JORDAN**  
★  
**"LADY OF MY LIFE"**

Stanley Jordan is breaking out to broad demographics  
and crossing quickly to A/C radio!

★  
The word is out on Stanley Jordan. He has the "Magic Touch"

"It's nice to hear a new young guitarist who can stretch  
from 'Round Midnight' to 'Eleanor Rigby' and 'The Lady  
In My Life.' Sensitive, free, and daring . . . my favorite kind  
of musician. Stanley Jordan, may you forever grow."

Quincy Jones

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Produced by Al DiMeola



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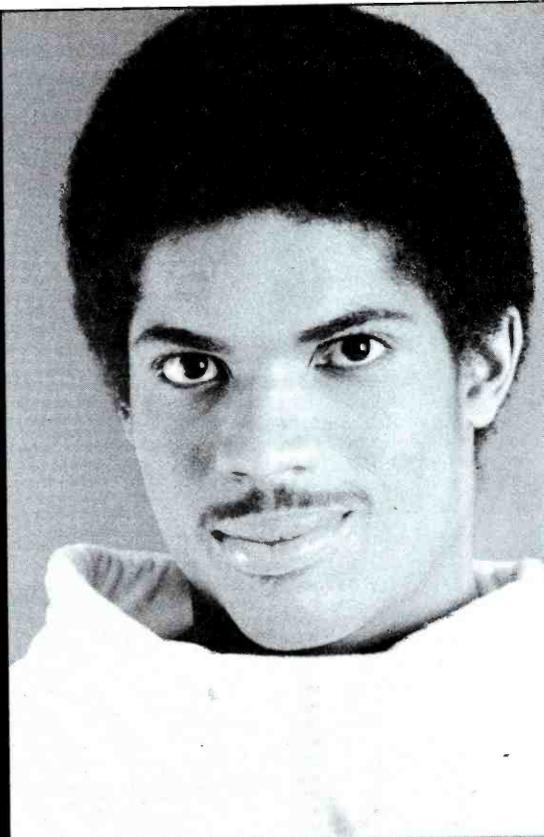
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RON RODRIGUES

# ADULT/CONTEMPORARY

## A Preview Of The Spring's Hottest Races

Ahh, spring . . . the time when a young broadcaster's fancy turns to Arbitron! These are the most important 12 weeks in radio; the numbers earned in this book will influence those all-important fourth-quarter buys. Since space doesn't permit me to touch on all the exciting A/C spring battles, I've selected nine of the more interesting ones. Of course, all of the results will be well-documented come July. Remember, all of the numbers you see here represent 25-49 adults, Mon-Sun, 6am-midnight, and are rounded off to the nearest whole figure.

Chicago			
Station	F '83	Sp '84	F '84
WGN	@7	@6	@8
WCLR	@6	@6	@6
WLAK	@5	@4	@4
WFYR	@5	@5	@4
WMET	??		

This would be an interesting race even if Doubleday's WMET didn't jump from the AOR frying pan into the A/C fire. But it did. And it appears that WMET's first target is RKO's WFYR, which is the most foreground and personality-oriented of the existing FMs. WMET PD Reid Reker is a George Johns protege. Although the station isn't a FairWest affiliate, you can expect key elements of that format to be heard on the station.

Detroit			
Station	F '83	Sp '84	F '84
WNIC	@6	@7	@7
WMJC	@9	@5	@6
WOMC	@5	@8	@6
WCLS	-	@2	@5

The top three stations listed here have each led the ratings race at one time or another during the last few years. WCLS, recently converted from CHR, is on a nice incline and in the thick of the battle. Although this is a top-ten market, one wonders how long four music-oriented A/C's can co-exist.

Hartford			
Station	F '83	Sp '84	F '84
WTIC	@15	@14	@14
WIOF	@6	@6	@9
WDRF-FM	@5	@7	@7
WVYZ	@6	@4	@5
WDRF	@5	@6	@3

Although still a formidable influence among adults, WTIC has found its audience base is aging and the 25-49 listener group slowly shrinking. Parent company Ten Eighty prepared for that eventually a few years back by converting its sister FM to CHR. A good move, considering WTIC-FM has an 18 share in the 25-49 demo! Among the A/C's, both WIOF and WDRF-FM are top contenders for FM format dominance.

Indianapolis			
Station	F '83	Sp '84	F '84
WENS	@10	@12	@13
WIBC	@15	@15	@13
WUDE	@3	@4	@4
WTPI	-	-	@2

For the second time in its history, Emmis's WENS lands on top. But when it first happened three years ago, the station was a soft, almost background-oriented A/C. During the last sweep, the station was programmed as a foreground, CHR-A/C hybrid. New A/C WTPI is the soft station now, but bills itself as full-service.

Kansas City			
Station	F '83	Sp '84	F '84
KLSI	@13	@11	@11
KUDL	@8	@9	@10
WHB	@7	@5	@8

For several books now, Shamrock's KUDL has been inching closer to FairWest-consulted KLSI. Both outlets have recently been leaning toward more current music and more CHR crossovers.

## PROGRESS

Bob Conrad takes over MD duties at WTAE/Pittsburgh from Don Berns, who becomes the new Assistant PD at CFNY/Toronto . . . Julie Walberg hosts a new family talk show Sunday nights on KYUU/San Francisco . . . Also in the Bay Area, K101 Marketing Director Sparky Spodek was recently swept off her feet by pilot Bill Dickey when they got married on March 23 . . . At WTP/Indianapolis afternoon anchor Sharon Alseth adds Assignment Editor duties, and overnight anchor Scott Bridge moves to mornings . . . Mucho Morales is now handling weekends at KMGG/Los Angeles from crosstown KRLA . . . WMET/Chicago found its evening personality, Mike Kenneally, in Oklahoma City at KOFM, where he handled mornings . . . WRMM/Atlanta has moved offices and studios to: 3405 Piedmont Road NE, Suite #500, Atlanta, GA 30305. (404) 266-0997 . . . Phil West has assumed Assistant PD/MD duties at WAEV/Savannah in addition to his PM drive airshift . . . Atlanta

welcomes former KS94/St. Louis ND Lynn Meier as a WCNN reporter . . . WXUS/Lafayette has brought crosstown personality Tim Bonnell in to do mornings, moving Rick Mummey into the evening slot. Bob Wagner from neighboring WASK has also joined the station as Production Director/9am-noon personality.

Milwaukee			
Station	F '83	Sp '84	F '84
WTMJ	@9	@11	@8
WVYX	@6	@8	@8
WMGF	@2	@4	@5
WISN	@5	@6	@4

WTMJ was almost knocked off its perch last fall by the station that did it once before - WMYX. This will be an interesting race, sparked by the return of market-veteran Mike Elliott to WISN. He was a longtime programmer at TMJ.

Pittsburgh			
Station	F '83	Sp '84	F '84
KDKA	@10	@11	@10
WWSW	@8	@11	@8
WHYW	@9	@8	@7
WTAE	@12	@7	@7
WPNT	-	-	@3

KDKA remains strong, while the three stations below it are coming off disappointing books. WTAE was up last fall, but down by nearly five shares from the previous fall. Soft A/C WPNT will try to improve its modest debut.

Providence			
Station	F '83	Sp '84	F '84
WPRO	@8	@7	@9
WSNE	@6	@11	@8
WPJB	@7	@4	@6
WMYS	@7	@5	@6
WHJJ	@4	@4	@4
WBZ	@3	@2	@2

This adult market is dominated by a CHR station. Responding to

that, WPJB has shifted its A/C format in a very contemporary direction and received good fall results. WSNE, last spring's format leader by nearly four points, is now second by just a half-point.

Seattle			
Station	F '83	Sp '84	F '84
KOMO	@6	@7	@8
KLSY	@5	@6	@7
KJR	@4	@4	@6
KEZX	@3	@6	@4
KIXI-FM	@4	@3	@2
KTAC	@2	@2	@1

KOMO is where it's always been - on top. Sandusky-owned KLSY is closer to the top rung than it's ever been since its switch from AOR two years ago. AM KJR earned the best adult numbers it's seen in five years. And we're certain to see interesting developments from KEZX. This is consultant John Sebastian's first full-power, major market EOR (Eclectic Oriented Rock) client. We'll be listening.

