

I N S I D E:

FCC DEREGULATES BUSINESS PRACTICES

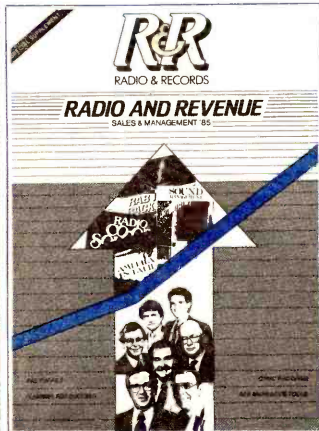
The Commission votes to eliminate seven station business practices, including contest and ratings rules. Three additional policies, one of which covers fraudulent billing, are also earmarked for possible deregulation.

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PEOPLE IN THE NEWS THIS WEEK

- **Dave Parks** VP/Operations, Ron Parker PD at **KKBQ-AM & FM**
- **Jim Richards** PD at **KYKY**
- **John Driscoll** OM at **WLZZ & WZUU**
- **Tom Gorman** National Promotion Director for **Capitol**
- **Rene Evans** Station Manager, **Robert Glasco** PD at **KLZI**
- **Chris Kampmeier** Station Manager at **KUUT**
- **Brad Hunt** National AOR Promotion Director at **Elektra/Asylum**
- **Jon Konjoyan** Director/Singles at **A&M**
- **Chris Isaacs** GM, **J.J. Salvia** GSM at **KJYO**
- **Michael Ellis** National Music Director, **Terry Danner** Director of Research at **Doubleday**
- **Billy Bass** resigns as VP at **Chrysalis**
- **Shella Shipley** National Promotion Director at **MCA/Nashville**
- **Ross Elder** GSM at **KZOU**
- **Jim Moyer** GSM at **WCNR-AM & FM**

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In conjunction with this week's **RAB** Sales Management Conference, **R&R** takes a look at "Radio and Revenue." Included in this special supplement are industry forecasts from **RAB** President **Bill Stakelin** and Chairman **Richard Harris**, an overview of **RAB** marketing and sales tools, an examination of the **Certified Radio Marketing Consultant** program, and a guide to successful planning sessions.

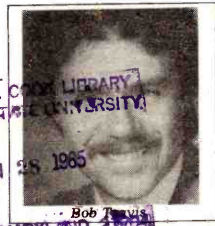
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Newsstand Price \$3.50



WKKT Selects Travis As Program Director

Former **WGCL/Cleveland** PD **Bob Travis** has been selected as Operations Manager/PD at **First Media's** newest acquisition **WKKT/Boston**, which plans to debut an "A/C" CHR format in early February. **GM Mark Schwartz** told **R&R**, "Bob has demonstrated an ability to succeed in a highly competitive major market like **Cleveland**, and to remain in a situation for a long time. He has an eye toward programming, and that fits in well with **First Media's** policy to advance from within whenever possible. All in



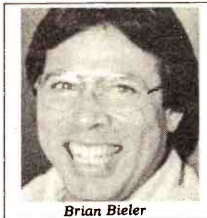
Bob Travis

Travis programmed **WGCL** for six years and **WIFI/Philadelphia** for three prior to that. "From what I can see," he said, "the market already has enough **Hot Hits-type CHR's**. I intend to take all of the good tools **First Media** can provide and deliver a personality-oriented adult **CHR**, playing all the hits, minus the hard, metal-edged records. There is a real need for a full-service, fun-to-listen-to station in **Boston**, and **WKKT** will fill the void."

Bieler New Viacom President

WMZQ/Washington, DC VP/**GM Brian Bieler** has been named President of parent **Viacom Radio**. That position had been open since last month, when former President **Norm Feuer** resigned.

Viacom Broadcasting President **Paul Hughes** said, "Brian's a terrific guy who's done an outstanding job for us in **Washington**. He has a wealth of successful experience in operating stations; we're looking forward to his taking that



Brian Bieler

experience and translating it into our radio operations as head of the group."

Of his appointment, **Bieler** told **R&R**, "This is the ultimate challenge. The opportunity to

work with **Viacom's** incredible resources, both in people and facilities, culminates 15 years of radio. The group has made great strides in the past year, and I look forward to helping the growth and vitality continue."

Prior to joining **WMZQ** in **June 1983**, **Bieler** spent 12 years with **Sudbrink Broadcasting**. He started there in 1971 as **GSM** at **WLYF/Miami** under **Feuer**, later serving as **VP/GM** at **WLIF/Baltimore**, **WORJ/Orlando**, and **KPOI/Honolulu**.

Bieler's replacement at **WMZQ** is expected to be named shortly.

Jeffries Named

WGCL PD

WGCL/Cleveland MD/mid-day personality **Tom Jeffries** has been promoted to Program Director, succeeding **C.C. Matthews**, who left last week to program **KWK/St. Louis**. At the same time, **WGCL** night personality **Shadow Stevens** moved up to Music Director.

Station President/**GM Kim Colebrook** told **R&R**, "If anybody in the country had knocked on my door with a resume like **Tom's**, I would have jumped at the chance to hire him. But when that person is in your own backyard it's an easy decision. **Tom** has an intense desire to win, and that's what we need."

Before joining **WGCL** three years ago, **Jeffries** programmed **KTAC/Tacoma** and **WZZP/Cleveland** (now **WLTF**), and worked on-air at **WDRQ/Detroit** and **WMET/Chicago**. He said, "I've watched and learned from everyone else and now it's time for this station to really do things right. I'm going to predict a turnaround for us in the spring book. Our sights are set only on winning, as we reestablish this station as a pure **CHR** element for the market. We will have all the tools to work with to win, and with the help of **Shadow Stevens** as my **MD**, I can't help but feel positive about our future." **Jeffries** added that he will retain an air-shift.

Bolke Returns To KPKE PD Helm

Following **Tim Fox's** departure for **WKTI/Milwaukee** (see separate story), **KPKE/Denver** Assistant PD **Mark Bolke** has resumed his former duties as Program Director, a post he held before **KPKE** changed format from **AOR** to **CHR** a year ago.

VP/GM Eric Stenberg commented, "We're happy that he stuck around after **Tim** joined us when we made the transition. During that time he's gained the seasoning needed to handle the job on his own."

A station staffer since 1982, **Bolke** previously worked as Research Director at co-owned **KDWB-FM/Minneapolis**. "I've inherited a winning situation with a great staff and the sup-



Mark Bolke

port of **Doubleday**," he told **R&R**. "With four of us in the **CHR** race, we're in a very competitive market, but **KPKE** will continue to grow. The staff is already in place, and with our dominant position, a lot of changes aren't going to be necessary."

WKTI Traps Fox As PD

After a year as PD at **Double-day's KPKE/Denver**, **Tim Fox** has accepted the Operations Manager/PD assignment at **WKTI/Milwaukee**. He replaces **Dallas Cole**, who became PD at **WLS-FM/Chicago** earlier this month.

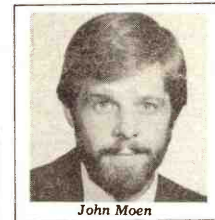
VP/GM Steve Smith told **R&R**, "I'm really delighted to have **Tim** here. He's an outstanding PD, and in fact, has always been high on our list. **Tim** brings impressive programming credentials to **WKTI**. Since **Dallas** and **Tim** are such close friends (having



Tim Fox

both programmed **WZOK/Rockford**), they share similar programming philosophies. **FOX/See Page 4**

Moen To Program WASH



John Moen

Former **WEZI/Miami** PD **John Moen** has been named Program Director at **WASH/Washington**, succeeding **Bill Tanner**, who coincidentally replaced **Moen** at **WEZI** (now **WHQT**). **WASH** acting PD **Kid Curry** will pursue a programming position elsewhere.

VP/GM Tom Durney told **R&R** how **Moen** fits into his recently-announced plans to return **WASH** from **CHR** to **A/C**. "I really like a guy who's been at one place for a long period of time, rather than one who hops around. **John's** national programming experience gives him a rare overview, and his knowledge of the **A/C** format, as well as this market, makes him the perfect candidate. **John** was handicapped at **WEZI** with a limited signal, but I intend to give him the tools necessary to implement our return to a personality **A/C** format. By mid-February we'll be well on our way."

Moen said, "This is a return to the area and city I lived in for eight years as PD of **WLPL/Baltimore**, OM at **OK100/Washington**, and then as National PD for **United Broadcasting's** nine-

MOEN/See Page 4

NAB Investigates Ratings Alternative

A resolution passed unanimously last week at the NAB Radio Board meeting which urges the formation of a Radio Audience Measurement Task Force to study and report by June on the "creation of a nonprofit entity to collect audience research for the industry."

Proposed by Medium Market Committee Chairman Ken Johnson, the resolution states that broadcasters are "greatly concerned with the quality of radio audience measurement" and the "high costs and annual rate increases and their impact." Thus, according to NAB spokespeople,

the Task Force has been asked to delve into the methodology to be used in collecting radio audience data, as well as the acceptability of such data to the advertising community.

Johnson told R&R the impetus for the plan came "from broadcaster frustrations with ratings service inconsistency. We want to see what might be done to standardize measurement procedures. It also might be conceivable that the NAB could offer this service to its members as an additional inducement to join up." However, Johnson added, "We're

not suggesting anything but a study at this time. After the investigation, the NAB could say, 'Forget it.'"

Moen

Continued from Page 1

station chain, so I feel like I'm coming home. Tom and I realize that the original heritage of WASH needs to be recaptured again, and we intend to design the station for the needs of the market, without preconceived plans. This market forces creativity and that's what we're going to give it."

E/A Staffers Carried Away By Xavion



When *Mirage/Asylum* artists Xavion toured recently with Hall & Oates, they stopped by the label's office in New York to lift spirits. Pictured here (l-r) are E/A VP Mike Bone, E/A's Lisa Frank (airborne), Xavion members Derwin Adams and Dexter Haygood, and E/A VP Greg Peck.

World Sitzenz Unite



Manhattan Records is now in business with World Sitzenz, its first band. The debut album will be out shortly. Pictured here (l-r) are: World Sitzenz's London McDaniels and Phil Roy, Manhattan VPs Gerry Griffith and Bruce Garfield, World Sitzenz's Kris McDaniels, and Manhattan President Bruce Lundvall.

Mutual Launches New Satellite Service

The Mutual Broadcasting System has formed Mutual Satellite Services, a new telecommunications system offering nationwide distribution of programming and high-speed data. This division provides uplink and downlink capabilities to programming suppliers and will utilize two

systems — MutuaLink and MultiComm — for satellite delivery via Westar IV.

MutuaLink is a point-to-point satellite delivery system providing transmission of radio/data signals, while MultiComm is a point-to-multipoint distribution service communicating encrypted information over FM subcarriers.

Bass Resigns As Chrysalis VP/Marketing



Billy Bass

Only nine months after rejoining the company, Chrysalis VP/Marketing Billy Bass has resigned. A longtime record industry executive, Bass had earlier worked for the label as Sr. VP/Promotion & Creative Services until 1981. He later held promotion positions at WMOT and Motown before coming back to Chrysalis last April.

Bass told R&R, "During my tenure at Chrysalis, the company set new sales records, making 1984 the best year in its history. The advertising, promotion, marketing, and creative services departments are set in place, and Chrysalis is now prepared for an even better '85."

"My job is now completed, and I look forward to working with another record company that could benefit from my experiences."

Fox

Continued from Page 1

"This is an ideal segue from one programmer to another."

Noting the intense competition between four CHR in the market, Fox remarked, "I wouldn't be going there if I didn't like the cold or felt I couldn't hold my own among the other CHRs. Milwaukee is not too dissimilar from the market I'm leaving. Dallas assembled the finest airstaff in town, and all I want to do is build on his foundation. This move puts me closer to my home town of Dayton, OH, and signals the completion of what I set out to do in Denver, which was to build one of the finest CHR in America."

Succeeding Fox as KPKE PD is Mark Bolke (see separate story).

KLZI

Continued from Page 3

commented, "To be involved in a station in your home town is a thrilling experience, and to have FairWest as a consultant is icing on the cake. I'm looking forward to a great 1985."

Kampmeier, who was unavailable for comment at presstime, was KLZI's first PD, having previously worked as GM at WPLR/New Haven.

Hunt

Continued from Page 3

followed six years in promotion for MCA Records. Hunt told R&R, "I'm excited about the new Elektra Records, and working with Mike Bone, the regional album staff, and the entire promotion force. I'm looking forward to putting together the best possible album promotion team for breaking artists in the future."

Driscoll

Continued from Page 3

In addition to serving as OM, Driscoll replaces the morning team of Buck McWilliams & Chris O'Connor. "It's like a homecoming for me," he said, "and I'm looking forward to the battle. I don't have any preconceived ideas about what needs to be done, outside of fine-tuning."

Driscoll, whose background includes programming and on-air work at KTNQ/Los Angeles, WCFL/Chicago, and KIMN/Denver, indicated a PD would be named in the near future.

KKBQ

Continued from Page 3

established winners, and with the support of the excellent staff already in place, we'll continue our dominance. I'm looking forward to working with Ron Parker, whose work I've been aware of for some time."

KJYO

Continued from Page 3

look to expand all of our efforts in promotion, visibility, market and sales presence, and of course, ratings. KJ103 is in a leadership position, and we intend to stay there."

Salvia previously served as GSM of CCC's co-owned Oklahoma News Service. Isaacs noted, "J.J. has been in the sales arena here for a number of years. Not only does he have excellent sales skills, but he also knows everyone in the marketplace. He'll be a direct and immediate help to us."

Konjoyan

Continued from Page 3

Konjoyan assumes the position previously held by Stone, who moved up to VP last year. "My return affirms A&M's commitment to bring home singles in 1985," he said. "This is an opportunity to work with two of the top promotion executives in the business, as well as a well-organized and well-motivated field team."

Gorman

Continued from Page 3

Gorman, who begins his assignment upon relocation to Los Angeles, is a veteran of Midwest regional promotion at Arista, A&M and Elektra/Asylum. He said, "This is something I've been working toward my whole life. It feels great to be with a wonderful organization like Capitol. The product ahead in 1985 is fabulous, and it will make this new position very exciting and challenging."

DAN INGRAM'S

40 TOP SATELLITE SURVEY

A RED-HOT SUCCESS BECAUSE OF...

WWWD Albany, NY
WABZ-FM Albemarle, NC
WPRR-FM Altoona, PA
WADZ-FM Americus, GA
KLYD Bakersfield, CA
WMAR-FM Baltimore, MD
WIGY-FM Bath, ME
KMAZ-FM Beatrice, NE
WAYC Bedford, PA
WGEZ Beloit, WI
WWUS-FM Big Pine Key, FL
WHLM-AM/FM Bloomsburg, PA
WHTT-FM Boston, MA
KBOZ-FM Bozeman, MT
WYSL Buffalo, NY
WKJF-FM Cadillac, MI
WOFF-FM Camilla, GA
WKAD-FM Canton, PA
KKAZ-FM Cheyenne, WY
WBMM-FM Chicago, IL
WKRm Columbia, TN
WKXL-FM Concord, NH
WHUB-FM Cookeville, TN
WYGO-AM/FM Corbin, KY
WVSG Cornwall, NY
WHIR Danville, KY
WCZY-FM Detroit, MI
KDCK-FM Dodge City, KS
WGMK-FM Donalsonville, GA
KVMX-FM Eastland, TX
WUFF-AM/FM Eastman, GA
WECL-FM Elkhorn City, KY
WLvy-FM Elmira, NY
WJMX Florence, SC
WQBZ-FM Fort Valley, GA
WXXQ-FM Freeport, IL
WZXM-FM Gaylord, MI
WTBZ-FM Grafton, WV
WJEJ Hagerstown, MD
WTIC-FM Hartford, CT
WASA Havre de Grace, MD

KQFM-FM Hermiston, OR
WHKY-FM Hickory, NC
KKBG-FM Hilo, HI
WBLU-FM Hinesville, GA
WMQT-FM Ishpeming, MI
WTIB-FM luka, MS
KJCK-FM Junction City, KS
WKMI-FM Kalamazoo, MI
WBPM-FM Kingston, NY
WLAN-FM Lancaster, PA
KLMS Lincoln, NE
KKHR-FM Los Angeles, CA
WKZZ-FM Lynchburg, VA
WKMZ-FM Martinsburg, WV
WAKH-FM McComb, MS
WKCD-FM Mechanicsburg, PA
WINZ-FM Miami, FL
WCVM-FM Middlebury, VT
WMIK Middlesboro, KY
WKGL-FM Middletown, NY
WSYY-AM/FM Millinocket, ME
WBTT-FM Milwaukee, WI
WBAM-FM Montgomery, AL
WMOR-FM Morehead, KY
WQXX-FM Morgantown, NC
WCLG-FM Morgantown, WV
WPCN Mt. Pocono, PA
WKCI-FM New Haven, CT
WTIX New Orleans, LA
WNPQ-FM New Philadelphia, OH
WKTU-FM New York, NY
WHMP-FM Northampton, MA
WKHI-FM Ocean City, MD
WMNS Olean, NY
WJMA-AM/FM Orange, VA
WHLY-FM Orlando, FL
WIYD Palatka, FL
WJLQ-FM Pensacola, FL
WCAU-FM Philadelphia, PA
WRCZ-FM Pittsfield, MA
WKPL-FM Platteville, WI
KQRR-FM Polson, MT
KSKD-FM Portland, OR
WAVT-FM Pottsville, PA
WJJB-FM Poughkeepsie, NY

KQQQ-FM Pullman, WA
WEKY Richmond, KY
WXLK-FM Roanoke, VA
WPXY-FM Rochester, NY
KSIT-FM Rock Springs, WY
WWMR-FM Rumford, ME
WFXZ-FM Saginaw, MI
KHTR-FM St. Louis, MO
KISN-FM Salt Lake City, UT
WCDO/WSID Sidney, NY
WTOE Spruce Pine, NC
WMCD-FM Statesboro, GA
WQKX-FM Sunbury, PA
WNTQ-FM Syracuse, NY
WMGG-FM Tampa, FL
WVTS-FM Terre Haute, IN
WTGA-FM Thomaston, GA
KELI-FM Tulsa, OK
WUUU-FM Utica/Rome, NY
KCAZ-FM Walnut Ridge, AR
WARE Ware, MA
KLEU Waterloo, IA
WXLC-FM Waukegan, IL
WBMB/WBMI West Branch, MI
KNIN-FM Wichita Falls, TX
KUKU Willow Springs, MO
KUAD-FM Windsor, CO
WWRW-FM Wisconsin Rapids, WI
KYZZ-FM Wolf Point, MT
WXLO-FM Worcester, MA
WBZK/WDZK York, SC

If you'd like to be part of this success contact David West in New York (212) 975-2097 or Steve Epstein in Los Angeles (213) 460-3547.

RADI RADIO
The Programming Service
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Shipley Heads MCA/Nashville Promotion

Shelia Shipley has been appointed National Director of Promotion for MCA/Nashville, filling the vacancy created when Patti Olsen returned to independent promotion in December.

In making the announcement, Senior VP and MCA/Nashville GM Bruce Hinton said, "Shelia has been in the chair for the past two months, and a look at the charts quickly confirms the expertise and organization she has brought to the department. I couldn't be more pleased that this richly-deserved appointment is now official."

Shipley came to MCA in March 1984 as Manager of Promotion and was elevated to Director/Marketing & Sales a few months later. She told R&R, "For the last nine months I've called on retail accounts; it's given me a different perspective of the record business. Taking this position is like



Shelia Shipley

coming home to radio, which is my first love. I'm very proud to be a part of the MCA promotion team."

Prior to MCA, Shipley was Director/Career Coordination for Hallmark Direction Company, an artist management firm. She previously spent five years in sales and promotion at RCA Records.



ANYTHING BUT AN AVERAGE GORRIE — Former Average White Band leader Alan Gorrie premiered his debut A&M solo LP "Sleepless Nights" at a recent executive listening party. From left, manager Dave Margerison, National Director/R&B Promotion Step Johnson, A&M President Gil Friesen, Gorrie, Almo Irving Publishing President Lance Freed, manager Kenny McPherson, VP/A&R Jordan Harris, and VP/East Coast Operations Michael Leon.



PLAYING TO WIN IN '85 — Capitol artists LRB recently joined with friends and label execs to commemorate the release of the band's tenth Capitol LP "Playing To Win," featuring new vocalist John Farnham. From left (front row) are: Picture Music Int'l Director/Music Video Development Mick Kleber, Director/A&R Bobby Colomby, LRB's Stephen Hausden, Wheatley Organization's Glenn Wheatley (with son Timothy), manager Geoff Schukraft, Pasha Studio's Carol Petes, LRB's Wayne Nelson, producer Spencer Proffer, Triad Artists' John Marx, and VP/A&R Ray Tusken. From left (back row) are: assistant engineer Hanspeter Huber, the group's Graham Goble, Farnham, Steven Prestwich, and David Hirschfelder, and engineer Duane Baron.

Elder Upped To WZOU GSM

WHDH & WZOU/Boston National Sales Manager Ross Elder has been named GSM for WZOU, while retaining his NSM title. Now handling the day-to-day national sales duties for both stations is WZOU Account Executive Karen Berch.

Elder came to the Blair stations six and a half years ago as an Ac-

count Executive, and became NSM in 1981. When asked about working with the CHR outlet, he said, "Having been involved with AM stations all my life, this is going to be a good learning experience for me. WZOU is on the verge of exploding into a major Boston station, and I'm excited to be part of it."



FOGERTY'S ALL-STAR LINEUP — The entire Warner Bros. Records national promotion team was flown to Los Angeles to meet John Fogerty and preview his new album "Centerfield." John is seen front-and-center, flanked by label President Lenny Waronker and Chairman Mo Ostin.



NATALIE COLE SIGNS WITH MODERN — Modern Records has signed vocalist Natalie Cole to a long-term recording contract; her first Modern LP project is now underway. Celebrating the signing are (l-r) Atlantic VP/West Coast Paul Cooper, manager Dan Cleary, Modern Director/Urban Contemporary Music Marc Kreiner, Cole, Modern President Paul Fishkin, and Atlantic President Doug Morris.

MUSIC, RESEARCH APPOINTMENTS

Ellis, Danner Take Doubleday National Posts

Doubleday Broadcasting has created two national positions in its programming department, naming WAPP/New York PD Michael Ellis, National Music Director, and WHN/New York Director/Marketing & Research Terry Danner as Director of Research. Doubleday VP/Programming David Martin told R&R, "In recognition of their considerable talents, (President) Gary Stevens and I are proud to announce these appointments. Terry and Michael represent two outstanding resources that will benefit all of the Doubleday stations."

Ellis joined WAPP last September from competitor WHZZ (Z100), where he worked as Assistant PD/MD for 15 months. Before that he served four years as MD at crosstown WKTU. "I'm very excited by this significant broadening of my responsibilities," he said, "and I'd like to thank Gary and David for their confidence in



Michael Ellis
my abilities. However, my first priority is to WAPP, and this in no way will diminish from my work here."

A research veteran, Danner came to WHN nearly two years ago after stops at KYUU/San Francisco and KGW/Portland. "The opportunity to work with Gary Stevens and David Martin is very exciting. Doubleday's commitment to excellence in every area, including research, is fantastic. I feel like I've been drafted by the 49ers."

Moyer New KCNR GSM

KCNR-AM & FM/Portland Regional Sales Manager Jim Moyer has been promoted to General Sales Manager, overseeing a staff of five account executives.

An 18-year advertising veteran, Moyer joined the Duffy Broad-

casting stations in 1981 as an AE, and moved up to his regional post last year. He said, "We're looking forward to a year of powerful, visible impact on the Portland radio scene in the Adult/Contemporary market."

We had an idea for a meeting in
KANSAS CITY 1980



MAJOR
Fine

It evolved into an event in
LOS ANGELES 1981



MAJOR
Fine Tuning

We knew we had a winner in
MIAMI 1982



MAJOR MARKET
Fine Tuning for

We gained momentum in
SAN DIEGO 1983



MAJOR MARKET
Fine Tuning for The

It will be tough to top
TAMPA 1984,
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MAJOR MARKET R
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THE SIXTH ANNUAL MAJOR MARKET RADIO
INFORMATION SHARING FLY-IN!!**

featuring:

**JOHN NAISBITT • DR. JOYCE BROTHERS • BILL MOYES
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CAROLL HIGHET • LEWIS KLEINHANS**



RKO VOTER CAMPAIGN RECOGNIZED — RKO's nationwide 1984 campaign to register young voters has earned the group an award from the President's Citation Program for Private Sector Initiatives. The 150 honorees also included Westinghouse Broadcasting and Cable for its contributions to the Young Astronaut Program. Above, RKO General President Shane O'Neil (center) receives a C-flag from presidential assistant James Coyne (left). At right is another award recipient, Baseball Commissioner and 1984 Los Angeles Olympic Committee Chairman Peter Ueberroth.

Washington Report

NAB Loans \$100,000 To Reagan Inaugural Committee

NAB officials confirm that the association made an interest-free loan of \$100,000 to President Reagan's inauguration committee about a month ago. Loans from NAB and other major lenders will be repaid with revenues such as the ticket-sale proceeds from Monday night's (1-21) nine inaugural balls.

NAB Secretary-Treasurer Michael Harwood said he expects repayment in a few weeks, and he anticipates no complications from the cancellation of numerous inaugural events due to Washington's sub-zero weather. Reportedly, 25,000 people paid between \$12.50 and \$100 apiece for seats along Pennsylvania Avenue, route of the inaugural parade that never happened. The committee said it will refund the money.

Harwood called the loan "a very common practice in Washington" and said a smaller sum loaned to Reagan's inaugural in 1981 was paid back within two or three weeks of the event.

Study Finds Little Cable TV Impact On Radio Usage

A study conducted for NAB by Washington State University communications professor Joey Reagan failed to show that cable television subscribership has any definitive impact on radio listening.

