

# Radio & Records

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## Radio To Feel NFL Strike Impact

The radio industry stands to lose millions of dollars in advertising revenues if the National Football League (NFL) strike that was called Monday night (9-20) continues.

However, an R&R spotcheck of NFL radio stations uncovered extreme resiliency. Most stations claimed they had enough advance warning to make contingency plans.

One area of sales that may suf-

fer most is national business ear-marked specifically for radio coverage of football games. At Katz Radio, which reps eleven NFL stations, Sports Manager David Halberstam told R&R many of his national accounts won't place their dollars in substitute programming. Halberstam estimates that each of the 28 NFL flagship stations earns \$600,000 in football revenues annually. That means cancellation

of the rest of this season could jeopardize revenues of \$15 million. This figure does not include revenues lost by the hundreds of medium and smaller market stations also carrying NFL broadcasts.

The CBS Radio Network, which is in its third year of a four-year pact carrying NFL games, is giving time back to its affiliates. CBS had spent \$12 million for these rights. Some of the CBS advertisers are moving dollars into baseball and some have moved into regular broadcasts, while others have cancelled their time, according to a CBS spokesperson.

Halberstam said he doesn't believe the economic and ratings impact of the NFL strike will be as severe as last year's baseball strike. He pointed out that baseball revenues are estimated at \$1 million per station. With respect to ratings, he notes that football

NFL/ See Page 22

## Century Sells WABX For \$6 Million

Century Broadcasting has agreed to sell WABX/Detroit to the Liggett Broadcast Group for \$6 million. Century has owned the AOR outlet since 1966.

Liggett, which recently sold WLOL/Minneapolis-St. Paul for \$6 million, will acquire its fourth Michigan property with the WABX purchase. Liggett owns WFMK/Lansing, WHNN/Saginaw and WZZR/Grand Rapids as well as WZLD/Columbia, SC.

Robert Liggett, Liggett's 39-year-old President, commented: "I have great faith in Michigan, and I intend to continue my lifetime investment in the state. We do not expect or intend to make any significant alterations at WABX. Under the direction of General Manager Al Wilson, the station has been an innovator and winner in the Detroit market for well over 15 years. We expect to build on that success, and continue with no major changes."

### CRUSER TO PROGRAM KOIT

## Edwards Named Bonneville VP/Programming

Rob Edwards has been promoted to Vice President/Programming for the Los Angeles/San Francisco Division of Bonneville International. Edwards had formerly served as Director of Programming for the division, specifically dealing with Bonneville's KBIG/Los Angeles and KOIT/San Francisco.

Division President Jack Adamson said, "Rob has been a prime mover in transforming the sound of KOIT. His professional and energetic dedication to Rob Edwards both KOIT and KBIG has been exceptional." EDWARDS/ See Page 22



Interestingly, Liggett's own broadcast experience includes air work at several Detroit stations. He was working at WABX in 1966 when Century purchased the station for \$100,000 from the Panax Newspaper Group.

### REMAINS BULLISH ON MUSIC

## Davis Attacks Media Criticism

In an address presented to Arista's distributors, retailers, and local broadcasters in Los Angeles last week (9-15), label President Clive Davis attacked recent media coverage of the music industry as "devastatingly negative."

Citing stories in the New York Times, Los Angeles Herald-Examiner, a feature on NBC's "Today" show, and a recent Rolling Stone magazine article he called "totally outrageous," Davis claimed, "There's a lot going on in the media which must be exposed as it's making it much more difficult for all of us than should be the case."

Maintaining the record business is only off between six and eight percent, Davis attacked the indus-



try's doomsayers by name. He concluded by asking the industry to "fight back and not let our world be taken away from us or distorted."

For the complete text of Davis's speech, see Page 42.

## Miller Resigns At KMPC

After more than 12 years with KMPC/Los Angeles — the last four as VP/GM — Ken Miller has resigned. Golden West Broadcasters' President Bill Ward will assume the day-to-day management responsibilities at the station on an interim basis until a new station manager is appointed.

Ward told R&R that the timing of Miller's resignation, which came on the heels of Golden West's selling Major Market Radio (R&R 9-17), should not be construed as related. Indicating that Golden West principal Gene Autry

## Surrey Changes Charter Deal

Surrey Communications, which agreed to purchase Charter Broadcasting's six radio properties for \$32 million (R&R 12-11-81), has filed an amendment with the FCC changing the original deal. Surrey has deleted KCBQ-AM & FM/San Diego from the purchase agreement, but still intends to take control of KIOI/San Francisco, KSLQ/St. Louis, and WOKY & WMIL/Milwaukee on October 15.

Surrey President Howard Duncan refused comment on the situation, which is company policy during acquisitions, but R&R has learned that KCBQ-AM & FM were removed from the deal when a portion of Surrey's investment network collapsed.

Charter Broadcasting President John Bayliss commented on the new status of the San Diego stations, telling R&R, "We're going to keep them for awhile. We may attempt to sell them again, or we may rebuild a new chain around them."

Bayliss also said that he would not be leaving Charter to head up Surrey's new broadcast division as was previously announced. "Their new plan just didn't fit for me," Bayliss said. He indicated that he might consult Surrey for a transitional period of time.

intends to stay in radio, Ward said, "KMPC is so important to us as our flagship station that I felt I should get to know it and the staff very well myself. Obviously, this will help me in selecting the next general manager."

Miller indicated he was leaving KMPC to pursue other plans, which he intends to announce soon.

## Chase Accepts KBEQ Post

After seven years as PD of WPJB(JB105)/Providence, Todd Chase has resigned to accept the programming position at KBEQ/Kansas City. Chase replaces Maja Britton, who resigned to pursue other programming positions (R&R 9-17).

Commenting on his move to KBEQ, Chase told R&R, "(VP/GM) Gary Rodriguez and Maja Britton, along with by far the best airstaff in America, have created an incredible radio station. For me to join them as



Todd Chase CHASE/ See Page 22

## Summer Arbitron Scoreboard

### New York

WKTU, WBSL, WRKS Are 1-2-3; WAPP Explodes To 4.9; WNBC & WYNY Stronger

### Chicago

WGN Strengthens Hold On First; WBBM-FM Doubles; WLS-AM & FM Slip

### San Diego

KFMB Is No. 1; KGB Loses Four Shares; KFMB-FM Rebounds; KJQY Now Second

Plus the latest Birch figures for Buffalo, San Antonio, Birmingham, and Memphis. Complete results on Page 14.

THE  
**ABRACADABRA**  
SPECIAL



TWO-HOUR  
TELEVISION  
CONCERT

Starring  
**THE  
STEVE MILLER  
BAND**



With Special Guests **APRIL WINE**

• SATURDAY, SEPTEMBER 25 •

CHECK YOUR LOCAL LISTINGS FOR TIME AND CHANNEL

SIMULCAST IN STEREO IN 50 MARKETS NATIONWIDE



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**Home Taping — Threat Or Scapegoat?**

All sides of the issue — record industry, blank tape industry, and radio — represented in a three-part R&R special. Coming in October

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**WHYT Debuts "Hot Hits," Names Malcom PD**

WHYT/Detroit (formerly WJR-FM) kicked off its Mike Joseph-consulted "Hot Hits" format last week (9-15), and this week named morning personality Lee Malcom as Program Director.  
 Station Manager Maureen Hathaway told R&R, "Naturally we're most excited about the kick-off of our new format. Market reaction has been amazing for such a short period of time. We're very fortunate to have someone of Lee's background and knowledge on our staff to become PD. I think he will do a terrific job of maintaining Mike's format, and keep it in tune with the Detroit market's particular needs."

Malcom, who programmed WIRL/Peoria prior to joining WHYT, commented, "Working with Mike Joseph and Maureen Hathaway and the rest of the staff has been a treat, but now to be named PD is a real thrill. Even though I will continue to work the morning show, I'm looking forward to programming the station... long hours are a part of the job. The people at Capital Cities have really gotten behind our efforts, and it's easy to see why the company has been so successful over the years."

**Schwartz Named VP/GM At WWDE & WPEX**

Joseph Schwartz has been appointed Vice President/General Manager for WWDE & WPEX/Norfolk, VA. Schwartz comes to his position with the Golden East Broadcasting-owned property after having spent the past five years with CBS, where he held such titles as GSM for WBBM-FM/Chicago and Midwest Sales Manager for CBS FM National Sales.



The announcement was made by Larry Saunders and Dick Lamb, chairman of the Board and President of Golden East Broadcasting, respectively.

**Godofsky Takes WYLF GM Post**

Stephen Godofsky has been named General Manager at WYLF/Rochester, a 50,000 watt "Music Of Your Life" FM facility owned by Empire Media Associates. Godofsky previously held the General Manager position at WKQS & WLQV/Miami-Ft. Lauderdale and WHLI & WKJY/Long Island, having also played a key role in the development of Al Ham's first 40 "Music Of Your Life" stations.

"It's great to be a pioneer again," Godofsky told R&R, explaining that WYLF is "the first FM stereo 'Music Of Your Life' station in a top 50 market."

"With our signal — the strongest in the area — we intend to open up new possibilities for FM broadcasters," Godofsky continued. "I estimate our coverage area to include at least a couple million listeners. We've only been on the air four months but we can and will show that the 'Music Of Your Life' format provides viable FM competition for Beautiful Music stations and other adult-targeted formats."

**Stone, Kemp Promoted At KLTE**

In simultaneous promotions within KLTE/Oklahoma City, PD Tony Stone was elevated to Operations Manager, while Assistant PD Randy Kemp has been named PD.

Commenting on the appointments, KLTE President Ken Dowe said, "We have to carefully protect our current audience as we try to expand, which means a lot of research. Our market studies require a fulltime operations commitment. As Operations Manager, Tony is now my assistant, which frees me to search for additional stations. Meanwhile, I need someone to be directly responsible for the personalities, contests, and promotions. Those will be Randy's duties."  
 Stone, whose promotion comes seven

**Horner New GM At KZAM & KJZZ**

Dana Horner has been appointed General Manger for Sandusky's KZAM & KJZZ/Seattle. Horner had previously spent six years with KING-AM & FM/Seattle, most recently holding the Sales Manager position.

In making the announcement, Sandusky Radio President Toney Brooks said, "Dana has an outstanding track record, and brings to the position all the qualifications necessary to be a successful Sandusky manager. In addition to an excellent sales background, Dana has a good knowledge of programming, and posses great people skills."

"The opportunity to manage a pair of stations in Seattle is real exciting," Horner told R&R. "Talking with Sandusky people and looking at their operations in other markets, seeing how well they perform and getting the chance to work in such a creative environment is nothing less than a great opportunity."

Horner's appointment takes effect October 4.

**WBJW & WLOF Set Franko, Mitchell As Management Team**

Following the transfer of WBJW & WLOF/Orlando from Rounsaville to Nationwide (R&R 9-10), Mickey Franko and Gary Mitchell have joined the stations as General Manager and Program Director, respectively. Franko, who has been with Nationwide as GM of WKTQ & WSHH/Pittsburgh, replaces VP/GM M.F. Kershner. Mitchell, most recently PD of WVAF/Charleston, WV, replaces exiting VP/Programming Tom West.

Nationwide VP/Radio Steve Berger told R&R, "Franko has been with us for five years in Pittsburgh, and was with WERE/Cleveland before joining us. He's got a solid management background... and we've got great confidence in him. He's being replaced on an acting basis by WSHH Sales Manager John Rohm."

Regarding Mitchell's appointment as PD, Berger said, "He's done an outstanding job at V100, pulling some enormous ratings. We think Gary can do some wonderful things for us."

months after joining the station as PD, told R&R: "I'm delighted. Working with Ken Dowe has been wonderful, and I've learned an incredible amount from him. This opportunity will mean I'll be much more involved in charting the direction of the station."

Kemp, who programmed KFMN/Abilene and KRIG/Odessa before joining KLTE last year, said, "This is something I've been working toward for quite a while, and I'm glad to finally get the chance, especially working with Ken and Tony. I'm here to learn and continue the growth of the radio station."

In an additional appointment at KLTE, Chris James was named News Director, joining the station from a similar post at KXLS/Enid, OK.

**Blonstein Joins Monument As VP**

Marshall Blonstein has joined Monument Records as a Vice President. Blonstein will be involved in promotion, A&R and marketing, according to Monument President Bob Fead. Fead told R&R, "Marshall's experience in all facets of the music industry will lend great credibility to Monument's re-entry into the contemporary music business."



In the past, Blonstein served as President of Island Records, VP/GM for Ode Records, and National Promotion Director with Epic Records. He assumes his new position immediately.

**SCHULKE NOW CHAIRMAN, ADAMS PRESIDENT**

**Management Changes At Schulke**

Jim Schulke has been elevated from President to the newly-created Chairman of the Board position for Schulke Radio Productions. Concurrently, Larry Adams was promoted from VP/GM to President.

The announcement came from Stanley Mouse, Senior VP of Schulke's parent company, Cox Communications. Mouse said, "This new executive alignment gives Larry Adams responsibility for the day-to-day operations of SRP, which will allow Jim Schulke to devote even more of his time to the creative and music research activities of the company."

Both appointments are effective immediately.

Franko told R&R, "I'm most pleased to be given the opportunity to run this operation. Nationwide has been great to me, and I look forward to making these stations shining examples for the company."

Mitchell, who has not yet been replaced at V100, said, "I've been here over three years, and I think this is the kind of opportunity I can't turn down. Nationwide is a super company, and I'm looking forward to joining them and helping them grow in Orlando."

**TRANSACTIONS**  
**Capitol Acquires WQEZ & WCRT For \$3.4 Million**

Capitol Broadcasting has purchased WQEZ & WCRT/Birmingham from Magic City Communications for \$3.4 million. The Blackburn & Company-negotiated deal is expected to close within 90 days, subject to FCC approval.

WQEZ broadcasts with 100 kw at 96.5 mHz. WCRT is a 5 kw daytimer on 1260 kHz with a CP for fulltime. Capitol's other broadcast interests include: WKSJ & WLLF/mobile; WCAW & WVAF/Charleston, WV; WRKA/Louisville; and WKDY/Spartanburg, SC.

**Great Empire To Buy WOW For \$2 Million**

Meredith Broadcasting reached tentative agreement this week to sell WOW/Omaha to Great Empire Broadcasting for approximately \$2 million.

Sale of the Country AM to Great Empire is contingent upon FCC approval and the company's being able to sell KYNN/Omaha. The FCC's one-to-a-market rule would prohibit Great Empire from owning KYNN and WOW, both AM's, at the same time.

A Meredith official told R&R the company is also negotiating to sell KEZO/Omaha, WOW's sister AOR, but no agreement has been released yet.

# Washington Report

## FCC Names New Owner At WNJR

Sound, Inc. has won permission from the FCC to operate the facilities of WNJR/Newark. In making the grant last week, the full Commission overturned a 1978 decision by its Review Board that all four applicants for the frequency were unqualified.

For several years, three of the four, including Sound, have operated WNJR on an interim basis in a partnership called 1430 Associates. All three were ruled unqualified because, under 1430's management WNJR broadcast an illegal numbers lottery.

On review last week, however, the Commission decided none of the three group's principals were involved in the lottery activity. It found that Sound was most qualified, and granted it the license.

## Reagan Signs FCC Lottery Authority Into Law

President Reagan last week signed into law the bill (H.R. 3239) which gives the FCC permission to award licenses for new facilities by lottery. Not wasting any time, the Commission this week will vote on a Notice of Proposed Rulemaking exploring how the lottery should work.

Congress first gave the FCC lottery authority last year. But the Commission declined to use it, claiming the requirement that it check each applicant's qualifications before the lottery was unworkable and too time consuming. The new bill creates a speedier process in which a lottery will be held among all applicants, with a qualifications check only for the winner.

## Washburn To Head U.S. Satellite Delegation

The State Department announced Tuesday (9-21) that outgoing FCC Commissioner Abbott Washburn will be Chairman of the U.S. delegation to an international satellite conference to be held next summer in Geneva. On the agenda will be direct satellite-to-home broadcasting in the Western Hemisphere.

Washburn, who has served on the FCC since 1974, will be assisted by two of his current aides, legal advisor Leslie Taylor and confidential assistant Barbara Glover.

Washburn should be available for his new assignment shortly. Although his FCC term ended June 30, he has remained in office as a holdover. That's because the Senate failed to confirm his nominated successor, FCC General Counsel Steve Sharp. A confirmation hearing for Sharp was finally set for this week in the Senate Commerce Committee, with a vote in the full Senate possible by week's end.

## NAB Offers Political Hotline

The NAB has hired William Ray, former FCC Complaints & Compliance Division Chief, to man a political hotline during this fall's elections. Ray is the author of the industry's bible on the issue, "The Law of Political Broadcasting and Cablecasting: A Political Primer."

The hotline will operate on a toll-free 800 number weekdays from 10am-6pm, starting October 1. Ray will also field questions the weekend before the November 2 elections.

## Superior Coverage Wins Tucson FM

Faced with choosing among three applicants for a new FM in Tucson, FCC Law Judge Frederic Coufal has picked Tucson FM Broadcasting Corp. because it proposed to serve the most people.

Coufal this week dismissed the applications of Golden State Broadcasting, which owns KHYT/Tucson, and Tucson Community Broadcasting. The decisive factor was that Tucson FM's 557,000 potential listeners include 23,000 people in a 4800 square mile area who do not now have any primary nighttime radio service.

Tucson FM also received a small preference because two of its principals, owning 50% of the firm, will be involved in fulltime management. Golden State had lost a substantial management-ownership integration credit when owner Robert Scholz died last year.

## Other Key Developments

- FCC Commissioner Anne Jones has tapped Jerry Duvall, an economist in the Office of Plans and Policy, to become her special assistant.

- The NAB has hired Edmund Williams, current Associate Director/Engineering Technical Services for PBS, as a staff engineer.

- Kent Nilsson, legal assistant to Commissioner Henry Rivera, is leaving to form a telecommunications consulting firm with Dr. Walter Bolter of the House Telecommunications Subcommittee.

- Sen. Bob Packwood (R-OR) has scheduled two days of hearings next week in the Senate Commerce Committee on his proposed constitutional amendment to give full First Amendment protections to broadcasters.

- The FCC has refused to alter last fall's decision to eliminate a 45-day public notice period formerly required when it received proposals to create new FM or TV assignments.

## Faith Center Loses Los Angeles FM

An FCC law judge, who endured anti-Semitic attacks and other abuse from Faith Center, Inc., has dismissed the church's renewal application for KHOF-FM/Los Angeles.

In announcing the dismissal last week, Judge Edward Kuhlmann accused Faith Center of "not prosecuting its application in good faith" and of exhibiting "bad faith and disdain for fair play" in its renewal bid for the Los Angeles educational FM.

From the beginning, said Judge Kuhlmann, Faith Center tried to make a shambles of the administrative process and to thwart the Commission's duty to examine whether KHOF had operated in the public interest.

Faith Center refused to answer questions from the Broadcast Bureau or turn over requested tapes and documents. It told the Bureau to "go to hell," called Judge Kuhlmann a "paid executioner" and accused him of subjecting the church to "Jewish invective and religious bias."

Dismissal of Faith Center's application leaves at least two other candidates in the running for the Los Angeles FM. They are

## WARNER SURVEY REFUTED

# Home Taping Legislation Appears Dead In '82

It now appears there's almost no chance that Congress this year will pass pending legislation to impose a home taping copyright fee on blank audio tape and recording devices.

The recording and music industries are lobbying heavily for such a fee, claiming massive losses of revenue due to home taping.

The two key Senators on the issue are Dennis DeConcini (D-AZ) and Charles Mathias (R-MD). They have reportedly met and agreed not to take any action on the issue this year. However, according to a DeConcini aide, the two agreed to place home taping "high on the agenda" in the new Congress which convenes in January.

While the development makes action this year unlikely, a slight chance remains that a home taping amendment could be tacked onto unrelated legislation on the Senate floor during the final hectic days of the current session, prior to mid-October.

## New Study Minimizes Home Taping Losses

Meanwhile, the Audio Recording Rights Coalition (ARRC) this week planned to release a new study to contradict the record industry's claims of huge losses from home taping. The coalition is made up of electronics manufacturers who are fighting the

imposition of copyright fees on their products.

The survey was conducted by the national polling firm Yankelovich, Skelly & White and involved in-depth interviews with over 1000 home tapers. "It blows a gaping hole in the Warner survey and the record industry's case," said Alan Schlosser of the Electronics Industries Association's Consumer Electronics Group.

The coalition has repeatedly assailed the survey, frequently touted by the record industry and conducted by Warner Communications. It found multi-million dollar losses for the record and music industries due to home taping. Critics charge that the full Warner survey and its methodology were never released. Schlosser said his coalition's findings and methodology will be released in complete detail.

The new survey was to be released at a final day of hearings scheduled this week (9-22) on the home taping issue by Rep. Robert Kastenmeier's House Judiciary Subcommittee.

## Anne Jones Becomes "Born Again" EEO Supporter

FCC Commissioner Anne Jones has long opposed Commission enforcement of equal employment opportunity (EEO) guidelines for broadcasters. But last week she announced to the National Association of Black Owned Broadcasters (NABOB) meeting in Washington that she's changed her mind.

"I'm born again on that question," Jones told NABOB, whose members greeted the announcement with warm applause. "I am

prepared to believe it should be the function of every government agency to do everything it can on EEO."

Jones explained that she used to believe minority hiring issues should be handled solely by the Equal Employment Opportunity Commission (EEOC).

Her gradual change of mind occurred, she said, when she saw that EEO progress within the federal government was too slow, in her opinion.

Jones made it clear that she still believes the Commission's manner of dealing with EEO questions should be overhauled, although she didn't offer specifics. "Sometimes it gets absurd," she told NABOB. "I'd like some streamlining."

The GOP Commissioner also trained her fire on the FCC's own internal minority hiring progress. When one black station owner noted the absence of many blacks in top FCC positions, Jones agreed and noted that few women occupy key posts. "I have never been pleased," said Jones. "I don't think we're making very fast progress." She concluded, "Unless we all put our shoulders to the wheel nothing is going to change very much."



Anne Jones

Coronado Broadcasting of Southern California and Inspiration Media.

Faith Center is a non-denominational church whose FCC problems began in 1977. At that time, charges of fundraising irregularities were levied regarding a solicitation over its station KHOF-TV/San Bernardino. Eventually that station's renewal application was dismissed due to Faith Center's refusal to cooperate with the FCC.

Determined to get to the bottom of the fundraising allegations and other charges, the FCC then designated them as issues in the KHOF-FM case. Now that Faith Center has been thrown out of that proceeding, Judge Kuhlmann has ordered that those issues be explored in yet another case involving the church's KVOF-TV/San Francisco, which is also under challenge. The group's remaining broadcast property is WHCT-TV/Hartford.

# **ARE YOU GOING TO BROADCAST THE KIND OF AM STEREO THAT NO ONE LISTENS TO?**

Motorola's AM Stereo system has one attribute you can't afford to overlook. It's designed to deliver superb quality sound to the most modestly priced receivers.

And after all is said and done, your ratings may be entirely dependent on how many people can listen to you on AM Stereo radios. AM Stereo is a lot more than a promotional opportunity — it's a chance to pull ahead of your competition, if you jump on the right bandwagon.

Motorola is really rolling on AM Stereo. FCC type acceptance is expected in October. Call Chris Payne at (202) 862-1549 or Dick Harasek at (312) 576-3591.



**MOTOROLA**

AM Stereo. A system designed to be heard.



## Radioguide Tunes In Cross-Country Beat

Whether you're traveling cross-country on vacation or moving on to your next radio gig, most of you have probably experienced this problem — hearing only the snap, crackle, pop of airwave static as you try to find your favorite music *somewhere* on the dial. Recognizing the popularity of country music and coinciding with Country Music Month, **Logos Unlimited** last week debuted the latest in its guide series, the "1983 Country Music Radioguide."

Kicked off nationally in association with **Dodge Trucks** and its "Ram Tough" products, the country guide is comprised of 1200 AM and FM stations in the U.S. which program country music. These are categorized according to Interstate highway routes, eliminating the hit and miss results of push button dialing. All you have to do is locate the road you're travelling on, and the cities/towns plus their stations' calls and frequencies are right at your fingertips. A total of 46 stations are involved in this **CMA**-endorsed project including **KZLA/Los Angeles**, **KIKK/Houston**, **WCXI/Detroit**, and **KFDI/Wichita**. Dodge is making the guides available free of charge to the public, who can pick them up at specified locations.

### Country Music RADIOGUIDE

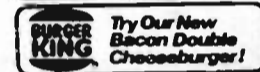


**DODGE RAM MISER:** America's best-equipped high mileage standard full-size pickup.

COMPLIMENTS OF:



**Dodge Trucks**



For free copies or more information about the guides, call director **Art Vuolo** at (313) 434-2712. These will be updated yearly; previous editions include Rock and Easy Listening with plans for Urban Contemporary and News/Talk guides. Remember, not every single country music station is listed, but the guide does promise "enough to get you from coast to coast without missing a beat."

## PPI Sponsors Joint Venture Media Business Seminar

**Phillips Publishing Inc.**, which publishes "RadioNews" among other newsletters, is sponsoring a series of seminars aimed at various aspects of the communications industry. On October 14-15 "Forming and Operating Joint Venture Media Businesses" will be held at New York's Essex House.

Beneficial to radio/television broadcasters and others, the workshop will demonstrate how to turn competitor threats into opportunities for advantageous joint ventures. It offers expert forecasts of future media trends as well as the financial, legal, and organizational problems inherent in such undertakings.

The two-day seminar runs from 9am-5pm and costs \$595, which includes course materials and luncheons. Discounts are available to individuals or organizations who subscribe to one or more of the Phillips newsletters. For additional details about this or forthcoming workshops write Suite 1200N, 7315 Wisconsin Avenue, Bethesda, MD 20814.

## Videodiscs More Popular Than Its Players?

It seems that videodiscs are more popular than the players themselves. Although price cuts and new models have contributed to stronger sales than last year, **RCA** claims that a typical videodisc devotee purchases 30 discs in the first year. This is double original estimations. One Dallas dealer says customers initially buy six discs, which range from \$15 to \$40 apiece, and then usually buy the same amount each year. While there are those who believe videodisc sales represent more longterm profits than the players, there are detractors who point to cable TV and VCR's as factors prohibiting the videodisc's broad appeal.

## Perry Intros Broadcast Publication Line

A new line of texts/periodicals for use by both radio and TV broadcasters has been released by Tennessee-based **Perry Publications**:

- "Broadcast News Handbook" — deals with news policies, protection of sources, editorials, equal time, gag orders
- "Broadcast Promotion Sourcebook" — outlines promotion management, using other media, promotional planning, budgeting, catalog of over 150 cume and quarter-hour building contests/promotions
- "Perry's Broadcast Regulation Political Primer" — answers questions concerning November elections i.e. Section 315 and candidate use of station facilities
- "Broadcast Sales Promotion Profit Guide" — features idea bank of sales promotions; available on market exclusive basis

In conjunction with these releases, Perry Publications has appointed two new Directors/Sales & Marketing: **Bob Savage**, East; and **Don Craig**, West. Both have extensive radio backgrounds. Savage has worked with **LIN**, **Doubleday**, and **Scripps-Howard** while Craig is founder of **Home Satellite Entertainment** of Sacramento and a former radio station manager. For more info call **Larry Perry** at (615) 483-8474.

## National Mood Shows Some Optimism

A recent **Ogilvy & Mather** cross-section survey of 800 men and women found (not surprisingly) 64% who believe today's economy is in poor shape. However, 71% said that current inflation is worse than any the country's experienced before. Fifty percent think it's worse than a year ago while a 13% minority think the economy has improved over last year. Despite the seemingly hopeless economic situation, there are still 50% in the optimist category who are anticipating less money worries next year than this year as an overwhelming 92% say that U.S. economic woes notwithstanding, we're in better shape than other countries.

When asked to list the most serious problems facing society today, 30% cited unemployment, 17% high interest/mortgage rates, 13% inflation, 11% government, 9% high prices, and 20% all others. There's also a growing fear of unemployment. 61% of women as compared to 54% men mentioned it while two wage households cited it (64%) more than single-income homes (53%).

As a result of the changing lifestyles, O&M has also instituted a "Cost of Lifestyle Index" to measure consumer living costs. It differs from the Consumer Price Index in that it's not restricted to the 1972 definitions of living necessities. The firm asked respondents whether prices had gone up or down over the last year in regard to 22 items such as mass market packaged goods, leisure items, entertainment, medical care, fuel costs, and education costs. The first index report was predictable: those 45-65+ and those earning under \$15,000, blue collar, and single scored highest in not being able to afford what they consider the "good life."

## Divorce Rates Analyzed

An analysis of trends found in the 1980 Census (**R&R 9-17**) showed a marked increase in divorce. According to **James Weed**, chief/marriage and family statistics branch of the Census Bureau, actual divorce rate figures show that 39% of all married couples celebrating their fifth anniversary will divorce. So will 27% of those reaching their tenth anniversary, 11% of couples reaching 20 years, and 7% of those hitting the silver anniversary. Of those marrying now, 19% will file divorce papers before the fifth anniversary, while 33% won't reach a tenth anniversary and 40% will call it quits before their 15th.

## Timely Update On Watch Radios



Criterion



Sony

One of the popular items at the recent Consumer Electronics Show in Chicago were AM watch radios, which stations might consider as prizes in future promotions/contests. Woodside, New York-based **Criterion Watch Company** has unveiled its Criterion which comes complete with earphones, alarm, and chronograph. Taking the concept one step further is **Sony** whose prototype has a built-in one-inch speaker rather than earphones. Additional features include digital tuning, volume control, alarm and sleep settings, and four pre-set station memories. Another model, the **Advance**, offers stereo headphones with volume control. These headphones can also be used with stereo equipment. Next up on the drawing boards? FM watch radios. **Personal Electronics** of New York City hopes to conquer that later this fall.



Meet our outlandish staffer from Planet Yuk. He's Sputnik Jones, UFO-naut, whose beat covers the black holes and saucer sites around the world.

### FIND OUT MORE!

Try a two-week sample at no obligation.  
Call collect, **Patrick Glynn: (714) 293-1818**.  
In Australia, call **Greg Smith, 3XY Radio, Melbourne, (03) 329-5777**.



WHEN YOU'RE THE HOTTEST ROCKER IN AMERICA...