## EVENTS

• **KYXY/San Diego** is putting on its first annual grunion 10K run for fun to benefit the San Diego State University men and women's crew teams. The race will be held in conjunction with the first predicted beach appearance of the tiny fish. Exercise and fitness workshops will also be offered. Prizes include trips to Hawaii, Ensenada, and a dinner party cruise for 19 of the winner's closest friends.

• In an effort to feed L.A.'s hungry **KFI/Los Angeles** morning personalities **Al Lohman** and **Roger Barkley** have been asking listeners to donate food to "LIFE" (Love Is Feeding Everyone). The KFI/Pepsi Jeep being given away on-air will be on display at various food collection locations throughout the city. LIFE feeds more than 7000 people on a weekly basis.

• Last year the "Loving Feelings" tour package, sponsored by various radio stations, sent the **Righteous Brothers** and other vintage rock acts performing across America. This year

**WMJC (Majic 95)/Detroit** and its sister Oldies station **WHND** are among those stations behind the "Happy Together" show. Look for the **Buckingham's, Gary Lewis & The Playboys, and Flo & Eddie of the Turtles** in your area soon. The roadshow is billed as the Buckingham's first national tour in 15 years.

• It's probably not the way it wanted to win, but **WHDH/Boston** has picked up its third annual UPI "Tom Phillips Award" for best radio news coverage in New England. The station was cited for its coverage of last year's industrial accident in suburban Peabody which killed one worker and sent dozens of nearby residents to local hospitals.

• Most big-city GMs are happy to achieve ten years in the same post. **KNBR/San Francisco** VP/GM **William Dwyer** did better than that. He received a surprise proclamation from the office of Mayor **Dianne Feinstein**, making March 8 "William W. Dwyer Day" in San Francisco. Dwyer joined the station 15 years ago as General Sales Manager.



**TAKING ANCHORAGE BY STORM** — Under the direction of GM Jack Frost, the madcap adventures of Igugig & Pinjab (pictured above) have been taking KENI/Anchorage listeners on imaginary trips through Alaska's State Treasury and land of stolen rubies. Such a cult-following has developed that listeners are now sending in their own story ideas.



GAIL MITCHELL

# EASY LISTENING RADIO

## Foregoing Mass Appeal: Less Is More

By Matthew Field

It takes equal amounts of insight, strategy, stamina, and sheer luck to successfully turn one's back on mass appeal in radio. Our medium is indisputably geared to numbers; a look at any ratings book or a ten-minute discussion with a media buyer confirms it. Yet there's always been a viable place for other forms of radio — never more so than in the past five years.

When AOR reached its prime in the '70s, stations adopted the format in droves until the inevitable happened: the market became saturated. As that transpired, there was a growing movement toward CHR, and it wasn't long before the followers joined in. Today, CHR is in the same situation that AOR was in several years ago. The pie is finite; the pieces must be sliced ever thinner as more and more stations opt for the format of the day.

As radio continues to gain popularity as a viable advertising medium, ad rates also rise. Advertisers are consequently looking more closely at how their dollars are spent. While audience size is still of paramount importance, there's a growing tendency to look past numbers to other demographics and, particularly, psychographics. And that's where alternative formats — Classical, Easy Listening, Talk — are gaining ground.

"Classical music stations are the caviar of the air: small, expensive, and appealing to the rich." The sentiment in this *Newsday* quote reflects the segmentation evident in all media, particularly radio, today. Alternative formats are in an excellent position to capitalize on this trend.

### Turning Around A 20-Year Loss

While the station's history dates back to the mid-'50s, the story really begins in 1976. WNCN was close to marking 20 years of financial losses as a Classical station. Following a previous ownership change, the station underwent — and survived — a brief but stormy

switch to rock. The listeners wanted classical music, and New York's market warranted it. The question for the new owner in 1976 was how to make a financial go of a station weighed down with so many years of losses.

We mapped out short and long-range goals. Over the short term, we decided we had to attract a broader audience of younger listeners. By concentrating on music popular with younger listeners;



Matthew Field

adding warm, personable announcers; recording and broadcasting lively local concert performances; and, in 1981, opening our own Live Performance Studio, we were able to dramatically shift WNCN's demographics. Today, more than half of the audience is in the affluent 25-54 age group. The much-celebrated result is that WNCN has, for the past four years, operated solidly in the black.

### Evolving To "The Good Life"

While the success story might have ended there, this was just the beginning. We didn't feel it was

enough to insure the station's longterm viability. Last October Mario Mazza, WNCN's Director of Programming and Operations, instituted several long-contemplated changes. The result has been an evolution of a new style of Classical radio.

Our listeners, on the average, are seeking a certain style in their life, as evidenced in the kinds of restaurants they frequent, the cars they drive, the clothes they wear. People who espouse or aspire to "The Good Life" tune into WNCN for its fine music, hence the slogan.

This new phase centered on changes in programming, delivery, and advertising. In addition there was an increased emphasis on the morning drive slot as a key to attracting new advertisers and listeners.

### Faster-Paced Programming

The majority of the station's programming changes have been in shifting the type and tempo of the recorded music played, and the addition of specialized "lifestyle" features. We're now approaching Classical radio as any "mainstream" station would, including programming "power," "image" and "stock" recordings. Significantly, we have moved further away from the traditional "block" programming, resulting in a cleaner programming day. We're also continuing the emphasis on live and taped concerts (more than 200 aired in '84). These encompass concerts produced and aired live from our studio, and remote broadcasts from venues ranging from Carnegie Hall and Lincoln Center to Marlboro, VT and other popular summer music event sites.

We're counterprogramming more aggressively than ever before and focusing on efficient format execution, including quarter-hour maintenance — practices that were unheard of in Classical radio in the past.

### Revised Talk Features

Beyond this, we've removed several traditional talk features and added shorter, more appealing ones relating for the most part to non-musical "lifestyle" topics. Last summer, we introduced "The Hamptons Report," which offers information about happenings in one of New York's favorite getaway spots. "The Computer Program" provides up-to-date information on this ever-changing area.

Other features include "Stendahl on Wine & Food," the popular "Wall Street Journal Report," and "What's New?" a weekly program concentrating on new

## RATINGS TUNE-UP

### Potential Trouble Spots

Steve Hibbard, Director of Programming for newly-renamed TM Easy Listening, has compiled a checklist which outlines seven trouble spots that frequently chip away at those valuable ratings points. You may want to clip and save this as a handy reminder:

- Poor engineering:** Your listeners probably won't complain, but they may be listening less. Is your sound consistently clean, crisp, and clear? Your audio chain is only as strong as its weakest link. Tape heads must be cleaned, aligned, and regularly replaced. Compression/limiting must be kept to a minimum. Often because it's not understood, engineering is the most underrated in importance by management.
- Levels:** Do commercial breaks jump out at you, especially on a mono radio, at normal listening levels? Levels between various voice elements must be consistent.
- Commercial content:** Spots that are incompatible with the format will reduce listening spans. Questionnaires returned from listeners at one of our ratings-troubled stations listed this as their number one complaint.
- Commercial load:** Eight units an hour is great. Twelve is about the limit before serious erosion of listening starts. Whether you go higher depends, of course, on how important ratings are in your sales situation. Remember that running

offensive commercials reduces the spot load size that your listeners will tolerate.

**5. Information overkill:** People tune to you for music. It's true that inadequate news coverage can hurt a station targeting 35+, but after 9am Easy Listening stations must handle news concisely. Obviously, the heavier your spot load is, the more critical this becomes. Are you regularly getting in 15-16 music selections per hour?

**6. Inadequate identification/reinforcement:** Your station must have a "handle" that's easy to remember. Assuming that you do, don't assume that your listeners will remember it! Why should they? The station's name or nickname should be reinforced as effectively as possible both on and off the air.

**7. Inadequate advertising:** Your advertising program must be well-conceived and large enough to ensure that your call letters are top-of-mind with anyone who gets a diary. Keep it simple! Yes, advertising can also attract new listeners. If that's your goal, advertise all year long. You're already too late for this book.

classical releases and the latest in digital compact disc technology.

### New Ad Approach

Coinciding with the programming and announcer changes has been an ad campaign, which focuses on a series of memorable, highly-stylized illustrations by artist Paul Davis. Poster-reprints of the ads are used as direct mailers.