In fact, the survey of radio/cable behavior in five communities found that non-subscribers and those who subscribe to pay-cable services have very similar radio listening habits. But those who subscribe to only basic (nonpay) cable channels "seem to be less oriented to radio than the other groups, whether this is considered in terms of in-home or in-car listening," said Reagan. "Basic subscribers also tend to get less of their news from radio." For instance, basic cable subscribers in Daly City, CA spend only 13% of their daily media "news" time with radio. But the radio news percentages for non-subscribers and pay-cable customers were 29% and 33%, respectively.

NAB Board Steps Up Alcohol/Drug Campaign

NAB will "accelerate its ongoing nationwide awareness campaign on alcohol abuse and illegal drug use," the association's board of directors pledged last week at a meeting in Palm Springs, CA. New activities will include working with groups like Mothers Against Drunk Driving (MADD) and requesting "written commitment from broadcasters for all non-entertainment programming by time period such as editor-

ials, news, public affairs, and PSAs responsive to the issues."

In other action, the board approved a by-laws change to let Mutual retain its board seat even after ceasing to be a licensee when its sale of WHN/New York is completed.

Multimedia Broadcasting Chairman Wilson Wearn was chosen to receive this year's Distinguished Service Award (DSA) at NAB's spring convention in Las Vegas (April 14-17).

Four California Stations Renewed With EEO Conditions

The filing of periodic EEO reports was made a condition of license renewal last week for KAHJ & KHYL/Auburn, CA and KOWN-AM & FM/Escondido, CA. The National Black Media Coalition had petitioned the FCC to deny the stations' renewal because of discriminatory hiring practices.

Although the Commission found that no substantial evidence of discrimination existed, it called the stations' EEO efforts "minimal," warranting further monitoring. The Auburn stations failed to direct their recruitment efforts to Hispanics, the dominant minority in their area, and called on their minority referral sources only twice in one 12-month period. KWON overlooked qualified blacks and Asians for fulltime jobs by directing its EEO hiring efforts to parttime positions first.

Other Key Developments:

- For the record: Last week's story on United station renewals reported that WKDM/New York shares its frequency with WAWZ/Zarepath, NJ. In fact, WKDM went fulltime last fall after reaching agreement to take over WAWZ's 31-hour weekly schedule.

- Public hearings on the Fairness Doctrine have been slated by the FCC for the mornings of February 7 and 8. Legal scholars, public interest groups, and media representatives will testify.

- A grant to Community Broadcasters, Inc. to build a new AM station on 990 kHz in Miami has been upheld by the FCC over protests from two losing applicants.

- KCLO & KZZC/Leavenworth, KS co-owner Mark Wodlinger has beat out four competing applicants for the right to build a new FM station in Naples Park, FL.

- Some thinning is already evident in the massive field of contenders for the RKO radio properties. Three applications for the group's Boston and Ft. Lauderdale stations have already been dismissed.

- Mass Media Bureau attorney David Blank has been named Chief/FCC Auxiliary Services Branch.

FRAUDULENT BILLING TARGETED

Contest, Ratings Rules Part Of Business Practice Deregulation

In its latest "underbrush" clearing action, the FCC voted last week to quit regulating seven station business practices and proposed tossing out three other rules, including its controls on fraudulent billing.

Eliminated altogether were rules that:

- Prohibited station distortion of audience ratings
- Banned so-called "scare" promotions and contests
- Frowned on false, misleading, and deceptive commercials
- Penalized failure to perform sales contracts

- Controlled promotion of a station's non-broadcast activities and use of a station for personal advantage in other business endeavors

- Imposed conflict of interest standards in the selection of sports announcers
- Governed concert promotion announcements.

At the same time, the Commission issued a Notice of Proposed Rulemaking in which it will seek comments on the elimination of three additional policies covering:

- Fraudulent billing
- Network clipping, or the failure to run network commercials for which a station receives compensation
- Combination advertising rates and joint sales practices.

Private Remedies Favored

In justifying its wholesale deregulation of business practices, the Commission reasoned that its rules are either unnecessary or duplicative because the activities in question are either legal under federal antitrust

laws, or are illegal under federal and state laws.

Noting that problems should be left to "private remedial mechanisms," the Commission said it "should not directly enforce private rights and obligations of its licensees without a clear and convincing showing that without such enforcement a substantial and immediate danger to viewers or listeners would ensue."

Amoeba Invasion No Longer Scary

The deleted policy against contests and promotions which "adversely affect the public interest" was adopted in 1966 after several incidents. One involved "scare" announcements that a city was being invaded by "amoebas." Another station had listeners call strangers at random from the phone book at all hours. Other contests created traffic hazards, and one promotion resulted in the creation of a giant scrap metal heap that blocked entry to a nearby business.

Although it doesn't encourage disruptive programming, the FCC said those harmed by contests can avail themselves of a wide range of civil and criminal remedies, including actions for injunctive relief, trespass, injury, invasion of privacy, disturbing the peace, public or private nuisance, and violations of the Communications Act.

NIGHT SPORTS SELL BETTER

Power Hike Gives Needed Lift To Class 4 AMs

Five weeks after the FCC allowed Class 4 AMs to quadruple nighttime power, an R&R spotcheck finds stations enjoying sizeable coverage gains, while experiencing no new interference problems. Broadcasters are clearly pleased with their new status, but there's agreement that the benefits will be modest.

On December 15 about 1000 stations formerly required to power down to 250 watts at sunset were allowed to begin maintaining their daytime level of 1 kw through the night. Backing up the move was the theory that, since only Class 4s operate on the channels involved, each station's own boost would offset potential new interference from its neighbors.

Morale Booster

KNZS/Pittsburg, KS President/GM Tim Menowsky reports, "The AM staff morale was boosted immediately, which I see as a definite value." The AM staff used to feel like a "stepchild" at night, he says. "We always knew we were hot in programming. Now we're hot in signal as well."

"It has also helped me on the street," Menowsky added. Local high school and college sports have become "much easier to sell," and he has hopes of wiping out the prevailing "dawn to dusk" buying attitude many advertisers have toward Class 4 stations.

WDME/Dover-Foxcroft, ME President/GM Frederick Hirsch reports, "It's increased our nighttime coverage from a radius of five miles to about ten miles." An immediate benefit has been greater flexibility in dividing coverage of basketball games from six area high schools between

Hirsch's AM and FM stations. Previously, poor coverage meant only one team could be covered on AM.

45-Mile Reach

The extra power at night has "solidified" KQIL/Grand Junction's basic coverage area and eliminated some "skittering" of reception on the fringes, according to Station Manager Don Rhea. "I'm more surprised than I am pleased," said Rhea, who has had reports of nighttime listening to KQIL from as far as 45 miles away. Unfortunately, the new coverage area is sparsely populated. Or as Rhea puts it, "I would say we have added several thousand ground-hogs."

Another station that boosted to 1 kw nights is WWON/Woonsocket, RI, where Sales Manager Jim Bilyak commented, "From a sales standpoint it certainly sounds better when you talk about it." WWON has also redirected a night show aimed at children aged 6 to 12. "We feel a lot more confident talking to kids in the outlying school districts," he explained.

KROC/Rochester, MN GM Greg Gentling estimates his nighttime reach has doubled to 20 miles, an improvement that will aid the station's coverage and sales of Minnesota Twins night baseball games this summer.

ANNOUNCING A WINNING COMBINATION: CBS RADIO REPRESENTATIVES

CBS RADIO SPOT SALES

WEEI Boston
WCBS New York
WCAU Philadelphia
WTOP/WTKS Washington D.C.
WNWS Miami
WWJ/WJOI Detroit
WCKY/WWEZ Cincinnati
WBBM Chicago
KMOX St. Louis
WCCO Minneapolis-St. Paul
KPRC Houston
WOAI San Antonio
KTAR/KKLT Phoenix
KIRO/KSEA Seattle
KCBS San Francisco
KNX Los Angeles

CBS RADIO NATIONAL SALES

WHTT Boston
WWYZ/WATR Hartford/Waterbury
WCBS-FM New York
WCMF-FM Rochester
WPHD/WYSL Buffalo
WCAU-FM Philadelphia
WWDE/WPEX Norfolk
WAVE Tampa
WBBM-FM Chicago
KHTR St. Louis
KKCI-FM Kansas City
KLUV Dallas
KAJA San Antonio
KPOP-FM Sacramento
KFMR-FM Stockton
KRQR San Francisco
KKHR Los Angeles

Offices: New York, Philadelphia, Atlanta, Detroit, Chicago, St. Louis, Dallas, San Francisco, Los Angeles
LOOK FOR US AT THE RAB MANAGING SALES CONFERENCE



Pollack's Software Package Available

Successful radio consultant **Jeff Pollack** recently introduced a pair of broadcast software packages "designed by radio programmers for radio programmers." The "Programmer I" is a music preprogramming system that enables the user to achieve "round the clock musical consistency with a minimum of effort. Among the system's features are: artist separation, dayparting, packaging, tempo control, and the ability to preprogram special features.

The "Listener Preference Index" is a callout music system for pinpointing which songs are most appropriate for your target audience. Research data is broken out by demographic, and the system also allows users to rank stations by their market position on a weekly basis.

Both packages will run on most computers using "MS-DOS" and "CPM" operating systems. For more information, contact **Jeff Pollack Communications, Inc.** at (213) 459-8556.

Top Execs' Raises To Average 12.5% In '85

The average top executive will take home a 12.5% pay raise in 1985, according to a survey of 1000 firms conducted by Princeton, NJ-based **Sibson & Co.** Although this increase is said to be about the same as last year's, the survey notes that top execs' base salaries will climb only 7.5% in 1985, as opposed to 8.4% last year. Major reasons for the decline include the cooling inflation rate and '84 company performances, which failed to meet projected or previous levels.

These raises aren't expected to vary widely by industry. However, most middle-level managers are likely to see a smaller increase than their bosses, bringing in pay hikes estimated in the 5.5-6.5% range. Why? Number one, there are too many baby-boomers pouring into the workforce. Secondly, this employee group is the prime cutback target of companies trying to reduce their overhead.

A Clock Radio



For The '80s

Cube-shaped, but not for squares. That's the "D3110," the latest top-of-the-line clock radio from **Magnavox**. The 4 1/2-inch AM/FM unit contains a digital electronic clock that not only features dual alarm times, but also (and this is what really makes it a clock radio for the '80s) a back-up system for the time and alarms in case of power failure.

The key to increased radio sales is here.



Today's fast paced radio sales environment demands quick answers to sales requests. The **Strata-G** system allows you to explore thousands of Arbitron ratings relationships in a matter of minutes. You can discard unfavorable relationships and showcase the ability of your station to deliver what the advertiser wants. In seconds, you can design or update a media buy for your station or the entire market.

Strata-G does even more. Why show your client pages of dull statistics when **Strata-G** will prepare full color 3 dimensional graphs that clearly show the superiority of your station. If you want to increase advertising sales and get a greater share of media buys - call **Bruce Johnson** at (312) 620-4340 today.

STRATA

Strata Marketing, Inc. 2 South 306 Ivy Lane Lombard, Illinois 60148

Radio Scriptwriting Contest Deadline Nears

The **American Radio Theatre**, a nonprofit corporation dedicated to the preservation and advancement of radio theatre arts, is holding its annual radio scriptwriting contest. In addition to a \$500 grand prize, the winning entries will be performed, produced, and distributed as part of the "A.R.T. Presents" radio drama anthology series to be aired over noncommercial and public radio stations.

The contest is open to everyone, and all authors will receive a written critique of their work. However, the organization wishes to stress that all entries must be in radio script form; simply dusting off an old screenplay won't do. For additional guidelines and an



all-important entry form, write to the **American Radio Theatre**, Radio Script Guidelines, 1616 West Victory Blvd., Suite 104, Glendale, CA 91201. Enclose a SASE to help beat the February 28 entry deadline.

Self-Employed Ranks Rising In The '80s

It's the "Entrepreneurial '80s!" The number of self-employed Americans climbed 5.8% between 1980-83, while the number of wage and salary workers grew by only 1.3%.

According to a recent **American Demographics** analysis of a report issued by the **U.S. Bureau of Labor Statistics**, there were 9.1 million self-employed Americans in 1983, up from 8.6 million in 1980 and seven million in 1970. Until the '70s, the number of self-employed Americans had been steadily decreasing, mostly because of the demise of the family farm. Since 1976, the number of self-employed agricultural workers has leveled off at about 1.6 million, or 17% of the ranks of today's self-employed.

Meanwhile, the number of self-employed non-farmworkers has grown from 5.2 million in 1970 to 7.6 million in 1983 - a 45% increase.

The report also indicates that the self-employed are likely to be younger in the future. Currently, 45% of those self-employed are at least 45 years old, down from 49% in 1979. Along with getting younger, the average self-employed person is more likely to be a woman. While men make up 71% of the self-employed workforce, the number of women opting for self-employment is growing five times faster than their male counterparts and three times faster than the number of women moving into the wage and salary workforce.

With an average work-week of 40 hours (compared to 38 hours for wage and salary workers) and an average annual income of \$12,600, the self-employment road is rougher than it's romanticized to be. But the tax breaks are substantial, and - best of all - you get to be your own boss.



"It's been like this ever since we hired Selcom to rep us."

An exaggeration? Sure. But the truth is that Selcom station clients do indeed enjoy a substantial increase in the influx of commercial dubs.

With good reason.

Selcom salespeople are different. Masters of the tough sell, their goal is making every situation a growth situation. They're better qualified, better motivated and just plain better at what they do. And, since Selcom is part of the Selkirk Communications team, our salespeople get

better research and better support.

It's why we've increased the sales of our client stations from three million dollars in 1977 to fifty million dollars this year.

It's also why you should be talking to us. Especially if you have the problem of not enough dubs.

Selcom radio You'll appreciate the difference.
SELCOM RADIO, 521 FIFTH AVENUE, NEW YORK, N.Y. 10017 212-490-6620

 A DIVISION OF SELKIRK COMMUNICATIONS, INC.

**Selcom Representation.
 The advantages will be obvious.**

At Last... A Production Library as contemporary as today's music!

"I've listened to a lot of libraries and this is definitely the best. It's the most contemporary library around."

Jay Ginsberg
Creative Director
KYUU-FM, San Francisco

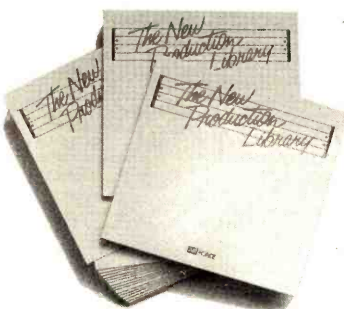
We surveyed hundreds of radio stations to find out what was needed in a production music library. The answers came back loud and clear:

"Give us something as contemporary as today's hits."

"Give us something that's unique and different from all the other libraries around."

"Give us something that's flexible and easy to use."

Thanks to your input, we created The NEW Production Library.



"What I'm really impressed with is the quality. The NEW Production Library is 1st Class all the way!"

Curt Little
Production Manager
WYKS-WMGI, Gainesville,
Florida

The NEW Production Library was created specifically for radio producers who demand the highest quality production for their station and clients.

And it will give you the sales edge. The NEW Production Library will create those high profile, money making spots demanded by your top time buyers. And it's also great for spec presentations to cinch long term contracts.



We've grouped all cuts of a similar tempo or intensity on the same disc. The back of each jacket has space to note broadcast dates and client name.

"Not only is it contemporary it's got longevity. I'll be using The NEW Production Library for today and tomorrow."

David Schlenker
Production Co-ordinator
WMYX-FM, WEMP-AM
Milwaukee, Wisconsin

To guarantee The NEW Production Library stays new, we provide twelve new discs per year, all based on monthly input from our subscribers.

A separate catalogue lists all cuts and cross references them for possible retail or promotional application. Plus we provide a series of "instant locator" audio cassettes that allow you to quick sample the right track for the right job fast.



AIR FORCE

© 1985 Airforce Broadcast Services, Inc.
216 Carlton Street
Toronto, Canada
M5A 2L1

"I'll use 100% of the library. All our station and client needs are covered."

Steve Manitt
Operations/Production
Manager
FM96, Montreal

The NEW Production Library will handle spot production for every retail category and station promotional need. Even those hard-to-find music tracks for night clubs, stereo shops and computer stores are included.

That means you can be the #1 production center in your market.



Here's what you get when you order The NEW Production Library:

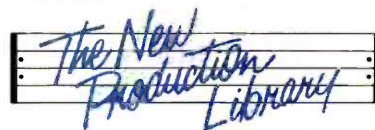
- A 20 disc initial library containing 18 discs of commercial length :60's and :30's (over 300 cuts including mix-outs and versions) and two discs of random length production tracks (over 60 cues).

- 12 new discs per year over the three year lease term.

- A catalogue listing all cuts that cross references them for possible retail or promotional application.

- A series of "instant locator" audio cassettes that allow you to quick sample cuts.

Exclusive rights to The NEW Production Library can be yours today - if you get to us first. Call Airforce Broadcast Services collect at (416) 961-2541 for rates and market availability.



Yes. Send me a demo and rates for The NEW Production Library immediately. I understand that market exclusivity will be determined on a first come first served basis.

Name _____
Title _____
Call Letters _____ Phone _____
Address _____

Return to: Airforce Broadcast Services, Inc.
216 Carlton St., Toronto, Canada M5A 2L1

Contemporary Hit Radio

Continued from Back Page

CHART EXTRAS

Chart Extras are records above the 60% airplay level without sufficient chart activity to debut on the National Airplay/40 this week.

ERIC CARMEN

I Wanna Hear It From Your Lips (Geffen)

71% of our reporters on it. Moves: Up 40, Debuts 49, Same 58, Down 0, Adds 22 including WHTX, CHUM, WHYT, KDWB-FM, KWK, KITS, KHFI. Complete airplay in Parallels.

PAT BENATAR

Ooh Ooh Song (Chrysalis)

70% of our reporters on it. Moves: Up 64, Debuts 30, Same 59, Down 0, Adds 12 including KITS, KSET-FM, KCAQ, WZYQ, KKXL-FM, KKRC, KZOO. Complete airplay in Parallels.

BREAKERS

SURVIVOR

High On You (Scotti Bros./CBS)

76% of our reporters on it. Moves: Up 14, Debuts 43, Same 38, Down 0, Adds 85 including WXKS-FM, PRO-FM, Z93, Q105, Q102, WL0L-FM, KMJK. Complete airplay in Parallels.

BILLY JOEL

Keeping The Faith (Columbia)

68% of our reporters on it. Moves: Up 16, Debuts 31, Same 44, Down 0, Adds 70 including B104, Q107, WAVA, 94Q, KBEO, KIMN, KITS. Complete airplay in Parallels.

JOHN HUNTER

Tragedy (Private I/CBS)

66% of our reporters on it. Moves: Up 85, Debuts 14, Same 35, Down 0, Adds 22 including CKOI, WLS, KIMN, WXKS-FM 36-26, Z93 31-26, WL0L-FM 22-17, WBCY 40-31. See Parallels, debuts at number 40 on the CHR chart.

DURAN DURAN

Save A Prayer (Capitol)

62% of our reporters on it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 148 including Z100, B94, Y100, B96, WLS-FM, KIIS-FM, KPLUS. Complete airplay in Parallels.

JOHN PARR

Naughty Naughty (Atlantic)

62% of our reporters on it. Moves: Up 70, Debuts 26, Same 34, Down 1, Adds 17 including PRO-FM, WAVA, WCZY, KIMN, WGFM, KXX106, KBOS. Complete airplay in Parallels, debuts at number 37 on the CHR chart.

NEW & ACTIVE

- ✓ **TEENA MARIE "Lovelight" (Epic) 138/48**
Moves: Up 45, Debuts 20, Same 25, Down 0, Adds 48 including WYFM, CKOI, B94, Y100, B97, Q106, WL0L-FM, KWOD, 93Q, WDCG, Z299, KYNO-FM, WXKS-FM 34-21, WCAU-FM 4-3, KAFM 35-27.
- ✓ **BRYAN ADAMS "Somebody" (A&M) 136/132**
Moves: Up 0, Debuts 2, Same 14, Down 0, Adds 132 including WXKS-FM, WYNS, WCAU-FM, B94, CHUM, 94Q, KAFM, 93FM, B96, KDWB-FM, WL0L-FM, KMJK, KWOD, KWSS, KM80.
- ✓ **AUTOGRAPH "Turn Up The Radio" (RCA) 103/17**
Moves: Up 43, Debuts 17, Same 25, Down 0, Adds 17 including B3Q, WKFM, WBSQ, WNOK-FM, WZLD, WZYP, WVC, KKRD, KCPX, WOMP-FM, KINI, KKL-FM, KAFM 34-30 WHIT 40-33, KX104 27-21.
- ✓ **SCANDAL featuring PATTY SMYTH "Beat Of A Heart" (Columbia) 97/34**
Moves: Up 3, Debuts 12, Same 48, Down 0, Adds 34 including KAFM, WKTI, KDWB-FM, WERZ, WGFM, KWC, WANS-FM, WKDD, WGTZ, KEYN-FM, KCFM, B96 6-38, WJZR 37-34, WXJQ 28-25.
- ✓ **JEFFREY OSBORNE "The Borderline" (A&M) 92/29**
Moves: Up 10, Debuts 12, Same 45, Down 0, Adds 29 including B3Q, WKFM, WBSQ, WNOK-FM, WZLD, WZYP, WVC, KKRD, KCPX, WOMP-FM, KINI, KKL-FM, KAFM 34-30 WHIT 40-33, KX104 27-21.
- ✓ **CARS "Why Can't I Have You?" (Elektra) 95/40**
Moves: Up 9, Debuts 18, Same 28, Down 0, Adds 40 including WCAU-FM, KAFM, Q103, KWSS, WMAA, WSPK, WZLD, G100, 92X, WHOT, KSRD, KTCR, KPLUS 38-32, WGRD 38-31, KYNO-FM 37-21.
- ✓ **DAVID BOWIE & PAT METHENY "This Is Not America" (EMI America) 90/90**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 90 including WXKS-FM, WYNS, WCAU-FM, PRO-FM, 94Q, Z93, B96, B98, KDWB-FM, KHTR, Q103, KIIS-FM, KMJK, FM102, KM80.
- ✓ **GEORGE BENSON "20/20" (WB) 86/2**
Moves: Up 37, Debuts 3, Same 42, Down 1, Adds 2, Q103, KDON-FM, WXKS-FM 31-28, KPLUS 27-28, WNOK-FM 40-33, WOKI 29-28, G100 38-32, KKRD 33-27, KF96 28-28, KIKI 40-35, WOAY 33-28, WKV 40-35, WOLF 37-34, KOCR 36-32, KCDQ 38-33.
- ✓ **CHAKA KHAN "This Is My Night" (WB) 82/15**
Moves: Up 17, Debuts 11, Same 39, Down 0, Adds 16 including B3FM, WHYT, KS103, KPLUS, WPST, WKRZ-FM, WHIT, WNOK-FM, KBFM, WRQN, KHOP, KXQV, WCAU-FM 35-30, Z93 33-29, WBSQ 28-24.

MOST ADDED

- DURAN DURAN (148)**
Save A Prayer (Capitol)
- BRYAN ADAMS (132)**
Somebody (A&M)
- DAVID BOWIE & PAT METHENY (90)**
This Is Not America (EMI America)
- SURVIVOR (85)**
High On You (Scotti Bros./CBS)
- BILLY JOEL (70)**
Keeping The Faith (Columbia)
- JULIAN LENNON (64)**
Too Late For Goodbyes (Atlantic)

HOTTEST

- WHAMI (168)**
Careless Whisper (Columbia)
- FOREIGNER (163)**
I Want To Know What Love Is (Atlantic)
- PHILIP BAILEY w/PHIL COLLINS (134)**
Easy Lover (Columbia)
- CHICAGO (102)**
You're The Inspiration (WB)
- BILLY OCEAN (80)**
Loverboy (Jive/Arista)
- REO SPEEDWAGON (72)**
Can't Fight This Feeling (Epic)

- KIM WILDE "Go For It" (MCA) 81/19**
Moves: Up 4, Debuts 7, Same 51, Down 0, Adds 18 including WL0L-FM, KWOD, KX104, WZPL, Z299, WRQN, KCAQ, OK100, KTDV, WBSW, KKAZ, KZOO, Z93 6-32, WABW-FM 6-23, WJAD 39-35.
- ✓ **LRB "Playing To Win" (Capitol) 77/31**
Moves: Up 0, Debuts 8, Same 38, Down 0, Adds 31 including WXKS-FM, WGCL, WSSX, WZYP, WQUT, WMEI, KOFM, WHOT, KNMQ, KBOB, KISR, KFMW, WSPK 6-39, KKRD 6-35, WBNG 6-34.
- KIM CARNES "Invitation To Dance" (EMI America) 68/7**
Moves: Up 3, Debuts 7, Same 51, Down 0, Adds 7, WHYT, WLAN-FD, WKFM, WKRZ-FM, KDON-FM, WZON, SLV96, Z93 35-31, WZYP 6-39, WKRF 6-37, KQ93 6-21, WKY 6-37, WJBO 6-37, WKVY 6-40, WDBR 36-31.
- BRONSKI BEAT "Small Town Boy" (MCA) 64/6**
Moves: Up 19, Debuts 4, Same 33, Down 2, Adds 6, PRO-FM, Y100, KITS, WLAN-FM, 93Q, KSET-FM, WHIT 36-27, WXKS-FM 19-14, CKOI 1-1, CFR 7-5, Z93 34-19, 195 16-13, WHYT 16-13, WJBO 28-24, KBIM 37-29.
- TEMPTATIONS "Treat Her Like A Lady" (Gordy/Motown) 63/12**
Moves: Up 18, Debuts 7, Same 28, Down 0, Adds 12, CKOI, 94Q, WKFM, KXX106, WFML, WQUE-FM, WRVQ, WRQN, KHOP, WDCM, WKSF, WOLF, WKYS-FM 29-23, WCAU-FM 28-23, WHYY 17-12.
- DEEP PURPLE "Knocking At Your Back Door" (Mercury/PolyGram) 63/1**
Moves: Up 22, Debuts 3, Same 37, Down 0, Adds 1, WZYQ, WHIT 33-29, Q100 38-31, WPST 39-36, WRCK 29-26, WHIT 31-27, KZ2B 40-37, WRNO 30-27, WJXQ 25-21, WRON 33-26, WKSF 33-29D, WSPST 39-33, KDVV 25-20, KBIM 32-25, OK95 29-25.
- COMMODORES "Nightshift" (Motown) 61/25**
Moves: Up 5, Debuts 8, Same 23, Down 0, Adds 25 including WHYT, KIK, WHOT, KF85, KSKD, WCGO, WKV, WBSW, Y94, KDVV, KKAZ, KZOO, WHIT 30-28, WJZR 32-29, WNOK-FM 37-32.
- JOHN WAITE "Restless Heart" (EMI America) 57/26**
Moves: Up 2, Debuts 4, Same 25, Down 0, Adds 26 including WL0L-FM, WFLY, WYSR, K104, KWIC, G100, KX104, WKDD, KIK, KOFM, KEYN-FM, KKRD, WKV, WJXQ 39-36, KQ93 37-33, KZOO 4-38.