# "EVERYBODY WANTS YOU"



THE NEW SINGLE BY

*Billy Squier*

FROM THE ALBUM

*Emotions in Motion*

Produced by Mick & Billy

Remixed by Billy & Dave Thoenes



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ON RECORD AND HIGH QUALITY XDR CASSETTES FROM CAPITOL



# Networks/Program Suppliers

## MUSIC FEATURES

### Watermark

#### Musicall:

Carol Channing/Pajama Game (October 9-10)

#### Soundtrack of the 60's:

Hoyt Axton/Bob Eubanks/Crytals (October 18-17)

### Westwood One

#### Budweiser Concert Hour:

Smokey Robinson/Pt. II (October 16-17)

#### In Concert:

Rossington-Collins/Johnny Van Zant (October 22-24)

#### Live From Gilley's:

Alabama (October 16-17)  
Best of Gilley's/Pt. I (October 22-24)  
Best of Gilley's/Pt. II (October 29-31)

#### Off The Record:

Queen/Pt. II (October 15-17)  
Eddie Money (October 22-24)  
George Thorogood (October 29-31)  
Billy Squier (November 5-7)

#### Special Edition:

O'Jays/Pt. I (October 15-17)  
O'Jays/Pt. II (October 22-24)  
Stephanie Mills (October 29-31)  
Barry White (November 5-7)



**REMINISCING WITH SAMMY** — Skitch Henderson (left) recently interviewed music veteran Sammy Kaye for a segment of Narwood Productions' "Music Makers." The show reaches an estimated 8.5 million listeners weekly, according to a survey by R.H. Bruskin Associates.



**ROCKLINE WELCOMES ZEVON** — "Werewolves Of London" artist Warren Zevon visited "Rockline" recently to discuss his latest LP offering, "The Envoy." Deep in conversation are (l-r) E/A's Scott Burns, producer Eddie Kritzer, Zevon, and E/A Sr. VP Jerry Sharell.

### ABC

#### Contemporary Net/ Spotlight Specials:

Billy Joel (October 24)

#### Entertainment Net/ Silver Eagle (DIR):

Ricky Skaggs (October 18)  
Lacy J. Dalton/Gary Morris (October 23)  
Fritzeil & West/Michael Murphy (October 30)

#### Entertainment Net/Words & Music:

Donna Summer (October 17)

#### FM Net/Star Session (DIR):

Air Supply (October 18)

#### Rock Net/King Biscuit (DIR):

John Cougar (October 17)

### CBS

#### RadioRadio:

"Night Moves" (October 30)

#### Clayton Webster

#### Country Calendar:

Razzy Bailey (October 18)  
Mickey Gilley (October 19)  
Larry Gatlin (October 20)  
Helen Cornelius (October 21)  
Jack Greene (October 22)  
Con Hunley (October 23)  
Jeannie Kendall (October 24)

#### Rarities:

Hayward & Lodge (October 18)  
Hall & Oates (October 19)  
J. Geils (October 20)  
Bruce Springsteen (October 21)  
Cream (October 22)

#### Retro Rock:

Cars (October 11)

#### Creative Factor

"Rock Pumpkin" Special (Halloween)

#### Global Satellite

#### Rockline:

Jefferson Starship (October 18)  
Supertramp (October 25)  
Pat Benatar (November 1)

#### Inner-View

REO Speedwagon (October 18)

#### London Wavelength

The Who Special (November 15-December 20)

#### Mutual

"The Great Entertainers" w/Johnny Cash  
Tribute (Thanksgiving)

#### Narwood

#### Country Closeup:

Sylvia (October 18)  
Don Williams (October 25)  
John Conlee (November 1)

#### Music Makers:

Tom Jones (October 18)  
Cleo Laine & John Dankworth (October 25)  
Four Freshmen (November 1)  
Cy Oliver (November 8)  
Anita O'Day (November 15)

### NBC

#### Source:

Ted Nugent (October 15-17)  
Crosby, Stills & Nash (October 22-24)

#### RKO Networks

#### Hot Ones (IS, Inc.):

Little River Band (October 18)

#### Musicstar (IS, Inc.):

Eddie Rabbitt (October 25)  
Melissa Manchester (November 8)  
Fleetwood Mac (November 22)

#### Rolling Stone

#### Magazine Productions

#### Continuous History of Rock & Roll:

Kinks Profile (October 18)  
British Invasion/Pt. II (October 25)  
Yardbirds (November 1)  
Producers Special (November 8)

#### Rock Star Guest DJ:

Johnny Van Zant (October 18)  
Steve Winwood (October 25)  
Rob Halford, Glen Tipton of Judas Priest (November 1)  
Pat Travers (November 8)

#### Country Stations

#### United Music Countdown:

Larry Gatlin (October 15)

#### Dick Clark's

#### Rock Roll And Remember:

Connie Francis (October 15)

#### Holiday Specials:

Charlie Daniels & Friends (Thanksgiving)  
Xmas With Oak Ridge Boys (Christmas)  
Ronnie Milsap's Golden Decade (New Year's)

## News, Info, Sports Top Radio Listening Factors

News, information and sports play-by-play are eight of the top ten reasons why people listen to radio. And among the key 25-54 demographic, local news, time and weather, and national/international news are the top three programming elements, with national/international news almost as important as local news (92% vs. 93%). These findings come from a survey commissioned by the **CBS Radio Network** and released this week at the 23rd CBS Radio Network Affiliates Convention in Phoenix, September 22-24.

In addition, the **R.H. Bruskin**-conducted study also determined that the rankings of the top listener-favored programming elements showed no appreciable difference when broken down in terms of heavy AM and FM listening. **Sylvia Hughes**, VP/CBS Radio Research, CBS Broadcast Group, commented, "Our survey clearly indicates that radio listeners have the same informational needs, regardless of band preferences."

Rounding out the 25-54 year old-favored rankings were: 4) commercial-free music, 5) special music programs, 6) self-help programs, 7) business and financial news, 8) traffic, 9) interview programs, and 10) World Series play-by-play. Also of note is the preference by women over men for self-help programs. 81% of women 18-34 favored these shows as compared to 68% of men in the same age group; of those 25-54, females ranked 80%, men 67%.

## NEWS & INFORMATION FEATURES

### ABC Information

"College Football Scoreboard" (September 11-November 20)  
"NFL Scoreboard" (September 12-December 28)

### CBS

"Pennant Race Fever" offers major league baseball updates (September 27-October 1)

### Clayton Webster

#### Sporting News:

NY Marathon/Chicago Bears' Walter Payton/USC's John Robinson (October 18)

### Earth News

"Fast Times At Ridgmont High" director Army Heckerling (September 30-October 3)



**IRON MAIDEN HEADLINES SOURCE CONCERT** — Over Labor Day weekend NBC's Source presented Iron Maiden in concert. The performance was recorded by Starfleet Blair during their recent headlining stint at New York City's Palladium. Putting the finishing touches on the concert broadcast are (top, l-r) group manager Ron Smailwood, Starfleet President Sam Kopper, company producer Joseph Mirabella; (bottom, l-r) Iron Maiden's Bruce Dickinson and Steve Harris.

### Law Irwin Reports

Actor Bruce Boxleitner of "Tron" (September 27-30)  
Aram Saroyan, son of author William (September 30-October 1)

### Narwood

#### Minding Your Business:

Lobbyists National Institute for Business Achievement/Temporary nurse agency Kimberly Nurses (September 30)  
Employee business ownership/Heart attack helper (October 1)

#### Outlook:

Raiders' Marcus Allen (October 1)  
Redd Foxx (October 4)  
College Costs (October 5)  
National Public Radio

#### Sunday Show:

Bob and Ray comedy team (October 10, 17, 24)

### NBC

"A Half-Century of NBC Comedy" (November 20-21)

### Progressive Radio Network

#### Laugh Machine:

Robert Klein/Bob & Doug McKenzie (Week of September 27)

#### News Blimp:

National Park for Women/Fat models/Male labor pains (Week of September 27)

### Watermark

#### TV Tonite:

"Real People" — NBC (September 29)  
"Too Close For Comfort" — ABC (September 30)  
"Not Just Another Affair" — CBS (October 1)  
"Voyagers" — NBC (October 3)

### Westwood One

#### Brad Messer's Daybook:

A-Sub Enemy the Fishing Net (September 30)  
Disney World Expands (October 1)  
Space Race 25th Anniv. (October 4)  
Daltons' Double Bank Heist (October 5)  
World's First Airline KLM (October 7)

#### Spaces & Places:

Smoking (October 1-3)  
Home Taping (October 8-10)  
Draft Resistance (October 15-17)

#### Tellin' It Like It Was:

Hank Aaron/Black explorers (October 1-3)

## PEOPLE

● **E. Richard Hodgetts** appointed VP/Business Services at National Public Radio. He's the former division marketing manager of AT&T's national sales force. At NPR he'll oversee all aspects of the network's new business ventures.



E. Richard Hodgetts

● **Susan Storms** has been upped to VP/Creative Services at United Stations. She will retain her previous post of Director/Client Services for the network. In her new position Storms will serve as liaison between the network and artists.



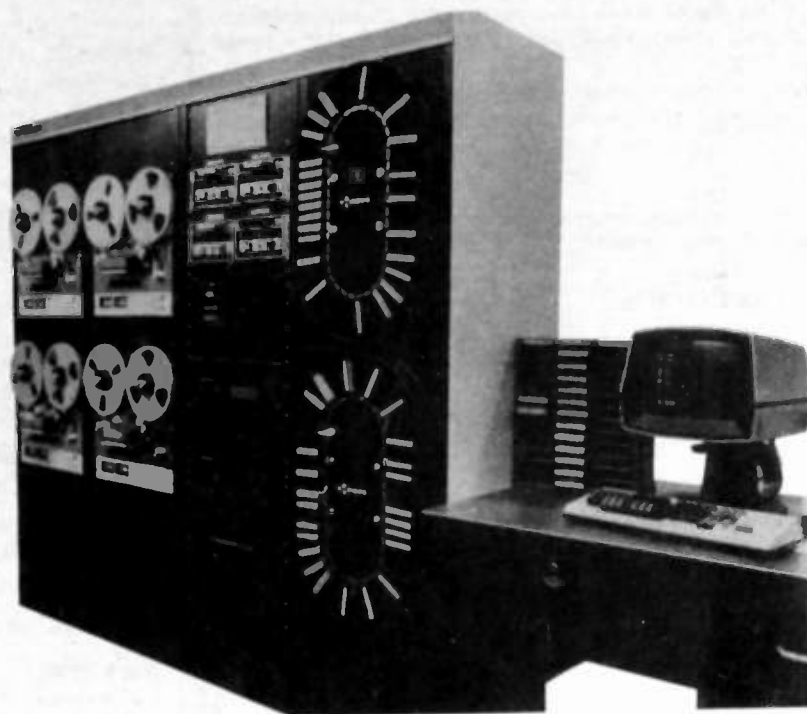
Susan Storms

● **NPR's "Sunday Show"** welcomes **Fred Bourque** as producer; **Oscar Brand** and **Kaaren Hushagen** as acting cohosts. Pollster **Louis Harris** also joins NPR's "Morning Edition" show as a regular commentator.

● **Richard Griggs**, Exec. VP/GM of **WSOY/Decatur**, was voted Chairman of the Board of the **CBS Radio Affiliates Association**. Newly-elected District Directors who'll be serving three-year terms on the 15-member board are: **Frank Balch**, President/GM of **WJOY/Burlington, VT**; **Edward Giller**, President/GM, **WFBG-FM/Aitona**; and **Richard Miller**, President/GM, **KBOW/Butte Lowry Mays**, President of **WOAI/San Antonio**, was elected Vice Chairman with **Larry Richardson**, President, **WINA/Charlottesville**, becoming Secretary-Treasurer. Retiring Chairman **Bill Lester**, GM, **KARZ/Phoenix**, is now an ex-officio member.



**This employee  
turns on your  
audience and  
your coffee pot**



KNEV-FM Operations Director, Steve Grelle, knows the importance of a valuable employee at his Reno, Nevada station.

"Our Harris 9000 Program Automation System allows us to accomplish anything a live operator can. The Autologging provides an exact accounting, free of omissions. Our System 9000 also controls recording decks for network feeds, and even turns on the coffee pot in the morning!



"Since it handles all the engineering, the 9000 frees our announcers to concentrate on their primary function—communicating with the listeners. And it frees our operators from time-consuming logging chores. In short, the Harris 9000 is a reliable, efficient board operator that works 24 hours a day, seven days a week. With our small staff, we could not get along without it."

Put a reliable Harris 9000 Program Automation System to work for you. For more information, contact Harris Corporation, Broadcast Products Division, P. O. Box 4290, Quincy, Illinois 62301. 217/222-8200.



**HARRIS**

## LP Rotates Into Book Promotion

L. Ron Hubbard's latest science fiction novel, "Battlefield Earth," is possibly opening up a new avenue for the record industry — book promotion. On behalf of the book, the author has written a seven-track soundtrack LP called "Space Jazz — the Music of Battlefield Earth." Through the use of the Fairlight computer system (utilized by both Stevie Wonder and Pink Floyd) and the help of Stanley Clarke as music arranger, the album features alien voices, human cries, screams, howling wolves, blast guns, and other sounds described in the novel.

The demo tape, already previewed at the recent US Festival, will be played for various record companies before the novel's release on October 5. Plans are to cross promote the LP in book stores and the novel in record outlets.

## Guitar Strings Convert Light Into Music

Space age technology has hit the music instrument field. Virginia engineer George Bowley has designed a fiber optic guitar whose strings are made of glass or plastic. These convert light beams into sound, producing an improved tone over its steel-stringed electronic counterpart. Bowley also promises his guitar will cost less than others — as soon as the price of fiber optic technology drops.

## The Bible Goes Video

Instead of getting up on Sunday mornings to attend church, you now have the option of sitting at home with a video version of the bible. RCA will soon be releasing five feature-length videodiscs filmed in the Holy Land. The stories include "Adam and Eve," "Cain and Abel," "Noah and the Ark," "Abraham," "Isaac," "Jacob and Esau," and "Joseph." Rounding out the biblical offerings are the "Lord's Prayer," to "Prodigal Son," the "Last Supper," and Jesus's entry into Jerusalem.

# Pro:Motions

### Lambert Moves To Motown

Eddie Lambert is the new Creative Coordinator/Music and Recording for Motown Records' Creative Division. Lambert brings extensive music experience to the post, having served as VP/Creative Activities at 20th Century-Fox Music, General Professional Manager of Interworld Music, and VP/GM of Haven Records.



Eddie Lambert

### Taylor Named WUHN GM

Dick Taylor has been promoted to General Manager of WUHN/Pittsfield, MA. Prior to this, Taylor had been Station Manager of WUHN and its sister station, WUPE. VP Phillip Weiner remains as GM of WUPE.



Dick Taylor

### Rodriguez New WHAM

Ed Rodriguez has been appointed General Manager of WXAM/Charlottesville, VA. He transfers over from WASH/Washington, DC where he was a Production Director/air personality for the last six years. Rodriguez's background also includes a programming stint at WEAM/Washington, DC.

### Jordan Returns to WBBM

Ron Jordan returns to WBBM/Chicago as National Sales Manager. He first joined the station in 1977 as an account executive, later transferring to the Chicago office of CBS Radio Spot Sales. Jordan also worked as an account executive at WTOP/Washington, DC.

### Evans New WJAI GM

Carl Evans has been appointed General Manager of WJAI/Eaton, OH. Evans was most recently General Sales Manager at WGBF & WHKC/Evansville, IN.

### Parkinson To A&M Sr. VP

Michael Parkinson has been upped to Sr. VP/Finance and Administration at A&M Records. He's been with the label for the past three years.



Michael Parkinson

### Macklon Records Created

Muzik 'n' Stuff Productions has formed Macklon Records with Perry Mack as President. Macklon will be based in Beverly Hills at (213) 552-4719.

### Rachlin Segues To MTV

Chip Rachlin has joined MTV as Director/Acquisitions. He had been tour administrator for Bill Graham Presents and also worked as tour coordinator for the Rolling Stones' American junket. Rachlin's background also includes a five-year stint at ICM.

### Mertz Joins United

Richard Mertz has been tapped as Director/Engineering for United Broadcasting Company. Before accepting the newly-created post, Mertz served as Manager/Engineering at WRC/Washington, DC.



Richard Mertz

### Video Video Launched

Stephen Greenberg, formerly of Polygram Records, has established Video Video. The new firm will offer full service video production for both commercial and consumer interests. The phone number is (212) 986-6578.

### Guglielmi Named At WXYZ

Gil Guglielmi has been named Local Sales Manager of WXYZ/Detroit. He has worked at ABC for the past six years, beginning his career at sister station KABC/Los Angeles as producer/screener and moving up to the station's Direct Response Specialist Department.

**5 YEARS AGO TODAY**

## Radio & Records

- TYRONE BROWN ACCEPTS FCC NOMINATION
- POLYGRAM BUYS MINORITY INTEREST IN CASABLANCA, PHONODISC
- SAL LICATA NAMED SR. VP AT CHRYSALIS — Billy Bass, Russ Shaw upped to VP
- SCOTT SHANNON APPOINTED SR. VP AT ARIOLA
- NUMBER ONE FIVE YEARS AGO: "Star Wars" — Meco (Millennium/Casablanca)
- NUMBER ONE LP: "Livin' On The Fault Line" — Dooble Bros. (WB)

**US Tape & Label**  
St. Louis, Missouri

For the Best in Bumper Strips and Window Labels, call Byron Crecelius, person to person, COLLECT 314-423-4411

## Prospecting for SUPER GOLD?

**Dig into Marketplace, page 38**


Linda Ronstadt • Get Closer

60185-1



Her new album on  
Asylum Records & Cassettes

*produced by* PETER ASHER

© 1982 Elektra/Asylum Records.  
A Division of Warner Communications, Inc. 





JHAN HIBER

## Convention Research Overview

Having just begun to recuperate (slightly) from the virtually back-to-back NAB/RPC and NRBA conventions I thought you might be interested in a summary of what transpired in the research arena at these gatherings.

There were a number of serious and significant research discussion topics indicating an interest in both the quantitative and qualitative aspects of the broadcast research biz. Let me give you the "big picture."

### Ratings Comparisons

One of the most interesting panels that I observed or was involved in was at the NRBA, dealing with the David (Birch) and Goliath (Arbitron) of the research field. Tom Birch, Rip Ridgeway from Arbitron, and yours truly (as moderator and occasional participant) had a most lively time. Two major revelations came from this session.

Ridgeway mentioned that Arbitron is, and has been, testing approaches to generate more usable diaries from non-ethnic men 18-24. This was in response to a question that suggested that since DST was helping black men 18-34 so much, what was the ratings leader going to do about other members of the difficult-to-measure young male category? I'll follow up on the status of this research to see what, and when, Arbitron will be doing to perhaps help the AOR's and others that appeal to the non-ethnic portion of the 18-24 and 18-34 cells.

Tom Birch took the forum provided by this panel to announce that his firm

has recently completed research into a mathematical formula that he believes will allow Birch to project weekly cume data. Birch acknowledged that lack of credible weekly cume information has been a shortcoming of his service, but stated that beginning in October the estimates generated from his computers would include weekly cume numbers. I've asked Tom for some documentation on his method of deriving cumes — stay tuned for further updates on this development.

*"One area in which there was significant interest at both conventions was the perceptual or attitudinal field."*

One of the more lively exchanges dealt with the similarities or differences between the two services. Tom Birch had a slide presentation that stated the ways in which he felt his company and Arbitron are alike — they both use **Metro Mail** to generate sample, they both use MSI's population data, and in Tom's words they "both calculate estimates in the same way, offering average and cume data." I was surprised by this pronouncement, as was Rip Ridgeway, since at this time Arbitron has weekly cume while Birch generates

## Q&A

Mark Lovely, Music Director of WHOP/Hopkinsville, KY wrote in to ask, "Can you suggest some books or other reading material which would serve as a ratings and research primer?"

Two books put out by Arbitron are often helpful in understanding the ratings portion of the research world. Ask for a copy of "Understanding and Using Radio Audience Estimates" as well as the booklet "Quick Reference Guide To Arbitron Radio Market Report." Arbitron also has a booklet entitled "Description of Methodology" that gives a useful introduction concerning how the major radio measurement firm works its sweeps. As for other books that deal with just the aspects of research that are relevant to radio, I can't say that I've come across a comprehensive introductory volume. Some consultants — Jeff Pollack, for example — put out useful research manuals for their stations, so perhaps you can tap that resource if your station is consulted by an outside programmer.

## Week In Review

### EMRC Considers Radio/Cable Issues

The Electronic Media Rating Council, successor to the Broadcast Rating Council, met recently to consider issues of importance to radiocasters. Items of interest to sales and programming included how cable will be measured (which will help determine how much of a sales threat it will be to local radio), and whether or not ratings services should include in their radio reports data from such media as cable radio and MTV. (In an upcoming column I'll deal with these issues.)

### Arbitron Adds Reps

Arbitron has added two Client Service Representatives to its radio sales staff. Jamie Bower, formerly with Katz, joins the Los Angeles office, while Eugene Lambert moves to the Dallas office. Lambert had most recently been an account executive at KOB-FM/Albuquerque.

only a daily cume. Also, the 24-hour recall telephone method used by Birch and the seven-day diary sent by Arbitron couldn't be much more different in how they arrive at estimates of radio listening. Rip brought this up during the panel and it made for an interesting edition of the seemingly never-ending ratings roadshow.

Perhaps the industry is getting bored with this Arbitron versus Birch dialog. That could be one interpretation of the attendance at the NAB's panels that were hosted by Birch and Arbitron, respectively. Arbitron's presentation, hosted by the omnipresent Ridgeway with Jim Yergin, was felt by most observers to either be boring or over the heads of those in attendance. The Birch session later that day was felt to have been too brief, taking approximately half of the time allotted for the panel. The Birch seminar was poorly attended, while the Arbitron morning-long gathering was better attended but hardly standing room only. The NRBA session was similarly underwhelming in its cume figures. While there is undoubtedly interest in the ratings purveyors it apparently can't compete with the appeal of the French Quarter or the gaudy casinos.

### Perceptual Research Interest

One area in which there was significant interest in both conventions was the perceptual or attitudinal field. Focus groups especially were a major discussion topic. At the NAB's Research Fair (an excellent idea for one-on-one exchanges) the first topic that I was asked about was focus groups. The dozens of folks at the table where I was stationed had nitty-gritty questions about how to best set up such groups, what to research through this medium, and how to properly use the results.

Likewise, there was an entire NRBA panel devoted to the perceptual research topics. Jon Coleman of the Audience Analysts and yours truly, guided by moderator Dwight Douglas, talked about the tools available for those wanting to conduct perceptual research for their station, while KIOA & KMGK/Des Moines VP/GM Ed Wodka spoke of how his stations use and budget for research. The main difference bet-

ween what Coleman and I had to say dealt with Jon's feeling that broadly-based perceptual telephone studies don't offer qualitative information to stations such as can be derived through focus groups. My feeling was that while focus groups may deal qualitatively with a broader range of issues or topics, a phone study, which achieves completed interviews from 300-500 people in your target demo, can — if it is properly designed at the questionnaire stage — derive more reliable qualitative guidance. At any rate the attendance at this session on perceptual research and the scores of you who visited me at the Research Fair indicates that there is an immense interest in finding out, through perceptual research, what the public is thinking. I likened perceptual research to opening a pipeline. Every day we radiocasters send messages to the public over the airwaves. Percep-

*"Although very few of you have actual marketing plans for your stations, at least research is now an integral part of your planning and budgets."*

tual research provides a pipeline that allows information to flow back to us, helping you to provide better service which will hopefully lead to higher ratings and revenues.

### Qualitative Options

Other miscellaneous items were touched on at the conventions. Arbitron was pushing its PRIZM qualitative offering, Birch was adding indexes to make its qualitative data more useful, and Blair's Quantiplex product was being introduced.

My overview tells me that although very few of you have actual marketing plans for your stations, at least research is now an integral part of your planning and budgets. That's great, because rather than being something mystical or exotic, research should just be looked at as a tool. The two fine conventions held recently gave you insights on how to use these tools — good luck in building a better station as a result.

**First Single — First Breaker!**

# PAUL CARRACK

## "I Need You"



### CHR **BREAKERS**

**PAUL CARRACK**  
**I Need You (Epic)**

67% of our reporters on it. Moves: Up 43, Debuts 20, Same 49, Down 0, Adds 27 including KBEQ, KCNR, KUBE, 92FLY, WAEB, KZZB, WSKZ, WBCY, WRVQ, WVIC, Z104, KLUC, WAEV, KKRC-FM. See Parallels, debuts at number 29 on the CHR chart.

**Survivor Has Radio's "Heartbeat"**

# SURVIVOR

## "American Heartbeat"



### CHR **NEW & ACTIVE**

SURVIVOR "American Heartbeat" (Scotti Bros./CBS) 59/37  
Mover Up 0, Debuts 8, Same 14, Down 0, Adds 37 including KEGL, Y100, KFI, XTRA, WSPK, WYCR, WABB-FM, WOLQ, WBBX, WJXQ, KMGK, KOMQ, KSEL-FM, KKLS

**"Time" Is Here For Another REO Smash**

# REO SPEEDWAGON

## "Sweet Time"



### CHR Chart

29 - 27 - 22 - **19**



# CROSBY, STILLS & NASH

## "SOUTHERN CROSS"

**CHR  
BREAKERS**

# CROSBY, STILLS & NASH

## "SOUTHERN CROSS"

**A/C  
BREAKERS**

FROM  
THEIR  
HIT  
ALBUM



On Atlantic Records and Cassettes.



### RATINGS REPORT

#### New York

WKTU Softer, Still First;  
WAPP Soars,  
Tops AOR's;  
CBS, NBC Stations Up

	Spring '82	Summer '82
WKTU (Urbn)	6.2	5.5
WBLS (Urbn)	5.1	5.3
WRKS (Urbn)	5.9	5.1
WOR (Talk)	5.9	5.1
WYNY (AC)	4.7	5.0
WAPP (AOR)	1.5	4.9
WCBS (News)	4.5	4.6
WINS (News)	4.3	4.6
WNBC (CHR)	3.7	4.4
WRFM (BM)	4.2	4.2
WNEW (BBnd)	3.2	3.5
WPLJ (AOR)	4.5	3.5
WPAT-FM (BM)	3.3	3.3
WCBS-FM (Gold)	2.8	3.2
WABC (Talk)	2.6	3.0
WHN (Ctry)	2.7	2.6
WMCA (Talk)	2.2	2.6
WKHK (Ctry)	1.7	2.2
WNEW-FM (AOR)	2.9	2.0
WPAT (BM)	2.4	1.9
WJIT (Span)	2.2	1.8
WPIX (CHR)	1.6	1.7
WADO (Span)	1.9	1.6
WQXR-FM (Clas)	1.1	1.0

#### Chicago

WGN Strengthens Hold  
On First;  
WBBM-FM Doubles;  
WLS Slips;  
WFYR, WXRT,  
WUSN Gain

	Spring '82	Summer '82
WGN (Talk)	7.8	9.3
WGCI (Urbn)	6.6	6.1
WBBM-FM (CHR)	2.7	5.3
WBMX (Blk)	5.1	5.2
WBBM (News)	4.9	4.8
WLOO (BM)	4.9	4.8
WLUP (AOR)	3.8	4.2
WJJD (BBnd)	3.7	4.2
WMAQ (Ctry)	3.5	3.8
WCLR (AC)	3.7	3.7
WLS (CHR)	4.8	3.6
WIND (Talk)	4.5	3.5
WFYR (AC)	2.5	3.3
WJPC (Blk)	3.7	2.9
WKQX (AC)	2.7	2.7
WLAK (BM)	3.9	2.7
WLS-FM (CHR)	4.1	2.7
WJEZ (Ctry)	2.3	2.1
WMET (AOR)	2.4	2.1
WVON (Blk)	2.4	2.1
WXRT (AOR)	1.6	2.1
WUSN (Ctry)	1.6	2.0

#### San Diego

KFMB Hits Double Digits,  
Takes Lead;  
KGB Loses Four Shares;  
KJQY Slips, KFMB-FM Recoups

KFMB (AC), fueled by Padres baseball broadcasts, has surged to the top of the market, 7.3-11.6. Former market pacesetter KJQY (BM) slipped 9.0-8.4, but the big tumble was the drop of KGB (AOR) from its previous number one slot, 9.6-5.5. KPRI is the new leader in the AOR race, rising 4.4-5.8. XTRA-FM (AOR) moved 4.9-4.7, KSDO (News) had a stable 4.4 showing, and KFMB-FM (CHR) rebounded 2.5-4.2. KYXY (AC) went 4.2-4.3.

Others with at least a one share included KBZT (AC) 3.4-2.9, KCBQ (Ctry) 2.4-2.6, KCBQ-FM (Ctry) 3.0-2.9, KEZL (AC) 2.9-2.0, KFSD (Clas) 4.5-3.2, KIFM (AOR) 2.7-3.4, KJFM (BM) 1.4-1.5, KMLO (BBnd) 2.5-2.8, KOGO (AC) 4.3-3.0, KSON (Ctry) 2.7-2.3, KSON-FM (Ctry) 2.9-1.9, KFI (CHR) .8-1.0, and XTRA (CHR) 2.7-3.1.