Changes were also made in *Keynote*, the station's monthly magazine and program guide. Chief among these was the expansion of its monthly concert calendar, which not only lists dates, venues, and performers, but full concert programs when available. This is supplemented by the full schedule of WNCN programming as well as provocative articles on classical music and a very active "Letters" column.

Taking the less traveled road to success hasn't been easy, but there have been fewer ups than downs since WNCN crystallized its thinking about its format and market potential in 1976. Today, we have repositioned ourselves to move forward with the upward trend in specialized radio formats. WNCN is proof that the Classical format is alive — and finally well — in the nation's most competitive radio market. With imagination other radio stations can achieve the same success.

WNCN/New York VP/GM Matthew Field joined parent GAF Broadcasting in 1976, shortly after its takeover of the station. He served as PD until 1980, advanced to GM, and was subsequently promoted to his present post.



MALIBU IN NEVADA — Making whistletops across the country on behalf of his new "Midnight in Malibu/Streaks Of Lavender" single, Bob Anderson (l) dropped by KXTZ/Henderson, NV to chat with Production Manager Don Jones.



BRAD WOODWARD

# Group W Celebrates 20 Years In All-News

It was 20 years ago next week, April 19, that Group W shocked New York and the radio industry by calling an end to the rock 'n roll era at WINS/New York. After one final song, "Out in the Streets" by the Shangri-Las, the station launched a revolutionary new format — 24 hours a day of continuous news. "What happens if you run out of news?" people wondered aloud, and not without derision.

But fate quickly intervened to convert the doubters into believers. First, New Yorkers trapped that fall in the city's infamous power blackout spun the dials of their transistor radios and discovered they could get a steady stream of reliable news of the crisis at 1010 on the AM band. For the diehard skeptics, the heavens sent along a prolonged newspaper strike two months later, giving WINS a sustained opportunity to prove its worth.

All-News had been a miserable failure in its only two previous outings, experiments in 1963 and 1964 at WNUS-FM/Chicago and by Gordon McLendon at XTRA/Tijuana (Los Angeles). Both had already switched back to music when Westinghouse made its move in 1965.

## Assessing WINS, KYW, KFVB, WIND

This 20th anniversary seems an appropriate time to assess the status of the four Westinghouse information stations, three all-News and one Talk. Along with CBS, Group W remains a leader in all-News radio, a role it will certainly continue to fill for quite a while, despite some AM group difficulties illuminated by the following chart:

Fall 12+ Shares	'80	'84
WINS/New York (News)	4.9	4.8
KYW/Philadelphia (News)	11.6	6.2
KFVB/Los Angeles (News)	5.0	3.3
WIND/Chicago (Talk)	4.6	2.9
WBZ/Boston (A/C)	7.9	8.1
KDKA/Pittsburgh (A/C)	22.2	14.9
Total Shares (-29%)	56.4	40.2
News/Talk Shares (-34)	26.1	17.2

Aggravating the soft statistical picture is the unfounded notion somehow taken hold in radio news circles that Group W's commitment to news is waning. That idea was an article of faith at December's RTNDA Convention. Fueling this view was the poorly-timed firing the previous week of KDKA's news director, as well as last year's widely reported decision to move KFVB's half-dozen street reporters into the studio.

Group W VP/AM Stations Warren Maurer admits that it's frustrating to run one of the oldest, largest, and most successful news operations in the in-



"We are tightening things up in Philadelphia, getting back to basics."

— Warren Maurer

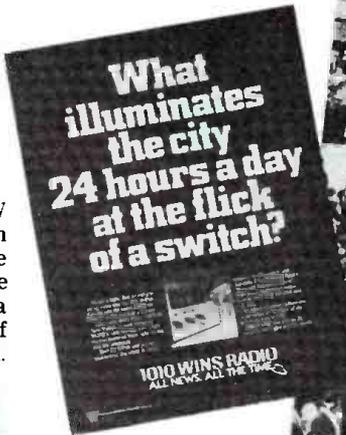
dustry, and then hear people say the company isn't fully behind radio news. As evidence of Group W's continuing commitment to news, he points out that 168 of the AM division's 460 employees are news personnel, an all-time high. And the company has just signed a \$170,000 contract with Basys to computerize the WINS newsroom, with the other five AM newsrooms to follow.

Maurer adds, "I can tell you that the all-News stations are the best performers in the radio group in terms of return on sales and in real dollars."

## WINS Profits From Consistency

Let's now take a look at the stations individually, starting with WINS. It's in the strongest position, with no changes foreseen. "WINS clearly understands its mission," Maurer says in explaining its two decades of success. "It's always on top of the weather, traffic, and the time — those basic kinds of things."

"We've also got some extraordinarily good, effective promotion at WINS. Even our competitors acknowledge that our television campaign in New York is as good as they've seen anywhere. One of the great strengths of all-News is that it's easily explained. From a



ALL IN A DAY'S WORK — Advertising what WINS does best.

marketing standpoint there's no question about what you're doing."

## Back To Basics At KYW

Maurer candidly admits that KYW, while still a strong station, has had serious problems. But he's confident that a major effort to restore the station's hard news image launched in February has put KYW back on track.

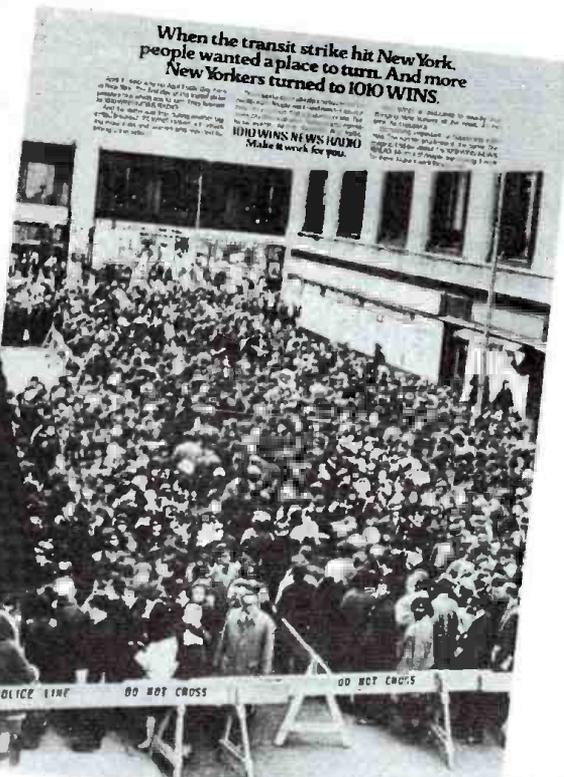
"We are tightening things up in Philadelphia, getting back to basics. Maybe we didn't always appreciate what the listener came to us for, and we're trying to get back to that. Give them the news and don't give them a lot of other stuff with it."

"Anything that doesn't fit into the category of hard news has been rescheduled and will be used much less frequently. We'll also be doing fewer series. There's much more emphasis on what's happening right now — traffic, weather, time, the headlines."



"KYW has always been softer and slower-paced than WINS. It seemed to fit the Philadelphia market at the time... just look at the ratings. But we went too far the other way."

Losing Phillies baseball to WCAU in 1982 was also a blow, and Maurer believes the market is simply more competitive overall than it once was. "Everyone is better at marketing their product now. The way music is presented is better, and a lot of FM stations now give you a little bit of news, just enough to get you through. No



one station came along and took a chunk out of us. It was a lot of little pieces.

"And as FM got bigger, we tried to become more things to more people, rather than sticking with what we did best, our all-News product. We tried to play in somebody else's ballpark."

## KFVB Hardens Sound With 20-Minute Cycle

While KFVB has held its own better, major changes are underway there too. It switched to the famous WINS 20-minute news cycle in March. "It gives you more energy, the pace is much faster, and we think that will give us a boost," Maurer reasons. "It also enables you to get better writing into your stories because you don't deal with as many of them, or they're not so long, so you can rework them more easily to have a fresh approach."

"WINS has shown us that if you give the news quickly, without a lot of other stuff, the listener will tend to use you more often. He knows he can come to you, get the news, and then go away again."

Maurer is convinced last year's much-maligned move of street reporters into the newsroom was the right decision and has paid off. "We somehow got a bad rap," he concedes, "and it's probably our fault for not having told our story in a positive way from the beginning."

"We chose to cover more stories by phone than we could in person. When you listen to the station, it has a much better pace, more story coverage, and the story count is up. All those things you judge a news station by have improved." Actual news staff size is up since the recall.