SIGNIFICANT ACTION

- ✓ **ANIMATION "Obsession" (Mercury/PolyGram) 47/32**
Moves: Up 4, Debuts 2, Same 9, Down 0, Adds 32 including WXKS-FM, WCAU-FM, KWOD, WFLY, Q100, WNOK-FM, KBFM, Y106, WJXQ, WHOT, KLUC, KQ93, KIIS-FM 32-29, KCAQ 30-26, KQZE 34-24.
- ✓ **TOTO "Holyanna" (Columbia) 33/33**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 33 including WCAU-FM, WHIT, KWK, K104, WRCK, WKRZ-FM, WANS-FM, WOKI, WFM, WJXQ, KQXR, KQ93, KHOP, KSKD, KCPX.
- ROMAN HOLLIDAY "One Foot Back In Your Door" (Jive/Arista) 32/15**
Moves: Up 0, Debuts 1, Same 10, Down 0, Adds 7, WFM, WZPL, KDON-FM, OK100, WPFM, WKV, Z102, Z100 18-18, 195 29-26, WHYT 6-35, FM102 17-16, WTC-FM 17-11, WZKS 28-25, Y106 32-27, KCAQ 29-22.
- BRUCE COCKBURN "If I Had A Rocket Launcher" (Gold Mountain/A&M) 30/14**
Moves: Up 4, Debuts 0, Same 12, Down 0, Adds 14, WCAU-FM, KWK, Q100, WERZ, WKFM, WKRZ-FM, WFM, WRNO, Z104, KBOS, KQ93, KHTR, CFR 40-36, OK100 38-31, WJBO 33-29.
- NOLAN THOMAS "Yo' Little Brother" (Mirage/Atco) 28/7**
Moves: Up 9, Debuts 2, Same 10, Down 0, Adds 7, WFM, WZPL, KDON-FM, OK100, WPFM, WKV, Z102, Z100 18-18, 195 29-26, WHYT 6-35, FM102 17-16, WTC-FM 17-11, WZKS 28-25, Y106 32-27, KCAQ 29-22.
- JERMAINE JACKSON/PIA ZADORA "When The Rain Begins To Fall" (Curb/MCA) 23/23**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 23 including CKGM, CKOI, CFR, Z93, FM102, WFLY, 93Q, WBSQ, KXX106, WJZR, WANS-FM, WFM, Z96, KSKD, KDON-FM.
- JERMAINE STEWART "The Word Is Out" (Arista) 23/13**
Moves: Up 4, Debuts 1, Same 5, Down 0, Adds 13, WCAU-FM, WHYY, Q100, WTC-FM, WKRZ-FM, WHIT, WBSQ, KWIC, WNOK-FM, KCAQ, Z94, WCL-FM.
- FIRM "Radioactive" (Atlantic) 21/21**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 21 including WFLY, K104, WKFM, WJZR, WOKI, WFM, WRNO, KZQ, WJXQ, KQXR, OK100, 95XIL, KDVV, KZOO, OK95.
- KENNY ROGERS "Crazy" (RCA) 18/1**
Moves: Up 5, Debuts 3, Same 9, Down 0, Adds 1, KHYT, K104 36-26, WKRZ-FM on, KAMZ 29-25, KRGV 19-15, KTFM 6-28, WKRF on-dp, KQ93 30-24, KRQ on, OK100 36-20, WKV 38-33, KIST 6-40.
- DOKKEN "Just Got Lucky" (Elektra) 14/11**
Moves: Up 0, Debuts 0, Same 3, Down 0, Adds 11, WRCK, WHIT, WJZR, KX104, WKDD, WRQN, KJXX, WAZY-FM, WDBR, KHTR, OK95, WJXQ on-dp, KKL-FM on, WSPST on-dp.
- MARTIN BRILEY "Dangerous Moments" (Mercury/PolyGram) 14/8**
Moves: Up 1, Debuts 0, Same 5, Down 0, Adds 8, K104, WERZ, WRCK, WOKI, WFM, WRQN, Q101, WDBR, WLAN-FM on, WHIT on, WJXQ 40-37, WSOV on, WNSL on, KBIM on.
- TRIUMPH "Spellbound" (MCA) 13/0**
Moves: Up 2, Debuts 0, Same 11, Down 0, Adds 0, Q100 38-32, WRCK on-dp, WHIT on, KWIC on, WJXQ 31-27, WZON on, 95XIL on-dp, WJAD on-dp, WNSL on, WBNO on-dp, KBIM on, OK95 on.
- TWISTED SISTER "The Price" (Atlantic) 13/0**
Moves: Up 3, Debuts 1, Same 9, Down 0, Adds 0, Q100 on, K104 29-28, WRCK 32-30, WJZR on, WRNO on, WJXQ 40-40, WFBG on-dp, WZON on, OK100 34-29, 95XIL on, KCCV on, WDBR on-dp, OK95 on.
- MADONNA "Material Girl" (Sire/WB) 11/5**
Moves: Up 4, Debuts 1, Same 1, Down 0, Adds 4, KIIS-FM, KS103, KUBE, WQUE-FM, KWES, WHIT 35-30, CKOI on, KAFM 24-14, KNBQ 6-26, KCAQ 18-16, WRKR 29-24.
- JANEY STREET "Under The Clock" (Arista) 11/5**
Moves: Up 1, Debuts 0, Same 5, Down 0, Adds 5, WHIT, OK100, Q101, WNSL, 98KG, WSPK on, WKFM on, WPST on, WKRZ-FM on, T94 on, KCBN 40-35.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title label designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week; Up for upward chart movement. Same for sideways or continued uncharted activity, Down for downward chart activity, and Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels.

Note: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40.

"SOMEBODY" FOR EVERYBODY



"SOMEBODY" from BRYAN ADAMS. The second single from RECKLESS

(AM-2701)

(SP-5013)

Produced by Bryan Adams and Bob Clearmountain



On A&M Records, compact discs and BASF chrome cassettes. © 1985 A&M Records, Inc. All Rights Reserved.

Contemporary Hit Radio

Complete Tracks Chart Begins on Page 85

- 1 JOHN FOGERTY/The Old Man Down... (WB)
- 2 DAVID LEE ROTH/California Girls (WB)
- 3 GLENN FREY/The Heat Is On (MCA)
- 4 BRYAN ADAMS/Somebody (A&M)
- 5 DON HENLEY/Sunset Grill (Geffen)
- 6 JOURNE/Only The Young (Geffen)
- 7 FOREIGNER/Want To Know What Love Is (Atlantic)
- 8 JULIAN LENNON/Too Late For Goodbyes (Atlantic)
- 9 REO SPEEDWAGON/Can't Fight This Feeling (Epic)
- 10 JOHN FOGERTY/Rock And Roll Girls (WB)
- 11 DEEP PURPLE/knocking At Your Back... (Mercury/PG)
- 12 FOREIGNER/That Was Yesterday (Atlantic)
- 13 GIUFFRIA/Call To The Heart (Came/PG)
- 14 SUZIVOR/High On You (Scotti Bros./CBS)
- 15 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
- 16 DON HENLEY/The Boys Of Summer... (Geffen)
- 17 PAT BENATAR/Ooh Ooh Song (Chrysalis)
- 18 KINKS/Do It Again (Arista)
- 19 JOHN PARR/Naughty Naughty (Atlantic)
- 20 LRB/Playing To Win (Capitol)
- 21 THE FIRM/Radioactive (Atlantic)
- 22 AUTOGRAPH/Turn Up The Radio (RCA)
- 23 CARS/Why Can't I Have You (Elektra)
- 24 TWISTED SISTER/The Price (Atlantic)
- 25 ROGER HOGSON/In Jeopardy (A&M)
- 26 G THOROGOOD &.../Gear Jammer (EMI America)
- 27 DON HENLEY/All She Wants To Do Is Dance (Geffen)
- 28 BRYAN ADAMS/It's Only Love (A&M)
- 29 D. BOWIE w/P. METHENY/This Is Not... (EMI America)

Black/Urban

- 1 NEW EDITION/Mr. Telephone Man (MCA)
- 2 JEFFREY OSBORNE/The Borderlines (A&M)
- 3 PAUL HARCAS/TE/Brain Forest (Profile)
- 4 EUGENE WILDE/Gotta Get You Home... (Phil. World/Atl.)
- 5 KOOL & THE GANG/Misled (De-Lite/PG)
- 6 DIANA ROSS/Missing You (RCA)
- 7 GEORGE BENSON/20/20 (WB)
- 8 GWEN GUTHRIE/Love In Moderation (Island)
- 9 KLEMAXX/The Men All Pause (Constellation/MCA)
- 10 PRINCE/World Die 4 U (WB)
- 11 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
- 12 GAMP/Bleep A Freak (Total Experience/RCA)
- 13 STEVE WONDER/Love Light In Flight (Motown)
- 14 MADONNA/Like A Virgin (Sire/WB)
- 15 SADE/Hang On To Your Love (Portrait/CBS)
- 16 STEVE WONDER/Love Light In Flight (Motown)
- 17 ROCK MASTER SCOTT &.../Request... (Reality/Fantasy)
- 18 SHEENA EASTON/Sugar Walls (EMI America)
- 19 NUANCE & VICKI LOVE/Love Ride (4th & Broadway/Island)
- 20 NOLAN THOMAS/yo' Little Brother (Mirage/Atco)
- 21 CHAKA KHAN/This Is My Night (WB)
- 22 RAY PARKER JR./Jamie (Arista)
- 23 ASHFORD & SIMPSON/Outta The World (Capitol)
- 24 POINTER SISTERS/Neutron Dance (Planet/RCA)
- 25 MIDNIGHT STAR/Operator (Solar/Elektra)
- 26 READY FOR THE WORLD/tonight (MCA)
- 27 JANET JACKSON/Fast Girls (A&M)
- 28 RONNIE LAWS/City Girl (Capitol)
- 29 CHAMPAGNE/This Time (Columbia)
- 30 UTFO/Roxanne, Roxanne (Select)
- 31 TIME/The Bird (WB)
- 32 VANITY/Mechanical Emotion (Motown)
- 33 JONZUN CREW f/M. JONZUN/Lovin' (Tommy Boy)
- 34 TEMPTATIONS/Treat Her Like A Lady (Gordy/Motown)
- 35 BILLY OCEAN/Loveboy (Jive/Arista)
- 36 COMMODORES/Nightshift (Motown)
- 37 WHAMI f/G. MICHAEL/Careless Whisper (Columbia)
- 38 TINA TURNER/Private Dancer (Capitol)
- 39 STEPHANIE MILLS/Edge Of The Razor (Casablanca/PG)
- 40 W. FELDER w/B. WOMACK/It Still Be Looking... (MCA)
- 41 CHERYL LYNN/At Last You're Mine (Private I/CBS)

NSA Begins on Page 78

Contemporary Hit Radio

Top 100 Last Week

- 1 FOREIGNER/Want To Know What Love Is (Atlantic)
- 2 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
- 3 CHICAGO/you're The Inspiration (WB)
- 4 WHAMI/Careless Whisper (Columbia)
- 5 BILLY OCEAN/Loveboy (Jive/Arista)
- 6 DON HENLEY/The Boy Of Summer... (Geffen)
- 7 PRINCE/World Die 4 U (WB)
- 8 DARYL HALL & JOHN OATES/Method Of Modern Love (RCA)
- 9 POINTER SISTERS/Neutron Dance (Planet/RCA)
- 10 STEVE PERRY/Foolish Heart (Columbia)
- 11 GLENN FREY/The Heat Is On (MCA)
- 12 MADONNA/Like A Virgin (Sire/WB)
- 13 REO SPEEDWAGON/Can't Fight This Feeling (Epic)
- 14 STEVE WONDER/Love Light In Flight (Motown)
- 15 KOOL & THE GANG/Misled (De-Lite/PG)
- 16 MIDNIGHT STAR/Operator (Solar/Elektra)
- 17 DAVID LEE ROTH/California Girls (WB)
- 18 JOHN FOGERTY/The Old Man Down The Road (WB)
- 19 SHEENA EASTON/Sugar Walls (EMI America)
- 20 CANDI LAUPER/Money Changes Everything (Portrait/CBS)
- 21 JACK WAGNER/All I Need (Qwest/WB)
- 22 GIUFFRIA/Call To The Heart (Came/PG)
- 23 TIME/Jungle Love (WB)
- 24 BRYAN ADAMS/Run To You (A&M)
- 25 RAY PARKER JR./Jamie (Arista)
- 26 ASHFORD & SIMPSON/Solid (Capitol)
- 27 NEW EDITION/Mr. Telephone Man (MCA)
- 28 GENERAL PUBLIC/Tenderness (IRS/A&M)
- 29 HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atlantic)
- 30 PAT BENATAR/We Belong (Chrysalis)
- 31 TINA TURNER/Private Dancer (Capitol)
- 32 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)
- 33 FRANKIE GOES TO HOLLYWOOD/Relax (ZTT/Island)
- 34 JOURNE/Only The Young (Geffen)
- 35 JERMAIN JACSON/Do What You Do (Arista)
- 36 KINKS/Do It Again (Arista)
- 37 JULIAN LENNON/Too Late For Goodbyes (Atlantic)
- 38 JOHN HUNTER/Tragedy (Private I/CBS)

NSA Begins on Page 102

Adult/Contemporary

- 1 WHAMI/Careless Whisper (Columbia)
- 2 FOREIGNER/Want To Know What Love Is (Atlantic)
- 3 CHICAGO/you're The Inspiration (WB)
- 4 STEVE PERRY/Foolish Heart (Columbia)
- 5 DIANA ROSS/Missing You (RCA)
- 6 STEVE WONDER/Love Light In Flight (Motown)
- 7 JACK WAGNER/All I Need (Qwest/WB)
- 8 RAY PARKER JR./Jamie (Arista)
- 9 ELTON JOHN/In Neon (Geffen)
- 10 JERMAIN JACSON/Do What You Do (Arista)
- 11 GEORGE BENSON/20/20 (WB)
- 12 BILLY JOEL/Keeping The Faith (Columbia)
- 13 KENNY ROGERS/Crazy (RCA)
- 14 MANHATTAN TRANSFER/Baby Come Back To... (Atlantic)
- 15 REO SPEEDWAGON/Can't Fight This Feeling (Epic)
- 16 CULTURE CLUB/Mistake No. 3 (Virgin/Epic)
- 17 BOB SEGER & SILVER BULLET BAND/Understanding (Capitol)
- 18 PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)
- 19 HONEYDRIPPERS/Sea Of Love (Es Paranza/Atlantic)
- 20 DARYL HALL & JOHN OATES/Method Of Modern Love (RCA)
- 21 ANNE MURRAY/Time Don't Run Out On Me (Capitol)
- 22 JULIAN LENNON/Valotte (Atlantic)
- 23 COMMODORES/Nightshift (Motown)
- 24 JULIAN LENNON/Too Late For Goodbyes (Atlantic)

NSA Begins on Page 83

Pro:Motions

Konowitch Directs Arista Video Expansion

Abbey Konowitch has been appointed VP, Video & Artist Development for **Arista Records**. His appointment coincides with the label's decision to expand its video efforts. Konowitch will supervise the administration, development, and promotion of all video projects. In addition, he will continue to handle artist development and product management for the label.



Abbey Konowitch

Tierney Shifts To Media Design

Thomas Tierney, formerly Assist. Art Director at **Warner Bros. Publications**, has moved to the **Media Design Agency** as Art Director. His background also includes graphic artist posts with the "MacNeil/Lehrer Report" and **Columbia Communications, Inc.**

Monroe New Meredith VP

Daniel Monroe has been appointed VP/Staff Operations for the **Meredith Broadcasting Group**. Prior to this promotion, he served as the group's Staff VP, Controller/Manager, Labor Relations. In his new capacity, Monroe will retain his duties as labor relations manager.

Meloy Named WMAL Sales Manager

Cathy Meloy has joined **WMAL/Washington** as Sales Manager. She came to the station from **WIVY & WBAL/Baltimore**, where she was General Sales Manager. Meloy is also a former **KIMN/Denver** GSM.

Jones Creates SHOWPREP

KOST/Los Angeles personality **David K. Jones** has established **SHOWPREP**, a full-service radio show preparation package that also offers aircheck critiques and free job referral. Jones is a 15-year broadcasting veteran, who has worked at **WCFL/Chicago**, **KPLZ/Seattle**, **KOFM/Oklahoma City**, and **Sunbelt Communications**. Though Jones will relinquish his **KOST** airshift on March 2, **SHOWPREP** will be available at the end of January. Initial clients are **KOST** and sister **KFI**. The address is 3241 DeWitt Dr., Hollywood, CA 90068; (213) 851-4325.



David K. Jones

Kott To KKAM & KDES As Sales Manager

Dana Kott has been appointed Sales Manager of **KKAM & KDES/Palm Springs, CA**. The 25-year radio veteran was most recently President/owner of **KDIG & K104/San Bernardino, CA**.

Brush Appointed WCMF Sales Manager

Linda Frame Brush has been named Sales Manager for **WCMF/Rochester**. She first joined the station two years ago as an AE.

WRFM Names Casey Sales Manager

Mike Casey is the new Sales Manager at **WRFM/New York**. His radio career began in 1980 when he signed on as an independent rep for **WYNY/New York**. Casey had been with **WRFM** as an AE.



Mike Casey

Perry-Hoffman Upped To KKBQ LSM

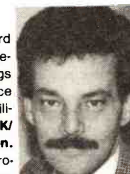
Two-year **KKBQ-AM & FM/Houston** Account Executive **Susan Perry-Hoffman** has been raised to Local Sales Manager. Prior to joining **KKBQ**, Perry-Hoffman was an AE at neighboring **KRLY** and **KYND**. Before that she served as Regional Manager of **WKQQ/Lexington, KY**.



Susan Perry-Hoffman

Mathews Joins KILO

Jim Mathews comes aboard **KILO/Colorado Springs** as Regional Sales Manager. He brings several years' sales experience from positions with Portland facilities **KINK** and **KMJK**, **WOOD/Cleveland**, and **WKDD/Akron**. Mathews was also writer/co-producer/host of the **PBS** TV show, "Patterns For Change."



Jim Mathews

Important Taps Sinclair, Cultreri, Neben

Gearing up for the expansion of its custom labels division, **Important Records** has named **Steve Sinclair** as Manager. Sinclair was formerly VP at **Enigma Records**. In other related activity, **Cliff Cultreri**, Branch Manager/Distribution, has been promoted to West Coast Director of A&R. And important salesperson **Jeff Neben** has been upped to National Director/Promotions in the Western region.

Pathfinder Ups Dykstra To VP

WCUZ-AM & FM/Grand Rapids GM **Ronald Dykstra** has been promoted to VP of **Pathfinder Communications**, the outlets' parent company. He had held the GM post since September 1978.

Carelli Manages WRBQ Retail Sales

Dan Carelli has been tapped as Retail Sales Manager for **WRBQ-AM & FM/Tampa**. During the last three years he worked as an AE for the stations. Previous to that he was Sales Manager at cross-town **WPLP**.



Dan Carelli

Hopke Segues To WB

Jack Hopke has become Eastern Artist Development Manager for **Warner Bros. Records**. For two years he served as **WEA's** New York Promotion Manager, and prior to that worked as a New York promotion rep for **RCA Records**. On the radio side, he also programmed **WQBK-FM/Albany**.



Jack Hopke

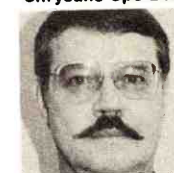
Acquaviva Returns To Atlantic

Kathy Acquaviva has returned to **Atlantic Records** as West Coast Publicity Manager. She served in that capacity for the label between 1978-82 before embarking on a two-year stint with **Paramount Pictures'** Studio Relations department. Acquaviva's early background lists an Administrative Assistant post with the Los Angeles Starwood Theatre, as well as work with **Little David Records**, **Clerow Television Productions**, and **Monte Key Management**.



Kathy Acquaviva

Chrysalis Ups Borthick, Espy



Mick Borthick



Ronda Espy

Chrysalis Records has promoted **Mick Borthick** to Senior Director of Product Control and **Ronda Espy** to Senior Director of Business Affairs. Borthick has been with the label for nine years, most recently as Director of Product Control. Espy is a six-year staffer who moves up from Director of Business Affairs.

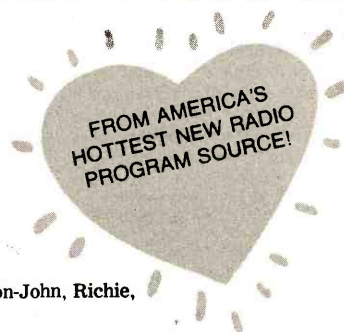
Know How To Make Love?

(To your audiences and advertisers on Valentine's Day)

We do.
We've got a way to make your Valentine's Day a romantic payday.
In more ways than one.

With "HOW TO MAKE LOVE TO EACH OTHER: A Valentine's Day Music Special." Hosted by television soap stars John and Sandy Gabriel. This two-hour stereo special has a solid adult contemporary playlist and star interviews with McCartney, Murray, Newton-John, Richie, Warwick and more. Plus up to 20 minutes of avals!

Affordable cash syndication by IGC/Broadcast Products Division. Call Vanessa at (212) 605-0105 to reserve some good love sounds for your station.





Advertiser-Oriented Research: Unlocking \$\$\$

How can you get it up in '85 — posting station revenues above your '84 sales level? That topic will undoubtedly be on the tips of many tongues as the industry's sales management leaders gather in Dallas for the RAB Managing Sales Conference. When all else fails, you may want to study sales research for advertiser insights that can help unlock more dollars.

How does "Advertiser-Oriented Research" (the sales version of AOR) work? What types of situations cry out for this approach? What sort of sales payoff can you expect? Let's delve into a brief examination of this topic.

What Is It?

Basically, AOR is "the confidentially-sponsored retrieval of key advertisers' perceptions of and opinions toward radio station sales efforts." The key words here are "confidentially-sponsored." You can bet your override that you'll get different feedback from a key advertiser when you take him to lunch or golfing, as compared to the opinions he might spout when queried by an anonymously-sponsored researcher.

How can a station obtain that free-flowing feedback so valuable in opening the doors to sales growth? There are three key techniques that have been used by researchers. Listed in descending order of effectiveness (in my opinion), they are as follows:

- In-person interviews
- Telephone interviews
- Mailed questionnaires

Let's examine the pros/cons of each approach.

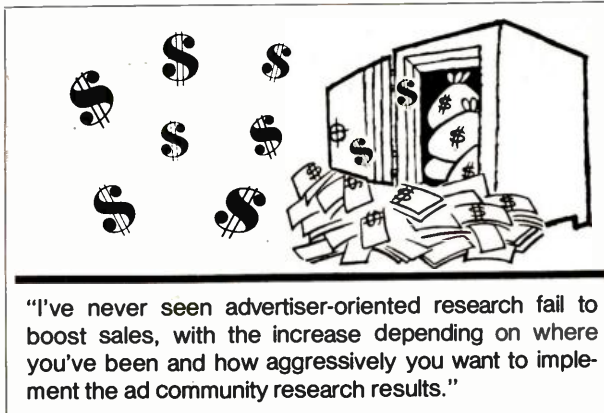
In-person Interviews

The one-on-one, face-to-face approach is probably the most effective way to enter the hearts and minds of the key decisionmakers in your local or national sales arena. The sponsoring station (or network or rep firm, if done on a national level) supplies the researcher with a list of potential interview subjects, who are then contacted in hopes of setting up an interview.

These interviews are ideally held in the advertiser's office — an important factor since the subject is likely to be more comfortable on his own turf. A discussion takes place wherein the researcher probes and solicits the advertiser's opinions and thoughts, using a series of questions determined by the sponsoring station. A typical interview session lasts an hour, although some media decisionmakers are so flattered to be asked their opinions that they go on for two hours or more.

When setting up the appointment and later visiting the advertiser's office, the researcher must stress the confidentiality of the respondent's comments. At the same time, the researcher must not divulge the identity of the study's sponsor. To do so would color the nature of the advertiser's comments, a sin that negates one of AOR's real advantages.

Typically, 10-25 advertisers comprise the sample for such a project. This approach is probably more expensive than the following two techniques (but usually worth the cost).



"I've never seen advertiser-oriented research fail to boost sales, with the increase depending on where you've been and how aggressively you want to implement the ad community research results."

Telephone Interviews

A less expensive, but still useful, approach to obtaining ad community feedback involves soliciting opinions over the phone. Since these calls can't usually take an hour, you get responses from more advertisers. However, these viewpoints may not be as in-depth as those from an in-person interview. You'll also lose the observational benefits of body language and facial expressions — which, in a personal interview, can often be as expressive as what the media maven is saying.