## The Birch Report

Quarterly results, average  
quarter-hour persons, 12+,  
Monday-Sunday  
6am-midnight

#### Memphis

WZXR Adds Three,  
Widens Lead;  
WMC-FM Holds Second;  
WHRK Now Third;

#### KWAM-FM In Contention

	Winter '82	Spring '82
WZXR (AOR)	15.9	18.7
WMC-FM (CHR)	11.5	12.5
WHRK (Urbn)	9.0	10.9
WMC (Ctry)	9.8	8.8
KWAM-FM (Blk)	4.7	8.0
WRVR (AC)	7.1	6.8
WDIA (Blk)	5.5	6.1
WEZI (BM)	7.6	6.0
WREC (BBnd)	3.7	4.2
WMPS (Ctry)	4.5	3.9
WLOK (Blk)	3.6	2.8
WHBQ (AC)	4.5	2.6
WLVS (Ctry)	4.2	2.6
KWAM (Rel)	2.0	1.2

#### San Antonio

KISS, KTFM Slip, Remain 1-2;  
KLLS Climbs To Third;  
KKYX Widens Country Lead

	Winter '82	Spring '82
KISS-FM (AOR)	18.2	16.2
KTFM (CHR)	13.2	12.4
KLLS (CHR)	5.6	7.3
KKYX (Ctry)	6.4	7.1
KTSA (CHR)	7.1	7.1
KITY (CHR)	6.1	6.3
KAJA (Ctry)	5.3	6.0
KONO (AC)	5.1	5.6
WOAI (N/T)	4.6	5.6
KBUC (Ctry)	6.1	5.1
KQXT (BM)	4.6	4.6
KCCW (Ctry)	2.3	4.0
KCOR (Span)	3.4	2.8
KMFM (Clas)	2.0	2.2
KAPE (Blk)	1.2	1.9
KVAR (Span)	1.4	1.1
KBUC-FM (Ctry)	1.5	1.0

#### Birmingham

WZZK Leads;  
WENN-FM Close Second;  
WKXX Strong Third  
In First Birmingham Birch

	Spring '82
WZZK (Ctry)	16.9
WENN-FM (Blk)	15.8
WKXX (CHR)	13.7
WAPI-FM (AOR)	6.7
WSGN (AC)	4.9
WQEZ (BM)	4.5
WJLD (Blk)	4.0
WATV (Blk)	3.9
WRKK (AOR)	3.8
WENN (Blk)	3.5
WCRT (BBnd)	2.7
WDJC (Rel)	2.7
WAPI (AC)	2.6
WERC (AC)	2.5
WVOK (Ctry)	2.5
WYDE (Ctry)	2.2
WBUL (Blk)	1.7
WWWB (AC)	1.0

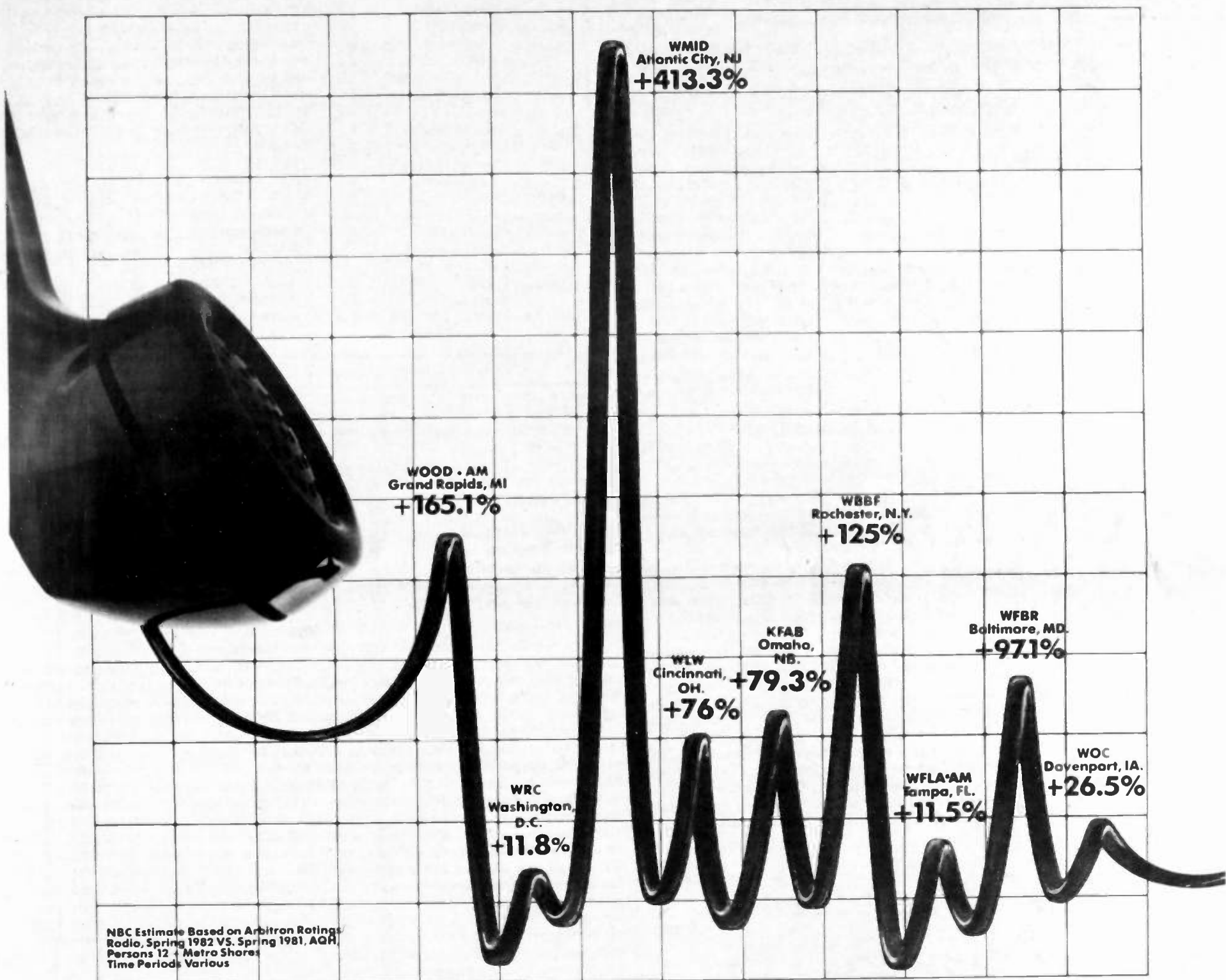
#### Buffalo

WGRQ Wins First  
Birch Quarterly;  
WBEN Strong Second;  
WBEN-FM, WKBW Tie  
For CHR Crown

	Spring '82
WGRQ (AOR)	14.3
WBEN (AC)	10.3
WJYE (BM)	9.8
WBEN-FM (CHR)	8.9
WKBW (CHR)	8.8
WGR (AC)	6.4
WYRK (Ctry)	5.9
WBLK (Blk)	4.7
WPHD (CHR)	4.4
WZIR (CHR)	3.4
WECK (BBnd)	3.3
WBUF (AC)	2.4
WACJ (BM)	1.6
WWOL (Ctry)	1.4
WDCX (Rel)	1.1
WYSL (AC)	1.1

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# NIGHTTIME SHARES HAD THEM DOWN. WE TALKED THEM UP.



NBC Estimate Based on Arbitron Ratings  
Radio, Spring 1982 VS. Spring 1981, AQR  
Persons 12 + Metro Shares  
Time Periods Various

Metro Share Increases Spring 1982 VS Spring 1981

Share the wealth. Plug into a one-of-a-kind call-in programming service that keeps your audience up at night. Bruce Williams and Sally Jessy Raphael weeknights. Bernard Meltzer soon on weekends. So distinctive you have to hear it to believe it.

Call Meddy Woodyard at NBC Radio collect today (212) 664-4745. Talknet. The nighttime audience builder.



# Sales



JONATHAN HALL

## Co-Op Advertising: How To Go For It

Close to one hundred broadcasters attended a co-op advertising panel Sunday night (9-12) at the NRBA Convention in Reno. In a random poll taken of the audience, approximately 1/3 of those present had set up a co-op department at their stations, while 2/3 had not.

Panelists for the session which I had the opportunity to moderate were Shirley Tom, Local & Regional Sales Manager for KOMO/Seattle; Bill Cloutier, General Manager of KJJY/Des Moines; Carolyn Howe, President of her own co-op consulting firm and founder Co-op Director for Cox Communications and Harte-Hanks; and Larry Rothstein, Co-op Coordinator/Director of Co-op Sales Development for WRFM/New York.

Among the ideas suggested by the panelists were:

- Getting started: It takes six months of development time before revenue will be generated.
- Hiring: The best people to hire for the job of Co-op Development Manager are former newspaper co-op people or sales people who know how to close, and are sticky on details. In short, it is important that your co-op person know retailing, how to sell, and the benefits of advertising.
- Rates: Co-op should be sold at grid-one level or as close to your highest rate in order to give bigger compensation to co-op sales persons who get new business and do the paperwork.
- Commission: Generally, co-op persons should have a salary based on their development work. They should share on active accounts with other sales people assigned to the account. If an account is inactive, or not being worked, the co-op managers should not be in competition for commissions.
- Collections: To facilitate faster payment, contact the Audit Checking Bureau or Pinpoint Marketing,

whichever has been retained by the manufacturer, to set up direct payment to the station for the percentage (50%, 75%, 100%, for example) the manufacturer has agreed to reimburse the local retailer. It is important this be done in writing on company stationery prior to running the schedule.

- Inventory: Co-op managers must be guaranteed their spots will run.
- Promotion: Co-op sales departments deserve to be promoted on-air.
- Agencies: Keep agencies informed. Don't ask permission. Instead, inform them of how you are helping their client. Don't get caught in an adversary relationship between the two.

### Why Invest in Co-op?

The answer to why one should do co-op is that it represents *new dollars*. Shirley Tom noted that radio represents roughly 4% of all media buys. Her theory is that by getting something just over one percent in co-op means that stations have the potential to increase their revenues by 25%.

Furthermore, it was pointed out that in most markets there is little or no major competition for those dollars since there are very few stations actively pursuing co-op advertising.

Our panelists stressed that there is an attitude which must be assumed in order to succeed in selling co-op. If constructed correctly, a co-op program should begin adding new dollars to the bottom line within six months to a year. Done incorrectly, however, most stations will toss in the towel after a year, and leave the pursuit of co-op to other stations in the market.

The essence of attracting new dollars

## REP REPORT

### Crawford Upped To Bernard Howard VP

Rocky Crawford, who opened Bernard Howard & Co.'s Dallas office, has been named a Vice President for the rep. She will continue to be based in Dallas. The firm has acquired several new client stations, including KQAK/San Francisco; KRZN/Denver; WLOQ/Winter Park, FL (Orlando); WLLE/Raleigh; WGGG/Gainesville, FL; and KCCO & KRLG/Lawton, OK.

George Sternberg moves up to Exec. VP at Lotus Reps. He's been with the company for two years as Director of Station Relations, and will continue those duties. Sternberg is a former VP/Sales with the Pulse ratings firm. Roslin Radio Sales picks up KYST/Houston; WBRU/Providence; WNLK & WLQY/Norwalk, CT; and WTOS/Skowhegan, ME.

Two new Sales Manager appointments at CBS-FM National Sales: Kay Holmen is promoted to that position in Chicago from

account executive, replacing Stuart Layne, who is now National Sales Manager for CBS-owned WBBM-FM/Chicago. And Dan Rioux joins CBS as Detroit Sales Manager from an account executive position at Katz. Lee Lahey has been elevated to New York Sales Manager for Eastman Radio from an account executive position. Mike Nicassio, also formerly an AE in New York, becomes Manager/Sports Division for the firm. And Ken Christensen moves from Roslin in Chicago to Eastman's Detroit office as an account executive. Stations now repped by Eastman include WRJZ/Knoxville, WTKC/Lexington, and WSWF-AM&FM/Ft. Myers, FL. Major Market has gained WVCG & WYOR/Miami and WSNY/Columbus. With 11 client stations carrying NFL football games, Katz Radio credits itself with being the "Leading rep firm of NFL stations," according to Sports Division Manager David Halberstam.

## New Co-Op Sources From RAB

R&R has learned that SRDS will soon cease publishing its bimonthly co-op update of new sources. One point that was raised at our discussion of co-op at NRBA was the need for this type of information on a more timely basis. Working with RAB Senior VP Joe Vincent and VP Joyce Reed, R&R will update totally new plans when space permits. Here are seven sources fresh from RAB.

### Office Supplies

Reco of America  
Contact: Joanne Weber  
(201) 575-9550  
75%/25% plan up to 5%

### Building Supplies

States Industries  
Contact: Raleigh Pederson  
(503) 688-7871  
75%/25% plan up to 1%  
(Distributor Administered)

### Books

Abingdon Press  
Contact: Noval Gregory  
(615) 749-6291  
75%/25% plan up to 5%  
Barnes & Noble  
Contact: Ginny Den  
(212) 593-7137  
75%/25% plan up to 5%

### Home Entertainment

Sampo Corp. of America  
Contact: James Chen  
(312) 364-6900  
100% plan up to 3%  
(Distributor Administered)

### Electronics

Technidyne Corp.  
Contact: Robin Roberts  
(713) 460-0200  
100% plan up to 5%

### China/Glassware

H.E. Lauffer  
Contact: Gail Wolkosky  
(201) 356-7676  
100% plan up to 5%  
(Ten percent offered on special promotions)

demands hiring a highly motivated sales person. Most agreed that it will be a rare sales assistant that can be promoted into the job of co-op manager.

Thus, the motivated person must be justly compensated, in order for a station's total investment in time and energy to be effective. That means finding a person that knows retailing, knows how to sell, and the benefits of advertising. In short, that person's contribution to the bottom line can be significant and he/she should be paid well.

### Selling Off The Top Of The Card

To recoup the investment in people and time, stations can sell co-op at the highest rate as effectively as at any other rate. And because stations must take on additional paperwork chores to succeed, the extra revenue is justifiable to most clients if there ever exists an occasion to discuss rates.

Overall, the panelists recommended that rates never be discussed. What should be called to distributors' and retailers' attention is the total cost of the package. It is further recommended that a co-op campaign never be pitched as "not costing" the client. First of all, you want a client to know what the total campaign will cost. Secondly, you want a client to be responsible for the total amount of the campaign, even though the manufacturer will rebate a portion of the purchase price to the local client. And thirdly, you want the client to appreciate that the savings are significant compared to the total price he might be paying without benefit of reimbursement.

Another reason it is important to have local retailers on the hook for the full amount is in case there has been an incorrect listing or lack of an update in the amount of co-op that retailer has accrued. In short, it is advisable to call a manufacturer and double check the amounts prior to signing contracts.

Another good rule is to insist that retailers track their own accruals. If there is a mix-up, it was generally felt among the panelists that a station would "write-off" the amount disputed.

### Overcoming the Biggest Objection

The number one problem in pitching co-op appears to be the lack of the number of mentions a retailer gets when copy is submitted by a manufacturer. The solution to this problem, as detailed by the panelists, was twofold.

First, they suggested rewriting the copy and producing a spec spot using new copy with more than one mention per spot. Rarely will a manufacturer not allow new copy to be submitted as long as key information is not substantially altered.

But what about the retailer who will only get a handful of mentions in the total campaign? Here, the panelists recommended using a presentation that stresses the value of "frequency" in advertising the product.

### Get the Distributor Involved

Selling co-op means working with more than just retailers. Working with distributors can mean avoiding problems with commission discrepancies as well as oftentimes quickening payments. For example, if the co-op sales person deals only with the distributor, then he or she is not infringing upon another salesperson's account and should get a commission on the account. Also, bringing the bill to the distributor for them to distribute to the retailers has been proven to be effective in increasing the rate of collecting money.

It was also suggested that district managers frequently get bonuses related to how well their co-op dollars are used. Generally, all retailers are rebated approximately five percent of the total amount of their purchases for use on a co-op basis with the manufacturer. Therefore, companies want retailers to use the co-op for advertising.

Finally, the distributor can be effective in getting the word out about co-op to retailers when they need something "extra" to talk about. Larry Rothstein had one distributor offer an additional 50% co-op plan to any retailer that purchased 20% more merchandise in the first quarter of this year. The result to WRFM was a schedule considerably bigger than a similar campaign run a few months prior to the second one.

### Summary

In conclusion, co-op development requires a bigger investment than simply the desire to be on the streets working co-op. Years of hearing about the giant pot of co-op dollars available has shown that there are right ways and wrong ways to go about marketing co-op. My appreciation to the panelists for sharing their insights and experiences. In weeks to come, I'll touch on some of the other interesting sales sessions held at the NRBA.



For their next trick...

COOL  
MAGIC

the second smash single  
up a special sleeve from

THE  
STEVE  
MILLER BAND

produced by Steve Miller & Gary Mallaber

from the album ABRACADABRA



1963 S&W RECORDS

ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL



HIGH QUALITY  
XDR

# SUMMER IS RUNNING INTO FALL

## "STATE OF INDEPENDENCE"\*

7-29895

Written by  
Jon Anderson and  
Vangelis



### The New Hit Single From Donna Summer

\*Featuring  
The All Star Choir

From the LP  
DONNA SUMMER GHS 2005

PRODUCED BY QUINCY JONES



- |         |         |       |
|---------|---------|-------|
| WXKS-FM | WDOQ    | KNBQ  |
| JB105   | WBBQ    | KBBK  |
| Z93     | WOKI    | KSKD  |
| WLOL-FM | WBCY    | WGUY  |
| KIQQ    | WCSC    | WCIR  |
| KFRC    | WNOK-FM | 95XIL |
| K104    | WGH     | 95SGF |
| WKEE    | WZZR    | WCGQ  |
| WTIX    | KSTT    | Q101  |
| WHHY-FM | KMGK    | KFYR  |
|         | Z104    | KRNA  |
|         | KJRB    | KYYA  |
|         |         | KOZE  |



Manufactured and Distributed by Warner Bros. Records



# STREET TALK

Reportedly papers will be filed this week as a station group sues Arbitron for \$96 million in a restraint of trade issue! Counsel for the plaintiffs is a former anti-trust official in the Carter administration. Apparently the stations went to Arbitron asking for some relief instead of court action, but company President Ted Shaker turned them down.

With the advances just released, reports are already emanating from Laurel that the Arbitron summer figures for New York may be incorrect. If those reports turn out to be a reality, client stations will be recalled to inform them of the revised estimates.

Meanwhile, it appears that the population estimates used in the Philadelphia winter, spring, and summer Arbitron reports are not correct. Approximately 50,000 adults 18-34 were misplaced between fall '81 and winter '82. The ratings firm is looking into the situation with a recall of the '82 books a possibility.

Congratulations to Doubleday Broadcasting President Gary Stevens on his new Doubleday & Company Corporate VP stripes.

When Capitol Broadcasting takes control of WQEZ/Birmingham (see Page 3), look for WRKA/Louisville GM Ray Quinn to be WQEZ's new GM. WRKA's GSM Joe Koetter will succeed Quinn as GM. Capitol Group PD Bill Robbins will become GM of WLLF/Mobile, and WRKA PD Dan O'Toole will take over the Group PD slot while remaining in Louisville.

What prominent East Coast GM will soon announce a new assignment in the same city where he was a "superstar" GM for many years?

And while we're asking questions . . . what long-time Beautiful Music outlet in a major market will soon go the way of A/C?

Skip Broussard is now GM of WHB/Kansas City, moving up from his GSM's post at another Storz station, WTIX/New Orleans.

Sammy Jackson wasn't out of work long. After being cut loose at KLAC/Los Angeles last week, Sammy was immediately hired for afternoons at KMPC/Los Angeles. In joining the Drake-Chenault "Hitparade" outlet, the KLAC veteran replaces Eric Tracy.

Ted Ferguson has joined Jerry Clifton's New World Communications consultancy firm.

Dan Spice, who had been programming KWEN/Tulsa, is now working for John Lund and his Lund Consultants firm.

Allen Gantman, formerly GM of WAKY & WVEZ/Louisville, has moved south. Allen is the new GSM at WVCG & WYOR/Miami. WVCG recently switched to a Solid Gold format similar to the format put on WAKY during Allen's regime.

WCGI/Chicago PD/MD Pam Wells has exited the station with no immediate replacement being named. Pam was hired from WBMX/Chicago to handle WCGI's music, then promoted to PD when Steve Harris exited for KRLY/Houston.

At KFRC/San Francisco, PD Gerry Cagle has rehired air personality Harry Nelson. Harry will handle an airshift and assist Gerry in programming. More help for the KFRC PD comes in the newly hired AOR-veteran Thom O'Hair. Thom, who once programmed KSAN/San Francisco and most recently was PD at KQFM/Portland, will also fill an airshift on KFRC.

Call letter changes worth noting this week: WZUU(AM)/Milwaukee has become WLZZ — "Milwaukee's Wheels" — and is still programming Oldies . . . "Music Of Your Life" station WPKX/Washington is seeking WRMR — "Remember" — and using the slogan, "It's easy to remember."

Beverly Mire has exited K101/San Francisco as MD to join Jo Interrante and Rob Sisco at IS, Incorporated. Beverly will assist Rob and Jo in their many network syndication projects.

Lou Simon, late of WAYS/Charlotte, is the new MD at Q107/Washington. Q107 has hired a Production Director, too. He's Steve York, most recently with ABC's Superadio.

Congratulations to Elektra-Asylum VP/Promotion Dave Urso and his wife Cheryl on the birth of their daughter Emmelina Illa.



**JUST HANGING AROUND** — WQFM/Milwaukee disc jockey Tim "The Rock and Roll Animal" isn't overly fond of heights, but sometimes, when duty calls, personal feelings are left behind. This is one of those times — Tim's living on the outside ledge of the 21st floor of the building that houses WQFM's offices. He does his show live from there, eats and sleeps there and takes calls there — all for rock and roll. Tim has taken it upon himself to remain on that ledge until the Who, currently on a "farewell concert tour," agree to do a date in Milwaukee. The promotion has been taken up eagerly by local Who fans, 60,000 of whom have already signed petitions to bring the band to their town. Stations that want to call Tim to check on the promotion or find out what the air's like that far up can reach him at a special phone number, (414) 276-8083.

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WINDOW DECALS - BUMPERSTICKERS

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# “OPEN LETTER II...”

Dear Fellow Broadcaster:

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First, we've expanded our staff and moved to much larger facilities in Denver. Now, it's much easier for us to reach you so we can serve you better.

Second, our MAX music testing system has been improved and now we guarantee the most unique and effective way to test your oldies. Now the question is not “Can you afford a music test?”, the question must be “Can you afford not to make sure you're playing the right music?”.

Surrey's MAX can answer your music questions accurately and quickly. There's nothing else like it.

Surrey also does focus groups, telephone studies and consulting.

Call Surrey today at (303) 989-9980 and let's talk about making your radio station more successful.

Best wishes,



Al Brady Law  
President



**SURREY COMMUNICATIONS RESEARCH, INC.**

Union Commons Building, Suite 270 66 South Van Gordon  
Denver, Colorado 80228 Telephone (303) 989-9980

# Contemporary Hit Radio



JOEL DENVER

THE FALL RATINGS RACES BEGIN

## Time For Another Edition Of "CHR Wars"

The last time we looked in at the never ending battle for truth, justice and great demographics, DST was being introduced. This new villain or hero (depending on your format) was also aided by a slightly revised (again) Arbitron diary.

For some stations it proved a difficult struggle as they watched their once dominant formats lose big numbers, and with those numbers, sales. For others, the reverse was true. In general Black and/or Urban formats fared the best, but in Jhan Hiber's analysis CHR fared well too (R&R 9-3).

So this brings us to another episode of "CHR Wars." Wasn't it just yesterday that we had finally finished digesting that jungle of numbers from the spring book? And look, we've just passed the summer measurement period, and the one for fall cranks up on September 23.

Whew! You need a scorecard to keep up with what's happening out there. So, here it goes! A national overview of some of the more competitive CHR situations in the country. Wherever it's applicable, I'll show a 12+ trend with the most recent spring '82 numbers on the far right. This episode will begin on the East Coast.

### Buffalo

WKBW	10.1	9.7	8.4	9.7
WBEN-FM	7.8	7.1	8.8	8.3
WPHD	4.1	6.4	4.3	2.7

In what is a must-turnaround book for WPHD, Harv Moore has called in the help of Frank Felix to assist in a ratings revival. WKBW is back to number one under the leadership of Neil McGinley, and WBEN-FM's Bob Wood and Roger Christian aren't far behind with a book that was off by half a share. But to complicate things there is another CHR station that is now part of the mix. Ray St. James' WNYS kicked its format off not too long ago. The station, which was to have been part of the ABC Superadio network, continued with its plans to go CHR anyway. This is really going to be a hot one to watch!

### Philadelphia

WCAU-FM	4.1	6.0	7.4	6.4
WIFI	4.4	2.5	2.0	1.6

Another tight one for WIFI Operations Manager Don Cannon, who really knows the market well, having spent years in town. With reinforcement from former WCAU-FM PD Roy Laurence, and outside consultancy from Clark Smidt, this looks to be an all out effort to go against the "Hot Hits" format which brought WCAU-FM some instant numbers beginning with that big 6.0 share. There are those who say the format is burning, while others have remarked that the station's new jingle package has made the station more listenable under new PD Scott Walker.

### Pittsburgh

B94	1.7	3.8	5.0	5.9
96KX	6.1	4.6	4.2	5.2

This is what you call a tight race! Bobby Christian has seemingly weathered the storm of B94's initial impact, but Dan Vallie has carved out his own niche in the audience as his station looks for continued growth with new PD Steve Kingston. 96KX leans more towards a "hip" end of the CHR spectrum, sharing more audience with AOR's,

while B94 shares more with A/C's and Black stations. The two stations' music profiles are just about 180 degrees opposite. Both stations are well programmed and polished sounding. Look for a good contest here.

### Boston

WXKS-FM	5.0	6.1	5.8	7.0
WROR	5.4	5.0	4.6	4.1

Sonny Joe White is now part owner in WXKS-FM along with GM Richie Balsbaugh and other members of the staff. How will it affect Sonny's thinking and the station's promotion now that the bottom line ends with him instead of Cecil Heftel, the former owner? And what about WROR's Gary Berkowitz who's back for the second time? The station's numbers have been off a bit, with the added help of A/C-formatted WMJX. The A/C field is getting very crowded, so Gary seems to be repositioning the station towards CHR again. Also Clark Smidt, who was mentioned as being active in Philadelphia, is stirring things up a bit at WBOS, positioning the station between WXKS-FM, and AOR-formatted WCOZ.

### Providence

PRO-FM	8.3	10.5	8.6	9.2
JB105	7.7	6.1	5.9	7.3

When Gary Berkowitz left for Boston, he turned things over to his assistant Tom Cuddy, who has a pretty good act to follow. To insure that Tom keeps things happening, Gary has been retained to consult the station. Over at JB105, Todd Chase has managed a nice comeback, despite the increase at PRO-FM. Todd is a bit more aggressive with his music than Cuddy, and is looking to do well not only in the 18-34 numbers, but has his sights trained to include the 25+ audience as well. Different music, different approaches, but two fine stations. Now that Todd is moving to KBEQ/Kansas City, how will that affect JB105?

### Washington, DC

WPGC-AM & FM	4.9	5.2	4.9	5.3
Q107	5.2	3.8	4.1	4.9

How tight is this race? Too tight! But this situation has changed a lot since these numbers came out. WPGC's Steve Kingston left for B94. KFMK/Houston MD Jerry Steele was brought in as PD, and the station has softened considerably, cutting its list to about 20 records, and shying away from all rock records. A definite swing into the A/C direction, which will leave a wide open field for Alan Burns and his highly visible Q107. The A/C field is crowded already with WASH, WMAL, and WLTT among others, so it may take time for WPGC's softer image to take hold. With ABC's commitment to radio, look for Q107 to go for the whole ball of wax.

### Atlanta

Z93	10.3	10.6	12.6	9.5
94Q	10.4	8.9	8.6	8.0

Some things just aren't easy, and Atlanta's ratings race gets tighter all the time. WSB-FM really put a hole in the 25+ audience of the market, taking a bite out of Z93 and 94Q, which are both outstanding sta-

## What Brand Of Toothpaste Is That?



**WDOQ GETS KISSED OFF** — In its continuing search for the most kissable lips in Florida, WDOQ/Daytona Beach recently held its "Second Annual Great Summer Kiss Off." Night rocker Bob Mitchell is shown taste testing the winner, Beth Crews. Grand prize for the competition is a trip for two to the Bahamas, and a year's supply of mouthwash and Chapstick for next year's contest.

tions. John Young is currently wearing two hats as PD and acting-GM, since Bud Polacek recently left to go into station ownership. Meanwhile across town at 94Q Jim Morrison has worked hard to establish his personalities in the marketplace with lots of visibility, as has Z93. Market observers say this is going to be a close one again. Musically the stations are pretty similar, with a few exceptions here and there, especially in oldies.

### Miami

Y100	6.5	6.6	5.2	6.0
I95	1.2	5.0	5.5	5.4

The weather isn't the only thing that will be warm this winter. Y100 and Bill Tanner have just finished giving away a \$70,000 dream home to get people's attention for this sweep. On the other side of town, I95's Keith Isley, while not as splashy with promotion, has gone to his main weapon to hold the listeners, his music. Y100 runs a slightly longer list than I95, which is pretty quick with those market reaction records. Will music be triumphant? Or will a combination of music, personality, and promotion be the victor?

### Chicago

WLS	5.0	4.7	4.5	4.8
WLS-FM	4.4	3.5	3.6	4.1
WBBM-FM	2.2	2.7	2.1	2.7

Talk in the "Windy City" is that Buddy Scott has got the city rocking to "Hot Hits," and the early Birch figures back that talk up. This mass appeal format worked well last fall, bringing WCAU-FM/Philadelphia to prominence. WLS and WLS-FM aren't rolling over and playing dead either. GM John Gehron and PD Richard Lippincott have a good eye on the situation and have been out there on the streets all summer long too. This is probably one of the few network-versus-network CHR battles in the country. Both have big dollars to spend, so this fall might have some very interesting twists and turns.

### Minneapolis

WLOL-FM	5.8	4.4	4.2	10.0
WCCO-FM	4.3	3.8	4.4	4.4

The spring brought good things for WLOL-FM as they exploded to a 10 share under Operations Manager Bob Berglund, and consultant Paul Christy. Now Tac Hammer is WLOL-FM's PD, and WCCO-

FM has shed its A/C format under new PD John Long. The newcomer's music is definitely CHR, but the jocks' approach is decidedly more laid-back than WLOL-FM, and Long is no newcomer to the programming arena or to the CHR format. Insiders say WCCO-FM's format is still evolving. This will be most interesting, so keep your eyes on this market.