Finally, Maurer notes the irony of how the KFVB incident was handled by the Los Angeles news-



papers that gave it such a negative spin: "They all covered that story by phone. Nobody sent a reporter out to the station. They called the GM for a reaction."

## WIND Turns the Corner

Since converting to News/Talk in 1979, WIND/Chicago has never made much of a dent in WGN. But Maurer says the station, widely rumored last year to be on the block, finally turned a profit in the final quarter of 1984 through a combination of sports selling and overhead cuts from network programming.

The station has just shifted back to local for three hours middays, although Maurer says WIND's ultimate course isn't certain at this point. "WGN is everybody's competition in many ways. It almost has to lose for anybody else to win. Not that I wish WGN hard times, but I'd just like to have a couple of their points. It's really a fine radio station; they don't make any mistakes."

Special thanks to Richard Lorenzo for the historical background on the WINS switch to all-News.



WALT LOVE

# BLACK/URBAN

## EASY LISTENING FORMAT SLATED

# WQKS: A Case When Winning's Not Enough

You would think that WQKS (Kiss 96)/Williamsburg, VA GM Al Miller and PD Steve Crumbley shouldn't have reason to be anything else but happy. They've made WQKS into a viable Urban/Contemporary station for two markets 45 miles away, Richmond and Norfolk. The ratings look good, and the station has landed some of the national accounts other Black/Urban outlets haven't been able to get.

But for all their efforts over the past two years, Al, Steve, and staff appear to be headed for the street. Although Miller says new owner Richmond Radio, Ltd. has only proposed a format change after it closes on its purchase from North Carolina Mutual Life Communications, all indications are that soon WQKS will opt for Easy Listening, regardless of its successful ratings and sales.

### Sales Not A Problem

Assuming a station's ratings are solid, the logical and most frequent reason for a Black/Urban station making a format change is lack of sufficient revenue. But that's not the case with WQKS. Al began, "In my opinion, our sales are doing just fine." He explained that when he put together his budget for the year he had planned for WQKS to bill at least \$1 million without difficulty. "Naturally, being a GM and a sales-oriented person I would like see even more dollars come our way, but I think our national accounts and local sales are where they should be. When I put that budget together, I was working from the spring '84 book, hoping we'd do well in the fall, which we did. I saw no reason why we couldn't meet our goals. It's such an exasperating experience taking these orders from agencies — seeing how money is coming into this business — and then knowing it's all for naught. In just a few months it'll all be over."

### Ratings Increase Despite Signal Shortage

WQKS's ratings climb in the fall '84 Arbitron came despite a signal disadvantage that was created when vandals knocked down the station's tower in the middle of the

sweep. After a week's delay, WQKS returned to the airwaves, but with only 80% power and at 175 feet instead of 400. According to the station's chief engineer, WQKS was reaching only 60% of its normal coverage area and was weakest in Norfolk and downtown Richmond. Yet, ironically, WQKS registered a fine fall return, climbing from 6.7-8.1 12+. One could speculate that the station could have done even better, as Al noted that while looking over diaries at Laurel, MD, he and Steve spotted several comments from listeners who wrote down that they listened to another station for a while because they couldn't pick up WQKS.



Steve Crumbley

### General Market Clientele

The strong ratings have been enough to open the national sales doors to WQKS. Said Al, "When we gave Torbet numbers to work with, they've managed to get us the buys. And most of the national accounts they've brought us have been for general market products,

not the stereotypical product buys you hear some Black/Urban stations complaining about. So on the sales front, I feel we have been treated fairly on a national basis and from most of the local agencies."

### Why Sell?

So if ratings and revenue are sturdy, why does North Carolina Mutual Life want to sell? Steve replied, "I don't really think they want to get out of the business, but they've been made such a good offer they decided to take the deal." When N.C. Mutual bought WQKS two and a half years ago, it paid approximately \$900,000; today it is selling the station for \$2 million.



### What Will Happen To WQKS's Audience?

Will someone get on the white horse of success by riding into Richmond and taking over where WQKS leaves off? Would WQKS's present audience be divided between others in the area with the same format? Or will they go to the local CHR station that's available? Steve observed, "In all the research we studied, it shows that we've shared audience with only two stations, CHR WRVQ (Q94) and Urban/Contemporary WPLZ (Magic 99)." Both are Richmond outlets.

"The matter of the station being sold isn't the problem. What's frustrating is working so hard to get the station doing well financially, and the proposed format change is imminent."

Al pointed out, "From a numbers standpoint the new ownership is going to have a tougher battle of it. If WPLZ or WRVQ do indeed pick up the audience that becomes available when we get out of the format, the stations that've already got large shares will get even larger ones. Now, who will the new owner go after to get the audience it needs to be competitive on the streets? I think they have to go after WRVA or (FM) WEZS because they're both A/C. WRVA is the 50 kw full-service AM that's been in the market forever. It has a large 35+ white audience, so it is possible to

## Why Make The Change

Richmond Radio, Ltd. GM/Managing Partner Donnell explained why his company plans to switch WQKS from Urban/Contemporary to Easy Listening.

"We plan to market WQKS as a Richmond radio station and take advantage of the hole in the market, which we've identified as an Easy Beautiful Music-type format. There is no FM station currently doing this approach. (In 1981, WTVR-FM changed to Country, while WEZS A/C.)

Don continued, "At the same time, Urban/Contemporary is being bought by more than one station. (WQKS competes for audience with WTVR, WMYX (K94/Norfolk), and Richmond stations WANT and WQKS, which has been a Black format and some Gospel.)

"Our decision was made because of the information obtained from our market study. We determined that the longterm growth opportunity would be in the Easy Listening format, so that's what we're going to do. It's just the proper business decision for us at this time. With this format, we have no direct competitor. We never had any other type of format."

Don had high praise for the current WQKS staff. "These folks have done a great job for their current employer and I'm sure they'll all find new opportunities with other organizations. Some who have interest in our format are on. I just want everyone to know that we have nothing against Urban/Contemporary or the WQKS employees. These people really made an impact in the marketplace with a successful format."

get some of them with a softer music format. From what I understand, the new owners hope to make the stereo music advantage work for them, being on FM. I guess we'll all see in the future."

Steve added, "I can't say that what the new owners propose to

we were losing it wouldn't be much. We've been around a long time. I thought we understood what was going to happen in this business. But you see something like this opening to you, it's tough to understand. The matter of the station being sold isn't the problem. What's frustrating is so hard to get the station well financially, and the proposed format change is imminent. That's the hard part."

### Moving On

Both men told me that their current ownership had a total commitment to the format and they were Hoping to find another owner with a strong belief in the format and Steve are ready for the challenge. If your station is looking for a lift — maybe even a new format — why not try Urban/Contemporary? I know a GM and PD who might be available!

## ACTION

Tim Watts has been promoted from parttime/swing announcer to nights/MD at CHR WMKR (K106)/Baltimore. Watts's appointment marks the return of the Ralph Wimmer/Watts PD/MD team, last together at WRVQ (Q94)/Richmond in the late '70s. At Tim's old employer WXYV (V103)/Baltimore, Roy Samson is now handling both programming and music duties.

Baron Bacon, who complains about his first name constantly being misspelled with two r's, is the new MD under Kelly McCann at KNOK/Ft. Worth. He replaces Kenny Bird who joins Arista for Southwest R&B promotion. At WANT/Richmond, former WWIL/Wilmington PD Donnie Deane replaces Kirby Carmichael as PD. Julian Davis is appointed MD at WOKJ/Jackson after several years in cable broadcasting.

Bob Coleman and Mardell Culley have traded places and moved East. At WFXK/Jackson, Culley was PD and Coleman was MD. Now Coleman has been named PD of WQDE/Albany, GA and has brought Culley in as MD.

From a call-letter standpoint, there was always something kind of ironic about WVEE (V103)/Atlanta being co-owned with Country WPLO. (In 1980,

the calls became wonderfully appropriate for pundits who suggested Andrew Young returned, he would work for either outlet. Now V is being spun off to Capital City. DKM Broadcasting acquires the market fixture WAOK. That leaves WIGO as the pair's only station in the format.