The good news about the telephone poll concerns sample size and costs. If you want to conduct a national sales survey the telephone might be the best system, especially if you need more than 25 interviews. Costs are also better controlled since travel wouldn't be a factor, and telephone interviewer salaries are

generally less expensive than researchers' salaries.

Mailed Questionnaires

If you need to shotgun advertiser-oriented research to a larger sampling (50 or more persons), the mails may be your best bet. In terms of gross costs this approach would likely be the least expensive, but there are some tradeoffs.

The main hassles fall into two areas. First, since you can't probe with a questionnaire, it's tough to be as incisive as you can be during the in-person or tele-

phone interview. Secondly, there is often an extremely poor rate of return with mail surveys. You might receive fewer than half the number you originally mailed.

When To Do It

No matter which technique best suits your needs, you still face one basic question: "Is advertiser-oriented research right for my station?" Here are some instances when ad community research has proven to be worth its weight in gold...

- If you're contemplating buying a station (to check out how advertisers view the station and its sales effort)
- If you've bought a station (same reason as above; also to see if there is a sales manager or account executive candidate worth approaching about joining your operation)

Week In Review

Oklahoma City: Ratings Robbery?

The Arbitron scene is a hot one in Oklahoma City these days. First, based on a 122-diary shortfall (11% under its in-tab goal) the ratings firm has promised to make small rebates to subscribers to the fall '84 market report. In addressing the situation, however, Arbitron may have uncovered another problem.

Company spokespeople confirmed to R&R that they are talking to postal authorities regarding reasons why the desired number of diaries did not get back to Beltsville. One of the standard steps in a case when the shortfall is more than 10% is to ask local postal officials to investigate whether any diary-tampering in the mail may have occurred.

Although there is rampant market speculation that some diaries may have been sent back by diarykeepers but plucked from the mails, Arbitron spokesperson Alison Conte told R&R, "The investigation is still ongoing; nothing unusual has been found to date. Some diarykeepers were called back and stated that they had returned their diaries, but this is a typical response." Ms. Conte indicated that research test diaries currently in the market may have somehow fueled the clamor.

- If you have a new general or sales manager (to help quickly acquaint them with the ins and outs of the local ad market)

- If you are contemplating a format change (perhaps the advertisers see a hole, or maybe they won't support the Punk/Disco/Polka format you have in mind)

- If your ratings are up, but your revenues are flat (why can't you convert those ratings — is it a staff clash problem, is there skepticism about your format's longevity, or are you perceived as being too unreasonably priced?)

Revenue Payoff

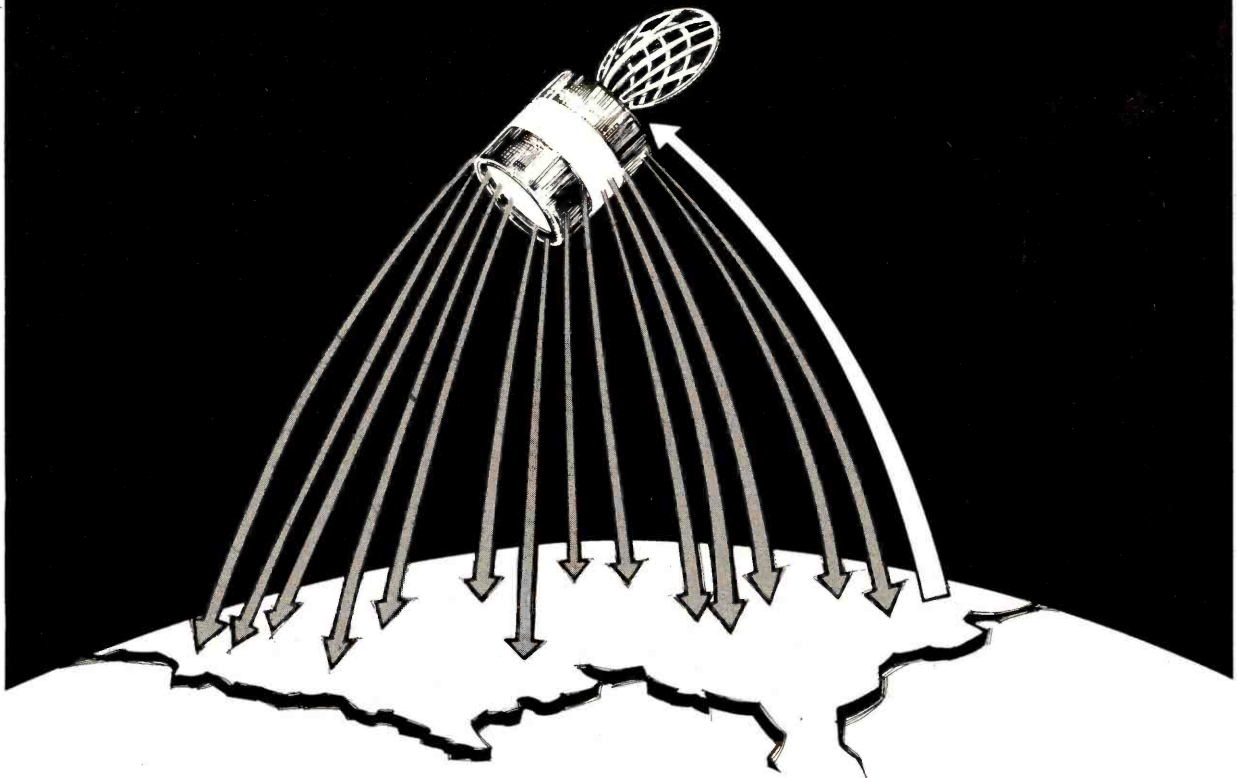
Properly-executed advertiser-oriented research should result in your station receiving overall conclusions, as well as thorough verbatims (with the in-person and telephone techniques), from each respondent. These responses can be priceless and lead to account exec shifts, rate card redesigns, better communications with the buyers, etc.

The ability to unlock your potential revenues comes from the sales management team's follow-up to the research findings. In some cases it may make sense to go "public" and have a reception for those surveyed advertisers. You can share the fact that your station cared enough to ask their opinions, then state what changes will be initiated to follow up on their thoughts and suggestions.

A more typical follow-up course, however, is to keep the findings strictly internal. Even AEs may not be privy to the information. The sales team and the local advertisers will, it's hoped, only see the study results put into action — better service, format adjustments, personnel shifts, or an improved PR campaign. I've never seen advertiser-oriented research fail to boost sales, with the increase depending on where you've been and how aggressively you want to implement the ad community research results.

If you're wondering how to get your sales up this year — and meet those '85 sales projections — maybe advertiser-oriented research holds the answer. Give it a try!

Bounce your program off Mutualink.™



*IT'LL GET THERE FASTER,
MORE RELIABLY,
AND AT A LOWER COST.*

Now you can have your talk show or music program delivered to thousands of radio stations across the country simply by bouncing it off us just once.

We're Mutualink. And we can provide the reliability, speed and flexibility you need to market your program in a big way...all at a surprisingly small cost.

This is the same satellite delivery system the Mutual Radio Network uses to deliver programming to its affiliated stations nationwide. And since Mutual was the first commercial radio network to develop, own and operate their own system, Mutual's been bouncing shows across the country for a pretty long time.

Short programs or long. Live or pre-recorded. Once-a-month or daily. We can deliver your show more efficiently than the system you've been using. We can do it instantly and even simultaneously to stations all over the country.

We'll also build specialized networks to send your program to a specific list of stations.

So start bouncing your program off Mutualink. It's the best way to get it there.

For more information call Jim Kozlowski at (703) 685-2082 or send in the coupon.

Send to:
Mutual Satellite Services
Mutual Broadcasting System, Inc.
1755 S. Jefferson Davis Highway
Arlington, VA 22202

Please bounce over some information on MUTUALINK.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Mutualink™

RATINGS REPORT

Fall '84 Arbitron Advances

Birmingham

WZZK Retakes Top Spot; WKXX Affected By WAPI-FM Move To CHR; WENN Stable; WMJJ Posts Best Score Ever

	Spring '84	Fall '84
WZZK (Ctry)	11.3	12.1
WENN (Blk)	11.7	11.8
WKXX (CHR)	13.4	11.0
WAPI-FM (CHR)*	8.2	8.4
WMJJ (AC)	6.9	8.3
WATV (Blk)	5.9	6.5
WAGG (Rel)	7.2	6.1
WSGN (BBnd)	5.5	5.7
WVOK (Ctry)	4.1	5.6
WERC (N/T)	3.1	3.3
WJLD (Blk)	1.9	2.4
WQUS (Ctry)	2.6	2.3
WAPI (AC)	2.2	1.9
WDJC (Rel)	2.6	1.8
WYDE (Gold)	2.6	1.4
WCRT (Rel)	1.6	1.0

*Was AOR in previous sweep.

Dayton

WHIO-FM Wins By Bigger Margin; WTUE Loses Two, Holds Double Digits; WHIO Softer Without Baseball

	Spring '84	Fall '84
WHIO-FM (BM)	14.4	16.0
WTUE (AOR)	13.6	11.5
WHIO (AC)	9.8	8.0
WDAO (Urbn)	6.4	6.5
WONE (Ctry)	7.6	6.1
WGTZ (CHR)	6.6	5.8
WAVI (Talk)	3.6	4.2
WING (AC)	5.4	4.1
WYMJ (AC)	4.4	4.1
WVUD (AC)	3.9	3.6
WBZL (Urbn)	2.1	3.1
WSKS (AOR)	2.1	2.6
WBZI-FM (Ctry)	1.9	2.4
WPTW-FM (AC)	1.3	2.1
WBLY (Ctry)	—	1.9
WLW (AC)	3.0	1.8
WAZU (AC)	—	1.6
WFCJ (Rel)	1.2	1.4

Charlotte-Gastonia-Rock Hill

WSOC-FM Softer, Still Number One; WBT Zooms Into Double Digits; WBCY, WROQ-FM, WJZR Post Strong CHR Showings

	Spring '84	Fall '84
WSOC-FM (Ctry)	17.3	15.8
WBT (AC)	7.7	13.3
WPEG (Urbn)	10.8	10.9
WBCY (CHR)	7.4	9.2
WROQ-FM (CHR)*	7.2	7.7
WEZC (AC)	6.1	6.7
WJZR (CHR)	5.4	6.4
WZXI (BM)	4.1	6.0
WLVV (AC)	3.7	2.8
WGVV (Blk)	2.3	1.8
WLON (Ctry)	2.7	1.1
WQCC (Blk)	2.8	1.1
WRKB (Rel)	1.3	1.1

*Was AOR in previous sweep.

Albany-Schenectady-Troy

WPYX Dethrones Perennial Leader; WGY Drops As WTRY Segues To A/C; Healthier WQBK Climbs To Third

	Spring '84	Fall '84
WPYX (AOR)	12.5	11.8
WGY (AC)	12.8	9.0
WQBK (Talk)	6.6	8.3
WGFM (CHR)	9.4	7.8
WROW (AC)	5.0	6.8
WVOM (AC)	6.5	6.4
WFLY (CHR)	6.0	5.6
WROW-FM (BM)	6.0	5.5
WGNA (Ctry)	4.9	5.0
WTRY (AC)*	3.9	4.1
WQBK-FM (AOR)	3.1	3.6
WABY (BBnd)	2.3	3.3
WPTR (Ctry)	5.4	2.4
WCKL (AC)	—	1.6
WWCN (N/T)	4	1.5
WHAZ (Rel)	1.0	1.1
WASM (BM)	.8	1.0

*Was CHR in previous sweep.

Norfolk-Portsmouth-Newport News-& Hampton

WFOG Stable; WCMS-FM Takes Second As WNOR-FM Softens; WOWI Wins Urban Battle; WLTY Jumps

	Spring '84	Fall '84
WFOG (BM)	10.7	10.5
WCMS-FM (Ctry)	8.6	8.3
WNOR-FM (AOR)	10.3	8.0
WOWI (Urbn)	4.8	7.5
WLTY (AC)	5.6	7.3
WVNZ (CHR)	9.3	7.3
WMYK (Urbn)	6.9	5.0
WWDE (AC)	4.5	4.8
WTAR (AC)	5.3	4.7
WFCE (Rel)	2.6	4.0
WNSY (CHR)*	2.1	3.6
WXRI (AC)	1.3	3.4
WRAP (Blk)	3.9	3.1
WQKS (Urbn)	3.4	2.8
WNIS (News)	2.9	2.5
WCMS (Ctry)	1.1	1.8
WTID (Ctry)	1.2	1.8
WTJZ (BBnd)	1.1	1.2
WNOR (Gold)	1.2	1.1
WPMH (Rel)	—	1.0

*Was A/C in previous sweep.

Oklahoma City

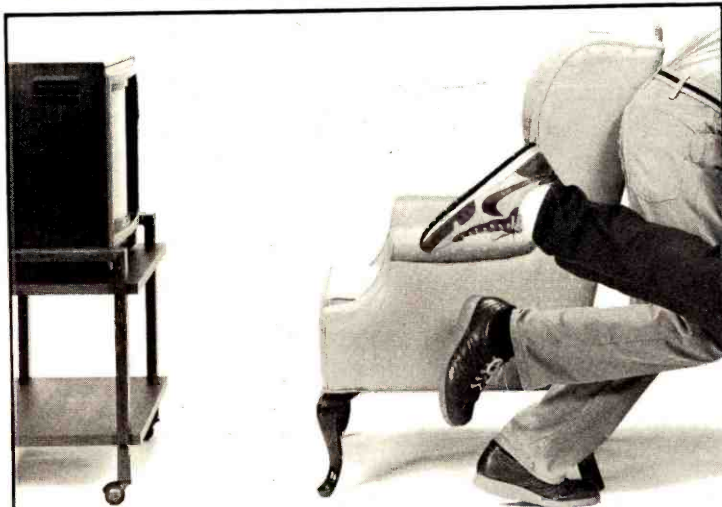
KKNG Adds Three, Takes Honors; KTOK Strong Second; KATT-FM Slips; Country, CHR Races Tighten

	Spring '84	Fall '84
KKNG (BM)	9.3	12.6
KTOK (N/T)	11.2	11.8
KATT-FM (AOR)	10.9	9.8
KXXY-FM (Ctry)	9.8	9.1
KZBS (AC)	8.9	8.8
KEBC (Ctry)	8.3	8.5
KJYO (CHR)	8.2	7.9
KOFM (CHR)	5.5	6.9
KLTE (AC)	6.0	4.5
KOMA (Ctry)	4.1	3.2
WKY (Ctry)	2.4	2.3
KJIL (Rel)	2.2	2.0
KXXY (Ctry)	.5	1.6
KAEZ (Blk)	2.4	1.4
KKLR (AC)	—	1.3

Rochester

WVOR Enlarges Winning Margin; WPXY-FM Wins Close CHR Race; WCMF Softer, Loses Three

	Spring '84	Fall '84
WVOR (AC)	13.5	14.7
WEZO (BM)	12.9	12.5
WHAM (AC)	9.1	9.2
WCMF (AOR)	11.6	8.8
WPXY-FM (CHR)	7.7	8.4
WMJQ (CHR)	8.1	8.2
WBBF (N/T)	4.6	5.3
WYLF (BBnd)	6.7	5.2
WNYR (Ctry)	4.3	4.5
WDKX (Blk)	2.5	2.3
WHFM (CHR)	2.4	2.3
WFLC (Ctry)	1.1	1.8



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NETWORKS PROGRAM SUPPLIERS



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NETWORK INTERVIEW — DICK BRESCIA

Growth, Strength Projected For '85

Increasing advertiser awareness is a top priority for the radio industry, on both national and local levels. Being included as part of every media buy is vital to radio's survival, and advertiser education is the surest way to effecting such a decision. The Radio Advertising Bureau provides this educational function for individual station-client relationships, while the Radio Network Association (RNA) covers the same ground on a network level.

To further explore the role of the association, and ponder the future of the radio network industry, this week's column features a brief interview with CBS Radio Sr. VP Dick Brescia, who recently replaced ABC Radio Sr. VP Ed McLaughlin as RNA Chairman.



Dick Brescia

R&R: As the Radio Network Association moves well into its second year, what objectives do you see for yourselves if you are to "spread the network word?"

DB: The basic goal of the RNA is to make the national advertising community feel comfortable with the network and with the concept of using the network as an advertising vehicle. To achieve this we use an approach incorporating informational and educational meetings, either one-on-one or as a group.

We are trying to do this both with advertisers who are comfortable with radio and who know radio, and those who either underutilize radio or don't use it at all. There are some major advertisers whom we need to better educate about the values of radio as a medium, and then networks as a second part of that.

R&R: Doesn't this process duplicate the efforts of the Radio Advertising Bureau?

DB: There is no question that the RAB does an excellent job. However, they have to concern themselves with a very broad membership base, which generally lies at the station level. It is very difficult for them to represent, as best they can, thousands of radio stations and rep organizations, and also cover the radio networks. They do a very good job for radio as a whole, but can't really bring focus to the value of radio networks. Their first concerns are — and should be — the radio stations.

R&R: Last year's reports of affiliate underpayments and advertiser overcharges raised fears that network radio's reputation might be tarnished. Is this still a pervasive concern?

DB: I don't think there is a reason for concern as far as stations or advertisers are involved. There was obviously a great deal of concern that arose last year, but that is really just a part of history now. If the radio network industry as a whole was going to be

adversely affected, we would have felt it in the fourth quarter of last year. 1984 was a tough year, but my guess is that we will come out of the fourth quarter with a market growth of somewhere between 10 and 15%. This is pretty good when you consider that we came out of the first nine months of the year with 2.8% growth.

R&R: What sort of business are you expecting for networks in 1985?

DB: In general, I don't believe we have a major concern regarding how the business is going to be in 1985. It looks like the first quarter, and probably the first half of 1985, will show considerable growth over 1984.

The best kind of expression of confidence that you could see is that advertisers are putting money into network radio in the fourth quarter. As far as '85 is concerned, I see that same growth factor working for radio networks as a whole. This is a pretty strong endorsement from advertisers. Obviously, many of them are returning to network radio because they feel it is the important part of their mix or their marketing plan.

R&R: We always look at short-term growth, but what about longterm results?



TICKET TO RIDE EIGHT DAYS A WEEK — Scott Muni, host of DIR's new "Ticket To Ride" program, gathered with the show's production team following the premiere taping. Pictured (l-r) are: Denny Somach, Tom Couch, Muni, Bob Meyrowitz, Charlie Kendall, and Peter Kauf.

DIR Tickets Beatles Show

All-Beatles, all-the-time? Not quite. But DIR Broadcasting is putting the finishing touches on its first new program of 1985 — "Scott Muni's Ticket To Ride."

The program, which is (obviously) hosted by WNEW-FM/New York's Scott Muni, debuts next Friday (2/1), and features a variety of Beatles memorabilia, including:

- Old and rare Beatles cuts
- Interviews with John, Paul, George, and Ringo
- Beatles trivia in a question-and-answer format
- Guest stars including Elton John, Phil Collins, Mick Jagger, David Bowie, and Robert Plant.

According to DIR's Bob Meyrowitz, "Ticket To Ride" fills a programming void untouched by all-Beatles weekends or formats. "Music survey tests conducted coast to coast show the Beatles capturing the kind of audience impact that makes everything and everyone else pale by comparison."

The program is produced for DIR by Charlie Kendall and Denny Somach.

What will the network industry look like five, maybe ten years down the road?

DB: If you want to look into the future of network radio, you're going to see some changes. I'm not sure that all the networks that are around today will have the same long in four or five years that they have now. It wouldn't be going too far out on a limb to suggest that during the next five years the role of networks in the marketplace is going to change. Some networks may go away, and others may grow up. We are dealing with a medium that is so fantastically competitive that there appears to be a lot of opportunity to step in and deal with the needs of the stations.

R&R: How are networks going to have to alter their ways of thinking in order to keep pace with the rest of the radio industry?

DB: The companies that are in the business now, and I include all of those that are in the Radio Network Association, are pretty well positioned to take advantage of these kinds of opportunities. Still, we will probably change because radio is changing, and we will be doing things a little bit differently in the future.

A big question is whether the networks can come up with some kind of programming that will address local challenges. Two areas of concern are attracting newer and perhaps younger listeners, and to help get costs under control. Obviously, if a network or a program service can come up with some kind of programming that meets those two criteria, there's going to be a pretty good marketplace both from a station and advertiser point of view.

R&R: Do you think the traditional, old-line networks will move even further into programming ventures, to compete with those syndicators who are already supplying product?

DB: One of the definite changes coming on is the temptation to get into the program development business, tempered by the economy. Radio has to deal with the realities of economics — the potential return on investment coupled with the needs to fill a programming void.

You've got an FM marketplace which is, on the whole, very successful. But a lot of radio stations have to carve out an identity for themselves. How many CHR stations can you have in a market? Networks offer an opportunity for those stations on the FM side of the band to have some sort of uniqueness. We've had great experience doing this for AM radio stations through the years and there are definitely some great opportunities on the other side of the dial.

R&R: A year ago at this time, 1984 was projected to be a good year for radio, but the first nine months turned out to be sluggish. Is 1985 going to follow suit, or will there be real changes in revenues by this time next year?

DB: It is gratifying to see the current growth figures because it says, despite the fact that there's been a little turmoil in our marketplace, that we are still viewed as a valuable part of an advertiser's marketing plan. We feel very good about the end of 1984, and are very confident about 1985. The association has some fascinating things planned to help our main mission — to draw attention to the values of network radio.

Network Spots

IRS R US

AP Radio has announced production of a new 10-part series discussing taxes and the taxpayer, scheduled to be fed January 28 to all AP affiliates. "Taxbreak," a :60 program hosted by AP business correspondent Alan Schaertel, takes a look at the complicated American tax system and suggests ways the payer can keep more from the payer.

"Taxbreak" is done in conjunction with another AP 50-part tax-oriented feature. For more information call (202) 955-7243.

Independent Programming

The Independent Group Of Companies has reached separate agreements with both Arielle Productions and Cinema Sound, Inc. to jointly produce and distribute a variety of new radio programs. IGC, headed by Henry Kavett, will kick off its new joint arrangement with Arielle's Leslie Corn by offering an encore presentation of "How To Make Love To Each Other," a Valentine's Day feature hosted by daytime serial stars John and Sandy Gabriel. The two-hour music special is being offered on a cash basis, and heads a list of other program features in various stages of development.

IGC and Cinema Sound will explore development and production possibilities for a variety of formats.

For further information contact (201) 558-0098.

Big Event Lovemakers

Barnett-Robbins Enterprises has announced that it is currently syndicating "The Lovemakers," a 3-hour music special distributed as part of the Big Event Radio Network. The program, scheduled to air the week of Valentine's Day (2/8-17), features "the greatest love songs of all time" from artists such as Barbra Streisand, Neil Diamond, Lionel Richie, Kenny Rogers, and Pat Benatar. "The Lovemakers," produced by Draper & Hampton, Inc., is available to stations on a barter basis. Call (818) 788-2331 for further details.

Hispanic Inquisition

UPI's Spanish-language Nuestras Noticias radio network has added a new feature, "Quien Soy Yo," to its lineup of programs. The 5-minute daily feature focuses on the lives of important historical figures in and events of importance to the Hispanic listener.

"Quien Soy Yo" is formatted as a "quiz" program, wherein questions are asked regarding famous events and dates of past or present Hispanic history. A brief discussion of that segment's topic follows, and the answer to the question is given at the close of the program. This format is designed to increase audience involvement and maintain quarter-hour listening.

The program is produced by Productions 19 Ltd. of Chicago, and is available to network affiliates on a barter basis. Contact (202) 898-8231 for more information, *por favor*.

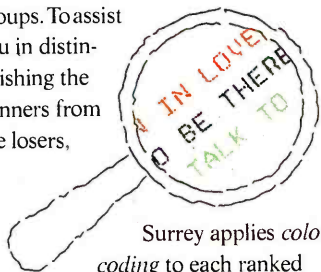
Why are more stations than ever choosing Surrey?

In the last year, Surrey Research has been privileged to experience its greatest clientele growth ever. Among reasons most commonly given for choosing Surrey are their superior quality, past performance and vast experience in radio research. Beyond this more general reasoning, some stations are pointing to more specific features. Here are just a few repeated most often.

Clarity of Research

As most programmers will agree, the clarity of research is vital to its usefulness. At Surrey our attempt is to design and display research in its clearest, most concise and easiest to put to use form. One example of this is offered in our *A & O Auditorium Music Testing*. Results are presented to you alphabetically by artist, in rank-order and also in a page-by-page

cross-tabulation of each song's level of appeal to your key audience groups. To assist you in distinguishing the winners from the losers,



Surrey applies color-coding to each ranked title. This exclusive Surrey feature puts an end to the once burdensome task of determining the cut-off point in Music Test results.

Stringent Recruiting Methodologies

One of the most important aspects of qualified research is the assembly of those individuals whose opinions most reflect that of your *core-listener*. This approach, as opposed to the often used targeted-demo



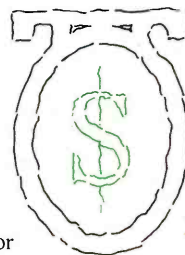
concept, ensures you a representation of people more closely identified to your "perfect" listener. Not only does Surrey encourage this more defined sample of your desired audience, but additionally seeks those types of individuals most prone to participate in a rating study. We call them *diary-types*. Aside from your study providing you with listener data, this added recruiting technique lends itself well to the one thing you strive for most—ratings efficiency.

Affordability

Understandably, cost is a key in determining the amount of research you're able to acquire. Now for

the first time, through Surrey's *investment planning and package discounts*, many stations are conducting research programs designed to accommodate their objectives rather than just their budgets.