### Los Angeles

KIIS-FM	2.0	2.1	3.1	3.9
KIQQ	2.9	2.5	3.1	3.7
KEARTH	3.5	3.1	3.3	3.2
KFI	2.9	2.2	2.4	2.5
KWST	1.2	0.8	1.6	1.3

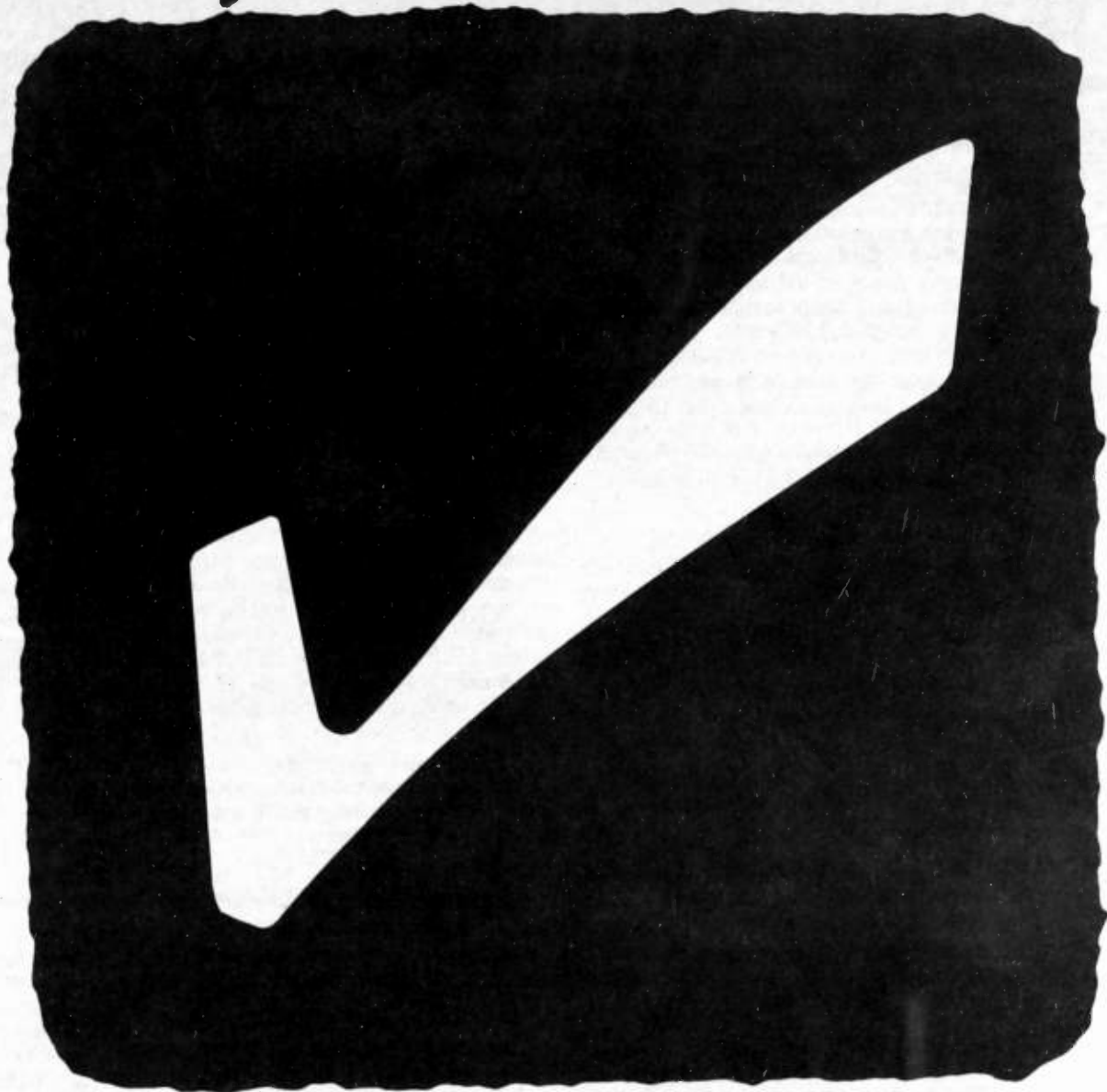
KIIS-FM has taken the CHR crown (as of the spring numbers) with Gerry DeFrancesco at the helm. Morning man Rick Dees has a sizeable chunk of the station's audience, and provides an entertaining starting point for the station. KIIS-FM's music, which was moving decidedly A/C, has again taken on a stronger CHR profile. KIQQ continues to grow with direction from PD Paula Matthews, concentrating on new music and the active audience. Meanwhile, KEARTH has just gone 100% live under PD Bob Hamilton. Known for its oldies flavor, KEARTH has become more musically active with currents of late, seeking out a larger share of the more active audience. KFI still boasts an incredible signal, which can be heard in many places where FM cannot. Morning team Lohman & Barkley have the lion's share of the station's ratings within their daypart. KFI, which has given away lots of money recently, hopes to climb back into the three's. Jeff Salgo has spent the summer researching the market and has just put a newly adjusted CHR format on KWST. The jingles are gone, and the station is now boasting a new identity, Magic 106. New call letters are soon to follow, pending FCC approval. KRLA is nearly 100% oldies, as it seeks less of a current record image, in an effort to carve out its own niche again.

### Phoenix

KZZP	5.8	5.4	6.2	4.8
KOPA	5.9	5.4	5.0	3.5

Up until the last two books, this has been a neck-and-neck battle, but it seems as if KOPA is shifting gears a bit. Musically

Continued on Page 22



**CHECK THIS ONE OUT:**  
**"ROCK THIS TOWN"<sup>B-8132</sup>**  
**STRAY CATS**



**NEW & ACTIVE 75/28—ADDED THIS WEEK**  
**CKLW · KFRC · 94-Q · WPRO-FM · B-104**

WBBM-FM add  
WRCK add  
WLAN-FM add  
WYCR add  
WKRZ-FM add  
WKEE add  
KITV add

WABB-FM add  
WBBQ add  
WSEZ add  
WNOK-FM add  
KSTT add  
WNAM add  
WKAU add

KQMQ add  
WGUY add  
WZYQ add  
Q104 add  
95SGF add  
KKXL-FM add 37  
KKRC-FM add 34

WAZY-FM add  
KCBN add 37  
KDZA add  
KOZE add  
WBEN-FM 40-34  
WCAU-FM on  
WXKS-FM on

KEGL on  
WLOL-FM on  
WGCL deb 28  
KEARTH deb 25  
KRLA on  
KFI 26-23  
KIIS-FM on

KZZP 29-21  
WPHD deb 30  
WPST deb 34  
WHHY-FM deb 29  
WBCY deb 26  
WCSC deb 30  
WZZR 40-36

KMGK 28-22  
KSKD 33-26  
KRQ 27-24  
WISE 29-26  
WSPT deb 27

# "CHR Wars"

Continued from Page 20

Steve Rivers is taking the station softer, leaning more to A/C, leaving a wider hole for KZZP and its CHR format. New PD Randy Stewart has an excellent opportunity to grow in the 12+ category, while KOPA concentrates more on jumping into the 25+ ratings race. Comments from inside the market say both stations sound great with their respective approaches.

## Denver

KIMN	5.4	4.9	4.1	5.4
Q103	5.2	6.5	5.0	4.8

This is unusual, as longtime AM rocker KIMN has regained the CHR lead in the market. PD Doug Erikson has been very active in the market this summer, taking advantage of KIMN's strong heritage as a market leader. Q103's Jack Reagan had somewhat softened the station's approach this spring, enough to affect the 12+ audience. While the music is by no means A/C according to insiders, many feel that it made a difference. This summer both stations were pretty even musically, so it will be interesting to see if KIMN can maintain the lead.

## Portland

KCNR	2.5	3.2	4.9	6.6
KMJK	4.5	3.7	2.7	1.7

Four straight up books for Richard Harker and KCNR, but look out on the horizon for KMJK (Magic 107) which has dropped its Schulke II format, and returned to the ranks of CHR. PD Jon Barry is mounting an attack on the market, taking a somewhat less conservative approach musically than KCNR, which has been broadening its musical horizons of late. This is a good example of how competition is healthy for a market, forcing both stations to stay on their toes.

## Dallas

KEGL PD Christopher Haze, now known as Randy Brown, is no longer programming the only CHR in town. John Shomby, most recently PD at B97/New Orleans, has taken former Beautiful Music outlet KAFM and has it rocking. KEGL's music is a bit more oriented to attract a large chunk of cross come with AOR, while Shomby has posi-

## Bits

• Magic 107 (KMJK)/Portland has kicked off its new CHR format by launching a hot air balloon as a new promotional vehicle. The balloon is seven stories tall and holds 80,000 cubic feet of heated air. It will be used at most of the major station events, weather permitting. "Big crowds are attracted when they see the balloon," reported PD Jon Barry. Also the station has distributed "Magic Hit Button" worth \$107 when spotted by the "Magic 107 Hit Man."

• Q107/Washington has been pretty busy lately as the station just awarded an \$18,000 Chrysler LeBaron to Linda Joyce, all because she had a Q107 bumper sticker on her car. The station also held the "First Annual End Of Summer Block Party," which attracted a crowd of 15,000. Gina Schock of the Go-Go's was the official hostess for the event, and the crowd listened to a 90-minute set by Huey Lewis & the News, plus Baltimore's Ravyns.

• KIMN/Denver's mascot, the "KIMN Chicken" begins his annual crossing-guard duties as school is in session. Each week he will escort a different group of kids to school, and then talk with the youngsters about traffic safety. This is a good community involvement program that parents certainly appreciate.

tioned KAFM to cross come with AOR's plus A/C's and Black stations. Also, Michael Spears is in charge over at Urban-formatted KKDA, which market observers say is playing more CHR music all the time.

## Detroit

CKLW has long been a major force in the market, but is suffering from some sagging numbers. MD Rosalie Trombley knows the musical tastes of the market better than anyone, but is that enough for the station to withstand "Hot Hits" from Mike Joseph and WHYT (formerly WJR-FM)? The new FM rocker signed on last week (9-15). Also, there has been speculation that CKLW is considering a format flip with its FM, CKJY. That one would take several months of work with the CRTC before becoming a reality.

## San Jose

KEZR has undergone a recent change in programming philosophy, taking it away from CHR more toward an A/C profile. When that happened, Bob Harlow resigned to join KQXR/Bakersfield. It wasn't long before KXRX/San Jose changed formats and call letters to CHR and KHHT, respectively. Under PD Dave Ware, the AM station hopes to fill the hole created by KEZR's format change.

## More Major Market Maneuvering

Houston will also be a volatile marketplace as John Lander has taken 79Q (KKBQ), spraying the town with excitement and money. Market vet Clay Gish is consulting KYST, and most of his jock staff were part of his winning team at KRBE. While KYST hasn't handed out much cash, Clay is creating musical excitement for the market, taking the early lead in that area.

Seattle is another major market with a lot of interesting things happening. KUBE, while taking a soft book, still remains atop CHR competitors KNBQ and KYYX. The latter has a whole new CHR sound under the consultancy of Rick Carroll. It will be interesting to see if KYYX's format, combining CHR hits with "modern music," will be accepted by the market. Also, KNBQ has a new tower, which might make a big difference for them this book.

Next week, we'll take a look at some other interesting markets including: Albany, York, Corpus Christi, El Paso, Mobile, Charleston, Norfolk, Lansing, Davenport, Tulsa, Indianapolis, Youngstown, Bakersfield, Modesto, Colorado Springs, Salt Lake City, and maybe a few others. Join us again next time for another edition of "CHR Wars" (heavy slap echo, music up and out).

## Motion

Bill Richards resigns his PD slot at KDWB/Minneapolis to move west as he'll program KREO/Santa Rosa... K96/Provo MD Kid Kraddick has left the station to go across town for the morning slot at Color 95... A couple of changes to report from KTFM/San Antonio as Sonny Rio moves from KTSA to KTFM, all-nighter Hector Reyes is now doing middays, and Dancing Don Wayne is the new night rocker.

Mark Storie has been named MD at WSFL/New Bern... Rick Ryder returns as Operations Manager to WFEA/Manchester from WRAW/Reading... Hunter Herring who does afternoons at WNOK/Columbia is now doing the music duties... Doc Holaday moves up from overnights to the night shift at JB105/Providence, as Willie B. Goode returns to KC101/New Haven.

Chris Knight, who was most recently known as The Duke at B97/New Orleans, is now doing music for Jeff Salgo at Magic 106/Los Angeles. Also Sharon Dale has been promoted to News and Public Service Director... Congratulations to Y94/Fresno GM Michael Purcell and his wife Jan, who welcome their new daughter, Lauren Elizabeth... Eddie Monson, former MD at KYNO-FM/Fresno, moves across the street under PD John Berry to take K104 from A/C to CHR.

## 50,000 TITLES PLUS SOUNDTRACK RIGHTS

# CBS Buys MGM/UA Music Catalog

CBS Inc. and the MGM/UA Entertainment Company recently signed a letter of agreement whereby CBS will purchase MGM/UA's 50,000 music copyrights for an estimated \$70 million.

The agreement, announced jointly by CBS Inc. President/CEO Thomas Wyman and MGM/UA Chairman/CEO Frank Rothman, also gives CBS co-publishing rights to music created for MGM/UA's film and audio-visual productions over the next five years. In addition, CBS will have the right to first negotiation for distribution of MGM/UA's new film soundtracks as records for the next five years. CBS will consolidate the newly-acquired copyrights under its existing CBS Songs catalog.

MGM/UA had initially planned to sell its UA Music catalog along with its pre-1950 Warner Brothers film library to Warner Communications Inc. for a reported \$100 million. However, the deal was called off in July when the two firms could not agree to terms. MGM sources now claim there are no immediate plans to sell their film library, which consists of 746 titles.

The CBS-MGM/UA music catalog purchase remains subject to the negotiation of a definitive agreement and the approval of

both boards of directors as well as the necessary regulatory agencies.

# Wilkins Directs Jazz/Progressive Promo At Columbia

Doug Wilkins has been appointed Director, Jazz/Progressive Promotion, West Coast, at Columbia Records. In his new position, Wilkins will oversee national promotion and trade exposure, work with the marketing departments of both Columbia and CBS Records, and implement projects on behalf of the label's jazz and progressive product.

He first joined CBS in 1978 as Black Music Marketing Local Promotion Manager/San Francisco. Since then he's served as Black Music Marketing Western Regional Promotion Marketing Manager and West Coast Director/National Trade Liaison, Columbia Records, Black Music/Jazz Promotion. Wilkins's background also includes promotion posts with Motown and Arista Records.



Doug Wilkins

## NFL

Continued from Page 1

games are once a week, while baseball games are played almost daily.

There's also a possibility that some radio stations may be able to generate revenues from broadcasts of ad hoc games being organized by some of the NFL players. The rights to those games have been sold to Ted Turner, who

will broadcast them over Superstation WTBS-TV/Atlanta.

Tom Todd, Director of Special Projects for Turner Program Sales, told R&R this week that the parties involved are "actively discussing" making the games available for radio coverage. He expects a decision this week. Todd said he "assumes" affiliates of Turner's CNN Radio Network would be first in line.

## Edwards

Continued from Page 1

Edwards commented on his promotion, telling R&R, "With all the changes that seem to be manifesting themselves in the Beautiful Music format, I'm very pleased that our properties here on the West Coast are in the forefront of the Easy Listening movement. I see a great future for the format in the way that we're doing it."

Following his promotion to VP, Edwards officially named Dick Crusier Operations Manager for KOIT. Crusier has held the position on an interim basis for three months. Edwards said, "Dick Crusier has been with KOIT for eight years and is eminently qualified to oversee the operations of San Francisco's fastest-rising Easy Listening station."

## Chase

Continued from Page 1

PD is truly a privilege and a responsibility. The atmosphere of positiveness at the station is second to none."

Rodriguez commented, "Todd is just a wonderful guy who I think can take us on the next road of the journey. We are at a transitional point, and so is the market. With all of these elements, Todd feels he can move us along and continue the growth we've already enjoyed. Maja, who will leave us on October 15, is a fine programmer, and I'm sure she will be landing on her feet soon."

Chase's appointment is effective October 1. No replacement was named for him at WPJB.



**A REAL TUG OF WAR** — WKHQ/Charlevoix, MI recently made a large investment of \$5000 for a polypropylene rope that was 2½ miles long for a world record attempt Tug Of War. The two teams had 20 members each and the tug lasted for 10 minutes before a crowd of thousands. What made this unique was that the tug was held on opposite shores of Little Traverse Bay. Shown in the left photo are one of the tug teams and in the one on the right (l-r) are team captain Tom Mooradian, WKHQ GM Tim Moore, "PM Magazine" reporter Kathy Fountain, and station Promotion Director David Crouse.

## The Music Section

CHR's Most Accurate  
Music Information  
Begins on Page 55

Radio audiences nationwide  
will fall in love with the new  
Eddie Rabbitt single "You And I" <sup>69936</sup>  
with special guest Crystal Gayle

From the forthcoming album

**Radio** <sup>60160</sup>  
*Romance*



PRODUCED BY: David Malloy, David Malloy Productions, Inc.  
MANAGEMENT: Stan Moore/Herb Nanes, Scotti Brothers Artists Management

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GUEST SPEAKER  
ALEXANDER HAIG

MUSIC  
THE COUNT BASIE ORCHESTRA

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JEFF GELB

## NRBA AOR Highlights

Ask anyone who was there: this year's NRBA AOR panel was a winner. I was privileged to be on a podium that included Lee Abrams, Toney Brooks, Rick Carroll, Jeff Pollack and John Sebastian. A packed room of GM's and programmers asked pointed questions covering a wide range of topics, including programming for 25+ listeners, marketing AOR's, modern rock, the functions of a PD, and the future of AOR radio.

### Superstars 2, Sebastian 22

The question-and-answer session began with a query to Abrams about the nature of Superstars 2, the format being introduced at KFOG/San Francisco. Lee explained the format's genesis: "People usually form their musical tastes for life between the ages of 16-20. Those people who were in their late teens in the 60's, who were not into rock music back then, have plenty of formats and stations to choose from now. But those 60's teens who were then into Santana, Cream and the Moody Blues may be finding today's AOR radio a bit too hard for their tastes. At the same time, they're not ready for Barry Manilow or Neil Diamond, so they're stuck without stations to listen to. This format's for them."



Lee Abrams

Superstars 2 will concentrate on those image artists this psychographic segment grew up listening to but won't, for instance, just be playing the two or three Doors cuts that are usually heard on AOR radio. "There will be an 'oh wow' category full of songs by instantly recognizable bands, but songs that aren't usually played on the radio anymore," Lee explained.

He admitted that Superstars 2 won't work in every market: "Not every station in every market would be best suited to an upper demo approach; you have to pick your markets very carefully."

When someone in the audience asked how the other consultants are responding to upper demo AOR listeners, John Sebastian noted, "You might say there are 22 variations of the Sebastian AOR format — one for each client station, depending on its market and needs."

### Marketing's The Key

Toney Brooks presides over the Sandusky AOR's (KBPI/Denver, KWFM/Tucson, KZAM/Seattle and KDKB/Phoenix) all of which have regeared their programming in the past couple of years to garner 25+ listenership. He commented, "A 25-34 format is much more than just music. Effective imaging is essential. You must introduce promotional elements that are not alien to your 18-24 core yet also attractive to the 25+ listeners you want. You need to be involved with the community, to be wherever your audience spends its time. Benefit promotions for organizations like the March of Dimes

*"Giving away Ozzy Osbourne tickets in morning drive doesn't seem to me to be a good way of telling 25+ listeners that you're interested in them."*

— Jeff Pollack

can't hurt you." Sandusky group consultant Jeff Pollack added, "Make sure your promotions don't confuse your older listeners. Giving away Ozzy Osbourne tickets in morning drive doesn't seem to me to be a good way of telling 25+ listeners that you're interested in them."

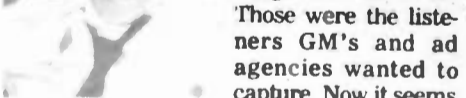
Brooks was asked how the Sandusky AOR's are marketed. "If the marketing objective of the station is to garner a mass appeal audience," he answered, "then a mass appeal medium is best advised. We happen to prefer TV, but you can do it with billboards, newspapers, etc." John Sebastian noted, "There's no question that today in AOR, the best-sounding station does not always win — superior marketing is what creates winners."

Audience member Judy McNutt, MD at KGB/San Diego, mentioned, "If you can't get the bucks for TV, then you create market visibility by just getting out there, handing out anything you can find to get visibility. Then, when your ratings hopefully rise, maybe you can convince management to loosen the pursestrings for a TV campaign."

### The ROQ of the 80's

KGB PD Larry Bruce switched topics from upper demo listeners to younger, noting that a split was forming between the musical tastes of younger and older listeners, and wondering how the panel-members' client stations were responding to modern rock.

Rick Carroll jumped in by offering, "The reason radio used to be exciting when we were growing up was because the population bulge was in 12-24. Those were the listeners GM's and ad agencies wanted to capture. Now it seems



Rick Carroll

no one wants teen listeners. Yet every age group has its own favorite kind of music — that's what Lee's pointing out with Superstars 2. Well, KROQ is keyed into the 12-24 listener. We're hitting kids right in their hearts with their own music. We've taken the music they like, put it in proper rotations, surrounded it with great jocks, and the resultant street buzz has been all the publicity we've needed to get the station off the ground.

"What's exciting about this format," he continued, "is its tremendous growth potential. Whereas your typical AOR may be forced to reposition itself a year from now to gain more older listeners, the KROQ format can remain consistent because our audience will grow up with us. They'll stay with us for a long time because their oldies are only played on a KROQ-style station."

"We also find that women like it," he added, "probably because of its lyrical nature and the less-biting guitars. And it sells records! Stores can't keep our kind of music in stock."

By comparison, Jeff Pollack noted, "KLOS is much more conservative for new music. We want to bet on a horse we

## Seattle: A Consultants' Convention

All of the consultants on the NRBA AOR panel have client stations in Seattle, which is also a market where Toney Brooks is represented, by Sandusky AOR KZAM-FM. I asked each panelist to give a rundown on his Seattle operation to provide a microcosm of consultant attitudes.

**LEE ABRAMS:** "KISW is great — these guys are nuts in a very positive way. They're the ultimate example of balancing science and emotion: everything starts emotionally and then research is used to find out if they're on the right track. The airstaff is trying to create a 'band of outlaws' feel: 'no one fucks with the KISW staff.' That staff comes up with more ideas than we can handle, and they often change our ideas around to ones that are ten times better than what we suggested."

**TONY BROOKS:** "We've had a good gameplan at KZAM but it's been very poorly executed. KZAM is positioned as an AOR, but we don't compete with KISW or KZOK. We're trying to compete with AM radio, which is terribly overdeveloped in Seattle. There's no reason why AM radio there should have as much come or quarter-hour as it does. We intend to get AM listeners to come over to us on the FM band. Our AM there plays jazz, so we sell in combo. We're now #2 25-54 adults, so we're not terribly unsuccessful — we're outbidding some Seattle stations with better 12+ numbers. But we've yet to achieve our full potential there."

**RICK CARROLL:** "This format is so strong 12-24 that I think KYYX will cut into KZOK and KISW's teen numbers. On the other hand, it should help out KZAM's 25+ base. And this is a crossover format, so I expect to see KYYX take 12-24's from Seattle's CHR's as well. We're not recreating the KROQ format 100% there (or anywhere else). KYYX plays perhaps 70% of what KROQ plays, plus crossover CHR artists that work for us, and maybe 5% local music."

**JOHN SEBASTIAN:** "I would hope that what happened in L.A. happens in Seattle as well: that KISW and KZOK will maintain approximately the numbers they have now (as KMET and KLOS did against KROQ), while KYYX takes more listeners from the CHR side. KZOK is pretty representative of my type of station. The music mix is pretty uptempo: Led Zeppelin, Who, Beatles. Personalities are average — there are a couple of good ones, and others who are better off talking less. We're showing a steady increase numerically, and I think we'll eventually win out."

know will come in, so we program the music we know will be most compatible for our target demos. We have different audience goals than KROQ, and frankly, we're worried that a station that relies so heavily on current music will have problems down the road." In response, Carroll stated, "When currents 'go soft' on us, as they have right now, we can always plug in some of our recurrents: the first or second Devo LP's, the B-52's, Pretenders, Talking Heads. These are legitimate oldies to our audience."

*"I don't think there are that many Larry Lujacks or Frazer Smiths in the world, or that I'd want them on my radio stations if there were."*

— Toney Brooks

Lee Abrams admitted that WLIR was "sort of an east coast version of KROQ," while Pollack quipped, "I'm not going to cut into Rick's business," and John Sebastian explained, "There's a totally different psychographic involved in the KROQ versus KLOS listener. There's not a hell of a lot of cross listening going on. I'd explore it as an alternative format venture if it becomes viable nationwide."

John also noted, "Because of the ad agencies' fixation with 25-34's, radio has overreacted in trying to develop 25-34 listening, leaving a gaping hole in 15-24's. Now, there are very few buys specifying 25-34; they're either going to be 18-34, 25-49 or 25-54. But traditional AOR's targeting 15-30 can do extremely well with teens and 18-34's, and make a hell of a lot of money in those areas. People who give that up are leaving a big hole for a 'Hot Hits' or KROQ format to dominate those demos, to the extent that they'll make a lot of the money that you could have been making."

A final word of caution about the usage of "modern rock": When audience member Jeff Chard, GM of WOUR/Utica, asked if a station could do well with traditional AOR daytime and modern rock at night, Lee Abrams quickly answered, "It'll be a disaster! Look at Pepsi-Cola: now there's Diet

Pepsi, Pepsi Lite, Pepsi Free. We've entered the age of fragmentation, when everyone is going after different psychographics." In other words, a "something for everyone" AOR approach seems questionable in impact.

### Personality Problems

The conversation then turned to the problem of an apparent dearth of exceptional air talent. Abrams said, "Everybody's looking for great jocks — a Steve Dahl at every AOR station wouldn't hurt." Sebastian added, "If you happen to be lucky enough to find a Dahl or a Howard Stern, then great. I feel the good jocks always emerge."

Pollack complained, "I think consultants are often unfairly blamed for the lack of exceptional air talent. Great jocks get paid incredible amounts of money and everyone wants them. We'll probably have to start going back to the smaller markets again to develop some 'farm team' talent."

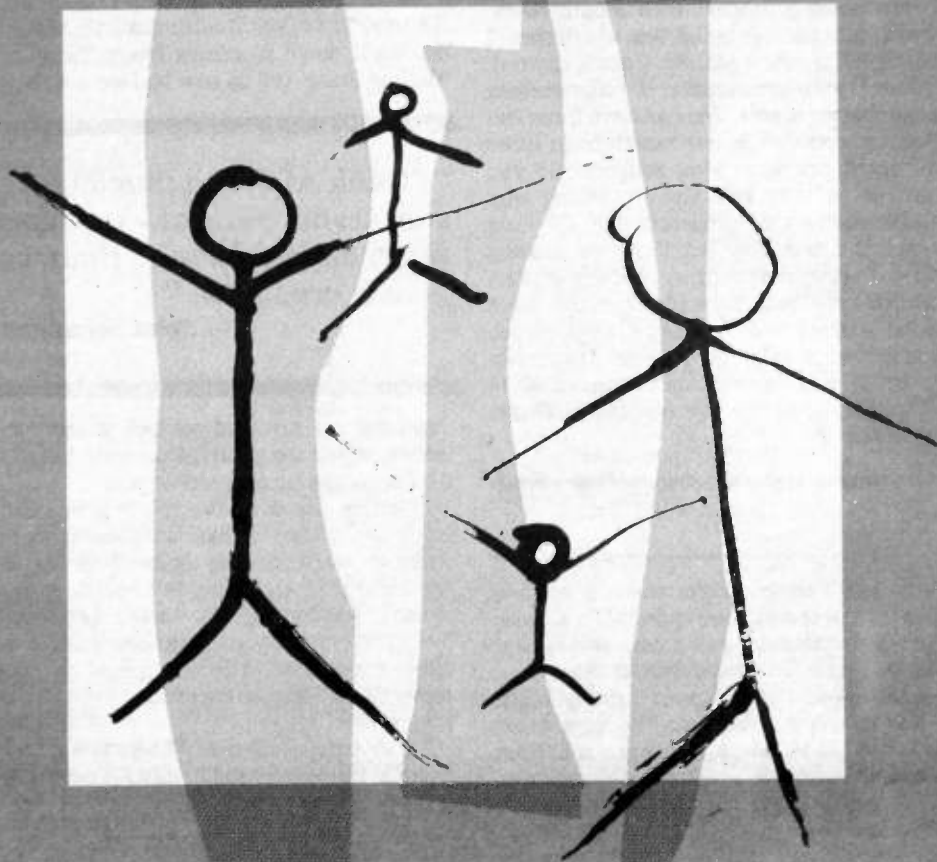
Judy McNutt noted, "If PD's spent as much time developing their own jocks as they do on music and research, we might not have to look elsewhere for air talent." But Toney Brooks countered, "I don't think it's the programmer's mission in life to develop the next Frazer Smith. The PD's mission is to teach the air personality how to transmit, convey, and communicate the personality of the radio station to the listener. That requires a great deal of emphasis on fundamentals and basics. There are a lot of good stations in the country with good personalities who are doing an absolutely miserable job in executing the basics."

He continued, "I don't think there are that many Larry Lujack's or Frazer Smiths in the world, or that I'd want them on my radio stations if there were. It's a nice way to make a lot of money in morning drive. But God help the station that loses that guy! I don't want that much emphasis placed on any one personality or day-part. After all, we're music stations in addition to personality stations."



Toney Brooks

# ICEHOUSE



## PRIMITIVE MAN The Instinctive New Album.

RADIO & RECORDS ALBUM AIRPLAY/40 DEBUT 39

ALREADY HOT AT:

WMMS	KROQ	WMET	WDVE	KQRS
WMMR	KGB	WLPX	KZEW	KEZY
KISW	KDWB	WSKS	KSRR	KNX-FM
KGON	KYYS	WLVQ	WXRT	KREM



**Chrysalis**  
Records & Cassettes  
The album CHR 1390  
Produced by Iva Davies and Keith Forsey

## EVOLUTION

WDWQ/Charleston, SC switches from CHR to AOR as a Sebastian client station... KZOZ/San Luis Obispo chooses Jeff Young as PD, while Skip Hansen retains his airshift... Lots of new MD's this week: Charlie Palmer at KYTX/Amarillo, Carter B. Bradley at KWHL/Anchorage, Susie Austin at WLPX/Milwaukee as Bobbin Beam exits, John McCrae at KWK/St. Louis, Jeff Murphy at WWCT/Peoria, and Samantha Taylor at Q107/Toronto as Bob Mackowycz is upped to Assistant PD. New to Q107's airstaff is Bob Segarini from competing CHUM-FM... Tom Doyle is new to mornings at KMEL/San Francisco from WCOZ/Boston... Mary Menna is named Promotion and Marketing Director for WCOZ/Boston from competing WBCN... Paul Greiner joins WMET/Chicago for afternoon drive... WIOQ/Philadelphia named Juan Varleta News Director... New to afternoons at CHEZ-FM/Ottawa is Mike Giunta as Dave Schutte is upped to Promotion Director... Simon Jeffries joins KBOS/Tulare for mornings... Mark Mosely is new to nights at WRNO/New Orleans... Mike Ortega joins KSMB/Lafayette as morning show co-host and Promotion Director from neighboring KROF... Tom Newman is new to weekends at KINK/Portland... Glenda Robles is upped to middays at KMGH/Bakersfield.

## NRBA AOR Highlights

Continued from Page 26

Special Programming:  
Special Considerations

Part of any station's overall personality is its choice of special programming. Lee Abrams labeled special programming an important "image enhancer" for stations, but warned, "Its value must be as strong, minute-by-minute, as playing great records." John Sebastian suggested that stations look for unique programming, but noted, "There's something to the ideology that, if special programming were so good, it would be the normal programming. If normal programming is good, you shouldn't want to sway from it too often."

Rick Carroll announced that his company is producing a modern rock album countdown show for Westwood One which should be offered by year's end. Jeff Pollack claimed, "There's an oversaturation of programming available right now. You can have three Pat Benatar concerts in one month from three different programming sources. So you have to be very selective by asking why you're running the programming. Exciting concerts are a plus, but if you're running a lot of interviews with secondary artists, the audience may tune out. You also have to ask yourself what segment of the audience you're trying to hit with the programming — are 25-plus listeners as interested as 18 year-olds in hearing live howling by David Lee Roth?"