WPDQ/Jacksonville recently gave away 50 pairs of tickets to the Ashford & Simpson show; the tickets were distributed over a four-day period. Kitten & The Cats have been named Philadelphia winners of the weiser showdown, in conjunction with WUSL/Philadelphia. Well-known New York announcer Gary Byrne is his new "Dance Music International" will premiere on more than 60 stations during the first week of April. Congratulations to WJLW/Milwaukee MD Dave Marx and his Ann who recently celebrated the birth of their first child, Donovan.

Daily gospel is returning to WBRN/Baton Rouge. Eula Hatter, who has been religious broadcasting on the station for much of its twenty-year history, is spearheading things again and she'd like to receive gospel service from other companies.

## Richmond Ratings

Fall '84 Arbitron, 12+, Metro Survey Area.

	Fall '82	Spring '83	Fall '83	Spring '84	Fall '84	
WRVQ	11.0	8.8	10.9	16.6	13.4	CHR
WRVA	16.0	18.6	14.1	15.5	11.9	A/C
WPLZ	10.6	9.5	9.2	9.2	10.5	Urban
WEZS	11.1	12.7	10.9	10.7	9.7	A/C
WQKS	4	2.5	1.9	6.7	8.1	Urban
WANT	6.6	4.0	5.1	3.4	4.2	Urban
WKIE	2.2	2.5	3.3	.8	1.5	Black



WALT LOVE

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# This is it!

## WQKS FM Stereo

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Will someone get on the white horse of success by riding into Richmond and taking over where WQKS leaves off? Would WQKS's present audience be divided between others in the area with the same format? Or will they go to the local CHR station that's available? Steve observed, "In all the research we studied, it shows that we've shared audience with only two stations, CHR WRVQ (Q94) and Urban/Contemporary WPLZ (Magic 99)." Both are Richmond outlets.

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Al pointed out, "From a numbers standpoint the new ownership is going to have a tougher battle of it. If WPLZ or WRVQ do indeed pick up the audience that becomes available when we get out of the format, the stations that've already got large shares will get even larger ones. Now, who will the new owner go after to get the audience it needs to be competitive on the streets? I think they have to go after WRVA or (FM) WEZS because they're both A/C. WRVA is the 50 kw full-service AM that's been in the market forever. It has a large 35+ white audience, so it is possible to

## Why Make The Change?

Richmond Radio, Ltd. GM/Managing Partner Don Cuthrell explained why his company plans to switch WQKS from Urban/Contemporary to Easy Listening.

"We plan to market WQKS as a Richmond radio station and take advantage of the hole in the market, which we've identified as an Easy Listening/Beautiful Music-type format. There is no FM station currently doing such an approach. (In 1981, WTVR-FM changed to Country, while WEZS moved to A/C.)

Don continued, "At the same time, Urban/Contemporary is being offered by more than one station. (WQKS competes for audience with WPLZ/Petersburg, WMYX (K94/Norfolk, and Richmond stations WANT and WKIE, which has been a Black format and some Gospel.)

"Our decision was made because of the information obtained from our market study. We determined that the longterm growth opportunity for us would be in the Easy Listening format, so that's what we're going to do. It's just the proper business decision for us at this time. With this format we have some form of exclusivity and no direct competitor. We never considered from the beginning doing any other type of format."

Don had high praise for the current WQKS staff. "These folk have done a great job for their current employer and I'm sure they'll all find new opportunities with other organizations. Some who have interest in our format may stay on. I just want everyone to know that we have nothing against Urban/Contemporary or the WQKS employees. These people really made an impact on the marketplace with a successful format."

get some of them with a softer music format. From what I understand, the new owners hope to make the stereo music advantage work for them, being on FM. I guess we'll all see in the future."

Steve added, "I can't say that what the new owners propose to

were losing it wouldn't hurt so much. We've been around, and we thought we understood what can happen in this business. But when you see something like this happening to you, it's tough to take and understand. The matter of the station being sold isn't the problem. What's frustrating is working so hard to get the station doing well financially, and the proposed format change is imminent. That's the hard part."

### Moving On

Both men told me that their current ownership had a total commitment to the format and staff. Hoping to find another owner with a strong belief in the format, Al and Steve are ready for their next challenge. If your station needs a lift - maybe even a new format - why not try Urban/Contemporary? I know a GM and PD who might be available!

### A Feeling Of Frustration

Steve concluded, "You know, if

## ACTION

Tim Watts has been promoted from parttime/swing announcer to nights/MD at CHR WMKR (K106/Baltimore). Watts's appointment marks the return of the Ralph Wimmer/Watts PD/MD team, last together at WRVQ (Q94)/Richmond in the late '70s. At Tim's old employer WVXV (V103)/Baltimore, Roy Samson is now handling both programming and music duties.

Baron Bacon, who complains about his first name constantly being misspelled with two r's, is the new MD under Kelly McCann at KNOX/Fl. Worth. He replaces Kenny Bird who joins Arista for Southwest R&B promotion ... At WANT/Richmond, former WWIL/Wilmington PD Donnie Deane replaces Kirby Carmichael as PD ... Julian Davis is appointed MD at WOKJ/Jackson after several years in cable broadcasting.

Bob Coleman and Mardell Culley have traded places and moved East. At WFXK/Jackson, Culley was PD and Coleman was MD. Now Coleman has been named PD of WQDE/Albany, GA and has brought Culley in as MD.

From a call-letter standpoint, there was always something kind of ironic about WVVE (V103)/Atlanta being co-owned with Country WPLD. (In 1980,

the calls became wonderfully appropriate for pundits who suggested that if Andrew Young returned, he could work for either outlet.) Now WPLD is being spun off to Capital Cities, as DKM Broadcasting acquires longtime market fixture WAOK. That move leaves WIGO as the pair's only competition in the format.

WPDQ/Jacksonville recently gave away 50 pairs of tickets to a local Ashford & Simpson show; the duets were distributed over a four-day period ... Kitten & The Cats have been named Philadelphia winners of the Budweiser showdown, in conjunction with WUSL/Philadelphia ... Well-known New York announcer Gary Byrd says his new "Dance Music International" will premiere on more than 60 American stations during the first week of April ... Congratulations to WLUM/Milwaukee MD Dave Marx and his wife Ann who recently celebrated the birth of their first child, Dovon.

Daily gospel is returning to WXOK/Baton Rouge. Eula Hatter, who hosted religious broadcasting on the station for much of its twenty-year history, is spearheading things again and would like to receive gospel service from all companies.

## Richmond Ratings

Fall '84 Arbitron, 12+, Metro Survey Area.

	Fall '82	Sprg '83	Fall '83	Sprg '84	Fall '84	
WRVQ	11.0	8.8	10.9	16.6	13.4	CHR
WRVA	16.0	18.6	14.1	15.5	11.9	A/C
WPLZ	10.6	9.5	9.2	9.2	10.5	Urban
WEZS	11.1	12.7	10.9	10.7	9.7	A/C
WQKS	.4	2.5	1.9	6.7	8.1	Urban
WANT	6.6	4.0	5.1	3.4	4.2	Urban
WKIE	2.2	2.5	3.3	.8	1.5	Black

# A Real Story To Tell



## BILL WITHERS "Oh Yeah"

**BLACK/URBAN BREAKERS**

Black/Urban Chart: **DEBUT** 39

Billboard: 69\* -58\*



## WHAM!

### "Everything She Wants"

Now On Over 40 Black/Urban Reporters —

49% in just 3 weeks!

Billboard: 75\* -64\*

## PHILIP BAILEY "Walking On The Chinese Wall"

The New Single From  
The Certified Gold Album

### "Chinese Wall"



**BLACK/URBAN SIGNIFICANT ACTION**

First Week Out:

WDAS	KACE	WBMK
WDJY	XHRM	KJCB
WVEE	KSOL	WANT
KRNB	OC104	WDAO
WDIA	WFXC	WTLC



## GLADYS KNIGHT & THE PIPS "Keep Givin' Me Love"

**BLACK/URBAN SIGNIFICANT ACTION**

Out Of The Box Adds At:

WXYV	WBMX	WORL
WHUR	KMJM	WANT
KYOK	KJLH	KAPE
KRNB	WNHC	KOKA
WDIA	WKXI	WANM
WTMP	WBMK	WDAO
		WTLC

## MILES DAVIS "Time After Time"

From The Forthcoming Album

### "You're Under Arrest"



**SIGNIFICANT ACTION**

WAOK	WXOK	WANT
WOWI	WQMG	KOKA
KACE	WPDQ	WTLC
KSOL	KJCB	
WNHC	WORL	



## MARVIN GAYE "Sanctified Lady"

From The Upcoming Album

### "Dream Of A Lifetime"

**The Long-Awaited  
New Single  
Just Shipped  
And Is Already  
Heating Up  
Black/Urban Radio!**





BARBARA BARNES

# JAZZ

## Palo Alto Records: An Aggressive Approach

Sometimes the common bond between friendships and associations are hard to discern. At first glance, that would be the case between noted jazz critic, producer, and educator Dr. Herb Wong and the Capital Preservation Fund, one of the country's largest money-market funds. A closer look reveals that Palo Alto Records (PAJ) is a subsidiary of Capital Preservation, and Dr. Wong is PAJ's President and cofounder.