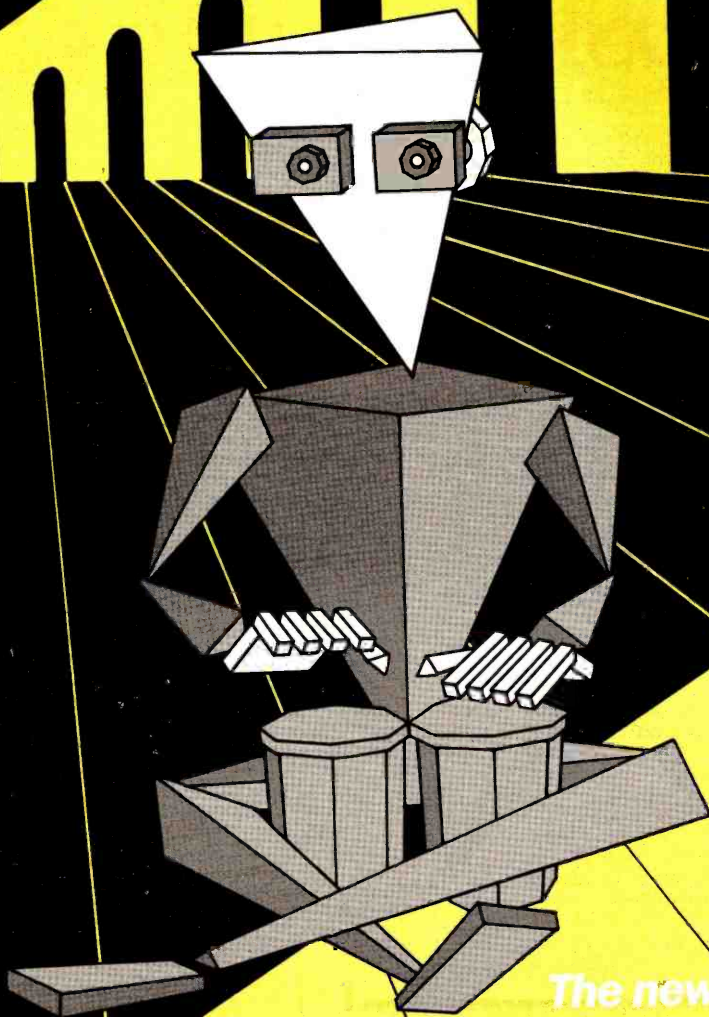
Through *investment planning*, stations who contract for more than one study over a period of time are now afforded the luxury of monthly payments to accommodate the total investment. Aside from the benefits derived from investment planning, by contracting for more than one study over the course of a year, additional discounts are realized. These discounts are determined by the number of projects conducted.



These are just a few of the many reasons stations are choosing Surrey. Why not let us tell you more? To arrange for a personal visit from one of our representatives, call today (303) 989-9980. We'd like to become your choice.



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GARY MALLABER

Capitol

R&R MUSIC CALENDAR

Monday FEBRUARY 4

Behind The Music (RKO2)
Culture Club

Checkin' In (RKO2)
Befany Brothers

Private Session (RKO1)
REO Speedwagon

Solid Gold Country (US)
Birthdays Of The Month

Tuesday FEBRUARY 5

Behind The Music (RKO2)
Jermine Jackson

Checkin' In (RKO2)
Waylon Jennings

Private Session (RKO1)
Pat Benatar

Solid Gold Country (US)
Conway & Loretta

Wednesday FEBRUARY 6

Behind The Music (RKO2)
Barry Manilow

Checkin' In (RKO2)
Don Williams

Private Session (RKO1)
Bryan Adams

Solid Gold Country (US)
Country Blues

Thursday FEBRUARY 7

Behind The Music (RKO2)
Commodores

Checkin' In (RKO2)
Alabama

Private Session (RKO1)
Ashford & Simpson

Solid Gold Country (US)
Songwriter Bob McDill

Friday FEBRUARY 8

Behind The Music (RKO2)
Anie Murray

Checkin' In (RKO2)
Nitty Gritty Dirt Band

Private Session (RKO1)
Kim Carnes

Solid Gold Country (US)
Feature Year 1973

The Week Of FEBRUARY 4-8

Country Closeup (NP)
Larry Gatlin Part 1

Country Music Radio Magazine (CRN)
Emmylou Harris

Earth News (WO)
U2/Gregory Hines

Encore w/ William B. Williams (WO)
1942: Glenn Miller/Alvino Rey

Gary Owens' Supertracks (CRN)
Supremes

In Concert (WO)
Tommy Shaw

Live From Gilley's (WO)
Ronnie McDowell

Music Makers (NP)
Herb Alpert

Off The Record (WO)
John Fogerty/U2/Giuffria

Off The Record Special (WO)
Cars

Special Edition (WO)
Stephanie Mills

Star Trak Profile (WO)
Olivia Newton-John

The Weekend FEBRUARY 2-3

American Christian Countdown (SP)
David & The Giants

American Gospel Rock Countdown (SP)
Glen & Wendi Kaiser

The Countdown (WO)
Philip Bailey/Janet Jackson

Countdown America With John Leader (RKO)
Kool & The Gang

Dick Clark's Rock, Roll, & Remember (US)
Martha Reeves & The Vandellas

Dr. Demento (WO)
Hawaii Mixture

The Great Sounds (US)
Artie Shaw

Lee Arnold On A Country Road (MBS)
Gus Hardin/Reba McEntire/Arnie Murray/Wilee Nelson

Musical! (WO)
Golden Globes Special

Rare & Scratchy Rock & Roll (PIA)
Jan & Dean

Rick Dees' Weekly Top 40 (US)
Jack Wagner

Rock Album Countdown (WO)
Foreigner/Pat Benatar

Rock Over London (RI)
Heaven 17

Scott Shannon's Rockin' America Top 30 (WO)
Julian Lennon/Philip Bailey/REO Speedwagon

Solid Gold Saturday Night (RKO)
Buddy Holly

Top 30 USA (CBSR)
Greatest Male Stars

Weekly Country Music Countdown (US)
Ronnie Milsap

NETWORK PROMOS

● **CBS Radio** has appointed **William McGee** Southeast District Director/Affiliate Relations. McGee joins CBS from the **National Black Network**, where he was Account Executive in the New York office since 1983. Prior to moving to NBN he was GSM at **WLOU/Louisville**, and also worked with **WKLR-FM/Toldeo**.

Also at CBS, **Jean Medd** and **Stephen DiNardo** have been named Account Executives for the network's **National Sales** office. Medd comes to CBS from **WBBM-FM/Chicago**, and prior to that she was National Sales Manager at **WZUU-WLZZ/Milwaukee**. She will be based in the network's Chicago office. DiNardo comes to CBS's New York office from **WHIT/Boston**, and prior to that he was with **WGTR/Natick, MA**.

● **Nick Young** has been named Co-Ancor of "Newsweek On Air" for **RKO Radio Networks**. He joins **Newsweek Sr. Editor David Alpern**, and replaces **RKO News Correspondent Gil Gross**. Young came to RKO in 1983 as News Anchor/Correspondent, and prior to that anchored the morning news at **WHDH/Boston**. He also worked in news at **WEEI/Boston** and **WLW/Cincinnati**.

● **Denny Somach Productions** has appointed **Kevin Dunn** Program Coordinator/Staff Writer. Gunn will be involved with the company's new "Ticket To Ride" program, and will contribute to other productions as well. He was previously with **Friday Morning Quarterback**, and prior to that was Assistant PD at **WMMR/Philadelphia**.

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Entertainment

Assignment Hollywood (MBS)
Dean Stockwell (1/28)
Judy Davis (1/29)
Chuck Norris (1/30)
Deborah Adair (1/31)
David Lynch (2/1)

Entertainment Coast-To-Coast (CBSR)
Eddie Murphy/Brad Davis/Veronica Cartwright/Sting/Pointer Sisters (1/28)

On The Radio (NSBA)
Huey Lewis

Rock Report (SOU)
Elliott Easton/MacCormac/McClaren/Mal Reding (1/28)

Screen Scenes (SOU)
Songwriter (1/28)
Party Animal (1/29)
That's Dancing (1/30)
Ghoules (1/31)
Weekend Hits & Misses (2/1)

Lifestyle

Beat The System (RKO1)
Housing Help (1/28)
Neighborhood Checks (1/31)

Mindgames (RKO1)
Video Kids (1/28)
Power Stares (1/29)
Middle Class Creed (1/30)
Making The Pitch (1/31)
Nutrasweet (2/1)

Smart Money (RKO1)
Medical Claims Services (1/28)
Ethical Investments (1/30)
Penny Stocks (2/1)

General Information

Computer Program (PRN)
Software for kids/battery powered
Models/Compatibility Standards/micros/co-processing

Ed Busch Talk Show (AP)
Eating meet economically/gangs/reincarnation (1/28)
Air bags/delta/free nuclear energy (1/27)

Health Care (PIA)
Low Stress (1/27)

Jim Bohannon Show (MBS)
Dr. Mose Durst (2/2)

Larry King Show (MBS)
Father Bruce Ritter/Dr. James Gordon (1/28)
Francis Mullen (1/29)
Joseph E. Granville/Lynn Elpert (1/30)
Ken Delmar (1/31)
Sidney Sheldon (2/1)

News Blimp (PRN)
Rock & roll collectibles/marbal arts/job trends/box office turkeys/break dancing hazards

Newsline Extra (NBC)
The Party's Over - The Inauguration

Public Affairs (PIA)
Diets & The Deli (1/27)

Sound Advice (PRN)
Power ratings/speaker cross-over/delay distortion/micro speakers/subwoofers

Management

A BETTER APPROACH TO UNDERSTANDING EACH OTHER

Improving Internal Communications

By Gary Kaplan

"We are in the communications business, yet we cannot communicate with each other." How many times have you heard that all-too-familiar refrain?

Although certainly ironic, the communications gap is by no means strictly limited to radio. Many businesses within and outside the broadcast industry share this common dilemma — internal communications whose effectiveness leaves a lot to be desired.

So what is the solution? It begins with an understanding of the interdependent relationship between effective internal communications and a good, skillful manager. You cannot have one without the other.

First, let's break internal communications down into three categories. Downward involves man-

agement communicating with its employees; letting them know what is happening. In upward communications, the roles are switched, with the employees keeping management informed on issues that may positively or negatively affect their performance. Then there's lateral, i.e., PD, GSM, chief engineer discuss problems or ideas that may affect each of their departments.

Successful implementation relies in turn on how attuned the manager is to his or her leadership role. All skilled managers should understand that their job centers around three primary

functions:

Satisfying Employees' Needs

Employees expect and are entitled to direct and honest appraisals of their job performance, strengths, weaknesses, job direction, priorities, and goals. Managers must also provide a sense of "belonging," show sincere concern for the employee as a person, and not dismiss him as just another cog in the working machinery.

Satisfying Group Needs

As a group, station staffers should receive regular updates as to company and job-related progress, staff promotions, terminations, resignations, policy changes, and potential or current problems. Again, the feeling of belonging or being an integral

part of the team contributes to high morale, trust, and loyalty, and can have an incredible impact on productivity.

Defining Goals And Objectives

It is in the best interest of the station or company to make employees aware of its goals and objectives. Staffers armed with this knowledge are more inspired to adopt the "all for one, one for all" work ethic. Managers who keep employees uninformed run the risk of distrust, overblown speculations, paranoia, wasted time, low morale, and decreased productivity.

To implement and maintain effective internal communications, managers can draw from one or more of the following suggestions:

One-On-One Feedback

Whether in a formal performance appraisal (which will be covered in a future article) or in formal discussion managers should provide honest, candid evaluations. Frequently, managers engage employees in conversation only to reprimand them when something is wrong. When offering praise or constructive criticism, be direct, get straight to the point, respect employee feelings, stand by your convictions, and do not apologize for them.

Since communication is a two-way street, the manager must encourage employee feedback as well. Though many workers should like to share their ideas and opinions, they fear retaliation. They also believe that management couldn't care less, does not welcome comments from the lower-status "workers," and only wants to hear from the "yes-men." This means fostering an open-door policy for the staffers and other managers: there is easy access to all levels of management, whose ears and minds are open.

Managers should also ask questions and be able to interpret non-verbal behavior. Again, employees may have a problem but are afraid or uncomfortable about approaching management.

Staff Meetings

Periodic meetings with various departments or the entire staff should be meaningful, not held just for the sake of having a meeting. Meetings lacking real discussion substance waste employee and management time. Always have an agenda, even if the session will only last for half an hour. In addition, well-planned and substantive meetings should not take the form of a lecture; allow for maximum participation between yourself and the employ-



Gary Kaplan presently serves as Executive VP/Partner of Garofolo, Curtiss & Kaplan, a national executive search firm headquartered in Philadelphia. In addition to heading the Los Angeles office, Gary is responsible for the firm's entertainment and broadcasting specialty practice. During the last five years he was Sr. Partner with a major international executive search firm. All in all, Kaplan has 20 years' experience as a personnel professional.

ees. Taking into consideration travel time, try not to schedule meetings more than an hour in advance of or beyond normal business hours. Better yet, cater in lunch and have the meeting before or during the meal. Strategic issues such as upcoming conventions, sales campaigns, and programming promotions should be discussed well in advance at these gatherings.

Retreats/Workshops

Retreats and workshops are excellent ways to become better acquainted with fellow staffers/managers and strategize for the future. These do not have to be held out of town; renting a hotel suite in the same city can work wonders. Uninterrupted by the usual office distractions, participants can clearly focus on the tasks at hand. And if you do decide to go out of town, remember that it is psychologically healthy for those who work together to play together. Allow for some leisure time.

Miscellaneous

Under this category fall newsletters, bulletin boards, announcements, memos, and suggestion boxes — anything that keeps employees informed and encourages participation. Like meetings, any form of office correspondence should contain meaningful material. For example, newsletters should report more than just the latest bowling and softball scores, deaths, births, marriages, and retirements. Though this information is important, today's employees are looking for more.

Suggestion boxes open the door to both management and employee benefits. Management receives new ideas, and employees are rewarded for their contributions, cultivating healthy internal communications.

Since many employees cannot afford their own subscriptions, routing trade press to the appropriate people is another option to consider; i.e., current issues of the many broadcasting trade publications.

So there you have it. Effective internal communication relies on management encouraging and practicing candid dialogue with its employees. Open dialogue leads to understanding, which paves the way toward success-achieving teamwork. But it takes two to communicate, and the employee must also share part of the responsibility. This subject — peer group and management communications from the employee's perspective — will be explored in my next article.

When you check the CHR Parallel One Playlists in this week's R&R, try to guess how many of the reporting stations are currently using jingle packages from JAM. Want a hint?

82%

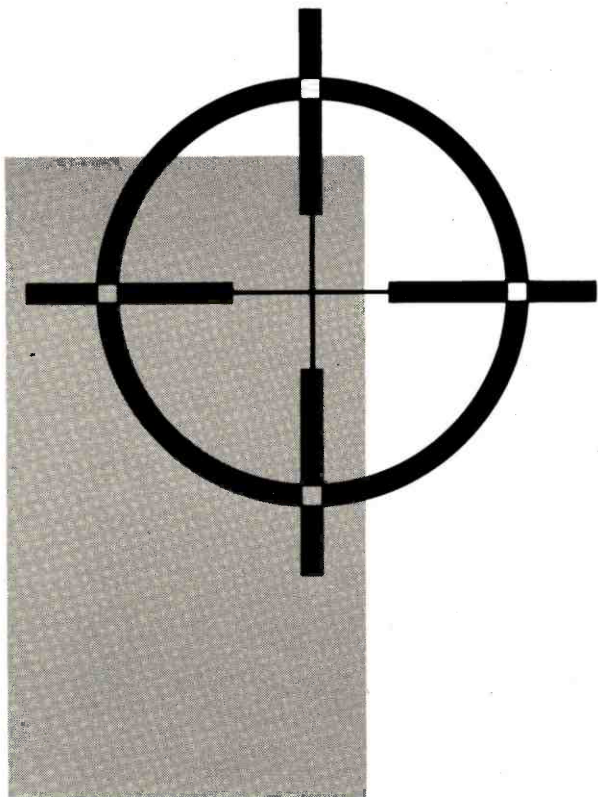
America's leading programmers *know* how important the right station ID's are to their success. And when it comes to creating the sound they want, the leaders come to JAM. Why? Because they need bright, exciting production that sparkles on the air. And JAM does it better than anyone else.

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Look for us at the Managing Sales Conference in Dallas and pick up a copy of "Hibernetics, A Guide to Radio Ratings and Research", at our booth. Or, call us at (408) 625-3356 for details and market availabilities. Let Jhan Hiber and Associates help you hit the ratings and revenue bullseye.

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A Two-Day Radio Sales Seminar Designed Specifically
To Increase Black/Urban Radio Station Revenues

TOPICS OF DISCUSSION

- Identifying the Importance of the Black Consumer
- Specific Brand and Category Preference of Blacks
- Examining Ways to Prospect
- Proven Techniques in Getting Through to the Decision Makers
- Pre-Conditioning your Prospect
- Black Listening Habits
- Building a Strong Rapport with Your Prospects
- Examining Black Listenership by Location
- Mastering the Art of Asking Questions
- Examining Heavy Ethnic Users
- Creating Buyer Signal Awareness
- Increasing Agency/Client Servicing Effectiveness
- Determining Black Purchasing Patterns
- Closing Questions and Phrases
- Over 30 Ways to Overcome Objections
- Effective Use of Newspaper Consultancy Form
- Mastering the Art of Writing an Effective Black Presentation

Ralph Brown, President of Ralph Brown and Associates, is the Executive Director of the Conference. As Northeast Editor for Black Radio Exclusive he developed these meetings as a direct response to the need for more information about the effective marketing of Black/Urban Stations.

Conducting the seminars will be Richard Kaufman, President of Radio Advertising Dynamics, a New York-based sales/marketing training and consulting firm. Mr. Kaufman was the guest sales speaker at the Black Radio Exclusive Conference in Houston in 1984.

Data on the Black consumer's buying behavior and media habits are provided by The Wellington Group, the nation's foremost Black marketing research and marketing firm.

Dates and Cities: February 6th and 7th - Washington, D.C.
February 12th and 13th - Atlanta
February 27th and 28th - Los Angeles
March 6th and 7th - Detroit

To register or for further information: Contact Ralph Brown at (215) 879-0625 or Richard Kaufman at (718) 225-1515

SPECIAL SUPPLEMENT

R&R

RADIO & RECORDS

RADIO AND REVENUE

SALES & MANAGEMENT '85



RAB PROFILE

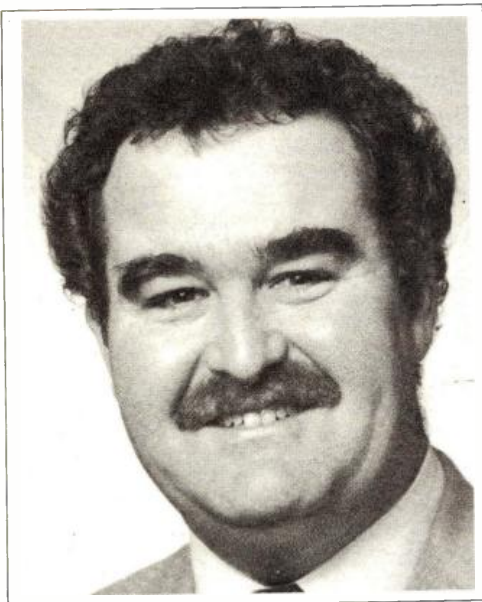
PLANNING FOR SUCCESS

CRMC PROGRAM

RAB MARKETING TOOLS

RAB On RAB

The Bureau Chiefs Speak



Bill Stakelin
President, RAB

The objective of the Radio Advertising Bureau is one of developing dollars and developing people, and we will be working along that theme during 1985.

Radio & Revenue

On the revenue side, we will continue to zero in on major advertising clients and decision-makers to try to increase radio's share of advertising expenditures. It is our mission to represent the radio stations across the country at key client meetings, speaking as their marketing voice and making presentations on how and why to use a radio. These presentations will target such groups as the National Retail Merchants Association, Automobile Dealers of America, and other organizations that can spread the word on

radio. The sales and marketing side of our job is to target the clients and make presentations, and to continue an ongoing effort to bring more money into the industry.

Looking ahead to 1985, some of the things we're very excited about have to do with the development of people — such as our new on-line co-op service. We have been working on this project for some time, and it is now fully developed. We have put it through rigorous tests, and it will be available to our membership later this year. The complete RAB co-op database will be on-line for the stations to access on their in-house computers. The system will tell them how to use it, how to contact the manufacturer, and how to turn the database and the co-op information into dollars for the individual radio stations. We have plans to offer other on-line systems in

the future, but at the moment they are at various stages of development.

Training For Dollars

Another project we have in the works is an RAB training manual, "How To Sell Radio For Radio Stations." This is a sales training manual or primer for radio stations to use in training new salespeople — and for ongoing training for salespeople in every size market. Also, we are continuing our focus groups across the country and meeting with the broadcasters on a regional basis to target activity and determine how we can be in closer contact with them. We are working to be more supportive of the member stations and different regions, and one way to do that is to do local marketing seminars and sales seminars in their individual cities. Sponsoring "radio days" and helping broadcasters target in on regional accounts is a project of top priority.

We are also attempting to get a grass-roots new business development system in place during 1985. This would be designed along the same lines perhaps of what's being done on a national level with the National Association of Broadcasters and the National Radio Broadcasters Association. Every state association and city association would have a designated New Business Development Committee and Chairman. That chairman would work directly with the RAB, and we would provide how-to information and presentations to help them target specific groups. They would do on a local level what we do on a national and regional basis, making calls on key clients and selling them on the medium of radio instead of selling individual stations. This is a very big project, which we think can work as effectively as the systems which work with legislative processes.

Onward And Upward

There is no doubt that radio in 1985 will be able to sustain the growth that it experienced in its record year of 1984. Of course, it may not be the 15% increase which we had last year; right now we're looking at 13%. However, radio will be as strong, and that



Richard H. Harris
Chairman, RAB

The irrepressible John Madden endeavored to make a point before this year's Super Bowl contest. He was talking about how much puss and vinegar oldtime quarterbacks like Norm Van Broklyn and Sammy Baugh used to play with — lamenting that their brand of enthusiasm is notably absent from today's signal callers.

"Heck," Madden said, "if you didn't pay attention to those guys, they'd just spit at you."

Play Action Pass

There will be no such lack of intensity in Dallas this week, where the Radio Advertising Bureau is again hosting what has come to resemble the radio industry's Su-

per Bowl for sales professionals. The players who turn out for the RAB's Managing Sales Conference all come to play, and the exchange should once again be lively. At its best, radio sales is a contact sport.

Some people worry about the radio industry's penchant for butting heads. I believe just the opposite. I think it's all part of our unique character and a needed element in our industry's continuing process of self-renewal.

My own involvement in the RAB and National Association of Broadcasters reinforces my faith in radio's capacity to learn from lively discussion and debate. The RAB, at this moment center-stage in Dallas, is foremost in our minds.

Signs Of Progress

Can the RAB be made a better organization? Obviously there are

Continued on Page 27

Continued on Page 27

RAB On RAB

Bill Stakelin President, RAB

Continued from Page 26

13% increase will be a real increase because we expect the rate of inflation to remain low. 1985 should be a good year for the medium, and it will continue to be good in the coming years — for several reasons.

First, radio broadcasters are now approaching selling the radio medium as a medium first and as their station second. Using this more intelligent and effective approach to interest people in radio advertising is beginning to pay off. Also, we are seeing more and more companies establish their own in-house training programs, making better use of computers and data that is available to them. Altogether we are beginning to see a more intelligent sales approach for radio, and we are getting a lot of feedback from clients. Advertisers are really beginning to see a difference in the way that our medium is positioned and sold, as well as in the quality of presentations and data. As a result, radio will sustain itself.

The big factor continues to be whether we can increase the share of radio as part of the advertising pie. While everybody said, "1984 was a great year for radio," our share remained at 7% of total advertising dollars. The real key here is to get everybody to lock in on raising this share. We have es-

tablished a task force to address this problem, and we are researching what programs and action plans we can initiate to increase that share. These efforts will hopefully lead us to attracting at least 10% of the advertising dollars by 1990.

Opportunity Knocks . . .

As we enter 1985, radio has a golden opportunity to increase its business and its share. Because many large advertisers — who have been spending all their money and their time in the mass advertising approach — have turned to targeting, and because radio is the premier targeting medium, advertisers who have used radio less in the past than they should have are open to new presentations. They are looking for new ways of "doing it," and are taking a fresh look at radio because their marketing strategies are changing.

As a result of our efforts we are now receiving requests for presentations from people who haven't really been interested in radio for the last few years. Some of the advertisers who have ignored the medium in the past really have some sizable increases in their budgets, and they are beginning to take a look at radio. They're beginning to say, "I've got to target right in on my customers, and a very effective way of doing that is radio."

RR

Richard H. Harris Chairman, RAB

Continued from Page 26

ways in which it can be strengthened, but I think Bill Stakelin and his management team have done some outstanding things in their first year on the job. The most notable of these is their effort to bring enormous energy and creativity to the task of structuring a more effective RAB. Some of these accomplishments follow:

- They have reorganized the RAB to put the organization in closer touch with radio broadcasters.

- They have formulated and begun acting on a comprehensive marketing plan with specific targets and objectives.

- They strengthened co-op services with an improved "Source Book," as well as an extremely promising new co-op information system that brings the computer to our co-op selling activities.

- Bob Galen's research group responded aggressively to an RTNDA study purporting to show radio losing out to television as a timely source of news.

- RAB's staff created a first-rated sales A/V presentation, "The Power of Sound," and put it to good use in numerous presentations to potential new radio advertisers. It was good enough to win a gold medal in international competition.

- The new RAB administration managed the affairs of the organi-

zation within the budget approved by the executive committee.