Format Growth —  
Still Possible?

John Sebastian we give it credit for. It's never been more successful than it is today. We've never had more #1 stations in markets or been more dominant in 18-34's. We tend to be less bullish than we should be. We'll listen to critics from 'Time' or 'Rolling Stone' tell us how bad we are, how

**"I think AOR is a much more successful format, a more mass appeal format, than we give it credit for."**

— John Sebastian

whether there's much that AOR radio can do to capture that demo. But there's an awful lot of teen listening right now, and there's a good case to be made for their discretionary income. Teens spend an awful lot of money in this country, and not just on zit creams and soft drinks. What we'll have to do is make our stations competitive for where the money is in each marketplace."

Jeff Pollack said, "It also depends on how many AOR's are in the market. There are extra shares out there. Look at Detroit, for instance — who would have guessed WLIZ could do so well before they started?" John Sebastian observed, "The more AOR's in a market, the higher a market share the format seems to garner. The longer the format remains viable, the more likely it is that our listeners will grow older with us."

Lee Abrams added, "We'll see less duplication and more fragmentation — less markets where five stations are playing the same music and going after the same slice of the psychographic pie. We'll see more stations finding their own niches."

He also said, "Certainly some of our success depends on the artists we play. We need bands that are both evolutionary and innovative, like Asia; new music with AOR roots." John Sebastian agreed, adding, "This points to a reason for the current record industry problems: they're not learning, not realizing what's in front of their faces. Asia is the biggest seller of the year; no one is even close. That's what people want. If they could give us product like that, people would buy records again."

With this, the AOR panel broke up for one-on-one discussions as old friends greeted one another and new friendships were born. In all, the meeting was characterized by great energy and a spirit of optimism on everyone's part. That's a fine way to gear up for the competition and other challenges which the future holds for AOR radio.

**COMING NEXT WEEK:** Radio's a volatile vocation in many ways; it's a job where threats sometimes come from listeners as well as employers. Next week we'll discuss jock safety and station security with GM's and PD's who have some very frightening stories to tell and some good advice to share.

## UPDATE

There's a showdown around the corner: Several religious groups are meeting for anti-rock seminars in Milwaukee this coming weekend, which has already generated plenty of publicity in town. WLPX, meanwhile, has taken an editorial stance against the rally, and has organized a "pro-rock rally" concert for the same weekend as the anti-rock

gathering. Confirmed for the concert are Elektra's Rockets, and doing ID's for the show are such artists as Eddie Money and Ted Nugent... When WIOQ/Philadelphia dropped Gene Shay's Sunday night folk music show, a mainstay in the market for many years, the station agreed to fund the show on public outlet WUHY, assuring Philly folk fans the chance to hear Shay's popular program... Fall's the time for calendars and bookcovers — WCMF/Rochester produced free program calendars for September, incorporating their giveaway with a promotion awarding tickets to see the Who in Buffalo courtesy of a WCMF "world tour bus." KTXQ/Dallas created Q102 bookcovers in conjunction with WEA Records, whose acts are pictured on the covers. Thousands are being distributed free through area department stores... Meanwhile, across the street at KZEW, over 1000 listeners showed up for the grand opening of an amusement race-car center. KZEW also sponsored two Labor Day weekend outdoor concerts with local bands, which attracted around 6000 listeners each day... Speaking of free concerts, Y95 corraled the Rockets for the station's "End of Summer Jam." Also on the bill were several local bands... WAAF/Worcester will anchor this coming weekend's live satellite broadcast of Blue Oyster Cult and Aldo Nova over the Source... WTYY/Baltimore co-sponsored a benefit concert with Atco's Blackfoot and regional favorites DC Star that raised over \$5000 for MDA... KBCO/Boulder pacted with WB Records to give away Fleetwood Mac "Hold Me" night shirts that were also emblazoned with the KBCO logo... New AOR WOVE/Chattanooga needs album servicing from all labels. Contact PD Tony Davis at (615) 267-1050... WTUE/Dayton hosted a free outdoor concert with McGuffey Lane that attracted 10,000... WMJQ/Rochester is the latest station to try the "5 in a row or \$5,000" promotion.

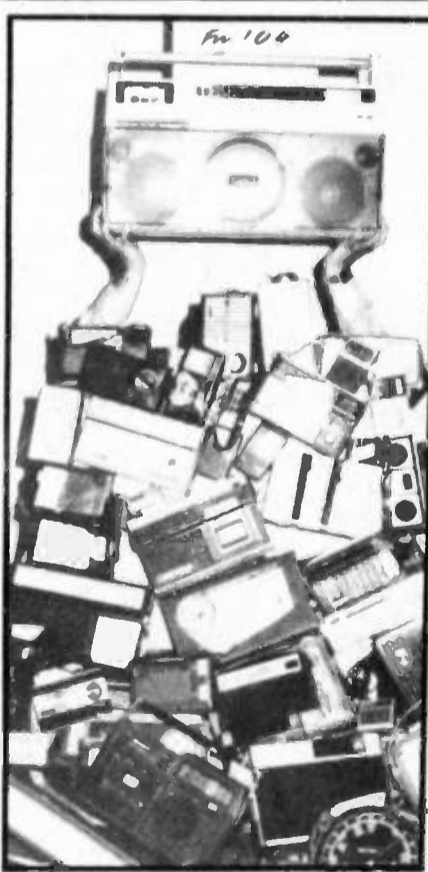
## COLOR

**SAGA SUPPORTERS:** WUWU/Buffalo sponsored a Saga Weekend in conjunction with Portrait Records, which gave the station 30 copies of the group's LP to give away, along with tickets to the band's upcoming opening date with Jethro Tull. The giveaways were done throughout the weekend's worth of Saga cuts from all of the band's LP's (including a brand new Canadian live LP), which were interspersed in the station's regular programming.

**DC101's REO RALLY:** When Epic's REO Speedwagon came to Washington for a concert, DC 101 got involved with the band for a series of promotions, including a guitar battle with nearly 100 local guitarists competing. The winner was awarded REO guitarist Gary Richrath's own guitar backstage after the show. DC 101 also cruised the concert parking lot in a "Good Trouble" van giving away REO albums and T-shirts.

**KFMG FLYER PATROL:** KFMG/Albuquerque staffers have been more visible than usual lately, having formed the "KFMG Flyer Patrol," putting up flyers around town for KFMG co-sponsored concerts and events. KFMG listeners who spot the crew putting up the posters are awarded free tickets to the advertised functions.

**GET YOUR CAMERAS READY:** WPYX/Albany took advantage of the time of the year and the local topography to sponsor a "Fall Foliage Cruise" for 106 winners in a mail-in drawing. Winners warmed up afterwards with free drinks at an area bar.



**RADIO RAMPAGE —** 4MMM/Brisbane, celebrating its emergence as the area's only FM AOR, held an "AM Amnesty" promotion which asked listeners to donate their old AM radios. Then, fifty names were drawn from those who sent in radios to receive new FM headsets, while the AM radios were donated to charity. Pictured is an unidentified 4MMM staffer buried under some of the over 400 AM radios the station received in what was obviously a successful image-building promotion.

## The Music Section

AOR's Most Accurate  
Music Information

Begins on Page 45

## CONCERTS &amp; CONVERSATIONS

**PRESENTATIONS:** WBAB/Long Island presented Steel Breeze for free.

**GUEST DJ'S:** Eddie Money on K101/Colorado Springs.

**CONVERSATIONS:** April Wine on KMOD/Tulsa... David Bromberg on WXRT/Chicago... Chubby Checker on WIMZ/Knoxville... John Cougar, Fleetwood Mac, John Waite, Stray Cats on WDIZ/Orlando... Go-Go's on WTPA/Harrisburg... John Cougar on WKDF/Nashville... Steve Winwood on WBAB/Long Island... Harlequin, George Thorogood on CITI-FM/Winnipeg... Carlos Santana, Bill Graham on WNEW-FM/New York... Kansas, Rockets, Jethro Tull on WLVO/Columbus... Van Halen on KLAQ/El Paso... Jethro Tull on WDVE/Pittsburgh... T-Bone Burnett on KVRE/Santa Rosa... Sparks, Bonnie Hayes on KROQ/Pasadena... Gang of Four, Tonio K on KNAC/Long Beach... Shooting Star on K101/Colorado Springs... Ted Nugent, Carmine Appice on WAAF/Worcester... Queen, Billy Squier on KEZY/Anaheim... Queen on KMET/Los Angeles... 38 Special on KEZE/Spokane.

# BUILD YOUR AUDIENCE WITH DIRECTION'S PERSONAL PERSPECTIVE.

## **Crisp, Concise News.**

Direction News, three crisp minutes of adult targeted news—produced by ABC, the largest news-gathering organization in radio. And we bring your listeners a unique, personal perspective.

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High-powered sports, delivered by respected pros who make the action come alive. And special features, like Dr. Paul Donahue's spotlight on fitness and nutrition.

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The Direction Network is programmed to give you a competitive rating and increased profits. And soon, it will be delivered by satellite to blend in perfectly with your local sound.

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**ABC  
DIRECTION  
RADIO  
NETWORK**



**THE PERSONAL  
PERSPECTIVE.**



**RADIO abc  
Networks**

# Adult / Contemporary



JEFF GREEN

## MORNING MASTERS SERIES, PT. 1

# WTIC's Bob Steele: America's Top A/C Personality

When discussing morning drive ratings, the most popular format is unquestionably Adult/Contemporary. Six of the top seven and 14 of the top 25 morning shows in the country\* can be heard on A/C stations. The personalities on these leading stations have, in many cases, become more than just popular talent; they are beloved institutions. Indeed, their credibility, longevity, and engaging nature are among the most respected qualities of broadcast professionalism. This week, R&R begins a three-part feature dedicated to the top A/C personalities in America, the morning masters.

### The Longest-Running Radio Show

The nation's most popular morning show, regardless of format, belongs to 71-year-old Bob Steele of WTIC/Hartford, with a 39.0 share 12+. Among 35+ demos, his audience share climbs to over the 50 mark!

Not only does Bob have the most popular show in the country, his is probably the longest running regular radio program, period. Next week, Bob begins his 47th year on WTIC, and his 39th year doing the morning show!

Most air personalities move around several times during their careers. What has kept Bob at WTIC so long? His answer is plain common sense. "I really like the people here in Hartford," said Bob. "I also suppose I was afraid I might not make it in any other city, so I didn't look for opportunities elsewhere. WTIC is the biggest station in town, and since it paid the best, there was no point in moving around. I was offered better-paying positions in



Bob Steele

Philadelphia and Washington, but I've been satisfied living here. I wasn't looking for all the money in the world."

When asked what it's like to have the nation's top-rated show, Bob casually replied, "It feels good, but I don't think about it. If I did, I'm sure it'd go to my head. I never thought about being this popular, and never had any desire to be. I just try to be natural."

Bob's "natural" approach stems from his ever-constant desire to achieve one-on-one communication with his listeners. "People tell me it's the naturalness they like. Most announcers, it seems, announce all the time. They're pushing it somehow, and aren't talking on a one-on-one basis."

Describing how he keeps the individual communication in mind, Bob said, "I talk to my engineer Bob Downes, and think of him as the audience. That's really what it is, way down deep. I've never really mentioned it before, but I can't just talk to the microphone; I have to talk to somebody. I want to look at someone. It works out very well with Bob, because he's been my engineer for about twelve years. He knows what I'm thinking and anticipates what I'm going to do."

Part of Bob Steele's success could be attributed to his longevity. "From the mail I get," said Bob, "there are many people in



**MAN ABOUT TOWN** — If there's a voice everybody in Hartford knows, it's WTIC morning host Bob Steele's. Once a stadium address announcer for motorcycle races, Bob began working at WTIC in 1935, when times were so rough, "you couldn't buy a job." Next week begins Bob's 47th year at the station, and the Hartford Courant Sunday edition recently commemorated his anniversary with this feature spread.

their 50's and 60's who tell me they listened to my show when they were in college, or even as children. Now their grandchildren listen. It's probably true that a lot of people like my show because they know me so well. I'm familiar. Humphrey Bogart once said, 'If you stick with anything for 25 years, you're apt to succeed at it.' As funny as that is, it's also true."

### The Humorous Side

Humor is a big part of Bob's show, and he's always looking for new material. "I read a lot, and make notes all the time," he said. "Even when I'm in bed, I've got a big marker pen and a 2 x 4-foot sheet of cardboard next to me, so I can write even in the dark. I'll jot down a few key words so I don't forget the idea. How many times does an idea come to you but is forgotten two hours later because you didn't write it down? Joke services are very valuable, and I enjoy reworking the jokes rather than reading them straight. I also steal stuff, as everybody does. Milton Berle made a fortune stealing jokes."

Bob, however, doesn't see a need to stuff his show with one-liners. "I don't have a joke 'quota,' in that I tell a certain number of jokes over a given time period. The morning show is full enough as it is, with all the sponsors, news, traffic, sports, features, and occasional contests. Sometimes I'll go an hour without cracking a joke because there just isn't time."

A regular joke that Bob plays on his listeners occurs each April Fool's Day, when he formally announces his retirement. Knowing his age, thousands of longtime listeners are convinced every year "he means it this time." Bob mused, "I've always wondered what it'd feel like to say on the air, 'I'm all through — I quit!' Each year I actually get to do it and don't have to quit. I get tons of letters from upset listeners about it, more of them yearly. I make it sound very serious and sentimental. People call up during my show expressing their sadness. But at the end of my show, I always say 'April Fool!' Then they want to kill me!"

### Enunciation & Pronunciation

Bob's love for radio announcing goes back to the beginning of radio itself. "As a kid," he recalled, "back in the 20's when radio first came out, the crystal radio sets were popular. You could build one out of a round oatmeal box for about five dollars, and I did. I grew up listening to Kansas City radio stations WDAF and WHB. I just happened to enjoy listening to the announcers and the way they said things. At home alone, I tried to announce the way they did. I'd go into a room by myself, pick up a well-written ad (such as in the Saturday Evening Post) and I would read it over and over until I could sound like the guy on the radio."

To this day, correct enunciation and pronunciation are key attributes to Bob's idea of good radio announcing. He even has a pronunciation feature on his show, called the "Word Of The Day." "Every day," he said, "we'll highlight a commonly mispronounced word. It's a popular bit, because no one ever dares to correct another person in public. It saves some embarrassing situations."

Embarrassing indeed for blundering DJ's, who are often the most vulnerable to unusual words and phrases. In fact, if Bob has any criticism for today's broadcasters, it's about their pronunciation. "In the old days," he pointed out, "announcers were more particular about their pronunciation."

**"Know the message. It must come from your heart and mind."**

They wouldn't dream of making an error. If they did, there was a chief announcer or the boss who'd call you on it. Today, announcers will mispronounce words, and will sometimes use words that don't even exist. In this area, I don't think they're as well prepared as they could be."

Bob advised, "Always read the copy well. Don't just read it, but also understand it. Make sure there aren't any words in there that might throw you off. If you have any trouble with the copy, rehearse it thoroughly."

### Know The Message

"The key is to know what the message is," Bob continued. "Now, a lot of guys will read a piece of news, and when they get through, they can't even tell you what they've just said! They're just reading words. You must read the thought, and know it, so you could tell it as though it were in your own words. This is a very important area, but so many broadcasters wing it. They'll go in, pick up a piece of copy cold, and go right on the air with it. They might get through it all right, but it's more likely they'll blow it somewhere. If not, it often will end up sounding just like every other piece of copy they've ever read. Know the message. It must come from your heart and mind."

Next week: WCCO/Minneapolis's Boone & Erickson.

## The Music Section

A/C's Most Accurate  
Music Information  
Begins on Page 54

\* MSA Average Quarter-Hour Share 12+.  
Arbitron Spring '82.

## Progress

Mike Hagerty leaves as PD at KOLO/Reno to return to KTVN-TV across town as host of a feature/news program. WSRZ/Sarasota GSM Joseph Ademy is appointed Assistant GM. Frank George is the new PD at WFHG/Bristol, VA. He formerly was MD at WKAZ/Charleston, WV. Bob Mallory is promoted from Director of Engineering at Lincoln Broadcasting's WVOR/Rochester and WBUF/Buffalo to VP/Operations. John Lee is promoted to PD at WIXR/Mt. Pleasant, SC. New GM at WJMT/Merrill, WI is Ron LaPort, who formerly was Sr. Account Executive at WQFM/Milwaukee. David Cole resigns as PD at WNNR/Beckley, WV to be the new PD at WLVA/Lynchburg, VA. The new PD is Gary Mann, former News Director. Due to personal reasons, Dave Ferraro resigns as PD/MD at Q-96/Fl. Myers, FL. Dave Fuller is the new MD. Michael Reading is the new MD at KWAV/Monterey, replacing Steve Parlato, who left the station. Steve Taylor is appointed

MD/Promotions Director at Y-106/Orlando. Congratulations to WHEN/Syracuse MD Karen Taylor, now Mrs. Karen Gallagher. Golden East Broadcasting President Dick Lamb gives up his morning show on WWDE/Norfolk to concentrate on his executive responsibilities. WGAN-AM&FM/Portland, ME PD Cary Pahlgian is promoted to Director/Programming & Operations. Rick Betzen is the new Operations Manager at KWIC/Beaumont, TX. Joe McKay is the new PD at WGGG/Gainesville, FL. He formerly programmed WKGR across town. After six years at WASH/Washington as evening personality, Ed Rodriguez has resigned in order to become GM at WXAM/Charlottesville. At WOMC/Detroit, Barry Argenbright is named Assistant PD, in addition to his MD duties. KKRD/Wichita evening talent Nancy Johnson is now MD, too. Morning man/Production Director J.J. Scott is the new MD at WQUA/Quad Cities.



# The ABC's Of Artists

## EVELYN KING



AFL1-4337 **Evelyn King** "Get Loose"  
5 million records sold worldwide, her latest success "Get Loose" featuring the smash single "Love Come Down." Looks like a #1 Hit!



AFL1-4424 **Steel Breeze**  
"You Don't Want Me Anymore," the fastest-breaking single from the hottest new act in America!

RCA and Associated labels enter this final quarter of the year with great excitement knowing we have developed some of the finest acts in the business. These artists are in various stages of development and show great promise in succeeding in radio, video, live concerts and retail sales. The combination of our artists' talents and our marketing efforts will insure this success not only for RCA but for you too! Don't ignore your ABC's—We're too hot not to handle.



AFL1-4381 **Tane Cain**  
Her debut single "Holdin' On," an R & R breaker in 5 weeks. LP debut: Album Network and FMOB Report.



AFL1-4342 **Scott Baio**  
From major TV personality to recording superstar. His debut album a major market breakout, featuring the hit single "What Was In That Kiss."



AHL1-4312 **Sylvia** "Just Sylvia"  
Her current #1 single "Nobody," a crossover smash! From her latest top 5 country album "Just Sylvia."



NFL1-8013 **805** "Stand In Line"  
After only 3 weeks, their debut album "Stand In Line" exploded onto over 100 radio stations. Watch for the new single and video "Young Boys."



AHL1-4154 **Steve Wariner**  
His long awaited debut album includes the #1 hit single "All Roads Lead to You" plus the latest "Don't It Break Your Heart."



AFL1-4357 **Tavares** "New Directions"  
One of the finest vocal groups of all time! Their debut RCA album features the R & R breaker "Penny For Your Thoughts."



# Development



**BOW WOW WOW**  
I WANT CANDY  
RCA  
375 Bow Wow Wow "I Want Candy"  
One of the most exciting live bands to land! "I Want Candy." Still hot at in heavy rotation! "Baby, Oh No" take them all the way.



**CARL CARLTON**  
THE BAD C.C.  
RCA  
AFL1-4425 Carl Carlton "The Bad C.C." The gold-selling single "Bad Mama Jama" established him as a major artist. Carl's debut album "The Bad C.C." maintains his position featuring the R & R breaker "Baby I Need Your Loving."



**JAMES GALWAY**  
RCA  
AFL1-4222 James Galway "The Wayward Wind"  
Distinguished classical and pop recording artist and performer, James Galway, teams up with RCA's own Sylvia for the forthcoming country LP: "The Wayward Wind."



**ALFIE SILAS**  
RCA  
NFL1-8026 Alfie Silas  
From her debut album "Alfie," the new single "Puppet to You" being added everywhere on black radio.



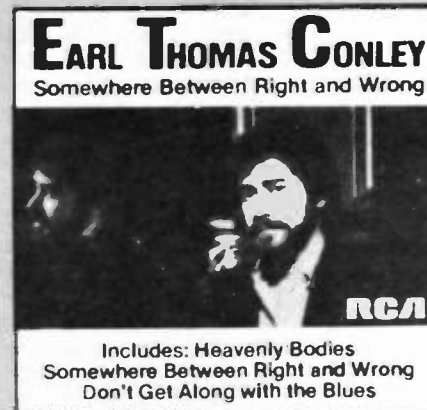
**LESLIE PEARL**  
WORDS AND MUSIC  
RCA  
4280 Leslie Pearl "Words and Music"  
She's written #1 hits for everyone from Johnny Mathis to Crystal Gayle. Finally, she's saved some for herself. "Words and Music" includes the current top 20 hit "If The Love Fits Wear It."



**RAZY BAILEY**  
A LITTLE MORE RAZZ  
AHL1-4423 Razy Bailey "A Little More Razz"  
His latest single "Love Gonna Fall Here Tonight," possessing all the power that has earned him five #1 singles out of his last 7 releases, from the soon to be released "A Little More Razz."



**LOUISE MANDRELL & RC BANNON**  
RCA  
Includes: SOME OF MY BEST FRIENDS ARE OLD SONGS • REMEMBER ME (I'M THE ONE WHO LOVES YOU) • ROMANCE • HEAVEN HERE TONIGHT  
AHL1-4377 Louise Mandrell & RC Bannon "(You're My) Super Woman, (You're My) Incredible Man"  
Their debut album "Me and My RC" took country radio by storm. Now, the hit follow-up "You're My Super Woman, You're My Incredible Man" featuring the top 20 hit "Some of My Best Friends Are Old Songs."



**EARL THOMAS CONLEY**  
Somewhere Between Right and Wrong  
RCA  
Includes: Heavenly Bodies  
Somewhere Between Right and Wrong  
Don't Get Along with the Blues  
AHL1-4348 Earl Thomas Conley "Somewhere Between Right and Wrong"  
The follow-up to the critically acclaimed debut album "Fire and Smoke" contains the top 10 country single "Heavenly Bodies."

# Inside Nashville



BIFF COLLIE

**STARS, Inc.:** Willie Nelson's here for the Tennessee State Fair concert, talking to a reporter about his newly-released movie "Barbarosa," said somebody pictured his role in the movie as a "hip Gabby Hayes" . . . Roy Acuff's 79th birthday party was a day-long affair Nashville to Knoxville, where Acuff was toasted by the fair and many countries represented there. It was a fitting tribute to the Tennessee gentleman from nearby Maynardsville, where his legend began . . . "It used to be," Rachel Parton Dennison says, "people would say 'Aren't you Dolly Parton's sister?' Dolly says somebody came up to her the other day and said, 'I know who you are . . . you're Rachel Dennison's sister.' Now can you imagine that?" (Rachel's one of the stars of the new weekly TV series "9 to 5" this fall) . . . Dolly's been at home in Brentwood recuperating from her latest hospitalization . . . Bill Anderson's hosting "Fandango" a new game show taping her for the Nashville Network, which begins daily programming next spring . . . Why isn't National Guitar Month October, Country Music Month? . . . John-

A Month In The Country Wherever You Are



October is Country Music Month

ny Paycheck's belongings, from a Mickey Mouse cassette player to rhinestone-studded stage clothes, remain boxed up in a warehouse while Federal Bankruptcy Court decides what to do about his debts. The IRS was ready to auction everything but 32 minutes before sale time, Paycheck's lawyer filed a bankruptcy petition, an action which means, for now at least, his things will stay put . . . 10 years ago Leon Russell came to town to make an album called "Hank Wilson's Back, Volume 1." Well, Hank's back again (Volume 2's in the can), and Leon Russell's in Nashville for good, he says. He's now a resident of this Middle Tennessee town . . . Isn't it interesting that, at Knoxville's World's Fair, just above the Elvis Presley corner, with its \$24.95 portraits, on the floor above is the Rembrandt gallery, with portraits priced at \$9 million?

**GRAND OLE OPRY** spokesman Jerry Strobel's update on this year's 57th Opry birthday party October 12-17, originally started as a DJ party, will honor DJ guests this year with: 1) free registrations; 2) special "live" broadcast hook-ups from the lobby of the Opryland Hotel, with the cooperation of FICAP (Federation of Country Air Personalities); 3) two separate days of artist/DJ tape sessions, enabling a greater number of artists to be there and available to the stations; 4) "Hot-Line" radio reports, free, and fed daily to stations on a first-come, first-served basis. Due to phone company limitations only 150 stations can be serviced this year, so if you're interested, write: Hot-Line Reports, 1514 South Street, Nashville, TN 37212 immediately; 5) Special plans have been made for an all-DJ live audience during taping of "Hee Haw," which will also involve participation of various members in the audience . . . The regular \$50 registration fees for convention week are donated in-part to the Opry Trust Fund. Since its inception in 1965, this fund

has paid a total of almost a million dollars (\$825,378.99) to destitute individuals in the music world. In the past 12 months alone \$83,662.50 has gone to 35 people, and all monies were derived solely from contributions made to the Annual Opry Celebration. Fund recipients do not have to be members of the Opry. Oh yes, and anybody who registers for the celebration is automatically donating \$25 to this special program. I know a good number of people who've been saved from financial disaster with help from the Opry Trust Fund.

**PERSONALITIES:** Mel McDaniel's "Brew" parties are popping up all over, with total breweries' cooperation . . . Vegas mainstay Tommy Bell following the pattern of Lee Greenwood, who did his homework as a Vegas veteran until his star began to rise, thanks to his Nashville champions . . . Bob Precht will produce, Walter Miller will direct this year's CBS-TV special of the CMA Awards, Barbara Mandrell & Mac Davis hosting . . . Joe Galante to replace Jerry Bradley at the Nashville helm of RCA? . . . Music veteran Joe Allison joined Walter F. Sill, Inc. in charge of network TV development. Joe's a member of the DJ Hall of Fame, the Nashville Songwriters' Hall of Fame, the million-dollar songwriters' roundtable, and a hit record



Joe Allison (left), and Walter F. Sill, Jr.

Chantilly producer. He's been in the antique business recently . . . Larry Norton, a member of the Nashville Brass and hit record producer of the hot new Chantilly group, announced that group's next release will be on F&L Records . . . The Music Row Crime Wave is not a clever production or promotion idea. Unfortunately, dozens of offices on 16th and 17th Avenues have been ripped off in recent weeks, more than ever before . . . Lee Shannon invited us to drop by his live broadcast during convention week for an on-the-air chat. Lee, long a mainstay at WIRE/Indianapolis and these days directing musical traffic on his show at WQIK/Jacksonville. He'll be in the lobby of the Opryland Hotel as usual . . . Moe Bandy had to intervene personally to allow entrance backstage in Toledo, OH for one of his big fans, F. Lee Bailey (the celebrated legal eagle) . . . Charles Fach is President of the new Compleat Entertainment Corporation, a new major record label in Nashville. Other principals are Irwin Steinberg and Bill Hall. The company's publishing arm will be headed by Glenn Sutton.



**Q92 MAKES ITS MARK** — Since KPCQ (Q92)/Powell, WY went on the air last May, it has been making its mark on the community. Recently area residents got to turn the tables during the station's "Farmer Rancher Appreciation Days," where listeners could put their brand on the Q92 building followed by a country-type cookout. Pictured at left are station GM/Owner Ron Bernhart and wife Rosemary slapping their brand on the station ranchhouse, while right photo pictures Production Director/midday Jock Keith Packard and evening personality Wally Rogers preparing the grub.



**COUNTRY 11 WELCOMES CLARK** — During the two-day outdoor "Country Concert '82," WWWE/Cleveland welcomed country performers such as Merle Haggard, Tammy Wynette, Tom T. Hall, Joe Stampley, and Roy Clark to the area. Following the concert, Clark took a little time out from performing to pose with Country 11's Jean Guzey and MD Ray Marshall.



**HANK HOES DOWN IN SPOKANE** — The Second Annual Country Hoedown in Spokane, WA attracted at least one country legend, Hank Thompson, who is shown here doing an interview with KDRK-FM air personality Bob Simon (left) and salesman Bob Sargent (right).



**KHJ GIVES GOLD, NOT SHAFT** — In conjunction with Jerry Reed's single, "She Got The Goldmine, I Got The Shaft," RCA Records and KHJ/Los Angeles awarded one lucky listener a gold Kruggerand during their special "Gold Weekend" promotion. Pictured are (l-r) RCA's Carson Schreiber, KHJ morning personality Lee Sherwood, contest winner Georganne Smith, and KHJ PD Lon Helton.



**Country News**  
This Week's Guest:  
**RONNIE MILSAP**

Call Pete Howard or Kirt Daniels (213)392-8743  
228 Main St., Suite R Venice, CA. 90291

# CALENDAR



BRAD MESSER

## Flying Cars? Worldwide Cable Radio?

If the future had turned out as suggested by cover art on 1950's magazines such as "Popular Mechanics," you and I would now be commuting between solar-powered homes and park-like cities of glass and steel in small flying cars or backpack helicopters.

If the future turns out as suggested in some of the nightmares now being dreamed by radio executives, FM will crowd AM into the poorhouse, barely prior to itself being devoured by the mighty new monster Cable.

The Cable Monster certainly appears to deserve respect and attention, primarily because giving a listener the choice of an almost unlimited number of channels would produce audience fragmentation of a truly nightmarish degree, the reasoning goes.

The reasoning might be right, but I offer several reasons it may be wrong. Experience has revealed it's often not an anticipated development that finally precipitates crisis. And those who fear being devoured by some aspect of cable should consider what will probably be as important a factor in the future as it has been in the past, and that's the good ol' reliable local News and community involvement.

Cable has no tunes we don't have at the home station, so we can't be beaten exclusively by music from afar. Special programming such as star interviews and strip features are readily available from syndicators, so the Big City cable can't get us local yokels there. And no matter how impressively fancy a satellite dish might be, cable offers only about the same extent of portability as the Rocky Mountains. The strictly fixed-location limitation eliminates cable competition for the transistorized traveling troops.

It may be cable that eventually kills us, but I deeply doubt it. Doomsayers who warned that television would murder the movie industry and ravish the radio business didn't give enough weight to the adaptability factor. Kinda like those who predicted we'd all be driving around in electric cars by now didn't figure in the prohibitive cost of, heh heh, the extension cords.