"The formation of the label," Dr. Wong recalls, "was fortuitous and resulted simply through a catalytic event." In 1960, leading members of the Full Faith and Credit Big Band - Jim Benham (whose financial company manages Capital), Paul Robertson, and Dent Hand - invited Wong to write some liner notes for a prospective album. These musicians were actually corporate executives and financial virtuosos, who at night loosened their ties, rolled up their sleeves, and blasted the big band sound. While they had the business acumen and certainly the means to produce a master tape, they did not have a label on which to record (the prerequisite for Wong to consider annotating). They also lacked the comprehensive industry experience and knowledge it took to put an album together, so they sought Wong's advice. Together, PAJ was born.



Multifaceted Dr. Herb Wong is not only the President/cofounder and general mastermind of PAJ, but he is also its art director and chief producer. An ornithologist, Dr. Wong has a Ph.D. in environmental sciences and has authored 39 books on birds. He's taught at UC/Berkeley, and after 25 years as a DJ with KJAZ/San Francisco, still pulls a parttime shift on weekends. Dr. Wong is also NAJE President.

Wong says, "Jim Benham's operating principles for the management company had three overriding precepts: innovation, quality, and integrity" - values that Wong himself endeavors to maintain. "So we agreed that a company wanting to uphold those standards as much as possible would perhaps be able to find a niche in

the recording industry." The rest, as they say, is history.

### Aggressive Marketing Plan

While musical excellence is of utmost concern to PAJ, aggressive marketing is a main ingredient. "It's almost an antithesis," Wong specifies. "Not until you've seen and experienced the business from every aspect do you gain more of a hard-nosed look at the bottom line." Yet he adds, "If we have to explain and reason out something that's an art form

which should communicate emotional feeling - if we could describe it successfully - then it should cease to be an art form. But here we are, all trying to merchandise art forms, trying to say something rational and accurate about it!"

Still, how do you find the happy medium? Wong replies, "That varies with the particular circumstance. One has to weigh a variety of factors. Decisions are based on whether the artistic statement on a recording can return the investment with some confidence. Certainly, we have had projects that have not reaped that return, because one of our purposes is to open doors and promote musicians who have not had real opportunities to establish themselves."

### Taking Risks

To that end, Palo Alto is not afraid of taking risks. Developing and promoting new and unknown talent is a major commitment. Such artists as Dianne Reeves, Larry Vuckovich, Scott Scheer, George Howard, and David Diggs have enjoyed impressive R&R chart action and a wider audience, thanks to PAJ.

Many of these talents have (or have had) crossover potential and airplay. While the main label, Palo Alto Records, stays closer to mainstream/straight-ahead appeal with such artists as Elvin Jones, Richie Cole, Maynard Ferguson, Mal Waldron, John Scofield, Sheila Jordan, and the group Free Flight, its spinoff TBA label includes those records with more fusion/funk/pop crossover tendencies.

Another associate label, Tall Tree, is a midline retail series of classic jazz reissues. Masters for these are leased from Capitol. On Tall Tree, you will find Dizzy Gillespie, Cannonball Adderly, Nancy Wilson, and George Shearing, among others.

The label has donated the profits from two records by various stellar artists ("A Tribute to Bill Evans" and "Jazz Monterey") to-

ward musical scholarships. "People from other companies have asked in amazement, 'Why are you spending the money to do that?' Well, I feel there's a social ethic involved. Where is any part of the entertainment industry going to get its human resources if we don't promote the development of it? Record labels cannot afford not to invest in that process," he emphasized. "I am hoping to make a model statement for others to follow."



SAN DIEGO WELCOMES GEORGE HOWARD - The TBA artist poses with friends after a pair of sold-out shows featured his forthcoming album, "Dancing In The Sun." Pictured (l-r) are Licorice Pizza's Denise Wolfe, KIFM personality Art Good, Howard, Calif. Record Distributors' Ted Higashioaka and Diane Gribb, KIFM DJ Bob O'Connor, and Tower Records' Craig Martin.

## NATIONAL ASSOCIATION OF JAZZ EDUCATORS

### Taking A New Direction Toward Radio

After nine years as MD of NPR affiliate WBFO/Buffalo, John Hunt was recently appointed to the newly-created position of National Radio Chairman of NAJE. This appointment was developed out of a goal to extend the organization's networking efforts. By establishing a dialogue between jazz educators and the radio/record industry, Hunt hopes that "productive interaction and involvement between the schools and (both commercial and non-commercial) radio stations will help the furtherance of jazz education."

NAJE was established in 1968 to help serve the needs of those in jazz on the academic level on a national basis. Now headed by Dr. Herb Wong, NAJE includes among its original members Stan Kenton, Dr. M.E. Hall, Dr. John Roberts, and Matt Betton, who continues to serve as Executive Director.

With over 5500 members, NAJE just completed its 12th national convention, attended by about 1600 participants. Members include students of all ages, jazz enthusiasts, and institutions from all over the country. Among the member benefits are eligibility to receive project funds and scholarships (for educators and students), and job placement assist-



ance. Members may also contribute to the organization's respected *Jazz Educators Journal* and submit audition tapes for future recording projects.

For membership or general information, call John Hunt at (716) 831-2555, or Executive Administrator Bill McFarlin at (913) 776-8744.



Debuting as Palo Alto Jazz, the label is now known as Palo Alto Records. The change came about a year ago to accommodate a wider range of music styles. PAJ, however, remains the label's logo.

A new event we may anticipate this fall, the Palo Alto Jazz Festival, stemmed from PAJ's community involvement. Last year between spring and fall the label presented well-received, free monthly concerts in the Bay Area, featuring PAJ's own artists. Wong, in conjunction with Stanford University, is currently working out the details to this proposed annual showcase.

### Parts Are Not Just Parts

Borrowing from his studies of environmental sciences, Wong relates, "Vitality is fed by diversity. If you have a diverse environment, you will have resiliency. Resiliency promotes stability. These kinds of concepts have always been, in my eyes, applicable in any sector of society."

This philosophy is reflected by the label's personnel - namely,

Continued on Page 69

# NARAS Mutiny

While a few Jazz stations expressed their indignation over the absence of jazz from the televised Grammy Awards show, radio response, on a whole, has been lukewarm. Bassist Mike Palter, who is spearheading a protest for the inclusion of jazz in future shows, mentions that some who are outraged include Felix Grant (WRC/Washington), Bob Jones (WNEW/New York), Rick Patrone (WYRS/Stamford), and Chuck Niles (KKGQ/Los Angeles).

Palter wants the protest to be a positive effort, with respect for musicians in all areas. Quoted from a Palter newsletter statement: "It is not our intention to censor. It is neither our goal to withdraw from NARAS, nor to encourage the creation of separate jazz awards. A separate but equal status would, in effect, represent the institutional ghettoization of jazz. The Grammy belongs to all of us and we shall not so easily be driven by adversaries, nor seduced by separatists from the stage."



Mike Palter

Jazz critic Leonard Feather, who in protest resigned from the Academy, is now focusing on organizing a separate jazz awards show, which he feels is a positive direction for the music.

So far, according to Palter, there are currently about 200 signatures on the petition for more jazz in future Academy shows, including names as Leroy Vinnegar, Albert Marx, Ira Schullman, Dick Berk, Ed Shaughnessy, and Dave Pell. The petition reads as follows:

"We, the undersigned, agree that jazz is a vital music, an original American art, the progenitor of much pop and rock music, a respected branch of our recording industry, and a positive force in the contemporary culture. We are offended by the disappear-

ance of jazz from the 1985 annual Grammy Awards television show, and hereby petition that jazz be included by mandate in all future telecasts."