The Power Of Radio

Sales calls to major advertisers were an important RAB activity this past year. Presentations to the jewelry, motion picture, and automotive industries marked exciting initiatives for our industry.

Selling radio's effectiveness door-to-door to different industries is hardly glamorous work. But largely because the RAB called on the automotive industry in Detroit — and helped coordinate the efforts of reps, networks, and local stations — Chevrolet is using

"Members must *individually* commit themselves to the objectives of the RAB in order for it to work for their maximum benefit. The RAB isn't a collection of people working in New York, or at the regional level. It is us — all of us demanding quality and, just as important, setting the criteria for it."

radio again to introduce new models.

Certainly there's more work to be done, and it's up to the RAB membership and Board members to see that progress continues on all fronts.

How is this possible?

It is possible by members taking an active interest in the services RAB was created to provide. By personally evaluating the literature and materials being made available. By critiquing what's provided. By insisting on

actionable information that creates sales. By requiring a fair return for their dues-investment. By communicating honestly and often. And by using the RAB.

On the last point, I wonder how many RAB members really do try to make the organization work for them. We have broad industry representation in the various committees that advise each RAB Department. These groups are providing important direction. But we need more.

Members must *individually* commit themselves to the objectives of the RAB in order for it to work for their maximum benefit. The RAB isn't a collection of people working in New York, or at the regional level. It is us — all of us demanding quality and, just as important, setting the criteria for it.

The rough and tumble world of radio calls for active players. Radio people are known to thrive on the give-and-take of competition. The will to win marks us all.

It is our nature to question and probe, to push for the limit. It's in our blood to tussle and talk loud, because those instincts have helped keep the radio business alive and vibrant. Yet, ultimately we must be wise enough to close ranks when it is in our common interest to do so. We must play with abandon — but know when it's time to shake hands and get on with the business of building radio.

The RAB is doing that. It needs everyone's participation. RR

TMC proudly announces the creation of **CUSTOM** jingle packages for another two outstanding stations...

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WTIC-FM — Ten-Eighty Corp., Hartford
Tom Barsanti, Senior Vice President/Programming
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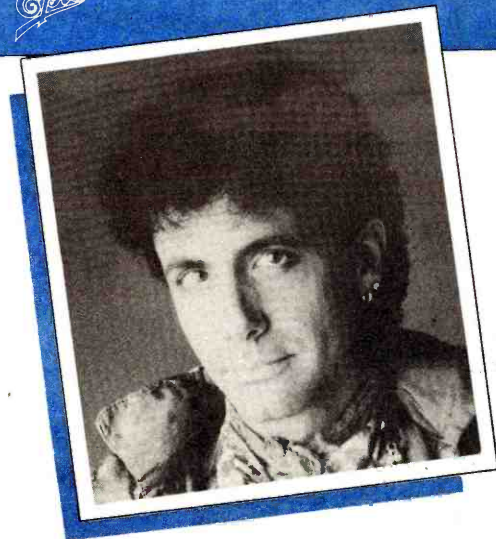
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Z100 29-23	WCZY 25-16	KUBE deb 29
WCAU-FM 43	WHYT 23-17	KNBQ 25-20
B94 add 24	KIIS-FM 22-16	Z106 4-4
94Q deb 27	KZZP deb 30	KZZB 20-14
KAFM 35-27	KMJK deb 32	WOAY 19-10
Y100 add 30	FM102 16-10	OK95 16-10



JOHN HUNTER "Tragedy"

BREAKERS.

One Of The MOST ADDED
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**TEENA
MARIE**
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BREAKERS.

156 Stations 66%

CHR Chart: Debut **40**



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40 CHN Chart: Debut

156 Stations 66%

BREAKERS



“Lovergirl”
TENA
MARIE



One of the MOST ADDED
180/85 76%

BREAKERS



Promotion & Sales Planning Makes Perfect

Everyone has his or her own idea about when annual planning for sales and station promotion should be done. It is my guess that each of these ideas is probably correct — as long as the planning is done for a full year and includes many options for change or enhancement.

The Merits Of Planning

It is my feeling that the special planning time for setting up sales promotions and programming plans is prior to submitting your annual budget to the bank or to the home office.

First of all, planning in advance plugs the costs and rewards into your annual plan. It also helps you by informing the department heads of their fiscal responsibility, before and during the successful execution of the packaging and out the year.

I, for one, really look forward to the planning session. Planning is supposed to be a time of enjoyment while you exercise the grey matter, thinking about exciting stuff and generating ways to beat the socks off of your competition.

The Fun Of Planning

Fun planning, however, requires serious planning. The first question in this process is where are you going to do it? Some ideas:

- In a hotel suite?
- On board a cruise ship?
- In your own backyard?
- Within the confines of your meeting room?

Whatever you do, don't meet in your office. If possible, try not to even gather in the same city. The next question is who should attend the planning session. The answer? Everyone who has a finger in the pie, including the General Manager, Program Manager, National Sales Manager, Manager, Local Sales Manager, National Sales Manager, Director, Operations Manager, Promotion Manager — even your consultant, if you have one. Incidentally, some stations use a "professional enabler" to keep the meeting exciting and on track. An interesting idea!

The Basic Tools

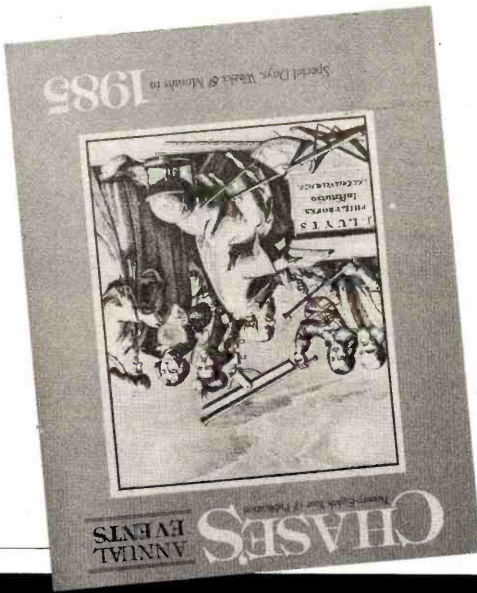
Next in line comes the planning tool you will need. Among others, these include:

- Last year's history of promotion and sales packages.
- An FAB Action Chart. This tool tells about the business activity within most industries. Do not be misled by this chart — this information tells you not only when each category of advertiser does business, but it also tells you what your listeners are thinking about.

By studying this data you can see if your contest prizes mesh with the seasonal "mind set" of your listeners. "Hope Chests" — lists of those people you are keying on with your promotion or sales package. One list should reflect the ratings success you hope for. They are not two separate subjects. We often overlook how these two groups interweave for success. Now comes the hard part. Type up your plan and get to it!

Fun Planning For Profit

Chase's Annual Events



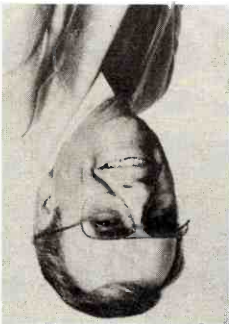
Ever wonder what the "Tar Skiing Race of Oulu" was? Perhaps you've been expecting the answer is at your fingertips in "Chase's Annual Events," an indispensable compendium of facts and dates for your planning and reading pleasure. You can obtain your own copy of this valuable promotion and sales tool (\$14.95 each) by contacting the publisher at: Chase's Annual Events, Dept. C, Best Publications, 180 N. Michigan Ave., Chicago, IL 60601. You can also purchase copies from the National Association of Broadcasters, which sells the books to radio folks for a discount. Knowing that May 3rd opens the "Kansas Barbed Wire Show" may not be important to you, but to me it's a great reason to have a few friends by for a cocktail — or, in Kansas, it's a sales package.

- "Chase's Annual Events" is perhaps the most fun tool of them all. This book is so great that you should have one on your coffee table for browsing! It supplies you with all the input you need about special days, weeks, and months. You may not think the fact that July is "Hot Dog Month" is great shakes, but the hot dog producers, vendors, and eaters sure do! At any rate, "Chase's Annual Events" is great fun, so buy one.
- Planning forms. Whether you go out and buy some or make your own, don't be left without them.
- Notes. Make sure someone at your meeting takes copious notes. Because we're in radio we all tend to record these things on tape. However, if the meeting is working correctly you'll have hours of stereo hilarity and never be able to find the real "meat" of the meeting.

Life After Planning

For the approximately two days you are together eat lightly and keep your head clear. Walk around outside at least every two or three hours. Air does wonderful things to enhance clear thinking. After you have all your plans in place, the next step is to attack a dollar amount next to each of the efforts on your list. Often this seems impossible, but do it anyway. It is important to put a value on what you are doing and where you are going. Sometimes the most expensive idea may turn out to be the least productive.

Now comes the hard part. Type up your plan and get to it!



by Dwight Case

**BLAIR RADIO.
WHERE
PERFORMANCE
IS THE
TRADITION.**

- Blair Radio has more #1 stations in the top-50 markets.
 - Blair clients in the top-10 markets have been with us an average of 21 years.
 - Blair bills the most dollars per client station of any major radio representation company.
- That's Performance!



BLAIR RADIO

Performance is the Tradition.

Certified Radio Marketing Consultant A Program For Professionals

The Certified Radio Marketing Consultant program developed to recognize professional excellence.

The RAB Board of Directors conceived the CRM program in 1973, and Ken Costa, RAB VP/Marketing Information, research and developed the study materials and exam. By the end of 1984 117 individuals had been certified by the program, and 36% of those who passed last year were women. This comes close to Costa's target of 40%, which is the percentage of women in radio sales and management positions.

Candidates who wish to become a CRM have to meet strict eligibility requirements. Applicants must have at least three years fulltime radio sales or management experience, or two years of radio sales and two additional years of related advertising/marketing experience. Individuals must be recommended by their station management, and the station must be an RAB member. All candidates must pass a rigorous three-hour, five-part examination covering basic knowledge of radio's dimensions and strengths; dealing with a salesperson; conducting competitive media arguments concerning advertising; basic understanding of marketing, advertising and business principles; and solutions to marketing problems.

RAB claims the CRM certification benefits the radio professional in a number of tangible ways:

- RAB certification marks a person as having more experience and problem-solving skills necessary to do a top-rate job.
- The CRM is a ticket to career advancement. While 25% of all certification candidates are managers when they take the test, over 50% of all CRMs are now in management.

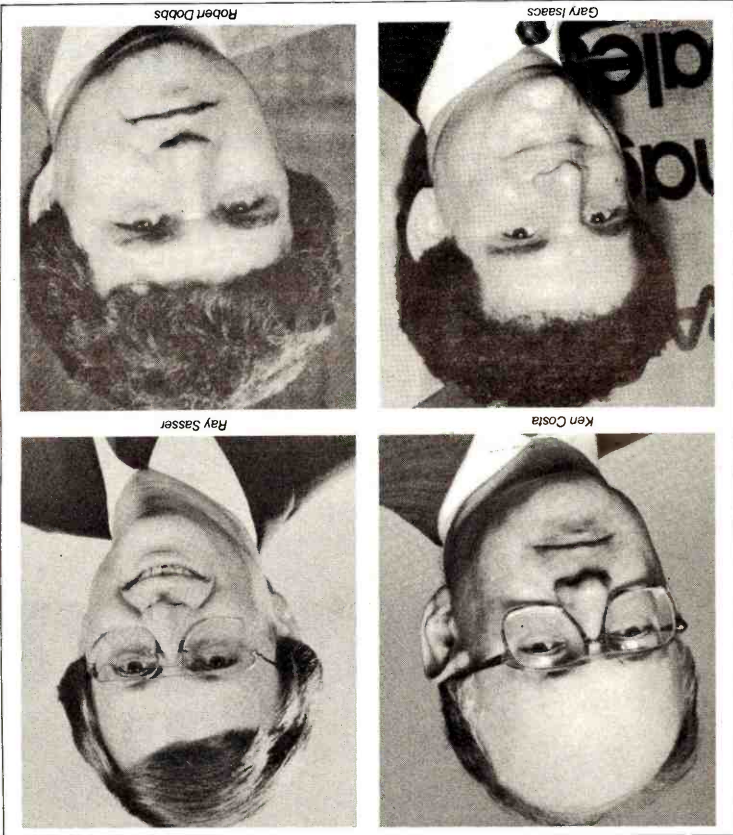
For a personal perspective on RAB's CRM program, HAR spoke with three managers who successfully completed the course. In the following article they discuss the motivation behind their involvement in the program, the opportunities the CRM acronym has given them, and the career benefits they have realized through their participation.

• The advertiser realizes he is dealing with a salesperson certified by the industry, lending more prestige and importance to the client-station relationship.

- The CRM program advocates the consultant sell, a more effective and successful sales technique that sets the salesperson apart from the typical "spot peddler."

One of the greatest advantages of being a CRM is the opportunity it provides in dealing with local clients. When they understand they are dealing with somebody who has been certified by the industry, it is a CRM that becomes a topic of conversation. Once you explain to advertisers and retailers that the CRM is

Gary Isaacs
K/yo/Oklahoma City



Robert Dobbs

Gary Isaacs

Ray Sasser

Ken Costa

Ray Sasser
WTQR/Winston-Salem

The CRM is the only program in the industry which certifies radio salespeople, but every program has to meet the same sales requirements.

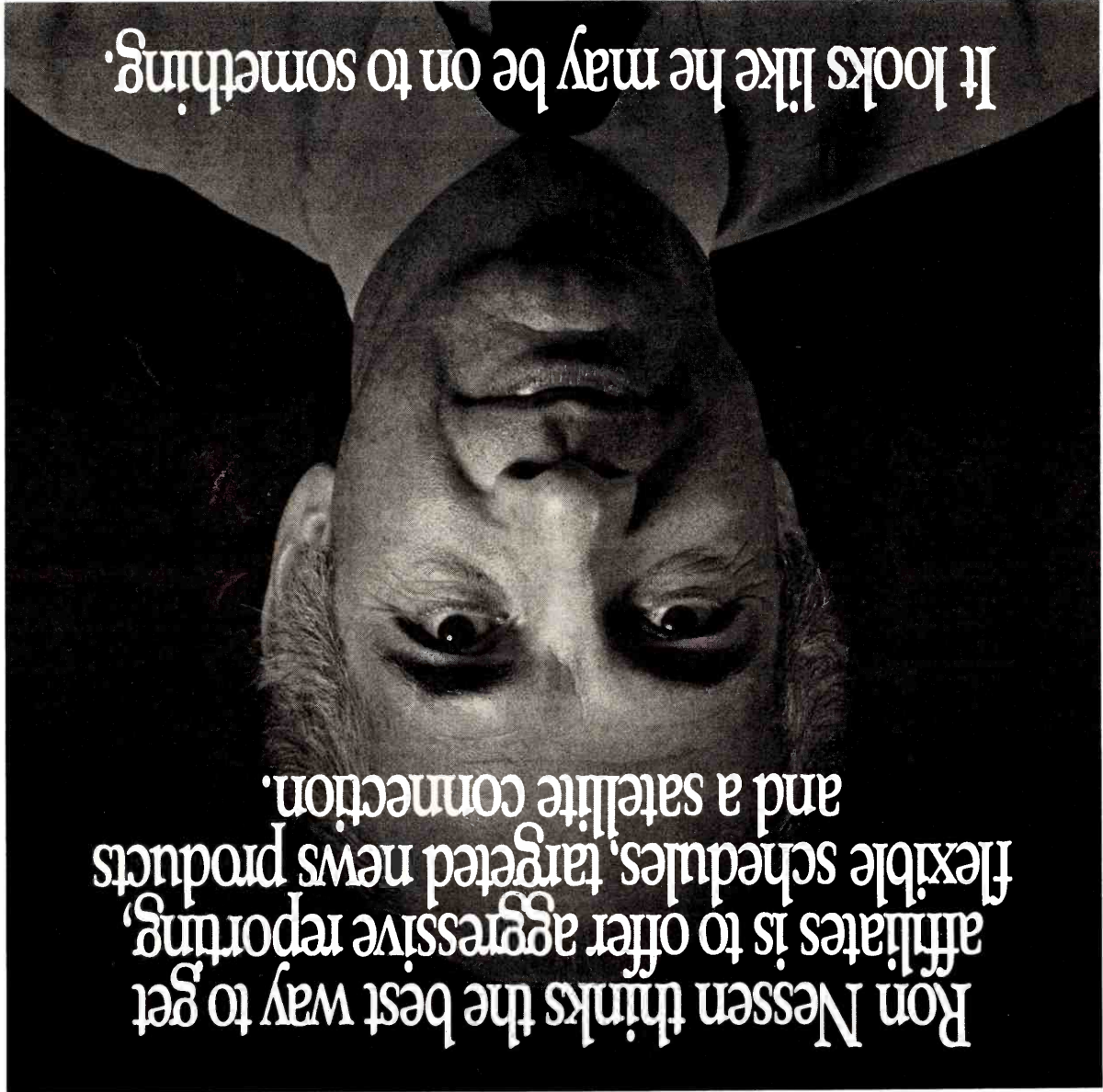
The CRM certification is based on experience, ability, and character; plus successful completion of a three-hour, five-part written exam and developed the study materials and exam. By the end of 1984 117 individuals had been certified by the program, and 36% of those who passed last year were women. This comes close to Costa's target of 40%, which is the percentage of women in radio sales and management positions.

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Robert Dobbs
KIZN/Boise

The greatest advantage of becoming a CRM is the level of attainment it indicates. It signifies that a person demonstrates a certain amount of professionalism in the marketing of radio advertising. It indicates that the person has put in a certain amount of time and effort. It also suggests that he or she is the type of person who is motivated toward the acquisition of knowledge. This person isn't just the average person who sells advertising on the street. He is the person who takes a lot of pride in what he is doing and wants to achieve a higher level of professionalism.

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



It looks like he may be on to something.

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

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

THESE'S NO SUBSTITUTE FOR SOLID REPORTING.

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

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

Mutual. The Mutual Radio Network reports regularly

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

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

OR FLEXIBILITY.

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

Nobody else offers anything else like it. When you want radio news, come to the radio network. To learn more call Mutual Station Relations at (703) 685-2050.

Mutuals on a Roll.

Nothing boosts listener awareness, loyalty and ratings like personality.

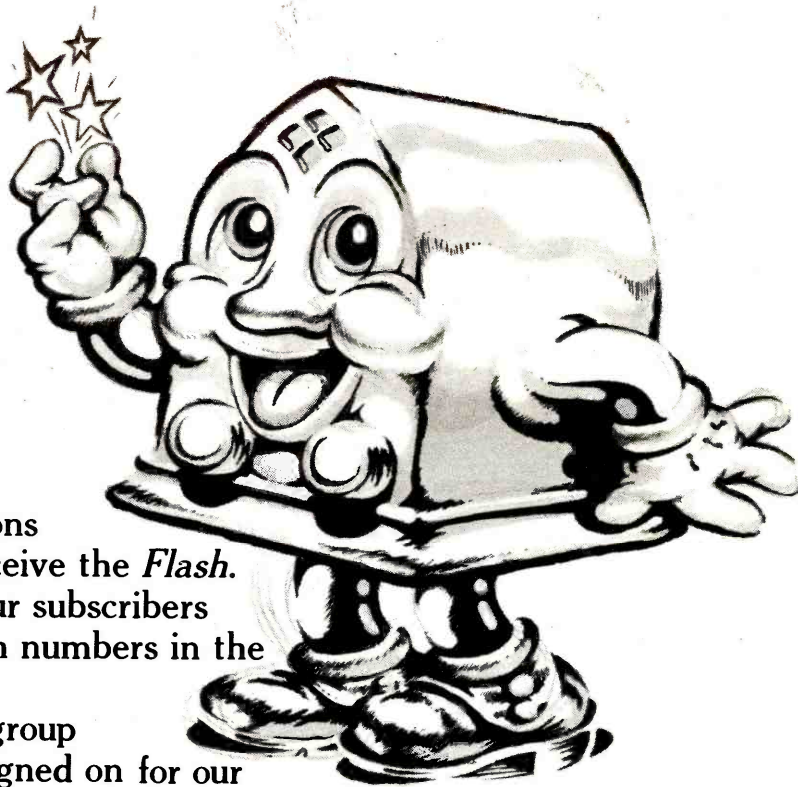
And no other network, service or programming aid gives your station as much personality as the *Wireless Flash*.

Maybe that's why more than 700 stations around the globe receive the *Flash*.

Or why most of our subscribers consistently pull high numbers in the book.

Or why so many group broadcasters have signed on for our twice-a-week programming service.

Ratings, personality and listener loyalty. It's yours in a *Flash*.

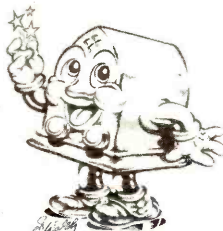


**WIRELESS
FLASH®**

Find out more.

YES!

At no obligation, let me see how Wireless Flash can add zip, zing and personality to our station. Please send a two-week sample of the Wireless Flash so I can use it free and judge its programming merits first hand.



NAME _____
TITLE _____
STATION _____
STREET _____
CITY/STATE/ZIP/COUNTRY _____
TELEPHONE _____

In a hurry?
Call toll free, (800) 445-4555
California, Hawaii, Alaska, Canada & Overseas:
Call collect, (619) 293-1818

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Marketing The Medium

Training Tools For Sales Success



As a moving force in the radio broadcasting industry, the Radio Advertising Bureau claims two objectives: to develop dollars and to develop people. The organization works to bring new dollars to the radio industry through an aggressive sales and marketing campaign, and maintains a close relationship with advertiser trade associations and industry groups. As a

clearinghouse for marketing information, RAB also helps build radio's share of media expenditures through an education program focused at both advertisers and members alike.

Sales & Marketing Services

As part of its service to member radio stations, and as part of an ongoing effort to inform the advertising community about the advantages of radio, RAB organizes

numerous seminars and workshops, and publishes scores of educational materials. Some of these programs and publications (though certainly not all) which are part of this educational service include:

- **Radio Workshop:** This seminar, cosponsored with the Association of National Advertisers, brings together current and prospective advertisers to share information, strategies, and techniques while helping to expand the use of radio advertising.
- **Wharton Sales Management School:** An intensive, nuts-and-bolts course taught by Wharton

faculty members, this program helps radio managers refine and expand their professional skills. Limited to 50 students, this annual weeklong course covers topics ranging from motivation and time management to the mechanics of human interaction.

- **RAB Managing Sales Conference:** This annual convention is an industrywide gathering of over 1000 radio executives, managers, and salespeople for three days of intensive panel discussions, workshops, and forums.
- **CRMC:** The Certified Radio Marketing Consultant program is designed to educate radio sales-

people and managers as professional marketing consultants, indicating achievement in the industry. For further discussion, see Page 32.

• **"Sound Management":** A new monthly magazine circulated to RAB members only, "Sound Management" contains numerous articles on sales, marketing, promotion, motivation, consulting, and broadcast law.

• **"Radio Facts":** A handbook providing a comprehensive overview of the commercial radio industry in the United States. It contains information on the latest me-

Continued on Page 38



Cristal Radio



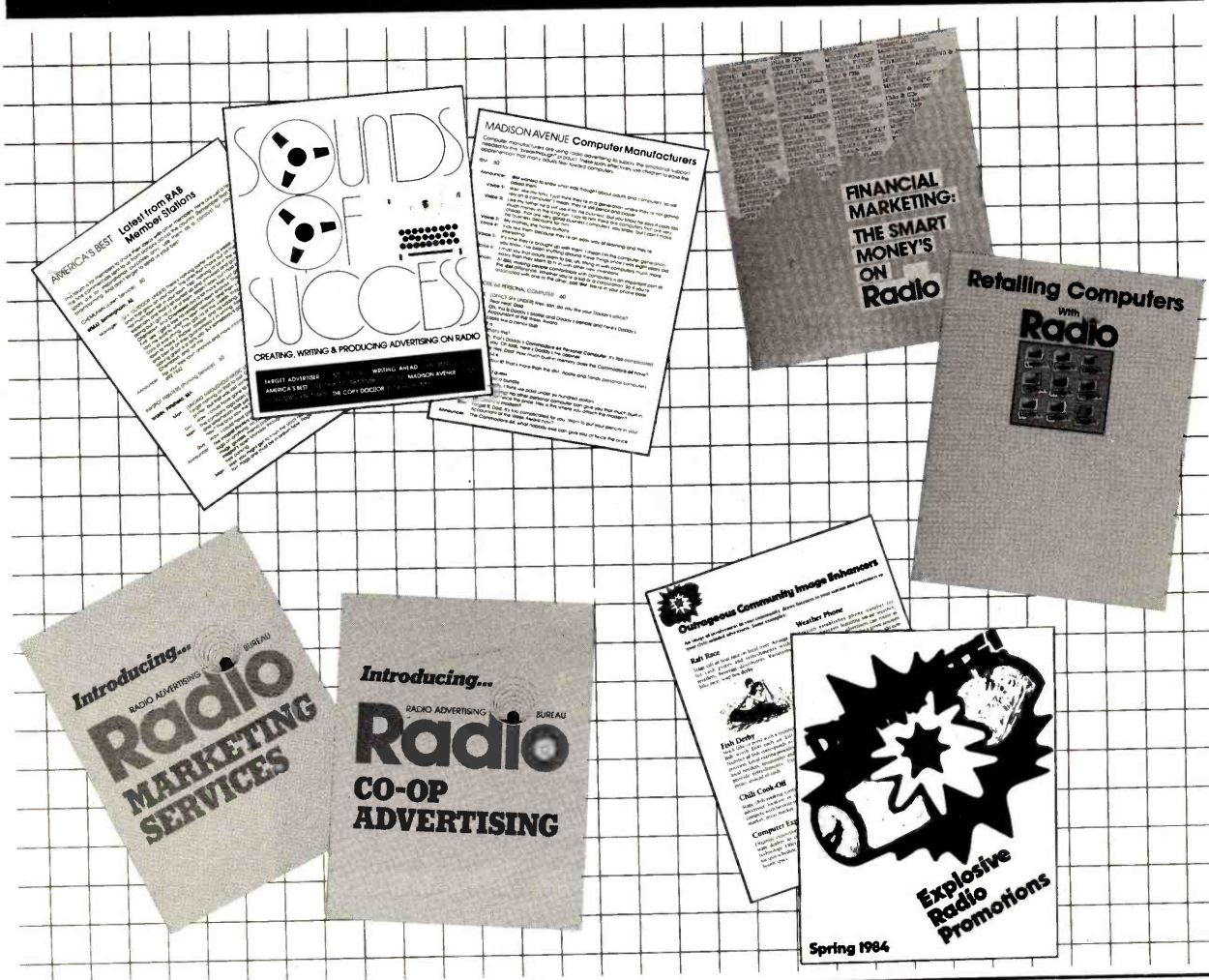
Katz Radio



Republic Radio

Katz Radio Group. The best.