## Comstock Blows Fortune, Then Brains

**MONDAY, SEPTEMBER 27** — The Comstock Lode in Nevada has yielded more than \$300 million worth of silver and gold, and in the beginning Henry Comstock had a valid one-third claim. But he decided to take a quick profit, selling his share to "a sucker" for \$11,000. He used the money to open a general store in Carson City. Comstock had outsmarted himself. His store went broke, his wife ran off with someone else, and on this date in 1870 Comstock put a pistol to his head and ended his life.

Book matches were patented 90 years ago today.

Yom Kippur, the Jewish day of atonement. Golfer Kathy Whitworth is 43. William Conrad is 62.

## "Cookin' Across The Ground"

**TUESDAY, SEPTEMBER 28** — The fastest thing on two wheels is a custom-built 21-foot-long motorcycle powered by twin 750cc Yamaha engines. Don Vesco set the world speed record in his "Silver Bird" seven years ago today, averaging just over 303 miles an hour through a measured mile on the Utah salt flats. "You definitely know when you're going 300 miles an hour that you're cookin' across the ground," says Vesco. "I knew I would do it. When I was 16 or 17 that was in the back of my mind the whole time, going out and getting this record."

Pope John Paul I died four years ago at age 65, having been elected only 33 days earlier.

Brigitte Bardot is 48. Marcello Mastroianni is 58. William S. Paley of CBS is 81.

## U.S. Diesel Cars Doubling Annually

**WEDNESDAY, SEPTEMBER 29** — There were already electric, gasoline and steam-powered vehicles 87 years ago when Rudy Diesel invented the plugless engine that bears his name. It made him rich and famous, and gave him the idea that diesels could power the world, if only he could obtain contracts for huge quantities of oil from the Middle East. He was on a steamship on his way to Arabia 69 years ago today, when he fell overboard and drowned in the English Channel. Bob Gibbons, President of the Diesel Automobile Association of America, says Americans now drive 1,800,000 diesel cars and "almost all of them have been put on the road since 1980. Diesels have grown about 100% annually for the past five years!"

Runner Sebastian Coe is 26. Madeline Kahn is 40. Jerry Lee Lewis is 49. Moviemaker Stanley Kramer is 69. The first singing cowboy in the movies, Gene Autry, is 75.

## A-Sub Enemy: The Fishing Net

**THURSDAY, SEPTEMBER 30** — The world's first atomic submarine "Nautilus" was launched 28 years ago today in 1954. It was the first boat to circumnavigate the globe underwater and first to sail beneath the polar ice cap. But even with modern electronics, "Communications is still the bugaboo," says H.T. VandeKerkhoff. He's national Secretary-Treasurer of the U.S. Submarine Veterans of WWI. "With the equipment that is normally in operation, the submarine has to come in close proximity to the surface and extend an antenna into the air. That is why you hear so darned often about subs getting tangled up in fishing nets and surfacing under other vessels!"

The \$1 million-a-year son of a chauffeur and a maid, Johnny Mathis, is 47. Angie Dickinson is 51.

## Walt Disney World's \$800 Million Addition

**FRIDAY, OCTOBER 1** — When Walt Disney decided to create the world's first huge theme amusement park, everyone advised him not to take the risk. His faith inspired Disney to mortgage his house, furniture, stocks and life insurance to build Disneyland, which opened in 1955. His follow-up success was "Disneyland East," the huge Walt Disney World complex near Orlando, Florida, which opened eleven years ago today. On this anniversary the park's new \$800 million section opens. One part — Future World — features a 180-foot tall world globe.

This tenth month gets its name from the Latin word *octo*, which means eight, because of its place on the old Roman calendars. "October always has 19 fine days," says the "Old Farmers Almanac."

Seven-time American League batting champ Rod Carew is 37. Julie Andrews is 47. Richard Harris hits 49 and Tom Bosley is 54. Former President Jimmy Carter is 58. James Whitmore is 61 and Walter Matthau is 62.

RCA Is So Excited...

# POINTER SISTERS

## "I'M SO EXCITED"



### CHR NEW & ACTIVE

**POINTER SISTERS "I'm So Excited"** (Planet/RCA) 99/28 Moves: Up 9, Debuts 17, Same 45, Down 0, Adds 28 including WCAU-FM, WGCL, KZZP, WSPK, WLAN-FM, WYCR, WAXY, CK101, WRQK, KIKK, KEYN-FM, KXXX, KJRB, WISE, KPUR.



Produced by Richard Perry Management III

...And Nobody Can Deny It!

# SYLVIA "NOBODY"



### CHR NEW & ACTIVE

**SYLVIA "Nobody" (RCA) 110/13** Moves: Up 53, Debuts 16, Same 28, Down 0, Adds 13, KIMN, 92FLY, WIFI, B97, KROK, WZYP, WKFR, WEBC, KQKQ, WFEA, WOMP-FM, KCBN, KOZE, WKBW 26-20, Q105 13-7.



RCA

# Black Radio



WALT LOVE

## URBAN WINS IN NEW ORLEANS

### A WAIL Of A Success Story

Before we all get caught up in the fall Arbitron, I would like to go back and take a look at WAIL/New Orleans. Why? WAIL's success story is so unique I feel that the station's continued upward trend to the number one position overall deserves our attention.

New Orleans has always been viewed as a unique market in terms of accepted radio programming practices. The city may be different, but apparently no more so than any other metropolitan area of similar size because WAIL's Urban approach has come out on top. To get a better picture of WAIL's strength, here are the spring ARB 12+ figures, compared to last fall's survey period:

	Fall '81	Spring '82
WAIL (Urban)	10.6	12.9
WEZB (CHR)	11.5	8.6
WYLD-FM (Black)	6.8	6.4
WNNR (Black)	2.3	3.3
WBOK (Black)	1.7	3.2
WYLD (Black)	1.9	3.2

It's obvious that Black radio is doing quite well in New Orleans. It is also apparent that WAIL's Urban format has proven to be just what Program Director Barry Richards said it would be — a winner!

Barry agreed to talk with me about the positive changes happening at WAIL, and why he thinks that station is doing so well. I asked him if he thought the current ratings were for real.

"Oh, they're real alright," he said. "I definitely think we're the number one station for a number of reasons. First, we have a feel for the streets. Second, we don't subscribe to Arbitron, and for Arbitron to show us number one when we don't have an advertising budget, no promotional dollars or TV spots is just incredible. It must be true, though, because the only way we have reached the people is over our air, and by being on the street.

"The only reason we haven't bought the book is we just didn't have the money. We've never had the money for a lot of the

things that we need, but all that is starting to change with our current numbers.

"I don't know of any radio stations around the country that are number one in their respective cities without subscribing to Arbitron. All this really proves to me is that Arbitron is 100% 'legit,' and it just gives them more credibility as far as I'm concerned.

"I think the only reason we've been able to exist through the hard times is we have been in tune with the streets. We play the black music that white people like and the white music that black people like — put that together and you've got a high energy 'Funk & Roll' radio station. That's what we are."

#### Migration Music

Considering New Orleans's sunbelt location, I asked Barry if he felt the migration of people from the Midwest and Northeast helped WAIL achieve success.

"I do think that migration has helped us. But even more importantly, we are something new to the city. They've never really had a 'salt & pepper' station before. Before I got here it was either one or the other — a Black radio station or a Pop radio station. We are the first radio station in this town to play whatever music fits, no matter what color the artist is.

"The audience down here is tremendously receptive to what they like, and we've operated under a lot of handicaps since I've been here, but things are really beginning

to pay off now with our good numbers. We are anticipating some major promotions this fall, and we're beginning to straighten out our signal problems with some new electronics. Our bus-card campaign begins soon. We're what New Orleans wants to hear, and black or white they're listening to us. At present, I would say that our audience is about 70% black and 30% white."

#### What About Sales?

The ratings are strong, but how about revenue? I asked Barry about national business.

"National buys are very good at this time. WAIL is seeing its biggest grosses ever. Even with the economy in a slump, we're doing tremendous. Our billing has tripled, and so has our spot rate... we are making money. We are, however, still getting some resistance from a few local retailers who contend that they don't want the kind of clientele that we will attract to their businesses. I think when these guys realize what we can do for them, their attitudes will change. It's already starting to change some."

#### The Urban Craze

Last year we saw failing stations converting to the Country format at what seemed like the rate of several a week. Not long ago a similar migration to Disco or Dancemusic occurred. Is there a new movement toward Urban as a format? Barry told me, "I think the Urban format is what Top 40 or CHR us-

ed to be. Rock & roll is stale, stagnant, and people are tired of hearing the same 20 recurrences over and over again. R&B, funk — that's what is happening!

"Street records are what the people want, a fusion of R&B, new wave, and funk. Records like 'Pack Jam' by the Jonzun Crew, '777-9311' by Time, 'The Message' by Grand Master Flash, and 'Planet Rock' by Soul Sonic Force are crossing all barriers — black, white, brown, yellow or red. A lot of music isn't selling in this economy, but most black-oriented music is. All the songs I've mentioned are selling, and that should tell some people in the broadcasting business that they need to be more open-minded in their music programming.

"Most CHR and A/C stations won't play black music; that's why I say we are the mass appeal station. Don't think this type of radio is a fluke... in fact, it's been building for years. Now that we have Black radio on FM in stereo with more professional approaches to the format, Black radio is coming into its own.

"As you know, my roots are in Washington, DC black radio. I grew up listening to WOL and WOOK... R&B music has always been there, and has built a foundation that is unbelievable. I know that Urban radio is here to stay."

Barry was quick to point out that WAIL would not have "happened" without the support of owner Ed Muniz. "He has really lived up to his word," Barry told me, "now that the station is making money, things have changed here. We're building a new production studio; we've installed new Optimeters for our transmitter to help boost the signal (WAIL's tower is 35 miles outside of New Orleans in Slidell, LA); we're putting our music on carts. He's really 'throwin' down' now that we've got the bucks to do all the things that needed to be done before. Mr. Muniz is really coming through for us.

"Finally, I'd like to say that retailers and all types of advertisers are going to have to change their attitudes about Urban and Black stations when these stations continue to win all over the country. In my head I'm looking for numbers, and if I'm number one in men and women 18-34, what the hell difference does it make if the people are black, white or yellow? They buy products and pay for services. Money is green!"

Incidentally, Barry also told me that Ed Muniz has taken excellent care of the staff following WAIL's market leading success. I must say that it's nice to hear that positive things are being done, and that the employees are sharing in the harvest.



Barry Richards  
Program Director



Ben Sudduth  
News Director



Ron Ash  
Air Personality



Jay Johnson  
Air Personality



Rob Neal  
Air Personality



THE MAJIC \$25,000 — Accepting a check for \$25,000 may seem delightful to some people, but for William Duncan of Houston, it's serious business. Pictured (l-r) are Music Director Ross Holland, KMJQ air personalities Greg Mack and H.F. Stone, contest winner William Duncan, Program Director Fred Henderson, and KMJQ DJ "Shy" Eli Adams.



KTWN WELCOMES PATRICE — While in Minneapolis/St. Paul, Patrice Rushen took time out to go by and say hello at Pop-Jazz station KTWN. Pictured from left to right: club manager Ron Scott; Patrice; and KTWN Operations Manager Tom Pellissero.

## The Music Section

Black Radio's Most Accurate Music Information

Begins on Page 52

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# Opportunities

## Openings

### EAST

**WGRQ/Buffalo needs off the wall morning man** to join established morning team. Good bucks. Solid company. T&R: Paul Heine, 59 Virginia Place, Buffalo, NY 14202. (9-24)

**NY based syndicated radio show seeking female co-host.** Distinctive voice and personality. Major market experience. Should live in NY area. Contact Joel Saikowitz, (212) 888-7744. (9-24)

**Coastal ME CHR needs part-time announcer.** Must be experienced. T&R: Tim Moore, KISS94-FM 45 High St., Ellsworth, ME 04805. EOE M/F (9-24)

**WHYL, Harrisburg's contemporary Country has an immediate opening for an experienced ND.** T&R: Frank Kelley, GM, P.O. Box WHYL, Carlisle, PA 17013. EOE M/F (9-24)

**Future opening for experienced Country air talent.** Must relate to adult Country audience. T&R: Sherm Chester, WACL, One Memorial Circle, Augusta, ME 04330. EOE M/F (9-24)

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Just call **PAM** at (213) 553-4330.

## Openings

**Experienced Station Manager, Sales Manager, sales personnel for A/C market leader.** WKZX, P.O. Box 1251, Presque Isle, ME 04769. (9-24)

**News Director at 50k clear-channel seeks tapes and resumes for future possible openings.** Please, no phone calls. Bill Lowe, ND, WHAM, 350 East Avenue, Rochester, NY 14604. (9-24)

**Sales radio air time for DC based national radio feature.** Sales manager and/or partnership possibilities. DC Audio, National Press Building, Washington D.C. 20045. EOE M/F (9-24)

**HOT HITS: WFEC needs experienced high-energy personality.** Great pay/benefits. T&R: Jeffery Scott, 900 Market Street, Harrisburg, PA 17105. No calls. (9-24)

**Needed immediately: Anchor/reporter for NH's largest city.** Professional broadcasting experience. T&R: ND, WFEA, P.O. Box 5300, Manchester, NH 03108. EOE M/F (9-24)

**New York City-based production house is looking to take on a talented radio producer for future network and syndication projects.** Production persons with good writing and studio skills, and a strong background in AOR may send T&R to Production, P.O. Box 800, New York, NY 10101. EOE M/F (10-8)

**Doubleday Broadcasting looking for experienced street smart Rock & Roll Promotion Director.** Send resume and samples: John Larson, WAVA, 5232 Lee Highway, Arlington, VA 22207. EOE M/F (9-17)

## Openings

**New Hampshire sea-coast CHR needs night jock.** 6-12midnight plus production. T&R: Mark Ericson, Box 1540, Exeter, NH 03833. EOE M/F (9-17)

**AFTERNOON DRIVE**  
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*a Capital Cities Station*

### SOUTH

**Wanted: Strong anchor reporter with smooth network style delivery.** No calls. T&R only: Dave Greer, Ken Network, 800 Embassy Sq., Louisville, KY 40299. EOE M/F (9-24)

## Openings

**New Gulf Coast 24-hour Country seeking aggressive sales person with proven retail sales track record.** Guarantee plus commission. (512) 665-4106. EOE M/F (9-24)

**KLOU/Lake Charles needs Oldies PD.** T&R: Paul Starr, Box 1725, Lake Charles, LA 70602. EOE M/F (9-24)

**Three good opportunities, PD, Operations Manager, experienced announcer.** Small Southern market. T&R: F.E. Holliday, Box 5797, Meridian, MI 39301. EOE M/F (9-24)

**Opening for midday air personality.** T&R: Box 11411, Montgomery, AL 36198. EOE M/F (9-24)

**Chief Engineer needed for AM/FM in Southeast.** Duties include technical supervision of nearby sister AM. Excellent salary. Ask for Ted Tibbett (601) 545-1230. (9-24)

**CHR in Amarillo has immediate PM drive opening.** Personality a must. T&R: Tony Mathes, KHQB-FM, Box 31090, Amarillo, TX 79120. EOE M/F (9-24)

**Engineer! Growing chain in the great state of TX.** Needed now! Broadcast engineer. Call Steve (214) 757-2662. EOE M/F (9-24)

**WJMI Jackson's #1 station is accepting T&R's for current and future openings.** Must have experience. Females encouraged. T&R: Box 3320, Jackson, MS 39207. EOE M/F (9-24)

**\$1,500 a month plus.** CHR mornings future. Hip, funny, topical. Super community involvement. Team player who accepts guidance. T&R: Box 7488, Amarillo, TX 79109. EOE M/F (9-24)







SEPTEMBER 24, 1982

## This Week In Music History

BY DAN FORMENTO OF THE SOURCE

### Glenn Miller's Last Concert

**MONDAY, SEPTEMBER 27** — The Big Band sound of the great Glenn Miller Orchestra was heard for the last time on September 27, 1942 at the Central Theater in Passaic, New Jersey, for Glenn was going off to war. "I, like every American, have an obligation to fulfill," he said in a public statement. "That obligation is to lend as much support as I can to winning the war. It is not enough for me to sit back and buy bonds." Two years later, Miller would set out in a small plane over the English Channel and never be heard from again.

**EXTRA FACTS:** Wings guitarist Jimmy McCullough died, 1979. Happy Birthday Meatloaf, 35 today!

### A & M vs Harrison

**TUESDAY, SEPTEMBER 28** — As if George Harrison wasn't having enough legal problems that year (he'd lost in his defense of the plagiarism suit brought against him by Bright Music Publishing over the "borrowed" tune to "My Sweet Lord"), on September 28, 1976, A&M Records, distributors of Harrison's own Dark Horse label, filed a \$6 million suit against George for missing the deadline on delivery of his "33 1/3" album. George, who was ill with hepatitis, countered by switching his Dark Horse operation to Warner Bros. Records instead.



**EXTRA FACTS:** "Hey Jude" topped singles charts, 1968. Ben E. King born in 1938.

### Jerry Lee Lewis Born

**WEDNESDAY, SEPTEMBER 29** — Legend has it that when Jerry was nine, his father mortgaged the house for \$900 to buy his son a piano. Jerry Lee Lewis, born September 29, 1935, in Ferriday, Louisiana, arrived at Sun Records in Memphis in 1956, and on that label recorded some of his all-time classics: "Great Balls of Fire," "Whole Lotta Shakin' Going On," "What'd I Say," and the "Green Green Grass of Home" among them. Jerry's career was nearly ruined in 1968 when he married his 13-year-old cousin Myra Brown. Though Lewis's life is tamer today, it's unlikely he'll ever shake a reputation as an alcoholic and womanizer.



**EXTRA FACTS:** Jackie Wilson suffered massive heart attack, 1975.

### James Dean Dead

**THURSDAY, SEPTEMBER 30** — Actor and cult hero James Dean lost control of his Porsche on September 30, 1955, and was killed in the terrible crash that followed. Dean had made only three films during his career, "East Of Eden," "Rebel Without A Cause," and "Giant," but the image he created of the misunderstood teenage rebel lives on in legend today.

**EXTRA FACTS:** Birthdays today include Freddie King, 1934. the late Marc Bolan (T-Rex), 1947. . . and Johnny Mathis, 1935.

### "Abbey Road" Released

**FRIDAY, OCTOBER 1** — "Abbey Road," the last group album from the Beatles, was released in America on October 1, 1969, to immediate rave reviews. Much of the music is a collage of segued tracks (actually songs which the Beatles never finished or fully developed) which gives the work the appearance of a concept record, though there exists no real common theme. The front sleeve photo of "Abbey Road," with a black suited McCartney barefooted and out of step with the others, fueled the vigilant Beatleologists with yet more "clues" to the mysterious "Paul Is Dead" rumor.

**EXTRA FACTS:** Rolling Stones concert riot in Milan, 1970. Scott ("Wear Some Flowers") McKenzie born in 1944.

	CHR	A/C	AOR	Country	Black Radio
<b># 1</b>	JOHN COUGAR (3rd week)	AMERICA (2nd week)	WHO (2nd week)	MICKEY GILLEY	EVELYN KING (3rd week)
<b>Next Week's #1 Contenders:</b>	JACKSON BROWNE (3-2) MICHAEL McDONALD (4-3) AMERICA (8-5)	JUICE NEWTON (3-2) GLENN FREY (7-3) MICHAEL McDONALD (5-4)	BILLY SQUIER (2-2) ROBERT PLANT (3-3) BAD COMPANY (7-4) FLEETWOOD MAC (5-5)	FRIZZELL & WEST (3-2) OAK RIDGE BOYS (5-3) RONNIE MILSAP (7-4)	TIME (4-2) KOOL & THE GANG (6-4)
<b>Breakers:</b>	PAUL CARRACK (67%) CROSBY, STILLS, NASH (64%) BILLY JOEL (60%) CHICAGO (57%)	MATTHEW WILDER (51%) JEFFREY OSBORNE (50%) CROSBY, STILLS, NASH (48%) STEVE WONDER (48%)	RUSH (89%) AEROSMITH (57%) PETER GABRIEL (59%)	JANIE FRICKE (70%) LACY J. DALTON (68%) OSMOND BROTHERS (64%)	JONZUN CREW (60%) ATLANTIC STARR (59%) STACY LATTISAW (59%) DONALD BYRD (59%)
<b>Most Added:</b>	DIANA ROSS CHICAGO "Love" LINDA RONSTADT BILLY JOEL SURVIVOR CROSBY, STILLS, NASH	CROSBY, STILLS, NASH CHICAGO CLIFF RICHARD JEFFREY OSBORNE PAUL McCARTNEY STEPHEN BISHOP KARLA BONOFF	PETER GABRIEL RUSH SAGA MIKE RUTHERFORD ICEHOUSE	EARL THOMAS CONLEY MARTY ROBBINS JOHN CONLEE BELLAMY BROTHERS REBA McENTIRE	BOBBY NUNN LIMIT STACY LATTISAW JENNIFER HOLLIDAY JONZUN CREW JEFFREY OSBORNE STEPHANIE MILLS
<b>Hottest:</b>	JOHN COUGAR JACKSON BROWNE MICHAEL McDONALD AMERICA ALAN PARSONS PROJ. FLEETWOOD MAC	AMERICA MICHAEL McDONALD JUICE NEWTON NEIL DIAMOND ALAN PARSONS PROJ. GLENN FREY	WHO BILLY SQUIER FLEETWOOD MAC ROBERT PLANT FAST TIMES AT R.H.	ALABAMA MICHAEL MURPHEY MICKEY GILLEY RONNIE MILSAP	EVELYN KING TIME GAP BAND GRAND MASTER FLASH CHERYL LYNN ARETHA FRANKLIN
<b>Biggest Chart Jumps:</b>	FLEETWOOD MAC (15-8) LOGGINS & PERRY (19-13) A FLOCK OF SEAGULLS (20-14) OLIVIA NEWTON-JOHN (24-18) GLENN FREY (14-9)	FLEETWOOD MAC (20-12) SYLVIA (21-14) AIR SUPPLY (23-17) NEIL DIAMOND (11-6) COCKER & WARNES (13-8) KARLA BONOFF (26-21)	STEEL BREEZE (20-14) AEROSMITH (27-21) KENNY LOGGINS (11-6) BAD COMPANY (7-4) MICHAEL STANLEY (35-32)	RICKY SKAGGS (38-29) CONWAY TWITTY (39-30) STEVE WARINER (41-33) LARRY GATLIN (44-35)	SUNRIZE (20-10) JEFFREY OSBORNE (28-20) PEABO BRYSON (21-13) LUTHER VANDROSS (26-19)
<b>Debuts:</b>	JUICE NEWTON (23) PAUL CARRACK (29) CROSBY, STILLS, NASH (30)	STEVIE WONDER (27) C. S. & N. "Southern" (28) JEFFREY OSBORNE (29) MATTHEW WILDER (30)	PETER GABRIEL (28) STRAY CATS (29) MIKE RUTHERFORD (31) SHERIFF (35) ICEHOUSE (39)	JANIE FRICKE (43)	JONZUN CREW (23) ATLANTIC STARR (27) STACY LATTISAW (28) YAZ (29) DONALD BYRD (30)
	CHR	A/C	AOR	Country	Black Radio

# Davis Debunks Disc Industry's Doomsayers.

The following is a complete text of Arista President Clive Davis's 9-15-82 address. See Page One for story.

Before I get into showcasing some important new music, I did want to take this opportunity to comment upon what's going on in our industry. Because all of you here are undoubtedly involved with music for your livelihood, your career and your future career decisions, there's a lot that's going on in the media which must be exposed as it's making it much more difficult for all of us than should be the case. I keep getting angrier and angrier when I look at one headline after another that says the music business is dying or that interest in music is waning or asks, "Are records going out of style?" It started a while back, and now everytime something adverse occurs to the economy, even if the whole country is affected, somehow it's the record industry that becomes the focal point and the question is then raised whether music has seen its best days. All this does us a tremendous disservice. I think that a number of executives of record companies, to excuse their own performance, feed this negative picture to the instant experts who come in to cover the story. The writer knows nothing about our industry, gets a

*"I think that a number of executives of record companies, to excuse their own performance, feed this negative picture to the instant experts who come in to cover the story."*

three-day briefing job, is given a list of six people to see, and all of a sudden you get a major story serving someone's interest — certainly not that of the record industry.

Most recently, and this is what spearheaded this, such a devastatingly negative story came out of the estimable New York Times. Robert Palmer, a respected critic, noted the 300 people that CBS unfortunately laid off and wrote a major front page story in the New York Times analyzing the reasons why these 300 people were laid off and coming to the conclusion, in effect, that interest in music just ain't what it was and that the music industry has seen its better days. All this came about because of self-serving quotes that he got from certain executives. This in turn led to a story in the L.A. Herald-Examiner saying, in effect, that the music business is dying. That led to a similar program on the same theme on NBC's "Today" show. Pick up the current issue of Rolling Stone. A totally outrageous story appears on the same theme, headlined, "Everyone Nervous — Record Business Off More Than 50 Percent," with quotations from the head of Elektra/Asylum Records and from the operating head of CBS Records. I think all this is shocking. Consumer interest in music is not waning. We are all in an economic recession. The record business overall is off anywhere between six and eight percent. This is much less than book publishing. Broadway is down 26 percent. If it were not for the summer explosion of motion pictures and until "E.T." and "Rocky III" took the doldrums out of motion pictures, the world of the cinema had been languishing all year long, affected not only by bad product in their particular case, but also, of course, by the economic recession.

The Record Association of America (RIAA) statistics give an entirely different picture. Every company must give its sales, in confidence, to the RIAA to determine what the dues payable would be. Those actual figures indicate — taking out, as we must, the returns of 8-track cartridges, which are returns over a 10-year period of time — that from 1981 as compared to 1980, on a unit basis, singles were down seven

percent; LP's were down two percent; cassettes were up eight percent. On a dollar basis, singles were down three percent; LP's were even; pre-recorded cassettes were up 39 percent. For the first quarter of 1982, on a unit basis, singles were down 2 percent while LP's and cassettes equalled each other out. The LP unit sale was down 24 percent and cassettes were up 25 percent. On a dollar basis, singles were up 18 percent; LP's were down 18 percent; cassettes were up 33 percent.

Now you must recognize that certain forces at work in the last year or two have been even more difficult on the record industry than others. We are not only facing an economic recession in this country, but we are facing the sales explosion of a few billion dollars in a given year of video games. That constitutes a frontal attack on available leisure, disposable income. And there is also the problem of counterfeiting and home taping. Home taping must clearly be dealt with by legislation because it is unfair to the songwriter, the artist and the publisher as well as the record company, for people to take their product for nothing. But, if in a unique year in which all those factors existed at one time, the record industry, from a sales point of view, only fell off six to eight percent, that is damn good.

We're trying to gauge the viability, the interest in and the future of music. And that interest is there. Even home taping presupposes an interest in music. Yet, you find that certain people are saying, "Well, the 'Asia' album is only at 2.3 million" and it's Number One.

You cannot compare an album that is number one right now to an all-time best-seller. When you pick up Variety, not every Number One movie in the course of a given year is a "Star Wars." You can't say, "Look at 'Rumours' — it sold 11 million copies, or REO Speedwagon sold six million copies, and look at 'Asia' at a mere 2.3 million. Therefore, look how bad business is."

2.3 million when you are riding your second single from a brand new unknown group, and I venture to say no one here today would even recognize individual members of the group if they came in the front door, is sensational. Yet, if there is a third single released and it hits, the album would probably outsell what an all-time best-seller such as "Bridge Over Troubled Water" did domestically. That is hardly a downturn in business.

Of course it's unfair to compare every album to all-time best-selling albums. But the bottom line is that it's

*"Consumer interest in music is not waning. We are all in an economic recession. The record business overall is off anywhere between six and eight percent. This is much less than book publishing. Broadway is down 26 percent . . . and until 'E.T.' and 'Rocky III' took the doldrums out of motion pictures, the world of the cinema had been languishing all year long . . ."*

all in the music. Albums always have and always will sell dependent on how good they are, on their ammunition. Not only must we question — is there a hit single, but what kind of hit single is there? If it is really special, it will lead to an explosion of album sales. Not every single does that. Not every Top 10 single does that. There are unique kinds of singles that do it. Sometimes you get a single that would sell only 200,000 albums even though the single goes to #1. You get a unique record like "American Pie" years ago, and it sells a million units. It's the kind of single that you have.

The motion picture business is no different. Burt Reynolds can draw record-breaking crowds in a "Smokey" film, but put him in as a star of an urban comedy like "Paternity" and the film company is in the loss column. That doesn't mean that Burt Reynolds's box office potential is waning. It means that the public decided that they did not want to buy a ticket to go see a domestic Burt — they want to spend their money seeing him outrun the law and making his brand of wisecracks.

In the same way, when an album comes out, you can't look at established artists and say the business is off if they do not outsell their last release. The fact that REO Speedwagon's album is gold and probably will go platinum, but is way down from six-and-a-half million units, doesn't mean that the business is off by that kind of percentage. It just means that this album is not as good as their all-time best-selling album, and it's not. The single from this album stopped at number seven, as compared to their big hit "Keep On Loving You" that came out of the giant album last year and went to Number One.

*"You find that certain people are saying, 'Well, the 'Asia' album is only at 2.3 million' and it's Number One. You cannot compare an album that number one right now to an all-time best-seller. When you pick up Variety, not every Number One movie in the course of a given year is a 'Star Wars'."*

They also had three other Top 10 singles on that album and so it grossed six million sales. This was from a band that had previously sold 500,000 units, and at a time when people thought business was bad a year or two ago.

The major reason that business is off is a problem akin to what happened in the film industry when "Heaven's Gate" was made — when executives allowed runaway production costs without assessing the value of the product. We are facing a recession as I said, but the worst problems which affect the bottom line, are the exorbitant guarantee deals that companies are making with major artists. Deals that are extremely difficult to recoup, and that have serious effect on the bottom line. A few of these companies, for their own inscrutable reasons, have chosen to take these artists and proceed to brag about their market share potential. When they sign an artist of that nature and give away the kitchen sink in the process, it's bad business! Such an artist might sell 1.2 million units, which is not too shabby at all. But if you have to pay \$2.5 million to get the album, you end up losing maybe a million bucks. Because, in addition, your profit per album is much less than it is if you sign a brand new artist.

What's more, for example, you can't afford to pay a million dollars an album to the Beach Boys or \$2.5 million for the soundtrack of "Annie," an album that might net out, after returns, at 400,000 units. You can conceivably lose \$2 million on that album alone.