Palter says that responses are continuing to arrive with regard to the recent NARAS/Pierre Cossette protest demonstration by some 90 picketers at a testimonial luncheon in Los Angeles for the Grammy TV producer. Induced by these actions, the Academy informed the press that it is working on ways to ensure jazz's regular inclusion in future shows.

## ALL THAT JAZZ

KRML/Monterey PD Rod Flores has been elevated to OM/PD, while Sales Manager Jack Koleman resigns. New to weekends on KJAZ/San Francisco is Charles Brown, formerly with KRE/Berkeley. KWMU/St. Louis morning man Tom Barclay forms Barclay/Waldron Production Co. Nighttimer Stevie Knox takes over exiting Dave Caprita's Sunday jazz show at WLVE/Miami Beach.

New address (same phone number) for WLOQ/Orlando is 170 W. Fairbanks Avenue, Ste. 200, Winter Park, FL 32704. The Queen Mary Jazz Festival is slated in Long Beach, CA April 19-21, with KKGQ/Los Angeles as its official radio station. Call (213) 428-0787 for info. KKGQ is also the official station for the Playboy Jazz Festival, scheduled for June 15-16. For details, call (213) 659-4080.

KJAZ/San Francisco anticipates its 2nd annual Spring Swap & Festival on April 21. Call (415) 523-9300. Dave Hand replaces Bill Harman as MD at WMGI/Gainesville.



**HORACE SILVER HONORED IN L.A.** — Los Angeles Mayor Tom Bradley proclaimed Friday, March 22 "Horace Silver Day." Pictured after a concert which included the L.A. Modern String Orchestra are (l-r) the orchestra's Musical Director William Henderson, Blue Note Records founder Alfred Lions, KKGQ/Los Angeles DJ Chuck Niles, Horace Silver, and ASCAP Membership Representative Mary Jo Mennella.



**JUST LIKE BOGIE AND BACALL** — At the Key Largo nightclub in Portland, OR, Paquito D'Rivera is flanked by (l) KKSNDJ Ray Horn and club manager Tony DeMicoli.

## Palo Alto Records: Aggressive

Continued from Page 88

National Promotion Director Don Graham and National Sales Director Don Mupo. "Everyone here is characterized by very high-energy output," Wong said. "They are serious, very committed people; nothing is minor to them. This supports the kind of equation that gives you a grand total of the very essential pieces."

Graham described Mupo, who had been Stan Kenton's manager for several years, as "very good at what he does. He's a conservative guy who provides a good

balance for my style." Graham's career includes contributions to the beginnings of A&M Records, as he worked in Herb Alpert's garage along with Jerry Moss.

Graham measures his feelings about PAJ with percolating excitement, exclaiming, "This whole thing knocks my shirt in the dirt, and I've been doing this for 21 years. I've finally found a real job!" With the same enthusiasm, he shares what he feels is the label's difference. "Beyond a shadow of a doubt, it's the ability to turn a profit and to succeed,

whether it involves treasury notes or musical notes."



**DEGRASSI IN MILWAUKEE** — Windham Hill artist Alex DeGrassi (l) takes time after a concert for a frame with WUWM MD Kim Grehn.

## Jazz Stars On Radio



**DALLAS-FT. WORTH ARE FRANK SINATRA JR.'S LADIES** — Well, maybe not, but he stopped by KERA for an interview with jazz host and Director Ed Boudanauro (l) after doing a gig at a local nightclub.



**KONOPASEK INTERVIEWED** — Czech sax player Jan Konopasek, a veteran of bands led by Woody Herman, Oliver Nelson, Lionel Hampton, and Buddy Rich, stopped by for a chat at KLON/Long Beach, CA. Flanking him are PD Ken Borgers (left) and PAC West Coast promotion rep John D. Enrico (right).



**JON HENDRICKS RELAXES BETWEEN SETS** — Here's Jon with WHRO/Norfolk producer Joe Lowrey (right), who was on hand to record the performance at the Judge's Chambers Club. The show was heard on NPR's series "The American Jazz Radio."



LON HELTON

# COUNTRY KIKK-96FM

## WAKIN' 'EM UP IN HOUSTON

# KIKK's Repertory Radio

Each weekday morning at six Ron Foster and Pam Ivey get together with six of their friends to wake up Houston. Joining them are a few other characters: Willie G, a "hip black dude" who works in a place called the "Snak 'N' Pak" for Mr. Phouckmy (pronounced Fook-Me), the Chinese convenience store manager; Julio, the Hispanic of unknown origin who's into all kinds of things; Stephen, the gay owner of a flower and gift shop; Muhammad, who sounds a lot like Muhammad Ali; and Howard Cosmell, who sounds a lot like — well, you know.

Before we see how all this comes together — not to mention how they get away with those characters — here's a bit of history.

Ron had been doing afternoons at KIKK for about six years when former PD Charlie Ochs asked him to join Pam in mornings 18 months ago. Reluctant to do so because he "likes to sleep late," Ron initially turned it down. After some cajoling, however, he finally agreed. Though he wasn't real excited about having to rise so early, his first day with Pam was "mag, ic." "It was like a chemistry lab," said Ron, "where you put the red stuff together with the green stuff, and it turns clear. We were crystal-clear from the very beginning. You could just feel that things were perfect between us."

Since that first morning, the show has grown to a cast of eight, and an even larger cast of characters has evolved. "I did bring a few of the voices over from my afternoon show," explained Ron. "But what happened here just happened. We never said 'Let's have a gay character' or 'Let's think up a Julio' — it just happened as we went along, trying to figure out who could do what kind of voice."

### The Players

Besides Pam Ivey and Ron, who also doubles as PD, the KIKK morning show consists of News Director Chuck Wolf, Sports Director Mark Berman, newsmen Steve Coleman and Derrill Holly, sports commentator Barry Warner, and newcomer Dan Stevens.

Dan's becoming a part of the team is an example of the way the show has evolved. Ron told me, "Dan's been our evening guy for the past couple of years. He walked into my office one day doing a great Cosell voice. I do a pretty good Ali and, after some clowning around, realized we could put together some pretty good bits for the show. Once Dan got involved he came up with the Julio Gonzalez character, who does various topical bits, commercial spoofs,



and even an occasional 'duet' with my Willie G character.

"Dan was coming in three mornings a week in addition to his own show. He really wanted to stay on the morning show, so we moved him there fulltime rather than have him kill himself doing both. It's really paid off. Not only did we get a lot of letters written to Julio, but when looking at the diaries in Beltsville, I saw 'I listen to the Julio Gonzalez show' written in quite a lot. I saw almost as many diaries with either Julio or 'Stephen of the Montrose' as I did Ron Foster and Pam Ivey."

# What Goes On When The Mike Goes Off?

In the fall '84 Arbitron, the KIKK-AM & FM morning show was number one in both the 25-49 and 25-54 demos, and number 2 in both 18+ and 18-49. Obviously, those kinds of numbers aren't achieved without a lot of hard work. I asked Ron Foster to describe what the KIKK morning team does after it signs off at nine.

"We used to go to the conference room to sit around and talk but found we were forgetting a lot of the ideas or one-liners that would develop. So now we go immediately into the production room and Chuck (News Director Wolf) goes through what's coming up in tomorrow's news. Then we throw out ideas, trying to develop bits. Our goal is to come up with eight to ten funny character bits every day between 9am and noon.

"During one such session Mark Berman suggested we interview some of the NFL Oilers — as Stephen, our gay character. The Oilers went along, and it turned out to

### Planning the Morning

Ron described the way a typical day gets underway. "Dan gets here about 4am to go through the papers. He gathers 10-15 topical bits we can use throughout the morning. We use some of them, give some to the news department, and save the rest for produced bits we do for the next day's show. Many times Dan will find something and be able to write an entire bit around it for us to use that very morning.

"Pam and I get in around 5am and look over the 'bit schedule' we mapped out the day before. Based on what's going on in the city or

the world, we check to see if there are any adjustments we want to make. By 5:45 the whole show is clocked out and we know exactly when we're going to do what."

### Four Breaks An Hour

Let's say you think the morning show is a lot of funny talk, be advised that they only have four breaks an hour with at least a three-record sweep between each break. Consequently, each and every break has a special piece of preassigned business in addition to the "normal" morning show features. Ron broke down the format, explaining, "The breaks come at :07, :20, :35, and :50.