Marketing The Medium



Continued from Page 36

dia buying trends, shows the use of radio vs. other media, and documents radio's strengths compared with other media.

• "Introducing Radio Consultant Sales & Marketing": This booklet defines the basic terms of sales and marketing, and prepares the novice for a career as a professional radio marketing consultant.

• "Explosive Radio Promotions": A book outlining successful radio promotions and presenting step-by-step guidelines to preparing and executing a promotion — from setting objectives to checking legalities.

• "Flex-I-Format": Using this ready-to-use artwork, the manager or salesperson can design, adapt, and produce graphs, flipcharts, brochures, slides, and posters for sales presentations or other marketing tools.

• "RAB Instant Background": This series of loose-bound publications profiles industries and critical marketing information. Material usually covered includes target business characteristics, who a client's customers are, when business takes place, and why consumers choose the products they purchase.

• "Sounds Of Success": A series of periodic publications discussing the challenges of copywriting, offering tips on creative

writing and selling, and reprinting effective and successful spec scripts to assist the local station in preparing copy for a wide range of advertisers.

• "America On Radio": More success stories highlighting a variety of industries and the marketing strategies they incorporate.

Co-Op Advertising

According to RAB literature, there are only two ways to build radio station revenues: increase the budgets of active clients and attract new advertisers. Simple as this may sound, many broadcasters have difficulty achieving either increase. One way a sales department can achieve both is better utilization of co-op advertising dollars. Because of this, RAB has developed a co-op information program to better inform its members about all aspects of this lucrative yet often ignored source of revenue.

Included in this co-op education

plan are several informative and essential publications:

• "Introducing Radio Co-Op Advertising": A booklet designed to assist management and sales in developing a sound co-op advertising effort. The publication discusses the basic terms, systems, forms, and strategies involved in the co-op process. Covered topics range from "Tapping Co-Op's Potential" to "Retailer Record-Keeper & Reimbursement."

• "Radio Co-Op Sources": This handbook lists thousands of manufacturer co-op plans grouped together by advertiser category. Typical entries include company name, address, contact, telephone number, and co-op plan. All data is verified by RAB prior to publication, so all information is up-to-date.

• "Co-Op Bulletin": A monthly update of the co-op sourcebook, this news bulletin lists the latest co-op programs of hundreds of manufacturers.

Continued on Page 40

COMEDY WRITER

The First Electronic Humor Service

Write on stolen station letterhead or use station phone to call (collect if you have to)

1747 Lincoln Blvd., Suite 314
Santa Monica, CA 90404

(213) 305-7216

CHECK OUT MOTOROLA C-QUAM[®] AM STEREO ON THE HOTLINE!

There are solid reasons our C-Quam AM Stereo system has rolled up such tremendous momentum. Technical excellence is just one! Receiver manufacturer acceptance is another! And the C-Quam system is also news in your market... big news that you can merchandise aggressively.

If you're a station owner or manager who's thinking AM Stereo, use our Hotline to get the story of the C-Quam system and its exciting potential. If you already have the C-Quam system, call to find how to build audience, advertiser interest and time sales with creative promotions.

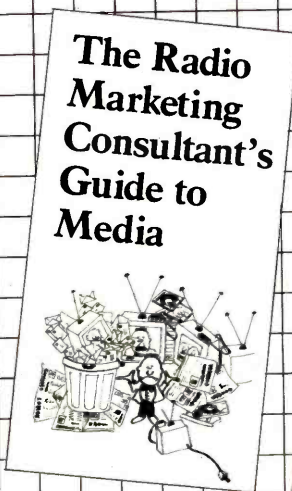
We have ideas to help boost your visibility and your ratings. We can suggest incentive programs to psych up your sales force. We know how to make your co-op money more productive.

Whatever your questions, concerns or problems, Hotline wants to answer them. Call Steve Kravitz, Sales/Marketing Manager, at 312-576-0554 collect.

MOTOROLA AM STEREO. THE WINNING SYSTEM.



Marketing The Medium



BE CREATIVE!

PROMOTIONS!

LOWEST INFLATION IN YEARS! 1.1%

WAREHOUSE & SUPER STORES

MARKETING AFFECTING 100%

YOUR NET 1¢

Radio

Super Marketing FOR SUPERMARKETS

UP 64% since 1980

Continued from Page 38

Sales Presentations To Client Businesses

Local radio sales depends on a wide variety of businesses, each of which has its own particular quirks and buying habits. Department stores approach their customers from a different perspective than do automobile retailers, and supermarket advertising incorporates a more direct approach than do financial institutions. Because of these differences, RAB publishes a number of

profiles and sales presentations targeted directly to a specific business.

These monthly information packets identify trends and outline effective marketing approaches for the local salesperson or manager to follow. Financial statistics, projections, and consumer buying habits are outlined for the manager to follow, while sales presentations are designed for the advertiser's information and education. This is all part of a move to better educate all parties involved, and to get that sale.

Recent topics of these monthly presentations include "radio's

selling equation" for retail and department store marketing, "retailing computers with radio," "financial marketing with radio," and "super marketing for supermarkets."

Competitive Media Presentations

One of the facts of life radio broadcasters must face is the presence of other media in the advertising arena. The competition from television and newspaper, as well as outdoor, direct mail, and cable, cuts the advertising pie into a number of slices of various size. Many advertisers

understand radio's power, while others adhere to the "seeing is believing" philosophy.

To better prepare the salesperson and manager for the competitive forces at work, RAB provides its members a wide range of material which points out the advantages and disadvantages of other media when compared with radio. While radio is not always the number one choice for an advertising buy, these publications suggest why radio should at least be included in a client's overall marketing plan.

Some of the titles of recent presentations include:

- "The Radio Marketing Consultant's Guide To Media": This booklet is designed to assist the salesperson by presenting the advantages and problems involved in advertising on broadcast TV, outdoor, newspaper, yellow pages, direct mail, cable television, magazines, and shopping supplements.
- RAB "Profiler Of Media Us-

age": This push-pull "slide-rule" profiler breaks out target consumer groups and ranks them according to radio usage compared with TV and newspaper. Statistics incorporated in this media tool were compiled by H.R. Bruskin Associates.

• "Inside Newspapers' Latest Claims": An RAB "position paper" negating many of the statistics promulgated by the Newspaper Advertising Bureau, and clearing up many of the myths equating circulation with readership.

• In addition, other publications such as "Light TV Viewers Are Heavy Consumers" and "How Effective Is Your Advertising Reach And Frequency" take a look at the reach of various media and how advertisers are (or are not) best served by them. Various statistics in support of radio advertising are presented as better alternatives to other media, and demonstrate how reach and frequency combine as an instrumental key to an effective marketing plan.

BILL HENNES & ASSOCIATES, INC.

BROADCAST CONSULTANTS

1814 CATALPA LANE
MT. PROSPECT, ILLINOIS 60056
(312) 364-6966

Offering expert advice in all formats —
with proven results!



(NO MATTER HOW HIGH I GET)
I'LL STILL BE LOOKIN' UP TO YOU

WILTON FELDER

FEATURING

BOBBY WOMACK

INTRODUCING ALLTRINA GRAYSON

FROM THE MCA LP WILTON FELDER • SECRETS MCA-5510

BREAKER

MCA RECORDS

DELIVERING THE MUSIC OF THE 80'S

TURN UP THE RADIO!



AND LISTEN TO AUTOGRAPH'S DEBUT SINGLE "TURN UP THE RADIO"

CHR NEW & ACTIVE

NOW ON OVER 100 CHR STATIONS INCLUDING:

WXKS-FM	WCAU-FM	KAFM
WPHD	Q107	KHTR
		KPLUS

ADDED THIS WEEK:

93Q	WVIC	KTDY
WKFM	KKRD	KNIN
WBBQ	KO93	KKXL-FM
WNOK-FM	KCPX	KKLS-FM
WZLD	WOMP-FM	KFMW
WZYP	WYKS	

FROM THE RCA DEBUT ALBUM "SIGN IN PLEASE"



AUTOGRAPH

Street Talk

Lots of talk this week about who'll nab the KMET/LOS ANGELES PD gig. No definite decision yet, but it's no secret that **GEORGE HARRIS**, PD at **METROMEDIA** sister station **WMMR/PHILADELPHIA**, is a leading candidate.

In case you're a newly-converted 49ers fan, you might want to check out some openings in the Bay Area. Longtime market personality **TOM PARKER** has left the morning show at **K101/SAN FRANCISCO**. Tom says he'll stay in northern California to further his on-air television career.

Meanwhile, crosstown **KITS PD BOB GARRETT** has resigned; he can be reached at (415) 924-1941. The acting PD is PM driver **RICHARD SANDS** who's been with the Hot Hits station since day One. Contact **KITS VP/GM ED KRAMPF** if you're interested in this one.

More West Coast (read "Warmer") openings? OK. Owing to ratings slippage, **KIXI-FM/SEATTLE GM DEAN SMITH** and **PD BILL NORTON** have departed. No replacements have been named, but the station is now being consulted by **BPI**.

Across town, **RON NORWOOD** has exited the PD slot after eight years at **KMPS-AM & FM/SEATTLE** to set up his own computer business. Sister station **KRAK/Sacramento PD DON LANGFORD** is Acting PD at **KMPS** while maintaining his **KRAK** duties. The search is underway for a new PD.

If you're headed for the B/A/M/D conference in sunny Miami, E/A's AOR Field Director **JEFF COOK** and AOR indie **WYNN JACKSON** have arranged a special forum for the record promotion folks attending. For details, contact Wynn at (404) 399-0409.

However, if business brings you to the RAB Sales Management Conference in Dallas, say hi to **ANTHONY MIRAGLIA**, the new Director of Marketing for **CBS RADIO National Sales/N.Y.** He joins **CBS** from **McGAVREN GUILD**, where he was VP/co-manager of **INTERNET**.

PD NEAL MIRSKY is leaving **WCKO/MIAMI** to take on programming duties at **WPLR/NEW HAVEN**, as of February 11.

Country promotion indie **GENE HUGHES** has a new home: 6 Music Circle North, Nashville, TN 37203; (615) 255-1633.



Ed Eckstine

Congrats to **ED ECKSTINE**, who's the new VP/A&R-R&B at **ARISTA**. Ed was formerly a longtime executive with Quincy Jones's companies.

After a hiatus from the industry, **JAY JOHNSON** is back in broadcasting, joining **KDKO/DENVER** as PD. Jay once worked in New Orleans at **WYLD** and **WAIL**.



Mike Horn

Thirty-year broadcast sales veteran **MIKE HORN** has announced the formation of **MIKE HORN & ASSOCIATES**, a consultancy organization aimed at building local, retail, and national sales for radio stations, groups, and cable systems. Among the many pros in the group are **RICK SKLAR**, **DAVE KLÉMM**, and **DAVID CRONINGER**. The new firm can be reached at (617) 536-8392.

WUSL/PHILADELPHIA MD FRED BUGGS has joined **WRKS/NEW YORK** as MD. Replacing Fred at **WUSL** is **TONY GRAY**, who moves north from **WOWI/NORFOLK**.



David K. Jones

KOST/LOS ANGELES morning man **DAVID K. JONES** is stepping down March 2 to start **SHOWPREP, INC.**, a full service show preparation package. You can reach David at (213) 851-4325 for more info. By the way, David will stay on at **KOST & KFI** as Production Director.

And if you heard that **M.G. KELLY** is going to be **KOST's** new morning man, you heard right. However, the rumor that M.G. will simulcast on co-owned **KFI** (which would displace **LOHMAN & BARKLEY**) is absolutely false.

In additional L.A. personality patter, **KRLA** reportedly plans to bring in the **REAL DON STEELE** for afternoons when **GREATER MEDIA** takes over the station next month.

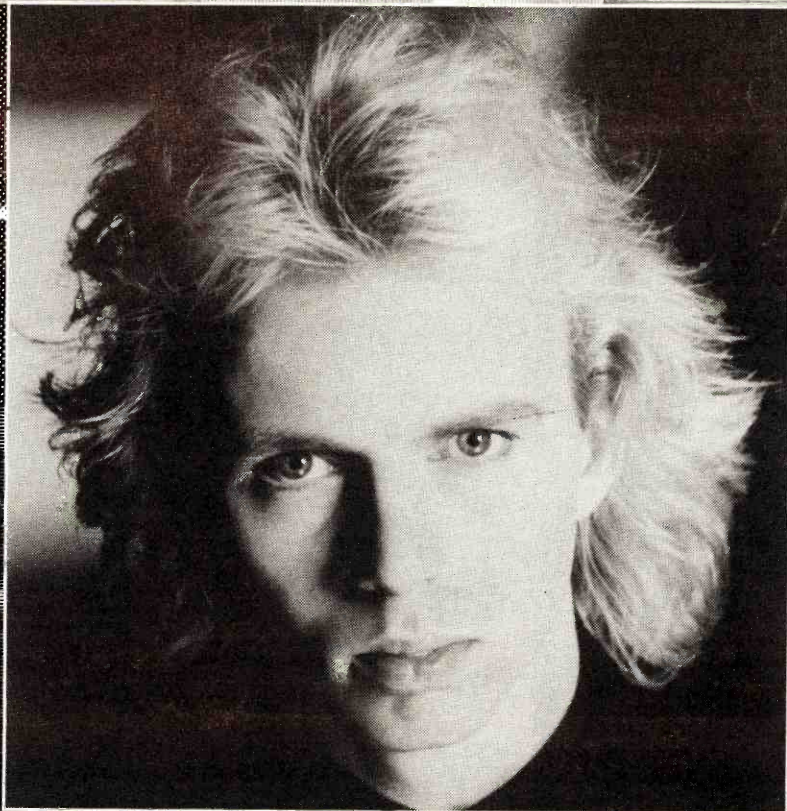
Continued on Page 44

B I O	TO	Program Directors	AIR DATE	FEB. Weekend of 23rd	TIME	2 Hours
	FROM	WESTWOOD ONE	AREA CODE	(213)	NUMBER	204-5000
M E S S A G E	THE 1985 GRAMMY SPECIAL					
	the only NARAS sanctioned radio event.					
O	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					

WESTWOOD ONE PRESENTS

TOMMY SHAW

In Concert



Join the Westwood One Radio Network the weekend of February 4 as our **In Concert** series brings you an exclusive live performance by guitarist/vocalist **Tommy Shaw**, one of the key creative forces behind the multi-platinum group Styx. Recorded by Westwood One in front of a packed house at the Civic Center in his Montgomery, Alabama hometown, this **In Concert** exclusive features Shaw and his West End Band delivering powerful performances of hot tracks from his debut solo album, **Girls With Guns** (the title tune, "Lonely School" and more), plus Shaw-penned Styx classics (including "Blue Collar Man," "Too Much Time On My Hands" and "Renegade"). **In Concert** delivers live performances by the hottest acts in rock 26 times a year.

brought to you by

Budweiser

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

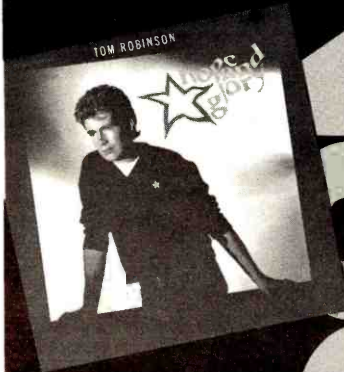
TOM ROBINSON'S

"WAR BABY"

7-29130

the first single
from

Tom Robinson's
debut on
Geffen Records,
**HOPE AND
GLORY** GHS/M5G 24053



Charted at #2
in the U.K.

produced by: Tom Robinson

Management: David Massey at
Domino Directions Ltd London



Street Talk

Continued from Page 42

GARY RODRIGUEZ has exited his GM post at **KBEQ/KANSAS CITY**. No word on a replacement yet, but you can find Gary at (913) 383-9217.

Also departing this week is **Z98/TAMPA** MD **JOHNNY WALKER**. With all this frigid weather, that may be a nice opportunity to check out . . . Apparently Savannah, GA is not warm enough for **RAY WILLIAMS**. He's left as PD at Z102 to become programmer for **KBIU/LAKE CHARLES**. While we're in Louisiana, **RAY WALDON** has left **WLCS/BATON ROUGE** to take the OM slot at **KWKH/SHREVEPORT**. Current OM **PETER STEWART**, who came to Country **KWKH** about three months ago, returns to CHR as PD at **KQIZ-FM/AMARILLO**.

Score a round in the Sacramento News/Talk battle for **KFBK**. The McClatchy station has hired away **KGNR's** entire morning team and signed them to a two-year contract. The package includes host/anchors **DAVE WILLIAMS** and **BOB NATHAN**, and editor/producer **BETSY BRAZIEL**.



Kirt Daniels

Listen up! **KIRT DANIELS** is the new National Sales Manager for the **CREATIVE RADIO NETWORK**. As you can see from his picture, Kirt's a guy you don't want to mess around with.

Former **WKTM/Charleston MD TONY LAWSON** replaces **RANDY CULPEPPER** as **WLSQ/MONTGOMERY PD**.

Seeking to shed its outmoded teen image, **WPGC-FM/WASHINGTON** this week became **WCLY** ("Classy 95"). The old calls remain in place for **WPGC-AM**, and there's been no change in the combo's simulcast A/C format.

Many other call letter changes are occurring: **KKMI/SEATTLE** has applied for the calls **KQCK**. After bouncing around Boston, the **WCOZ** handle has settled down at the former **WNCW/PARIS, KY** as of February 25. **KOGO**, another familiar sign, goes back to work soon at **KBBQ/VENTURA, CA**.

KS103(KSDO-FM)/SAN DIEGO Assistant PD **MIKE PRESTON** has been tapped as Acting PD, following Dave Parks's move to **KKBQ-AM & FM/HOUSTON** (see Page 3).

Kudos to **FRED DISIPIO SR.** on receiving the 1984 New Jersey Martin Luther King Service Award for feeding over 500 destitute black families this past Christmas.

Former **WLS-AM & FM/Chicago** Operations Manager **STEVE CASEY** has landed at **MTV**. He'll be the Director Of Music Programming for **VH-1**.

WRKA/LOUISVILLE PD DAN TOBIN becomes the PD at **WFWQ/FT. WAYNE** next week. Both outlets are consulted by **MIKE McVAY**. No replacement for Dan in Louisville yet.

Changes at **WUSY/CHATTANOOGA**, as PD Big **JON ANTHONY** moves into sales. MD **JOHN HART** has been promoted to PD, while staffer **PETE PORTER** takes over as MD.

WSOC(AM)/CHARLOTTE has dropped A/C in favor of Country, simulcasting mornings and afternoons with market leader **WSOC-FM**.



Wedding Bells: To **D.I.R. BROADCASTING** Office Manager **DORIS JELTES** and Director of Production **BOB KAMINSKY** (12-8). Just last week, **POLYGRAM** Denver promotion rep **KATIE ARNOLD** and Mark Pedretty took their vows (1-19). And advance congrats to **RAB** President **BILL STAKELIN** and **LOUISE HALLAHAN** of **CBS SPOT SALES** on their engagement. They're planning a June wedding in Washington.

Diaper Duty: **WHOK & WLOH/LANCASTER, OH** News Director **CATHY FITZPATRICK** and husband Dave welcome daughter Sarah Catherine (1-16)

Finally, a real radio romance: **KFOG/SAN FRANCISCO** Station Manager **TONY SALVADORE** and bride Beverley were married way back in November, but waited to take their Maui honeymoon until the book was over. Now that's loyalty!

BOB!

THREE EXPERTS IN ONE

MAHLMAN • STEINBERG • BIERNACKI

The Mahlman Company
One Stone Place
Bronxville, New York 10708
914-779-7003

Brokerage Appraisals

You'll Never Get Enough.



"Gimme, Gimme, Gimme"

A duet with Patti Austin, new from
Narada Michael Walden

The first single from his forthcoming Warner Bros. album,
The Nature Of Things, in stores Feb. 11
Produced and Arranged by Narada Michael Walden
for Perfection Light Productions



©1985 Warner Bros. Records Inc.

On The Records



KEN BARNES

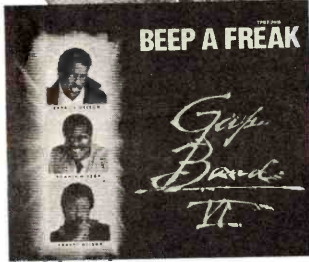
HEAVY PHONES

Calling Up The Telephone Songs

Songwriters seem to have a hangup about telephones. Three current Black/Urban hits, two of them sizable CHR hits, deal with the subject: "Mr. Telephone Man" by New Edition, "Operator" by Midnight Star, and "Beep-A-Freak" by the Gap Band. But phone songs probably go back to the days of Alexander Graham Bell (title of a Sweet song). The telephonic total is probably a seven-digit number, so to stay within the three-minute limit (of reading time), I'll have to hit the highlights in musical telephone history, but feel free to call in any significant additions.

And The Number Is . . .

The most basic approach is the song built around an actual phone number. In the pre-digital era, the most famous rock phone song was "Beachwood 4-5789" by the Marvelettes. Wilson Pickett, first to adapt to seven-digit numbers, changed only the initial number and kept the Marvelettes' other six for "634-5789." The biggest recent phone number hit was Tommy Tutone's "867-5309 (Jenny)," although the Time scored with "777-9311" and the B-52s released "606-0842." (One of the amusing side effects of these hits is the way they inspire fans to call those titular numbers — amusing, that is, to everyone but the rock-hating elderly folks who always seem to be victimized. More polite artists, like the Four Tops with "Just Seven Numbers" and Steely Dan on "Rikki Don't Lose That Number," have avoided specifics.)



Top, Wilson Pickett's got the Marvelettes' number; below, the Gap Band scores a beeper hit



Telephone takes its name literally on this single

Hello Baby, This Is The Big Bopper Speaking

A more complex phone approach is actually including a phone call in the record. The Big Bopper's "Chantilly Lace," a very one-sided conversation, is the stylistic model here. Carol Douglas started "Doctor's Orders" with a phone chat, while "Walkin' In The Rain With The One I Love" by Love Unlimited ends with one. And Sugarloaf's "Don't Call Us We'll Call You" features the first-ever touchtone phone solo. The ultimate operator title must be Mother Earth's "Goodnight Nelda Grebe, The Telephone Company Has Cut Us Off." (Stretching it a bit, you could probably classify a lot of "Hello" songs in this group, such as "Hello Darlin'" by Conway Twitty, "Hello Josephine" by Fats Domino and Jerry Jaye, and of course "Hello Hello" by the immortal Sopwith Camel.)

Long Distance Information, Get Me Memphis, Tennessee

As Midnight Star proves, operators pro-

Don Henley & The Boys Of Shiloh

"The Boys Of Summer" is a baseball metaphor, adapted from Roger Kahn's book on the '50s Dodgers, one of the great teams in diamond history. Henley himself was on a pretty strong team, the Eagles. And even his earlier musical teams included some interesting players.

Henley and Richard Bowden, now of country comedy duo Pinkard & Bowden, were born in Linden, TX, and formed a group together around 1967 called the Felicity, whose single featured a Bowden song on the A-side and a Henley tune on the flip. Later both Henley and Bowden migrated to L.A., where they worked together in a group called Shiloh, a country-rock aggregation whose one 1970 album turns out to be sort of a country superstars of the future gathering place.

Besides Henley and Bowden, the group included noted steel guitarist Al Perkins, who later recorded on his own, and one Jim Norman, who after inserting an "Ed" between his first and last names became first a star producer and now head of Warner Bros./Nashville. The album's Art Director was Bruce Hinton, who's now second-in-command at MCA/Nashville. Producer of the LP was the leader of an in-between-hits combo, the First Edition — Kenny Rogers. And the label was Amos Records, owned by MCA/Nashville President Jimmy Bowen (and also Kim Carnes' first label as a solo artist).

Somehow this collection of megatalent failed to ignite, and Shiloh broke up. Henley teamed with Glenn Frey, who'd been in a folksy duo called Longbranch Pennywhistle with J.D. Souther, and Bernie Leadon, formerly of Hearts & Flowers and the Flying Burrito Bros., and started backing up Linda



Henley adds "jug" band influence to Shiloh



Don Henley's first single scored less-than-felicitous sales results

Ronstadt. That group became the Eagles, who took off in 1972 with "Take It Easy" for a long run. But if Shiloh had made it, Henley could now be one of Nashville's reigning superstars (or executives).

vide the human side to phone songs. Jim Croce's "Operator" is near-definitive; Manhattan Transfer and the Grateful Dead also had songs by that title. Chuck Berry and Johnny Rivers pleaded with operators on "Memphis," and Nick Lowe wrote an ode to "Switchboard Susan." And, shifting the gender focus, Meri Wilson made a connection with the "Telephone Man."