Examine the renegotiated deals for the individual

*"But the bottom line is that it's all in the music. Albums always have and always will sell dependent on how good they are, on their ammunition."*

Eagles, and you see that Elektra/Asylum is perhaps paying a million-and-a-half dollars to Glenn Frey. Sometimes the institution of a superstar rubs off on the individual artist, as it is doing on Robert Plant. It's not currently doing it on Glenn Frey, and I love Glenn Frey and his great talent. Maybe this new single will do it for him. I sure hope so. But the first one didn't nor did the extensive amount of AOR play. As far as I know, the album is currently around 250,000 units. One could lose more than a million on that risk and possibly an equal amount on the Don Henley album, for the same reasons. Then add to that another multi-million deal for Solar Records, where album sales are nowhere commensurate with the risk taken to pay back the investment, millions could be lost on that one. But this company or Columbia shouldn't be singled out. It might be any one particular company. It may be RCA spending millions on Kenny Rogers. I only give examples I did because the press has already come out with these attacks on our underlying business and heads of certain companies are going along with

# National Music Formats Added This Week

"The major reason the business is off is a problem akin to what happened in the film industry when 'Heaven's Gate' was made — when executives allowed runaway production costs without assessing the value of the product."

without giving the real reasons for the cutbacks that have taken place. Why didn't Robert Palmer examine those?

Look at the quotations in the current issue of Rolling Stone. I think they are irresponsible, outrageous, and it could snowball into a self-fulfilling prophecy. You read *Billboard* this week and you see retailers saying that consumers are coming in and asking all kinds of questions because of the proliferation of this kind of inaccurate and misleading information. Whoever is doing the research for stories, while it may be responsible papers such as the New York Times or Rolling Stone, is doing a shoddy job of uncovering the truth. These stories are absolutely in everyone's worst interest, including that of music. I'm not trying to lead any chauvinistic rallying campaign here, and the press certainly does not have the responsibility to cheerlead for the record business. I just want the facts to get out.

The facts support that there is a definite, keen, current interest in music and that there is an opening up of the market for new artists and new music. You look up and down the charts and maybe some of the established artists are slipping as far as public fascination is concerned. All careers experience some slippage once in a while. But look at the resurgence of Chicago and America. All it takes is a good song and suddenly the audience is there again. And at the same time the Go-Go's go platinum, and *Loverboy* goes platinum, and our *Flock of Seagulls* are at number 17. You find new artists coming

"The facts support that there is a definite, keen, current interest in music and that there is an opening up of the market for new artists and new music."

up, and breakthroughs like Billy Squier, and you see John Cougar at Number One — ahead of Fleetwood Mac. These are new names and a new generation is forcing its way, despite the arthritis of AOR radio, to get new music through.

And it's been difficult! In some cases we have to get the music across through word-of-mouth, and through what used to be called the underground. Just as we had to convince radio, when I signed Janis Joplin 15 years ago, to play her, which they were refusing to do because they thought it was uncommercial or too "way out" for the airwaves. Well, thank God for L.A.'s own KROQ and their innovative programming. It's affected all of the other competitive stations in the market.

It should. Because the public wants new music, and they're buying it, and they're interested in it, and it's got to be exposed, and one day KROQ will not be the only beacon in the wilderness.

When the word get out there and the facts get out there, I think the public will understand that music is irreplaceable.

I said a while back: "You can't hum a video game." It's like what people said regarding television when it first began. They were signaling the death of the music business because they were the new kids on the block. Who's going to listen to records when they can see the musical images? That was the television industry's cry. Well, video will never replace the aural experience. It fixes it, it limits it. It limits the imagination and the vision that you conjure up when you hear records and music. Whether it is dance music or provocative lyrics or whether it is just plain songs — music is here to stay.

And I think you all should and must rally around and get the word out. We have to fight back and not let our world be taken away from us or distorted. We desperately need some responsible print and television journalism to tell our story the way it should be told. Unless we all raise our voices and get the truth out there, the media will continue to create the myth of destruction as they have already started to do.

It must be stopped and it must be stopped now.

## Satellite Music Network

George Williams (404) 955-9521

### The Starstation

JEFFREY OSBORNE "On The Wings Of Love" (A&M)  
CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)  
CHICAGO "Love Me Tomorrow" (Full Moon/WB)  
DIANA ROSS "Muscles" (Silk/RCA)

### Country Coast-To-Coast

WHITES  
"You Put The Blue In Me" (Elektra/Curb)  
RONNIE McDOWELL "Step Back" (Epic)  
MEL TILLIS  
"Stay A Little Longer" (Elektra)

## MTV Music Television

Buzz Brindle (212) 944-5399

FLOCK OF SEAGULLS  
"Space Age Love Song" (Jive/Arista)  
SAGA "On The Loose" (Epic)  
DURAN DURAN "Rio" (Capitol)  
JOHN COUGAR "Hand To Hold" (Riva/PolyGram)  
ICEHOUSE "Great Southern Land" (Chrysalis)  
TED NUGENT "Bound & Gagged" (Atlantic)  
SHOES "In Her Shadow" (Elektra)  
TREES "Come Back" (MCA)  
FLASH & THE PAN  
"Where Were You" (Columbia)  
PETER FRAMPTON "Sleepwalk" (A&M)  
MOVING PICTURES  
"What About Me" (Network/Elektra-Asylum)

## BPI

John Iles (800) 426-9082

### Adult Contemporary

STEVIE WONDER  
"Ribbon In The Sky" (Tamlam/Motown)  
CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)

### Country Living

WRIGHT BROTHERS "Made In The USA" (WB)  
JOHN ANDERSON "Wild And Blue" (WB)  
MEL TILLIS  
"Stay A Little Longer" (Elektra)  
BELLAMY BROTHERS "Redneck Girl" (WB)  
DOTTIE WEST  
"She Can't Get My Love Off The Bed" (Liberty)

## Peters Productions, Inc.

Debbie Welsh (714) 565-8511

### The Great Ones

BILLY PRESTON  
"I'm Never Gonna Say Goodbye" (Motown)  
KARLA BONOFF "Please Be The One" (Columbia)  
STEVIE WOODS  
"Woman In My Life" (Cotillion/Atco)  
CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)  
MATTHEW WILDER "Work So Hard" (Arista)  
CHICAGO  
"Love Me Tomorrow" (Full Moon/WB)  
HERB ALPERT "Fandango" (A&M)  
BOBBY CALDWELL "All Of My Love" (Polydor/PolyGram)

### Country Lovin'

DAVID FRIZZELL "Lost My Baby Blues" (WB/Viva)  
RICKY SKAGGS "Heartbroke" (Epic)  
JANIE FRICKE "It 'In't Easy Bein' Easy" (Columbia)

## Concept Productions

Lee Nye (916) 782-7754

PAUL McCARTNEY "Tug Of War" (Columbia)  
JOE JACKSON "Steppin' Out" (A&M)  
BILLY JOEL "Pressure" (Columbia)  
CHICAGO  
"Love Me Tomorrow" (Full Moon/WB)

## Drake-Chenault

Bob Laurence (213) 883-7400

### XT-40

JOE JACKSON "Steppin' Out" (A&M)  
BILLY JOEL "Pressure" (Columbia)  
CHICAGO  
"Love Me Tomorrow" (Full Moon/WB)

### Contempo 300

JOE JACKSON "Steppin' Out" (A&M)  
CHICAGO  
"Love Me Tomorrow" (Full Moon/WB)  
CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)

## Great American Country

MEL TILLIS  
"Stay A Little Longer" (Elektra)  
JANIE FRICKE  
"It Ain't Easy Bein' Easy" (Columbia)  
LOUISE MANDRELL  
"Some Of My Best Friends . . ." (RCA)

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

DIANA ROSS "Muscles" (Silk/RCA)  
GO-GO's "Get Up And Go" (IRS/A&M)  
LINDA RONSTADT "Get Closer" (Asylum)  
AIR SUPPLY "Young Love" (Arista)  
PAUL McCARTNEY "Tug Of War" (Columbia)

### Beautiful Rock

CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)  
KARLA BONOFF  
"Please Be The One" (Columbia)  
SYLVIA "Nobody" (RCA)

### TM Country

BELLAMY BROTHERS "Redneck Girl" (WB/Curb)  
REBA McENTIRE  
"Can't Even Get The Blues" (Mercury/PolyGram)  
JOHN ANDERSON "Wild And Blue" (WB)

## Radio Arts

John Benedict (213) 841-0225

### Bright & Easy Country

JOHN CONLEE  
"I Don't Remember Loving You" (MCA)  
DAVID FRIZZELL  
"I Lost My Baby Blues" (WB/Viva)  
REBA McENTIRE  
"Can't Even Get The Blues" (Mercury/PolyGram)  
MARTY ROBBINS  
"Tie Your Dream To Mine" (Columbia)  
HANK WILLIAMS JR.  
"The American Dream" (Elektra/Curb)

### The Entertainers

KARLA BONOFF "Please Be The One" (Columbia)  
JEFFREY OSBORNE  
"On The Wings Of Love" (A&M)  
TIMOTHY B. SCHMIT  
"So Much In Love" (Full Moon/Asylum)

### Sound 10

CROSBY, STILLS & NASH  
"Southern Cross" (Atlantic)  
CLIFF RICHARD "The Only Way Out" (EMI America)  
TIMOTHY B. SCHMIT  
"So Much In Love" (Full Moon/Asylum)  
TANYA TUCKER "Cry" (Arista)



THE MOST ADDED,  
HIGHEST DEBUTING

Album of the Week!

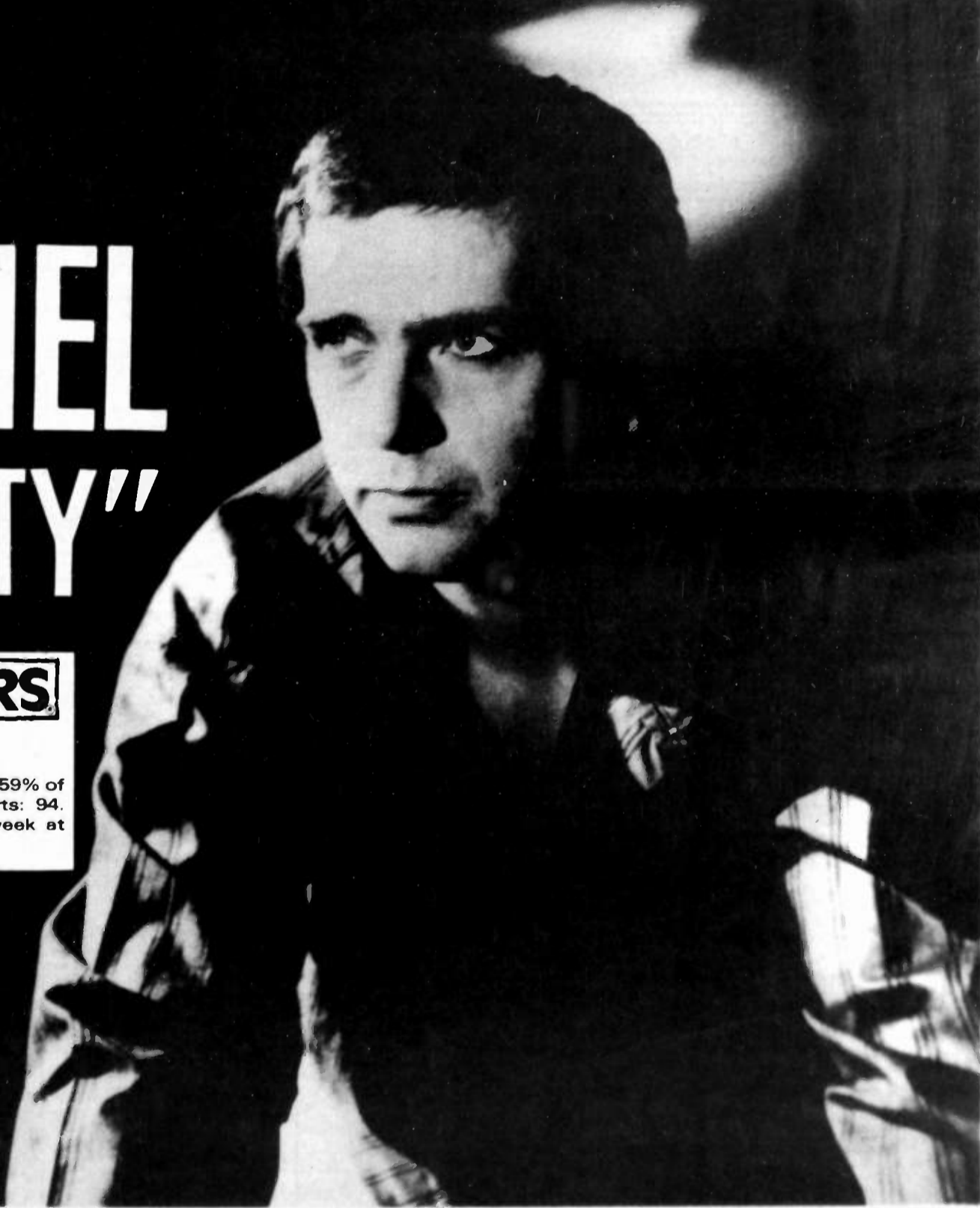
PETER  
GABRIEL  
"SECURITY"

**AOR BREAKERS**

PETER GABRIEL  
Security (Geffen)

"Monkey" "Kiss" "Touch" "San Jacinto." 59% of  
our reporters on it. Total album reports: 94.  
A-93, M-1, H-0. Album debuted this week at  
number 28.

PETER GABRIEL  
SECURITY



THE MOST REPORTED CUT  
IN AOR IS NOW A SINGLE!

SHIPPING THIS WEEK:

"SHOCK THE MONKEY"



GEFFEN RECORDS

Manufactured Exclusively by Warner Bros. Records Inc.

# AOR BREAKERS Significant Action JAZZ AOR

Breakers are those newer records that have the greatest level of station activity on any given week.

## RUSH Signals (Mercury/PG)

"New" "Subdivisions" "Analog" "Digital." 89% of our reporters on it. Total album reports: 142. A-60, M-23, H-59. Album charted this week at number 11.

## PETER GABRIEL Security (Geffen)

"Monkey" "Kiss" "Touch" "San Jacinto." 59% of our reporters on it. Total album reports: 94. A-93, M-1, H-0. Album debuted this week at number 28.

## AEROSMITH Rock In A Hard Place (Columbia)

"Lightning" Title "Jailbait" "Cry." 57% of our reporters on it. Total album reports: 91. A-16, M-58, H-17. Album charted this week at number 21.

- BILLY JOEL** 12-inch Single (Columbia) "Pressure" Total: 70. A-67, M-3, H-0
- KIM CARNES** Voyager (EMI America) Title "Thrill" Total: 48. A-10, M-26, H-12
- MICHAEL McDONALD** If That's What It Takes (WB) "Keep" "Love Lies" Total: 46. A-1, M-20, H-26
- GLENN FREY** No Fun Aloud (Asylum) "Partytown" "Don't" Total: 45. A-0, M-27, H-18
- HUGHES THRALL** Hughes Thrall (Blvd./CBS) "Look" "Got" Total: 45. A-12, M-31, H-2
- NOVO COMBO** Animation Generation (Polydor/PG) "Gone" Title Total: 44. A-14, M-31, H-2
- SAGA** Worlds Apart (Portrait/CBS) "Loose" "Wind" Total: 44. A-31, M-12, H-1
- BILLY THORPE** East Of Eden's Gate (Pasha/CBS) Title Total: 43. A-8, M-34, H-3
- GO-GO'S** Vacation (IRS/A&M) Title "Strange" Total: 37. A-0, M-16, H-21
- FIXX** Shuttered Room (MCA) "Stand" "Planes" Total: 36. A-7, M-25, H-4

- 1 1 TOM SCOTT** Desire (Mucian/Elektra) "Sure" "Maybe"
- 6 2 CHICK COREA** Touchstone (WB) "Compadre" Title "Estancia"
- 2 3 CHUCK MANGIONE** Love Notes (Columbia) "Steppin'" "80's" "Memories" "Note"
- 3 4 DAVID SANBORN** As We Speak (WB) Title
- 5 GIL SCOTT-HERON** Moving... (Arista) "Lane" "Washington" "History"
- 10 6 B. McFERRIN** B. McFerrin (M./Elektra) "Hold" "Moondance"
- 7 7 PAT METHENY GROUP** Offramp (ECM/WB) "Eighteen" Title "James"
- 4 8 BOB JAMES** Hands Down (Tappan Zee/Col.) "Spunky" "Shamboozie" "Janus"
- 8 9 B. COBHAM'S...** Observations... (M./Elektra) "Jailbait" Title
- 9 10 STEVE DOUGLAS** Hot Sax (Fantasy) Various Cuts

These albums, displayed over a two-week period, received significant reports but did not chart this week on the National Airplay/40 listing. This chart represents activity based on a combination of add, medium and hot reports, as well as special jazz programming. The album's preferred airplay cuts are listed; singles are in bold type. Artists in larger type registered significant airplay gains this week.

## REGIONAL AOR ACTIVITY

### EAST MOST ADDED

- Peter Gabriel (26/26)
- Rush (36/15)
- Saga (17/12)
- Sheriff (19/9)
- Ichouse (15/9)

### MEDIUM

- Steel Breeze (29/21)
- Aerosmith (26/20)
- Bad Company (38/19)
- Don Henley (34/18)
- Johnny Van Zant (23/18)

### THE HOTTEST

- Who (39/37)
- Billy Squier (35/35)
- Robert Plant (35/28)
- Fleetwood Mac (33/25)
- Steve Winwood (35/24)

NOTE: Two numbers follow each name. The first totals all reports in all rotations in the given region. The second displays the number of reports in that region for the noted rotation.

**WPXI Albany (812) 785-9000**  
 Add: PETER GABRIEL (Geffen) "Monkey" "Kiss" "Touch" "San Jacinto." 59% of our reporters on it. Total album reports: 94. A-93, M-1, H-0. Album debuted this week at number 28.  
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 Add: FIXX (MCA) "Shuttered Room" Title "Stand" "Planes" Total: 36. A-7, M-25, H-4.  
 Add: SAGA (Portrait/CBS) "Worlds Apart" Title "Loose" "Wind" Total: 44. A-31, M-12, H-1.  
 Add: HUGHES THRALL (Blvd./CBS) "Hughes Thrall" Title "Look" "Got" Total: 45. A-12, M-31, H-2.  
 Add: GLENN FREY (Asylum) "No Fun Aloud" Title "Partytown" "Don't" Total: 45. A-0, M-27, H-18.  
 Add: MICHAEL McDONALD (WB) "If That's What It Takes" Title "Keep" "Love Lies" Total: 46. A-1, M-20, H-26.  
 Add: KIM CARNES (EMI America) "Voyager" Title "Thrill" Total: 48. A-10, M-26, H-12.  
 Add: BILLY JOEL (Columbia) "12-inch Single" Title "Pressure" Total: 70. A-67, M-3, H-0.

**WZWO/Hartford (215) 984-0511**  
 Add: PETER GABRIEL (Geffen) "Monkey" "Kiss" "Touch" "San Jacinto." 59% of our reporters on it. Total album reports: 94. A-93, M-1, H-0. Album debuted this week at number 28.  
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 Add: BILLY JOEL (Columbia) "12-inch Single" Title "Pressure" Total: 70. A-67, M-3, H-0.

**WBLM/Levittown-Port. (207) 783-2015**  
 Add: PETER GABRIEL (Geffen) "Monkey" "Kiss" "Touch" "San Jacinto." 59% of our reporters on it. Total album reports: 94. A-93, M-1, H-0. Album debuted this week at number 28.  
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 Add: BILLY JOEL (Columbia) "12-inch Single" Title "Pressure" Total: 70. A-67, M-3, H-0.





**SOUTH**

FLORIDA  
WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**MIDWEST**

**MOST ADDED**

Rush (34/18)  
Peter Gabriel (16/16)  
Saga (12/10)  
Mike Rutherford (15/7)

**MEDIUM**

Johnny Van Zant (23/18)  
A Flock Of... (22/16)  
Bad Company (34/15)  
Steel Breeze (26/15)  
G. Thorogood (16/15)

**THE HOTTEST**

Who (36/32)  
Billy Squier (32/29)  
Kenny Loggins (33/23)  
Robert Plant (33/22)  
Fleetwood Mac (31/21)

NOTE: Two numbers follow each name. The first totals all reports in all rotations in the given region. The second displays the number of reports in that region for the noted rotation.

**WORLDWIDE**

WDRR/Raleigh (91) 832-8311  
WQXJ/Tampa (813) 224-0742  
WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

WDRR/Raleigh (91) 832-8311  
WQXJ/Tampa (813) 224-0742  
WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
WTVT-TV (12)  
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WTOG-TV (18)

WDRR/Raleigh (91) 832-8311  
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WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
WTVT-TV (12)  
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WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
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WDRR/Raleigh (91) 832-8311  
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WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
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WDRR/Raleigh (91) 832-8311  
WQXJ/Tampa (813) 224-0742  
WLSQ/Roanoke (703) 387-0234

WFLX-TV (11)  
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WDRR/Raleigh (91) 832-8311  
WQXJ/Tampa (813) 224-0742  
WLSQ/Roanoke (703) 387-0234

**WAPU/Appleton (414) 734-9226**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**WYMF/Tampa (813) 224-0455**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**WTUE/Dailey (512) 752-1501**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**WMET/Chicago (312) 872-9191**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**WDEK/DeKalb (913) 738-9230**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
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**WEBN/Cincinnati (513) 871-8500**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
WTOG-TV (15)  
WTVT-TV (16)  
WFTS-TV (17)  
WTOG-TV (18)

**WKCF/Wayne (219) 484-0580**

WFLX-TV (11)  
WTVT-TV (12)  
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WFTS-TV (17)  
WTOG-TV (18)

**WKEF/Dayton (937) 233-1320**

WFLX-TV (11)  
WTVT-TV (12)  
WFTS-TV (14)  
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**WYFF/Charlotte (704) 387-0234**

WFLX-TV (11)  
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**WYIS/Portland (503) 274-5450**

WFLX-TV (11)  
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**WYB/Madison (608) 274-5450**

WFLX-TV (11)  
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**WYIS/Portland (503) 274-5450**

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WTOG-TV (18)



WEST MOST ADDED

- Peter Gabriel (28/28)
Rush (34/10)
Aerosmith (22/17)
Mike Rutherford (15/7)
Stray Cats (22/5)
CCRY (6/5)

MEDIUM

- Steel Breeze (32/22)
Randy Melsner (27/19)
Bad Company (40/16)
Johnny Van Zant (18/18)
C. S. & N. (26/15)
Icehouse (21/15)

THE HOTTEST

- Who (43/38)
Fast Times At... (42/35)
Billy Squier (36/33)
Fleetwood Mac (38/32)
Men At Work (38/30)

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KFMQ/Albuquerque (805) 785-8811

ADD: JOHN FLEWELLER
NO: TOM HORN
ADD: JIM HORN
NO: JIM HORN

KRKN/Anchorage (907) 277-2655

ADD: JIM HORN
NO: JIM HORN

KRWL/Albuquerque (805) 785-8400

ADD: BILL BISHOP
NO: DAUG GATIS

ALBUQUERQUE (805) 785-8811
ADD: JOHN FLEWELLER
NO: TOM HORN

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ADD: JOHN FLEWELLER
NO: TOM HORN

ALBUQUERQUE (805) 785-8811
ADD: JOHN FLEWELLER
NO: TOM HORN

ALBUQUERQUE (805) 785-8811
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NO: TOM HORN

ALBUQUERQUE (805) 785-8811
ADD: JOHN FLEWELLER
NO: TOM HORN

Country

BREAKERS

"Breakers" are those newer records that have the greatest level of station activity on any given week.

JANIE FRICKE

It Ain't Easy Bein' Easy (Columbia)

On 70% of reporting stations. National Summary: Up 23, Same 32, Down 0, Debuts 19, Adds 29. A Most Added Record. R&R Chart: Debut 43.

LACY J. DALTON

16th Avenue (Columbia)

On 68% of reporting stations. National Summary: Up 41, Same 22, Down 0, Debuts 20, Adds 18. R&R Chart: 49-44.

OSMOND BROTHERS

It's Like Falling In Love... (Elektra/Curb)

On 64% of reporting stations. National Summary: Up 39, Same 30, Down 0, Debuts 13, Adds 12. R&R Chart: 50-45.

MOST ADDED

EARL THOMAS CONLEY (51)

Somewhere Between Right... (RCA)

MARTY ROBBINS (43)

Tie Your Dream To Mine (Columbia)

JOHN CONLEE (35)

I Don't Remember Loving You (MCA)

BELLAMY BROTHERS (32)

Redneck Girl (WB/Curb)

REBA McENTIRE (32)

Can't Even Get The Blues (Mercury/Pg)

HOTTEST

ALABAMA (64)

Close Enough To Perfect (RCA)

MICHAEL MURPHEY (49)

What's Forever For (Liberty)

MICKEY GILLEY (49)

Put Your Dreams Away (Epic)

RONNIE MILSAP (48)

He Got You (RCA)

NEW & ACTIVE

Recent releases are listed in order of their activity. The two numbers following the artist/title/label designation (example: 100 25) indicate how many of our reporters are on the record this week (100) and of those 100 how many added it this week (25). "Moves" are broken down for each record and indicate how many stations moved the song up on their charts, held it the same (on to on), add to on, 31-31, etc. 1 moved it down on their charts, or Added it this week. Indicated one of this week's most added new songs.

BOBBY BARE "I'm Not) A Candle In The Wind" (Columbia) 82/5

MEL TILLIS "Stay A Little Longer" (Elektra) 75/24

WRIGHT BROTHERS "Made In The U.S.A." (WB) 68/3

KENDALLS "That's What I Get For Thinking" (Mercury/PolyGram) 66/17

EARL THOMAS CONLEY "Somewhere Between Right..." (RCA) 63/51

BELLAMY BROTHERS "Redneck Girl" (WB/Curb) 63/32

JOHN ANDERSON "Wild And Blue" (WB) 58/26

JERRY LEE LEWIS "I'd Do It All Again" (Elektra) 55/18

BILL ANDERSON "Southern Fried" (Southern Tracks) 54/8

CHARLIE ROSS "Are We In Love (Or Am I)" (Townhouse) 53/13

RODNEY LAY & WILD WEST "I Wish I Had A Job To Shove" (Churchill) 52/8

TOM JONES "Woman's Touch" (Mercury/PolyGram) 50/9

MARTY ROBBINS "Tie Your Dream To Mine" (Columbia) 47/43

KIN VASSY "Women In Love" (Liberty) 46/3

THRASHER BROTHERS "Still The One" (MCA) 44/4

SIGNIFICANT ACTION

JOHN CONLEE "I Don't Remember Loving You" (MCA) 39/35

REBA McENTIRE "Can't Even Get The Blues" (Mercury/PolyGram) 36/32

DEAN DILLON "You To Come Home To" (RCA) 35/7

Radio & Records

NATIONAL AIRPLAY/50

September 24, 1982

Table with columns for Three Weeks, Two Weeks, Last Week, and chart positions for 50 records.

This chart is based solely on compiled weekly reports from our reporting stations. Black circled numbers indicate general continued upward movement.

MAC DAVIS "The Beer Drinkin' Song" (Cesablanca/PolyGram) 31/5



Regional Adds & Hits

Table with 6 columns: EAST, MIDWEST, SOUTH, WEST, MOST ADDED, HOTTEST. Lists artists and their labels for each region.

Main table listing radio stations and their current programming. Columns include station call letters, city, and the name of the show or artist.

Table listing radio stations and their current programming, continuing from the previous table.

148 Current Reports
All stations reported this week.

Hottest Tracks:
'No Show Jones' - Merle Haggard & George Jones (Epic)
Country Albums:
The Best Little Whorehouse in Texas - Soundtrack - (MCA)
Rosanne Cash - Somewhere In The Stars - (Columbia)

LACY J. DALTON - 16th Avenue - (Columbia)
MERLE HAGGARD & GEORGE JONES - A Taste Of Yesterday's Wine - (Epic)
RONNIE MILSAP - Inside - (RCA)
MICHAEL MURPHEY - Michael Martin Murphey - (Liberty)

RICKY SKAGGS - Highway And Heartaches - (Epic)
TANYA TUCKER - Changes - (Arista)
CONWAY TWITTY - Dream Maker - (Elektra)
HANK WILLIAMS JR. - High Notes - (Elektra)

Most Requested:
ALABAMA - 'Close Enough To Perfect' (RCA)
MICHAEL MURPHEY - 'What's Forever...' (Liberty)



# Black Radio Regionalized Adds & Hots

Stations are listed by region.  
Hots are listed in order of  
their airplay activity.