News is included with traffic at the :20 and :50 breaks and sports at :35. The maximum spot load each hour is 12 units. We don't play three consecutive minutes of spots each break; we space them through the entire stop set.

"The real challenge is to get it all in and stay on time. The key is learning the art of editing and re-editing. 60% of our bits are pre-produced the day before (see accompanying story on show preparation, "What Goes On When The Mike Goes Off?"). We try to keep each bit under one minute. It's amazing what you can get in a minute if you constantly refine and rewrite."

### Too Many Chefs?

Having a bunch of people on the air at one time would seem to present a "chatter" problem. I asked Ron how they resisted the temptation to sit around and shoot the bull. The key, he said, was laying out the show in advance and having much of the material pre-produced. He also credited former PD Charlie Ochs with being instrumental in setting the foundation. Said Ron, "He would constantly remind us we could be funny in 30-45 seconds — but we had to edit and re-edit. One 'trick' I use is to pull 70-second carts to put the bits on. If the cart runs out, I know we need to do more editing. Occasionally a piece will go longer — but it had better be a great piece of material. To quote Charlie, 'A 45-second routine can sound like a minute and a half, and a minute and a half bit can sound like 45 seconds.'"

Another thing they pay close attention to is each bit's entry and exit. "Most people only worry about getting out of a bit," said Ron. "Setting it up and getting into it smoothly is just as important. A lot of our time is spent planning each of the three elements."

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## Have Lunch With Houston's Favorite Morning Team



The above group shot is taken from one of the KIKK promotional posters. Left to right: Mark Berman, Barry Warner, Steve Coleman, Chuck Wolf, Pam Ivey, Ron Foster, and Derrill Holly. The foreground inset is morning show newcomer Dan Stevens.

KIKK'S INFORMATION COMMITMENT

Now The Morning News

While reading about KIKK's morning team, you no doubt noticed that there are *three* news personalities, in addition to a sportscaster, who appear on the show daily. That alone gives you a good idea as to the station's news and information commitment. During our conversation, Ron Foster emphasized the importance of the news department in putting together a winning team.

Each morning newscast features at least two, and many times all three, newsmen. Besides the authoritative and "bigger than life" sound you get with that much news presence, it also allows an extra personality or two to engage in the humorous byplay.

The news at KIKK, however, is serious business. In fact, the news budget is in excess of half a million dollars a year! According to News Director and morning news anchor Chuck Wolf, the commitment has not only brought in numerous awards but also a lot of listeners. "It really shows," says Chuck, "how news can become a tune-in instead of a tune-out."

Speaking of awards, the KIKK news team has won more state broadcasting awards than any other station in Houston during

the last three years. The honors include being named the "1983 News Station of the Year" and Chuck's winning the "Best Reporter in Texas" award.

Chuck says, "I try to think of the little guy: the man on the street who's tired of fighting traffic, bureaucrats, crime, corruption, and high taxes and feels he has no voice. KIKK has become his voice. We try and target stories to meet that crying need for somebody to 'tell it like it really is.' While Ron, Pam, et al. have become the 'Q-Zoo of Country' for adults, we've tried to make our news informative and entertaining. It has to be both highly listenable and highly responsive to the listeners who regularly call our KIKK Comment Line, and to officials who move when KIKK calls for help."

KIKK's Repertory Radio

Continued from Page 90

When asked how he "got away" with his ethnic characterizations, Ron responded, "We really haven't had a lot of complaints. The reason for that is each character is mimicking a stereotype and not a particular group of people. What we're doing is having fun, while mirroring the makeup of the Houston community."

As you can gather, humor plays a huge part in the show. Part of the Monday routine is the "joke of the day," where \$100 is awarded to the listener calling in with the joke he likes best. The winning rejoinder might be a bit ribald, while Ron admits that "Stephen" has at times been responsible for some risqué humor. Ron said, however, that they're moving away from that. "We don't try to get into adult or risqué humor. We may go a bit far at times, but we make sure it goes over the head of the ten-year-old in the car. The 'blue humor' may play well for a few months but then you're over. We avoid it like the plague but will let an occasional joke pass. A mild shocker once in a while will make people laugh and shake their heads. It

upholds our 'what will they do next' image while at the same time not ruining our entire reputation."

Competition For Comedy Cumeres

Another fact of life in Houston is that, one of the best morning shows in the country lives across the street at KKBQ. The Q-Zoo's fame has spread to the point where almost every market has one. Ron says they've never "consciously tried to imitate or copy the Q-Zoo." He simply believes in bringing people with content (read comedy) to the morning show. "Good comedy is good comedy, whether it's on a CHR or Country station," offered Ron. "I'm sure a lot of people watch 'Saturday Night Live' and don't like the musical guests it features. We've found that the people who are tuning in for the morning show are staying with us throughout the day."

Comedy aside, KIKK doesn't "soften" its playlist in the morning in an attempt to attract extra "non-country music" listeners. Ron replied, "We're very proud to be a Country station. We're proud of Merle, Conway, and Ricky Skaggs, and don't shy away from playing the traditional stuff in the mornings. The standard mix for

the whole station is two contemporary and one traditional record per set. That's what we do in the morning, too. Our music is aimed at the core; we hope to pick up the fringe with humor. We're always careful, however, to never offend our core with that humor."

Aircheck Review

I listened to a KIKK morning aircheck recently and heard a fast-paced show. While it operates within the structure Ron outlined earlier, it still manages to sound spontaneous. Because the produced pieces come only during the four breaks, you may have gotten the impression that the rest of the show is "dry." Nothing could be further from the truth. There's a tremendous amount of interplay between Ron and Pam. Together, they cover all the basics over the lips of the records during the three-in-a-row sweeps. And they also do a great job of pre-promoting their bits. Julio pops in for just a couple of seconds to tell Ron and Pam about his new "business" which, of course, will be the subject of the next break's bit.

Most of all, though, it sounds like everybody on the show is having a hell of a good time. The fun and humor is truly infectious — you have no choice but to smile and feel good.

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...the kind of programming that draws regular listeners, builds audiences, and boosts ratings. Your nights will be more sell-able, and the results will show...in your bottom line!

Music Country Radio Network is the only program of its kind and the only place to be in the country at night. Call for detailed information today!

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



HAVE YOU HEARD?

A couple of major stations have overhauled their morning shows just prior to the start of the spring Arbitron. On March 26, WEEP & WDSY/Pittsburgh began simulcasting in the morning with the new team of Keith James and Gary Love. James has been a Pittsburgh personality for more than 12 years, while Love is a newcomer. News anchor John O'Malley and Bill DeFabio on sports round out the wake-up show. WEEP's veteran morning man Jonathan Rhodes segues to middays on WEEP, and WDSY's morning talent and PD Ron Antill moves to afternoons on 'DSY. Also at WEEP, Bob Palmer moves to middays from weekends, Cindy Gates goes from weekends to afternoons, and Dan Mathews is new to weekends.

There are similar changes in Omaha, where WOW debuted that city's first male/female morning show April 1. The show will be simulcast and feature four-year Omaha radio vet George Woods, along with Cathie Fife. The move necessitates other airstaff changes, as former AM morning man Chuck Urban (who is also AM PD) moves to afternoons on the AM. Middays now consist of three-hour shifts, with John David Dixon handling 10am-1pm and Colleen Lynch doing 1-4pm. On the FM side, MD Bill Corey moves to afternoons and former AM overnigher Bill Young moves to the all-night show. In addition, the AM is carrying the Music Country Network from 11pm-5am and will offer news around-the-clock.

KTNX/Anchorage announces a couple of changes: Roger Chance arrives for mornings from KRBQ/Denver, and Matt Gillian, from crosstown KCMG, now hosts afternoons... Kathy Summers has been upped from part-



Cathie Fife



George Woods

time news to the overnight show at KSO/Des Moines... Mark Lindow is now doing mornings at WKKG/Columbus, IN... Following its sale, KFTN/Provo has changed calls to KXYC; address and phone number stay the same... Chuck Edwards is the new PM driver at WGKX/Memphis, and Regina Gilmore has joined the station as News and Public Affairs Director... Shelly Gentile is appointed Advertising and Promotion Director for KPLX & KLIF/Dallas... Don't forget to let me know what you have heard!