EAST	SOUTH	WEST				
<p><b>WKYV/Baltimore</b> Tim Watts</p> <p>MAGIC LADY VANITY 6 BOBBY BLAND TEDDY PENDERGRASS CHERI LIMIT SALSOU/LOLEATTA SHARON REDD FATBACK KHEMISTRY FREDA PAYNE X-25 BAND Hotteest: CHERYL LYNN YAZ EVELYN KING TIME TILT</p> <p><b>WLDI/Boston</b> Steve Crumbley</p> <p>ABC ISLEY BROS DENICEP WILLIAMS BOBBY NUNN BOOTSIE COLLINS TEDDY PENDERGRASS EXTRA T'S JAMMERS Hotteest: EVELYN KING GRAND MASTER FLAS GAP BAND STACY LATTISAW ARETHA FRANKLIN</p> <p><b>WKND/Hartford</b> Jordan/McLean</p> <p>RAW SILK CARL CARLTON JEFFREY OSBORNE JOHNNIE TAYLOR JENNIFER HOLLIDAY Hotteest: ARETHA FRANKLIN GRAND MASTER FLAS EVELYN KING ALICIA MYERS RAW SILK</p> <p><b>WNHC/New Haven</b> James Jordan</p> <p>JIMMY CLIFF RAY PARKER JR. PATRICK BOOTH FIRST LOVE RAFAEL CAMERON PRESSURE DROP RONNIE JONES POINTER SISTERS Hotteest: EVELYN KING ARETHA FRANKLIN ALICIA MYERS CHERYL LYNN CARL CARLTON</p> <p><b>WRKS/New York</b> Maya/Quartrone</p> <p>D TRAIN JAMMERS NEW JERSEY CONNEC BOBBY NUNN Hotteest: EVELYN KING CHERYL LYNN ALICIA MYERS RAW SILK PATTI AUSTIN</p>	<p><b>WAOK/Atlanta</b> Larry Tinsley</p> <p>SUNRIZE ENCHANTMENT SOS BAND ISLEY BROS BOBBY NUNN BILL SUMMERS ALFIE SILAS JENNIFER HOLLIDAY CLIFTON DYSON CURTIS MAYFIELD Hotteest: EVELYN KING TIME GAP BAND ZAPP HOWARD JOHNSON</p> <p><b>WVEE/Atlanta</b> Sooty Andrews</p> <p>CHAZ FEEL SONNY CHARLES DEBARGE CHEMISE VOYAGE ISLEY BROS ALFIE SILAS LIMIT TOMORROW'S EDIT. J.S. THERACON ENCHANTMENT JENNIFER HOLLIDAY Hotteest: EVELYN KING TIME CHERYL LYNN GAP BAND SUNRIZE</p> <p><b>WRDW/Augusta</b> Teddy Black</p> <p>BOBBY NUNN LIMIT X-25 BAND JONZUN CREW Hotteest: GAP BAND ARETHA FRANKLIN TIME EVELYN KING GRAND MASTER FLAS</p> <p><b>KNOW/Austin</b> Selby Edwards</p> <p>JEFFREY OSBORNE POINTER SISTERS STEVIE WOODS RAY PARKER JR. Hotteest: GAP BAND JERMAINE JACKSON KOOOL &amp; THE GANG TIME SHAKATAK CHERYL LYNN</p> <p><b>WENN/Birmingham</b> Gene Wise</p> <p>UNIQUE FRANKIE SMITH BEGAN BEGAN CHERI FATBACK JANET JACKSON RAVERS TIERRA CHANGE JUNIOR Hotteest: ARETHA FRANKLIN GRAND MASTER FLAS GAP BAND BLOODSTONE JERMAINE JACKSON</p> <p><b>WATV/Birmingham</b> Ron January</p> <p>JONZUN CREW FRANKIE SMITH KENNY G BEGAN BEGAN STEPHANIE MILLS ENCHANTMENT JIMMY CLIFF ONE WAY SHALAMAR J.S. THERACON Hotteest: EVELYN KING TIME GAP BAND GRAND MASTER FLAS BARRY WHITE</p> <p><b>WHUR/Washington</b> Oscar Fields</p> <p>none Hotteest: GRAND MASTER FLAS ARETHA FRANKLIN JERMAINE JACKSON TILT DONNA SUMMER</p>	<p><b>WYEG/Charlotte</b> Les Norman</p> <p>KURTIS BLOW BLOODSTONE PEABO BRYSON CHERI ISLEY BROS BOBBY NUNN JANET JACKSON SOS BAND Hotteest: EVELYN KING GRAND MASTER FLAS TIME GAP BAND DISCO FOUR</p> <p><b>WGIV/Charlotte</b> Hal Merrill</p> <p>JEFFREY OSBORNE HIGH FASHION POINTER SISTERS DONALD BYRD JIMMY CLIFF Hotteest: JONZUN CREW KOOOL &amp; THE GANG TIME PEABO BRYSON ATLANTIC STARR Hotteest: EVELYN KING JERMAINE JACKSON FEEL GAP BAND</p> <p><b>WJAX/Jackson</b> Tommy Marshall</p> <p>BRENDA JONES CURTIS MAYFIELD GANG'S BACK FRANKIE SMITH RAFAEL CAMERON DONALD BYRD JIMMY CLIFF CARL MARSHALL Hotteest: GAP BAND GRAND MASTER FLAS DAZZ BAND EVELYN KING JERMAINE JACKSON</p> <p><b>WJBI/Jackson</b> Carl Haynes</p> <p>O.C. SMITH CHANGE STEPHANIE MILLS BOBBY NUNN Hotteest: TIME BB&amp;Q STEVIE WONDER EVELYN KING TAVARES</p> <p><b>WJAX(95X)/Jacksonville</b> Steve Fox</p> <p>X-25 BAND LUTHER VANDROSS SUNRIZE GARY'S GANG JEFFREY OSBORNE PIECES OF A DREAM TOM SCOTT Hotteest: MIDNIGHT STAR EVELYN KING TIME JONZUN CREW SYSTEM</p> <p><b>WPDQ/Jacksonville</b> Earl James</p> <p>SHALAMAR TEDDY PENDERGRASS FOUR TOPS ALICIA MYERS COLUMBUS CIRCLE SUNRIZE Hotteest: GRAND MASTER FLAS IMAGINATION STACY LATTISAW BARRY WHITE BB&amp;Q</p> <p><b>KJCL/Lafayette</b> Beatrice Evans</p> <p>JOHNNIE TAYLOR BOBBY NUNN WILLIE HUTCH RJ'S LATEST ARRIV Hotteest: TIME GRAND MASTER FLAS CHERYL LYNN EVELYN KING JONZUN CREW</p>	<p><b>KMYQ/Houston</b> Rosa Holland</p> <p>GWEN GUTHRIE ASHFORD &amp; SIMPSON YAZ SUNRIZE Hotteest: ZAPP TIME CHERYL LYNN EVELYN KING GAP BAND</p> <p><b>WKKL/Jackson</b> Tommy Marshall</p> <p>BRENDA JONES CURTIS MAYFIELD GANG'S BACK FRANKIE SMITH RAFAEL CAMERON DONALD BYRD JIMMY CLIFF CARL MARSHALL Hotteest: GAP BAND GRAND MASTER FLAS DAZZ BAND EVELYN KING JERMAINE JACKSON</p> <p><b>WJBI/Jackson</b> Carl Haynes</p> <p>O.C. 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SOS BAND ISLEY BROS STEVE ARRINGTON'S Hotteest: GRAND MASTER FLAS WEST STREET MOB JERMAINE JACKSON GAP BAND CHERYL LYNN</p> <p><b>WLOU/Louisville</b> Neal O'Rea</p> <p>STACY LATTISAW FATBACK MELBA MOORE STEPHANIE MILLS BB&amp;Q LUTHER VANDROSS WEST STREET MOB ATLANTIC STARR Hotteest: RICK JAMES KURTIS BLOW EVELYN KING FEEL GAP BAND</p> <p><b>WJSL/Lynchburg, VA</b> Art Young</p> <p>BOBBY CALDWELL LIMIT MELBA MOORE FREDA PAYNE LUTHER VANDROSS STACY LATTISAW COLUMBUS CIRCLE Hotteest: HOWARD JOHNSON STACY LATTISAW GAP BAND JERMAINE JACKSON STEPHANIE MILLS</p> <p><b>WDIA/Memphis</b> Carl Connors</p> <p>ISLEY BROS TIME JONZUN CREW DISCO FOUR Hotteest: JEFFREY OSBORNE GRAND MASTER FLAS EVELYN KING MICHAEL MCDONALD</p> <p><b>WHRK (K97)/Memphis</b> Jimmy Smith</p> <p>D TRAIN LJ REYNOLDS BOOTSIE COLLINS SOS BAND CHERI Hotteest: TIME DISCO FOUR STEPHANIE MILLS LUTHER VANDROSS PEABO BRYSON</p>	<p><b>KWAM/Memphis</b> Floyd Blackwell</p> <p>CURTIS MAYFIELD STEVIE WONDER LIMIT ALFIE RILAS WAR RJ'S LATEST ARRIV JIMMY CLIFF RAY PARKER JR. SOS BAND ISLEY BROS STEVE ARRINGTON'S Hotteest: GRAND MASTER FLAS WEST STREET MOB JERMAINE JACKSON GAP BAND CHERYL LYNN</p> <p><b>WEDR/Miami</b> Leo Jackson</p> <p>BRENDA JONES PRESSURE DROP MIKE &amp; BRENDA SHEREE BROWN EDDIE MURPHY MAGIC LADY NEW BIRTH SALSOU/LOLEATTA FEEL ZAPP EVELYN KING GAP BAND BARRY WHITE ALFONZO</p> <p><b>WBLX/Mobile</b> Michael J. Alexander</p> <p>JENNIFER HOLLIDAY JONZUN CREW ALFONZO PEABO BRYSON SANTANA RAY PARKER JR. JIMMY CLIFF JEFFREY OSBORNE FOUR TOPS POINTER SISTERS BOB SCOTT BOB JAMES RAFAEL CAMERON LUTHER VANDROSS CURTIS MAYFIELD SHALAMAR Hotteest: GAP BAND EVELYN KING TIME STEVIE WONDER MICHAEL MCDONALD GRAND MASTER FLAS</p> <p><b>WVOL/Nashville</b> Fred Harvey</p> <p>YAZ JOHNNIE TAYLOR TIERRA ALFIE SILAS DONNA SUMMER TEDDY PENDERGRASS RAFAEL CAMERON RJ'S LATEST ARRIV RAY PARKER JR. Hotteest: GAP BAND BLOODSTONE STACY LATTISAW CHERYL LYNN TIME</p>	<p><b>KOAY/Los Angeles</b> J.J. Johnson</p> <p>SHARON REDD BRICK BOBBY NUNN ROCKERS REVENGE PEABO BRYSON STACY LATTISAW JONZUN CREW Hotteest: TIME BARRY WHITE MICHAEL MCDONALD SYSTEM KOOOL &amp; THE GANG</p> <p><b>KACE/Los Angeles</b> Alonso Miller</p> <p>none Hotteest: ARETHA FRANKLIN ZAPP GAP BAND RICK JAMES EVELYN KING <b>KDIA/Oakland</b> Jeff Harrison</p> <p>EXTRA T'S BOBBY NUNN JOHNNIE TAYLOR KURTIS BLOW TIME STACY LATTISAW SUNRIZE EVELYN KING HOWARD JOHNSON ARETHA FRANKLIN GOODIE CHERYL LYNN</p> <p><b>KUKQ/Phoenix</b> Steve Smith</p> <p>TIME GWEN GUTHRIE Hotteest: GAP BAND EVELYN KING MELBA MOORE KOOOL &amp; THE GANG SUNRIZE</p> <p><b>KPOP-FM/Sacramento</b> Bill Jeffries</p> <p>JOHNNIE TAYLOR BRENDA JONES WHISPERS CHERI PRESSURE DROP JONZUN CREW Hotteest: GAP BAND CHICAGO JEFFREY OSBORNE CHERYL LYNN LUTHER VANDROSS</p> <p><b>XHRM/San Diego</b> Duff Lindsay</p> <p>STEVIE WOODS BOBBY NUNN ALICIA MYERS STEPHANIE MILLS Hotteest: EVELYN KING TIME GAP BAND ARETHA FRANKLIN HOWARD JOHNSON</p> <p><b>KSOL/San Mateo, CA</b> Bernie Moody</p> <p>none Hotteest: EVELYN KING JEFFREY OSBORNE TIME CHERYL LYNN BLOODSTONE</p>

## JAZZ RADIO

# NATIONAL AIRPLAY/30

**September 24, 1982**

Last Week	This Week	Song/Artist
	1	DAVID SANBORN/As We Speak (WB)
	2	PIECES OF A DREAM/We Are One (Elektra)
	3	DAVE GRUSIN/Out Of The Shadows (Arista/GRP)
	4	TOM SCOTT/Desire (Musician/Elektra)
	5	BOB JAMES/Hands Down (Tappan Zee/Columbia)
	6	JIMMY SMITH/Off The Top (Musician/Elektra)
	7	AL JARREAU/1965 (Bainbridge)
	8	PAT METHENY GROUP/Offramp (ECM/WB)
	9	CHUCK MANGIONE/Love Notes (Columbia)
	10	CAL TJADER/CARMEN McRAE/Heatwave (Concord)
	11	DAVE VALENTINE/In Love's Time (Arista/GRP)
	12	CRUSADERS with B.B. KING/Royal Jam (MCA)
	13	McCOY TYNER/Looking Out (Columbia)
	14	TYZIK/Radiance (Capitol)
	15	JANIS SIEGEL/Experiment In White (Atlantic)
	16	JON HENDRICKS & COMPANY/Love (Muse)
	17	CHICK COREA/Touchstone (WB)
	18	SPHERE/Four In One (Musician/Elektra)
	19	STANLEY CLARKE/Let Me Know You (Epic)
	20	LARRY VUCKOVICH/City Sounds, Village Voices (Palo Alto)
	21	BOBBY McFERRIN/Bobby McFerrin (Musician/Elektra)
	22	ECHOS OF AN ERA 2/The Concert (Musician/Elektra)
	23	FREE FLIGHT/The Jazz/Classical Union (Palo Alto)
	24	PAQUITA D'RIERA/Marie! (Columbia)
	25	GIL SCOTT-HERON/Moving Target (Arista)
	26	WOODY HERMAN BIG BAND/Live At Concord... (Concord)
	27	CLAUS OGERMAN/MICHAEL BRECKER/Cityscape (WB)
	28	HERB ALPERT/Fandango (A&M)
	29	ELVIN JONES/Earth Jones (Palo Alto)
	30	DIANNE REEVES/Welcoming To My Love (Palo Alto)

**New Entry** →

**JAZZ REPORTING STATIONS:** WYBC/New Haven, CT, Melinda Pankava; WYRS/Stamford, CT, Rick Patrone; KSAT/Dallas-Ft. Worth, TX, Bob Stewart; WDBS/Durham, NC, Rob Gringle; WBKY/Columbus, OH, Tim Hodges; WJZZ/Detroit, MI, John H. KTWN/Minneapolis, MN, Tom Pelissaro; WQFM/Chicago, IL, Jim Walsh; KKKO/Los Angeles, CA, Col Miller; KJAZ/San Francisco, CA, Dick Conte; KJZZ/Seattle, WA, Jeff Hanky.

(J) Indicates Black reporters also contributing to Jazz Chart.





**CR**  
Parallel One Playlists

**MIDWEST**

**800/WKLV**  
THE AM MUSIC STATION  
Detroit

PD: Pat Holiday  
MD: Rosalie Trombley

1 STEVE MILLER BAND/Afternoon  
2 JOHN COUGAR/Jack & Diane  
3 ALAN PARSONS/Eye in the Sky  
4 CHICKASAW/You Can Do Magic  
5 SURVIVOR/Eye of the Tiger  
6 MICK JAGGER/Don't Stop Believin'  
7 EVELYN KING/One Love  
8 ELTON JOHN/Blue Eyes  
9 STEVE NUNO/Who Can It Be Now?  
10 JONAS MEKEL/You Should Hear How She Screams/Love  
11 JONAS MEKEL/You Should Hear How She Screams/Love  
12 JONAS MEKEL/You Should Hear How She Screams/Love  
13 JONAS MEKEL/You Should Hear How She Screams/Love  
14 JONAS MEKEL/You Should Hear How She Screams/Love  
15 JONAS MEKEL/You Should Hear How She Screams/Love  
16 JONAS MEKEL/You Should Hear How She Screams/Love  
17 JONAS MEKEL/You Should Hear How She Screams/Love  
18 JONAS MEKEL/You Should Hear How She Screams/Love  
19 JONAS MEKEL/You Should Hear How She Screams/Love  
20 JONAS MEKEL/You Should Hear How She Screams/Love

**WOL 99.1 FM**  
St. Paul

**WEST**  
San Francisco

**610 KFRC**  
San Francisco

**XTRA**  
San Diego

**Phoenix**

**KCNR FM 97**  
Portland

**800/WKLV**  
Detroit

**WOL 99.1 FM**  
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**800/WKLV**  
Detroit

**WOL 99.1 FM**  
St. Paul

**WEST**  
San Francisco

**610 KFRC**  
San Francisco

**XTRA**  
San Diego

**Phoenix**

(H) indicates one of the five "hottest" records on each Parallel One playlist.











MOTELS Take The L (Capitol) LP: All Four One. Regional: 76/7 37%. National: Summary LP 96. Debuts: 1. OLIVE 4. S 358. H 331. W 341.

Regional: 76/7 37%. National: Summary LP 96. Debuts: 1. OLIVE 4. S 358. H 331. W 341. P1 EAST SOUTH WEST.

MICHAEL MURPHEY What's Forever For (Liberty). Regional: 60/3 29%. National: Summary LP 96. Debuts: 5. S 478. H 148. W 221.

Regional: 60/3 29%. National: Summary LP 96. Debuts: 5. S 478. H 148. W 221. P1 EAST SOUTH WEST.

ALAN PARSONS PROJECT Eye In The Sky (Arista) LP: The Hunter. Regional: 179/2 86%. National: Summary LP 110. Debuts: 1. S 99. H 81. W 73.

JUICE NEWTON Break It To Me... (Capitol) LP: Quiet Lies. Regional: 130/9 63%. National: Summary LP 96. Debuts: 1. S 711. H 874. W 811.

OLIVIA NEWTON-JOHN Heart Attack (MCA) LP: Greatest Hits, Vol. 2. Regional: 157/5 76%. National: Summary LP 123. Debuts: 1. S 615. H 689. W 504.

Regional: 157/5 76%. National: Summary LP 123. Debuts: 1. S 615. H 689. W 504. P1 EAST SOUTH WEST.

Regional: 76/7 37%. National: Summary LP 96. Debuts: 1. OLIVE 4. S 358. H 331. W 341. P1 EAST SOUTH WEST.

ALAN PARSONS PROJECT Eye In The Sky (Arista) LP: The Hunter. Regional: 179/2 86%. National: Summary LP 110. Debuts: 1. S 99. H 81. W 73. P1 EAST SOUTH WEST.

DIANA ROSS Muscles (RCA) LP: Silk Electric. Regional: 61/61 29%. National: Summary LP 70. Debuts: 0. S 358. H 128. W 441.

Regional: 61/61 29%. National: Summary LP 70. Debuts: 0. S 358. H 128. W 441. P1 EAST SOUTH WEST.

Regional: 61/61 29%. National: Summary LP 70. Debuts: 0. S 358. H 128. W 441. P1 EAST SOUTH WEST.

Regional: 61/61 29%. National: Summary LP 70. Debuts: 0. S 358. H 128. W 441. P1 EAST SOUTH WEST.

REO SPEEDWAGON Sweet Time (Epic) LP: Good Trouble. Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

Regional: 150/9 72%. National: Summary LP 116. Debuts: 1. S 711. H 874. W 811. P1 EAST SOUTH WEST.

SANTANA Hold On (Columbia) LP: Shango. Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

Regional: 172/8 83%. National: Summary LP 144. Debuts: 2. S 771. H 901. W 811. P1 EAST SOUTH WEST.

SURVIVOR American Heartbeat (Scotti Bros./CBS) LP: Eye Of The Tiger. Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 59/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Sylvia (Sylvia continued) Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

Regional: 58/37 29%. National: Summary LP 37. Debuts: 0. S 581. H 293. W 274. P1 EAST SOUTH WEST.

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# PARALLELS

**Parallel I:** 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.

Note: (\*) Format dominance is based on the Monday-Sunday, 6AM-12Midnight, total persons 12 plus shares as published by Arbitron. All present and possible future reporting stations are evaluated and updated twice annually.

★ DENOTES FIRST WEEK IN PARALLELS.

207 REPORTS  
208 LAST WEEK

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

Regional Reach	100/25	44%	Summary
E 33%			Up 51
M 21%			Debuts 20
S 56%			Same 4
D 19%			Down 0
			Adds 25

**EXAMPLE**

100/25 — 100 CHR reporting stations on this week including 25 new adds.

44% — Percentage of this week's reporters playing it

Regional Reach — Percentage of reporters playing the song within each region.

National Summary

Up 31 — Number of stations moving it up on the charts

Debuts 20 — Number of stations debuting the song this week

Same 4 — Number of stations reporting no movement this week (On to On, Add to On, 31-31, etc.)

Down 0 — Number of stations moving it down on their charts

Adds 25 — Total number of stations adding this week

**LA Flock Of Seagulls (continued)**

Regional Reach	67/12	28%	Summary
E 44%			Up 24
M 21%			Debuts 0
S 56%			Same 12
D 19%			Down 0
			Adds 13

**AIR SUPPLY**  
*Young Love (Arista)*  
LP: Now And Forever

Regional Reach	57/12	28%	Summary
E 44%			Up 12
M 21%			Debuts 0
S 56%			Same 12
D 19%			Down 0
			Adds 13

**ASIA**  
*Only Time Will Tell (Geffen)*  
LP: Asia

Regional Reach	157/1	76%	Summary
E 64%			Up 50
M 21%			Debuts 0
S 56%			Same 41
D 19%			Down 9
			Adds 1

**JACKSON BROWNE**  
*Somebody's Baby (Asylum)*  
LP: Soundtrack Fast Times At Ridgemont High

Regional Reach	193/2	93%	Summary
E 64%			Up 33
M 21%			Debuts 5
S 56%			Same 39
D 19%			Down 15
			Adds 2

**PAUL CARRACK**  
*I Need You (Epic)*  
LP: Suburban Voodoo

Regional Reach	139/27	67%	Summary
E 64%			Up 23
M 21%			Debuts 5
S 56%			Same 49
D 19%			Down 15
			Adds 7

**WICKI**  
*Love Me (Mercury)*

Regional Reach	103/22	50%	Summary
E 64%			Up 10
M 21%			Debuts 16
S 56%			Same 22
D 19%			Down 0
			Adds 22

**J. COCKER & J. WARNES**  
*Up Where... (Island/Atco)*  
LP: Soundtrack An Officer And A Gentleman

Regional Reach	103/22	50%	Summary
E 64%			Up 10
M 21%			Debuts 16
S 56%			Same 22
D 19%			Down 0
			Adds 22

**ABC**  
*The Look Of... (Mercury/PG)*  
LP: The Lexicon of Love

Regional Reach	72/10	35%	Summary
E 64%			Up 25
M 21%			Debuts 31
S 56%			Same 11
D 19%			Down 0
			Adds 10

**TONI BASIL**  
*Mickey (Chrysalis)*  
LP: Word Of Mouth

Regional Reach	78/11	38%	Summary
E 64%			Up 29
M 21%			Debuts 7
S 56%			Same 10
D 19%			Down 11
			Adds 11

**Laura Branigan**  
*Gloria (Atlantic)*  
LP: Branigan

Regional Reach	98/13	48%	Summary
E 64%			Up 51
M 21%			Debuts 19
S 56%			Same 6
D 19%			Down 13
			Adds 13

**KIM CARNES**  
*Voyeur (EMI America)*  
LP: Voyeur

Regional Reach	152/2	73%	Summary
E 64%			Up 36
M 21%			Debuts 2
S 56%			Same 2
D 19%			Down 2
			Adds 7

**CHICAGO**  
*Hard To Say (Full Moon/WB)*  
LP: Summer Lovers

Regional Reach	138/0	67%	Summary
E 64%			Up 12
M 21%			Debuts 0
S 56%			Same 102
D 19%			Down 0
			Adds 0

**JOHN COUGAR**  
*Jack & Diane (Riva/PG)*  
LP: American Fool

Regional Reach	187/0	90%	Summary
E 64%			Up 105
M 21%			Debuts 0
S 56%			Same 10
D 19%			Down 0
			Adds 0

**A Flock Of Seagulls**  
*Ran (So Far Away) (Arista)*  
LP: A Flock Of Seagulls

Regional Reach	152/9	73%	Summary
E 64%			Up 21
M 21%			Debuts 21
S 56%			Same 11
D 19%			Down 9
			Adds 9

**AMERICA**  
*You Can Do Magic (Capitol)*  
LP: View From The Ground

Regional Reach	185/5	89%	Summary
E 64%			Up 25
M 21%			Debuts 5
S 56%			Same 22
D 19%			Down 5
			Adds 5

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CROSBY, STILLS & NASH**  
*Southern Cross (Atlantic)*  
LP: Daylight Again

Regional Reach	132/34	84%	Summary
E 64%			Up 30
M 21%			Debuts 30
S 56%			Same 33
D 19%			Down 0
			Adds 0

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**CHICAGO**  
*Love Me... (Full Moon/WB)*  
LP: Chicago 18

Regional Reach	119/54	57%	Summary
E 64%			Up 54
M 21%			Debuts 22
S 56%			Same 0
D 19%			Down 54
			Adds 54

**GLENN FREY**  
The One You Love (Asylum)  
LP: No Fun Around

179/5 86%

**9**

Regional Summary:  
R 54  
B 10  
H 10  
M 5  
W 5

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GO-GO'S**  
Get Up And Go (IRS/A&M)  
LP: Vacation

53/20 26%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**BILLY JOEL**  
Pressure (Columbia)  
LP: The Nylon Curtain

124/41 80%

**BREAKER**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**K. LOGGINS & S. PERRY**  
Don't Fight It (Columbia)  
LP: High Adventure

157/5 76%

**13**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**RANDY MEISNER**  
Never Been In Love (Epic)  
LP: Randy Meisner

130/1 63%

**20**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**NEIL DIAMOND**  
Heartlight (Columbia)

137/15 86%

**27**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**DON HENLEY**  
Johnny Can't Read (Asylum)  
LP: I Can't Stand Still

78/3 38%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ARETHA FRANKLIN**  
Jump To It (Arista)  
LP: Jump To It

73/8 35%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ELTON JOHN**  
Blue Eyes (Geffen)  
LP: Jump Up!

128/4 62%

**15**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MELISSA MANCHESTER**  
You Should Hear... (Arista)  
LP: Hey Ricky

115/0 56%

**17**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MEN AT WORK**  
Who Can It Be Now? (Col.)  
LP: Business As Usual

174/4 84%

**6**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**FLEETWOOD MAC**  
Gypsy (WB)  
LP: Mirage

192/5 93%

**8**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GAP BAND**  
You Dropped A Bomb... (Total Experience/PGM)  
LP: Gap Band IV

58/1 29%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**JOE JACKSON**  
Steppin' Out (A&M)  
LP: Night And Day

137/22 66%

**28**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**KOOL & THE GANG**  
Big Fun (De Lite/PolyGram)  
LP: As One

110/8 53%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MICHAEL McDONALD**  
I Keep Forgettin' (Every Time You're Near) (WB)  
LP: If That's What It Takes

193/1 93%

**3**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GLENN FREY**  
The One You Love (Asylum)  
LP: No Fun Around

179/5 86%

**9**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GO-GO'S**  
Get Up And Go (IRS/A&M)  
LP: Vacation

53/20 26%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**BILLY JOEL**  
Pressure (Columbia)  
LP: The Nylon Curtain

124/41 80%

**BREAKER**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**K. LOGGINS & S. PERRY**  
Don't Fight It (Columbia)  
LP: High Adventure

157/5 76%

**13**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**RANDY MEISNER**  
Never Been In Love (Epic)  
LP: Randy Meisner

130/1 63%

**20**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**NEIL DIAMOND**  
Heartlight (Columbia)

137/15 86%

**27**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**DON HENLEY**  
Johnny Can't Read (Asylum)  
LP: I Can't Stand Still

78/3 38%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ARETHA FRANKLIN**  
Jump To It (Arista)  
LP: Jump To It

73/8 35%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ELTON JOHN**  
Blue Eyes (Geffen)  
LP: Jump Up!

128/4 62%

**15**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MELISSA MANCHESTER**  
You Should Hear... (Arista)  
LP: Hey Ricky

115/0 56%

**17**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MEN AT WORK**  
Who Can It Be Now? (Col.)  
LP: Business As Usual

174/4 84%

**6**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**FLEETWOOD MAC**  
Gypsy (WB)  
LP: Mirage

192/5 93%

**8**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GAP BAND**  
You Dropped A Bomb... (Total Experience/PGM)  
LP: Gap Band IV

58/1 29%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**JOE JACKSON**  
Steppin' Out (A&M)  
LP: Night And Day

137/22 66%

**28**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**KOOL & THE GANG**  
Big Fun (De Lite/PolyGram)  
LP: As One

110/8 53%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MICHAEL McDONALD**  
I Keep Forgettin' (Every Time You're Near) (WB)  
LP: If That's What It Takes

193/1 93%

**3**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GLENN FREY**  
The One You Love (Asylum)  
LP: No Fun Around

179/5 86%

**9**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**GO-GO'S**  
Get Up And Go (IRS/A&M)  
LP: Vacation

53/20 26%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**BILLY JOEL**  
Pressure (Columbia)  
LP: The Nylon Curtain

124/41 80%

**BREAKER**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**K. LOGGINS & S. PERRY**  
Don't Fight It (Columbia)  
LP: High Adventure

157/5 76%

**13**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**RANDY MEISNER**  
Never Been In Love (Epic)  
LP: Randy Meisner

130/1 63%

**20**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**NEIL DIAMOND**  
Heartlight (Columbia)

137/15 86%

**27**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**DON HENLEY**  
Johnny Can't Read (Asylum)  
LP: I Can't Stand Still

78/3 38%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ARETHA FRANKLIN**  
Jump To It (Arista)  
LP: Jump To It

73/8 35%

**N & A**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**ELTON JOHN**  
Blue Eyes (Geffen)  
LP: Jump Up!

128/4 62%

**15**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5

**MELISSA MANCHESTER**  
You Should Hear... (Arista)  
LP: Hey Ricky

115/0 56%

**17**

Regional Summary:  
R 4  
B 4  
H 10  
M 10  
W 10

Regional LP:  
LP 134  
LP 12  
LP 10  
LP 5  
LP 5



**MOTELS**  
Take The L (Capitol)  
LP: All Four One

76/7 37%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**76/7 37%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**OLIVIA NEWTON-JOHN**  
Heart Attack (MCA)  
LP: Greatest Hits, Vol. 2

157/5 78%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**157/5 78%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**REO SPEEDWAGON**  
Sweet Time (Epic)  
LP: Good Trouble

150/9 72%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**150/9 72%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**SANTANA**  
Hold On (Columbia)  
LP: Shangó

172/8 83%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**172/8 83%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**SURVIVOR**  
American Heartbeat  
(Scott Bros./CBS)  
LP: Eye Of The Tiger

59/37 29%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**59/37 29%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**TOTO**  
Make Believe (Columbia)  
LP: Toto IV

151/11 73%

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

**151/11 73%**

**N & A**

Regional 1  
South  
West  
Midwest  
Northwest

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# Here's What's Happening In Radio This Week:

## CHICAGO

**"LOVE ME  
TOMORROW"**



## CHR **BREAKERS**

### CHICAGO

#### Love Me Tomorrow (Full Moon/WB)

57% of our reporters on it. Moves: Up 10, Debuts 33, Same 22, Down 0, Adds 54 including B104, Q107, KEGL, Z93, WLOL-FM, WGCL, KEARTH, KFI, B100, KCNR, KZZP, WLAN-FM, WQID, KBBK. See Parallels, will debut next week on the CHR chart.

Produced by DAVID FOSTER



## STEPHEN BISHOP

**"IF LOVE  
TAKES YOU AWAY"**



WAEB deb 28

V100 20-18

WHHY-FM deb 32

Y103 30-27

WBCY on

WSFL add

KIOA add

KO93 add 30

Q104 deb 31

WYKS 36-27

KATI add 29

## A/C CHART 27-**24**

Produced by RUSS TITELMAN



Manufactured and Distributed by Warner Bros. Records

## DONALD FAGEN "I. G. Y. (Beautiful World)"

Produced by GARY KATZ

**On Your Desk Today!**