In the realm of phone-oriented titles (or POT, as we call it in radio), there are far too many to list. Among the more well-known are "Telephone Line" by ELO, "Love On The Telephone" by Foreigner (and not forgetting "Love On The Phone" by Suzanne Fellini), "Phone Call" by the Pretenders, "Hotline" by the Sylvers, "You

Know My Name (Look Up The Number)" by the Beatles, "Call On Me" by Chicago, and "Call Me" by Al Green, Aretha Franklin, Skyy, and Blondie (who also did "Hanging On The Telephone"). Recently Stevie Wonder ("I Just Called To Say I Love You") and Sheena Easton ("Telephone") have jumped on the party line (title of a Kinks song). And the Gap Band's current interest in phone technology was shared earlier by Rupert Holmes on "Answering Machine" and (bit of a stretch again) the Rolling Stones on "Off The Hook."

Ma Belle Amie

There are even a few songs about the phone company itself, notably last year's novelty rewrite of "Breaking Up Is Hard To Do," dedicated to AT&T by the American Comedy Network. ELO did "Ma Ma Ma Belle" in the '70s, and I guess even the Tee Set's "Ma Belle Amie," which I always thought was about the Bellamy Brothers' mother, could be lumped into this class.

And as a final addition, I should mention a few bands who've adopted euphonious names, such as the Yellow Payges, a late-'60s rock band; Human Switchboard from Akron; a Midwest band called the Phones; and a French band simply called Telephone.

Before it's time to put some more change in the slot, I need to credit a few sources.

Concept & Inspiration: Hurricane Heeran, Ellen Gazecki

Research: Hurricane Heeran, Greg Leschishan, the "Green Book."

More Irrelevant Titles

Mark Lindow of WQUS/Birmingham came up with a couple more songs with titles not mentioned in their lyrics, following up on my column two weeks ago. His excellent examples are "Superstar" by the Carpenters and many others and "Romeo's Tune" by Steve Forbert.

Final note: if you would like to extend sympathies to Richard Allen, the Def Leppard drummer who recently lost his arm as a result of a New Year's Eve auto accident, send cards to Allen c/o Sian Thomas, International Dept., Phonogram Ltd., 50 New Bond St., London W1Y 9HA, England.



ONE YEAR AGO TODAY

- SKIP MILLER SR. VP/DIRECTOR OF OPERATIONS AT MOTOWN
- AL BRADY LAW GM AT WFLA & WOJC/TAMPA
- JIM OPSITNIK NAMED PRESIDENT/CEO FOR BONNEVILLE
- FRANK FLORES APPOINTED STATION MANAGER AT WJIT/NEW YORK
- #1 CHR: "Karma Chameleon" — Culture Club (Virgin/Epic) (2nd week)
- #1 A/C: "Joanna" — Kool & The Gang (De-Lite/PolyGram) (2nd week)
- #1 Country: "Stay Young" — Don Williams (MCA)
- #1 Black: "If Only You Knew" — Patti LaBelle (Philadelphia International/CBS) (4th week)
- #1 AOR Track: "Jump" — Van Halen (WB) (2nd week)
- #1 LP: "1984" — Van Halen (WB)

FIVE YEARS AGO TODAY

- DAN MASON NAMED GM AT KFMB/HOUSTON
- CHARLIE KENDALL NAMED PD AT WMMR/PHILADELPHIA
- DEAN TYLER NAMED PD AT KLIF/DALLAS
- RICHARD SMITH VP/NATIONAL R&B PROMOTION FOR ARISTA
- #1 CHR: "Sara" — Fleetwood Mac (WB)
- #1 A/C: "Deja Vu" — Dionne Warwick (Arista) (2nd week)
- #1 Country: "Leaving Louisiana In The Broad Daylight" — Oak Ridge Boys (MCA)
- #1 Black: "I Shoulda Loved Ya" — Narada Michael Walden (Atlantic) (3rd week)
- #1 LP: "Damn The Torpedoes" — Tom Petty & Heartbreakers (Backstreet/MCA) (2nd week)

TEN YEARS AGO TODAY

- JOHN SEBASTIAN PD AT KDWB/MINNEAPOLIS
- BOBBY RICH NAMED PD AT KFMB-FM/SAN DIEGO
- ERIC CHASE NAMED PD AT KI00/LOS ANGELES
- #1 CHR: "Mandy" — Barry Manilow (Arista) (3rd week)
- #1 A/C: "Best Of My Love" — Eagles (Asylum)
- #1 Country: "Legend In My Time" — Ronnie Milsap (RCA)
- #1 LP: "Dark Horse" — George Harrison (Apple/Capitol) (2nd week)



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SEAN ROSS

Watley's Nth Time Around

"They'd say you're moving to the devil's land, where the anti-Christ resides, all kinds of weird stuff." That's what **Jody Watley's** friend told her when she announced her move to Britain. In a recent interview with **NME's Simon Witter**, the ex-**Shalamar** vocalist says she decided to go ahead anyway, largely because she felt stereotyped by the American music industry.

"I was so pissed off," Watley says. "I couldn't stomach (A&R people) sitting there telling me my limitations, because I'm black, who I should work with, etc."

Watley turns 24 on Wednesday. She was born in Chicago but moved around frequently. She joined **Shalamar** along with fellow "Soul Train" dancer **Jeffrey Daniel** and, with the R&B hit "Take That To The Bank," helped make the group one of those rare producers' creations that survive not only changes in members but also a change in producers (from **Simon Soussain** to **Leon Sylvers III**).

I Am A Camera

It might conceivably mean something that on **Roddy Frame's** 20th birthday, January 29, 1984, **Van Halen's** "Jump" was already America's top AOR track and about three weeks away from number one CHR. In Britain, **Frame's** **Aztec Camera** may be known for a few relatively intellectual hits, "Oblivious" and "All I Need Is Everything." In America, the Scottish group's finally got some sort of following from the B-side of "Everything," an acoustic reworking of "Jump."

Frame's fascination with "Jump" was born from contempt, not admiration for the song. He's described the song's overhaul as "an attempt to make something good out of something totally worthless."

Frame jokingly promises a bigger change than **Van Halen** covers for his next project. "I was thinking that **Aztec Camera's** next thing should be like the New Romantics, because it was never really milked, was it? It would be good to be a new romantic."

MONDAY, JANUARY 28

1956/**Elvis Presley's** first national TV appearance on the "Dorsey Brothers Stage Show."

1973/**Graham Central Station** makes its concert debut.

1977/**Freddie Prinze** commits suicide.

1982/**Jackson Browne's** son **Ryan** born.

TUESDAY, JANUARY 29

1958/**The Champs'** "Tequila" released.

1962/**Peter, Paul & Mary** signed to **Warners**.

1979/**Emerson, Lake & Palmer** disband.

1983/**Stevie Nicks** gets married.

WEDNESDAY, JANUARY 30

1969/**The Beatles'** last public performance, on the roof, as seen in "Let It Be."

1973/**Kiss's** first show at **Queens' Coventry Club**.

Birthdays: **Marty Ballin** 1943 or 1945, **Steve Marriott** 1947, **William King (Commodores)** 1949.



THURSDAY, JANUARY 31

1970/**Slim Harpo** dies.

Birthdays: **Phil Collins** 1951, **KC** 1951, **Phil Manzanera (Roxy Music)** 1951. **Terry Kath** would have been 39.

FRIDAY, FEBRUARY 1

1939/**RCA** initiates its "Project X," which leads the introduction of the 45rpm record on February 1, 1942.

1964/"I Want To Hold Your Hand" hits #1 in the U.S.

1973/**Steppenwolf** comes out of retirement.

Birthdays: **Don Everly** 1937, **Ray Sawyer (Dr. Hook)** 1939, **Lisa Presley** 1968. This is definitely **Rick James's** birthday, but the official tally, 33 years old, is questioned by almost everybody.

SATURDAY, FEBRUARY 2

1955/**Petula Clark's** first hit, "Majorca," enters the UK charts, nine years before anybody hears about her in America.

1959/**Frankie Avalon's** "Venus" released.

1978/**WB** signs **Van Halen**.

1979/**Sid Vicious** dies at age 21.

1981/**REO Speedwagon's** "Hi Infidelity" goes Platinum.

Birthdays: **Graham Nash** 1943, **Howard Bellamy** 1946.

SUNDAY, FEBRUARY 3

1959/**Buddy Holly**, the **Big Bopper** and **Richie Valens** die in a plane crash.

1967/**Tornados** producer **Joe Meek** commits suicide.

1969/**The Beatles**, minus **Paul McCartney**, hire, **Allen Klein**.

1978/**The Jan & Dean** biopic, "Dead Man's Curve," airs on ABC.

1982/**Nick Heyward's** departure from **Haircut 100** first reported.



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Air Personalities



DAN O'DAY

The Job-Hunting Survival Guide—

Part One

When To Look For A New Job: There are four good reasons for actively seeking employment at another radio station. You know it's time to look for another gig when:

1. Your present job no longer offers you any challenge and you feel you've learned all you can there. This is an especially good gauge to use in the first few years of your career. Most personalities start in small markets and have hopes of moving up to increasingly larger ones. But there's no point in leaving a good situation solely because the new job is in a bigger market.

When you start your first radio job, you're almost overwhelmed by the task of competing with the more experienced "pros" in your market. After a while, however, you realize most of those guys aren't all that good. Your first few years, especially, should be ones of continued growth. One way to measure that growth is to aircheck yourself daily and save the tapes for future reference. If you're continually improving, you'll probably find that that "great" aircheck you made six months ago is filled with flaws... just as today's "great" aircheck will pale by comparison with what you'll be doing another six months from now.

But if you've met with success in your market and discover that meeting or beating the competition no longer is much of a challenge, then it might be time to start looking around for bigger things.

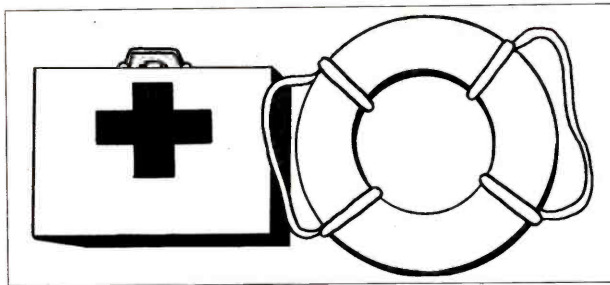
2. You're unhappy with your present job. Sure, this should be obvious, but the inverse of this rule should be considered: If you are happy where you are, perhaps you should stay there. Having a job that you enjoy, working with people you respect, and living in a community that suits your personal and social needs are riches that shouldn't be given up lightly. It's important not to let your national ambition catapult you out of an enjoyable position and into a better-paying or more prestigious one that isn't right for you. Do you absolutely hate the snow? Then why leave St. Petersburg for Detroit? Do you relish your freedom to do extended on-air phone bits? Then why leave your happy medium market job for a major market time & temp gig?

"It's important not to let your national ambition catapult you out of an enjoyable position."

I know a jock who for years held down a drivetime shift at a major Los Angeles station. He made good money, had a good home, was highly visible in the market, and had a fairly secure position. He was offered a job in New York City. The people offering the job were rather vague about what they wanted him to do, but they were willing to pay more than he could get in L.A. He took the gig. As soon as he went on the air in New

York, his new management told him he couldn't do any of the daily features he'd developed so successfully in L.A. He became frustrated there; his new station didn't seem to know what to do with him. After a few months, he left New York and has moved around through a few other major markets since then. Was it worth it?

3. Your job appears to be in jeopardy. Too many jocks are shocked to find themselves unemployed when they should have seen it coming: constant hassles with management, credible rumors of a major format change, serious personality conflict with the PD. The insecurity and unpredictability of life as an air personality constitute the other good reason to aircheck yourself



every day. Keep the five best telescoped shows at home. Review them each month to keep them up to date.

4. You lose your job. Obviously, looking for a new job when you're unemployed is a lot harder than when you're working. Psychologically, you're at a disadvantage. You're much more desperate to land something, and this can make you more likely to take a chance on a gig you otherwise wouldn't consider. Also, an unemployed air personality is more attractive to a program director than an unemployed one. It's easy to understand why most PDs would rather "steal away" a jock from another station than hire someone who's just been rejected by his or her employer.

If You Love Your Job

You haven't been getting along with management. Personality clash, philosophical difference, whatever you want to call it. The PD or GM calls you into his office and says, "Ed, we're really unhappy with your work. I think you've got an attitude problem."

An attitude problem?? Hell, you've been busting your back for this station, putting in very long hours for very low pay. The PD's

Did You Hear The Nice Story About The Jock And The Salesman?

Tom Kennedy of Miami's KISS-FM talks about the practice of having jocks cut "spec" spots, "those little boogers that rarely get on-air but often are used as a tool to get an advertiser to place the buy. I think it would be great to be paid for these babies, but that may be asking too much. How about a little 'bonus' if the spot actually sells the client? I hate to bust my buns on a spec spot and then never hear whether or not the guy liked it.

"Recently one of the sales guys here at WKQS sold a client because of the way I did his spec spot. The rep gave me a bottle of wine for helping him make that sale. The thought was nice and I really appreciated it. Needless to say, I probably try a little harder for him now..."

The Gracious & The Guilty

So... You haven't quit; you've been fired. Now can you let the PD know what you think of him & his operation? No. Because you still need the PD's assistance, and the time to ask for it is immediately after you're terminated, while he's still feeling guilty and uncomfortable. The first

"You still need the PD's assistance, and the time to ask for it is immediately after you're terminated."

a jerk and the GM doesn't know the first thing about radio. And now they're about to pull the plug on you. Your immediate shock is quickly followed by a feeling of anger. You want to tell them what they can do with their job: "You can't fire me; I quit!" You then stride purposefully from the room, pride intact, door slamming behind you.

WRONG! Unless you've got an independent and adequate source of income, you never resign in that situation! If you quit, you won't qualify for unemployment compensation... and if you're being "let go" or "phased out" or "terminated" due to reasons beyond your control (ratings, economics, politics, format changes, etc.), you're entitled to your unemployment benefits.

It's not unheard of for management to try to maneuver you into quitting. Don't take the bait! Last year a station in the Southwest wanted to fire an air personality,

thing you ask for is a letter of recommendation. It's important to ask for and get that letter the same day you're fired, if at all possible, because that's when the PD (and the GM, too) will be most likely to be generous with you. After all, guilty can be a powerful motivator.

Be both direct and gentle: "Well, I guess I'd better start looking for another job. Would you mind giving me an honest letter of recommendation so I can show prospective employers that we parted on good terms?" Usually the PD will graciously agree, and when he does you add, "Great! Why don't I get my things together while you type up the letter?"

At this point the PD might indicate that you should come back later in the week for the letter. It's crucial for you to be firm on this point: "Gee, I'm really feeling overwhelmed at suddenly being unemployed, and I'd like to start sending out tapes this afternoon. I don't mind waiting around for it."

Remember, the PD wants to be left off the hook and is grateful to you for not making a scene. He's so grateful, in fact, that you hit him up for another "favor": "I really wasn't prepared for this. Would it be okay with you if I were to use the production room a couple of nights this week to do off airchecks? I'll provide my own tape, of course." Get the PD's commitment before he has second thoughts and posts a notice informing all employees that Ed Jock no longer is allowed on the premises.

Getting fired is an unsettling and upsetting experience. It takes character to see it through with some style and class... and it builds professional points that may help lead to your next job.

NEXT: Job-Hunting, Part Two.

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



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FORMAT FRAGMENTATION

Slicing Up New York's Apple Pie

You knew it would happen sooner or later; the signs were everywhere. It's just human nature to follow the path of success and try to coax lightning to strike in the same place twice. In the case of New York City's CHR race, Z100, WPLJ, and recent format converts WKTU and WAPP are looking to lure a large enough bolt from above to steal the other guy's thunder and survive. The question is, "Just how many ways can the CHR pie be split?"

The fragmentation occurring in New York is also happening in markets of all sizes. Any time there are more than two similarly-formatted stations in a market, there's bound to be one that's clearly dominant. Another is usually within striking distance, while the rest jockey for position.

The Reasons Why

With approximately 9000+ radio stations in this country and a limited number of clearly-defined formats, it stands to reason that owners seeking to improve their bottom line will try to follow successful examples. Often the goal is more appealing than the work needed to reach it. That's why changing formats to whatever is currently working is no guarantee of success. Historically, those operators who don't put a sincere effort into the programming of their stations, regardless of format, end up being marginal successes. Within a year or so, they are likely to take aim at the format dashboard one more time.

Four stations in New York doing the same format, or a slight variation thereof,

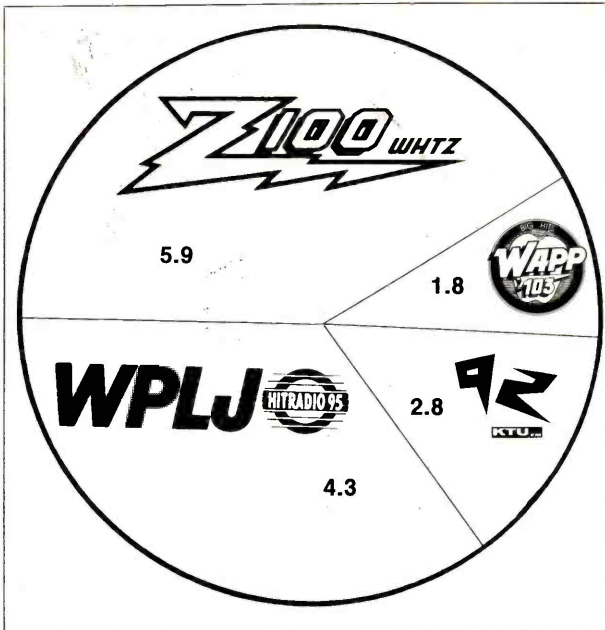
represent an interesting study of the success CHR has enjoyed in the past two years. The format delivers desirable results: high cumes, big 12+ numbers, and great demos. You can make a lot of money being the number one or number two CHR station in a market. Below that, the pickings can become slim.

CHR Saturation

Each programmer involved, Z100's Scott Shannon, WPLJ's Larry Berger, WKTU's Neil McIntyre, and WAPP's Gerry Cagle and Michael Ellis, is eminently qualified to program CHR. It will eventually come down to who programs the best hit music and serves the young-thinking 12-44 demos with the most entertaining presentation.

CHR is now reaching a saturation level in a number of markets. Only so many stations can survive by duplicating the service of another successful station within the format. The more stations doing the same format, the smaller the shares are split until the fallout begins . . . and it will happen.

Continued on Page 56



New York's Not Big Enough For Four

Last spring it became evident that a format shift was underway at WKTU/New York. WXKS-FM/Boston programmer Sunny Joe White signed on as consultant, and a number of changes began to transpire in the on-air lineup and playlist. WKTU is now programmed by industry veteran Neil McIntyre, whose multi-format programming credits include WPIX/New York (when it was CHR, A/C, and AOR) KDKA/Pittsburgh, WCAR/Detroit, WOWO/Ft. Wayne, and CJRN/Niagara Falls, Ontario. He's also worked as MD at WHK/Cleveland and Assistant PD at WINS/New York when both were CHR, as well as Radio Editor at *Record World*.

From a historic perspective, Neil noted, "N.Y. is only big enough for three of us; the fourth will barely survive. The last time I saw this happen was in 1972. There was WWDJ, WABC, WNBC, 99X, and WPIX. In a short period of time, WWDJ went religious. I was programming WPIX and we were battling out the small contemporary market which existed on FM. We hung in there for about two years or so, then bailed out to AOR. Then WABC also took a direct hit with WKTU's first few disco books. I eventually left to be replaced by George Taylor Morris.



Neil McIntyre

"It's important for everyone doing the format to have in mind the goal of being number one. If they don't, then they should be selling something door-to-door, or soon will be. Only the future will be able to tell us who will fall out, but I can tell you WKTU won't be the number three CHR station. We are out to be the number one station."

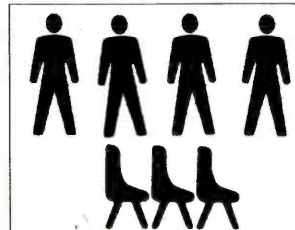
Keeping Pace With Trends

Every station needs to have a niche in the market. "92KTU's objective is to be N.Y.'s music station," explained Neil. "This might be pretty broad, but we want to play the most popular music in town. Because this is a trendsetting market in music and fashion, the two become part of our personality. We want to mirror the activity and tastes of the N.Y. area. We don't want to be too far ahead of the market, but we aren't going to be

the last, either. WAPP is the most conservative with music, followed by WPLJ and Z100 being the least conservative."

Ingram Makes A Statement

Just how far into the realm of CHR is WKTU going? It would seem it's dived right in with the recent hiring of New York legend Dan Ingram. "If the audience had any doubts to our direction, then Dan should put it to rest. His employment really puts his stamp of approval on what we're doing for the audience. He wouldn't come to a place where the format wouldn't hold. It would jeopardize his own credibility.



"We plan to actively promote Dan, as well as the morning show featuring Jay Thomas and 'The Madame.' Each Friday morning we invite listeners to be a studio audience on Jay's show, and he interacts with them the whole time. We're fortunate to have someone in afternoons who complements Jay in the morning. Z100 has good

Continued on Page 56

Being First Is Most Important



Z100/New York PD Scott Shannon takes the philosophy that a win is a win. Pragmatically speaking, it's a view that's hard to argue against. "As far as I'm concerned, I approach every ratings sweep like the Kentucky Derby or the Indy 500 or the Super Bowl. In the end, it doesn't matter how many points you scored or how fast you ran the race. What's important is to be first."

But how does he feel about all of the direct CHR competition, and does he think it has affected his numbers? "Just because we're off a bit doesn't mean we're dying or doomed. There are simply more stations going for it. The ratings we see are a product of the system we're governed by. No one in their right mind would say Arbitron does it properly; they just do it best. During this past year,



Scott Shannon the returned sample for the New York metro has varied by great degrees each book. How can you expect a consistent trend?"

Wait Out The Glut

Scott addressed the problem of increased competition within CHR as something to live with. "No one can control how many are doing it within the market, but you can control who does it best. It doesn't take a rocket scientist to know that more stations within the same format lead to fragmentation. You must either run faster or get out of the race. If you choose to get out of the race, you've admitted defeat.

"The more times you win the race, the more discouraged the others will get, which will help you return to domination. Each station has said, 'We're here for the long haul.' Well, to me it's painfully obvious that there won't be four of us doing CHR in the market a year from now.

Continued on Page 56

Three Steps To Victory

As programming head of the most recent convert to CHR in New York, how does WAPP Operations Manager **Gerry Cagle** view things? "(PD) **Michael Ellis** and I are still getting the station to sound like we want it to. We're not too far away from being there. When that happens, then we will paint a target on someone's back and take careful aim.

"With four CHRs in New York, each of us has a closest competitor which could be determined by ratings or by sound. We have to see who we can beat first. It's sort of like knocking each of the other guys off one at a time. This is my 'three steps to victory' plan. In WPLJ's position, they have to beat Z100, but we can take aim anywhere. In the end I want to beat everyone."



Gerry Cagle

Gerry had some observations on the CHR fragmentation and how it has affected things. "Looking at the book realistically, I'm not sure why everything is down, but it seems the audience WAPP had at the beginning and the end of the sweep are completely different. After spending some time observing everything, I've got to admit everyone in this town is good. Usually one CHR is outstanding and the others are lightweights. This is really going to be a PD's battle. Innovation is the key. It will take a sly fox to win."

Trying To Become The Sly Fox

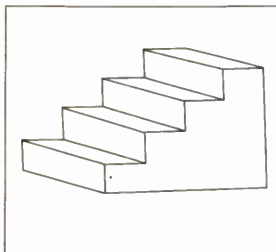
Like Scott Shannon, Gerry is known for being a hard-charger bent on success. "WAPP will win with its innovative programming and promotion, plus active community involvement in the coming months. With all of us being pretty tight-knit CHRs, it's impossible to play the wrong current records, so this battle will go far beyond the music. We need more cumes and loyalty before we can expand. Thanks to Michael, our music is on target.

"It won't be a question of how many dollars are spent, but how they're spent and how quickly the city takes the station into its heart. One of us is going to be New York's favorite, but I couldn't predict how soon it will be us. Today I don't see Z100 deteriorating, but six months from now I do.

"I liken WPLJ to a defensive football team, while Z100 plays offense. WPLJ is just waiting

for Z100 to make a few mistakes. I'm not sure what WKTU is doing, but I have a lot of respect for them and Sunny Joe. I think he's still putting the building blocks together too. At one time Jay Thomas was one of the best morning talents I'd ever heard, but since I really don't pay much attention to the competition, I wouldn't know about him now. Anyhow," he noted with confidence, "all of this will soon change as we really gear up."

Part of that gearing-up process is the hiring of WBTT/Milwaukee PD/morning man R.J. (Rick) Harris. "He's one of the freshest, funniest guys I've heard in years. R.J. will be a killer for us. Unlike others in this town, we're going to be innovative in every daypart."



Using the theater of the mind, Gerry is doing a contest called the "Little Black Box." Ongoing clues prompt listeners to call in to win its contents. "In addition, I've got a ton of cash to hand out in simple, uncomplicated ways. Our TV campaign will let people know that we're new and exciting.

"We're not overhyping as we go in. In other places I've dropped a bomb, but here I think patience will be a virtue for us. When WAPP was an AOR station we had ratings but no heart." Gerry admitted, "The listening audience does have a wait-and-see attitude about us. But once we prove it to them, I know we'll have them locked in."

Being First Is Most Important

Continued on Page 55

Someone's going to take a fall. You can book the fact that we'll wait them all out."

Program For Your Audience

Scott wouldn't comment on who he thought would be the first to fall out. "I've got no vested interest in commenting on that subject.

"In the end, it doesn't matter how many points you scored or how fast you ran the race. What's important is to be first."

—Scott Shannon

We're like Kentucky Fried Chicken; we do one thing right, and that's being the best CHR in N.Y.C. I spend more time worrying about improving my product than I do about the penguins running behind me. I've been on top for five of the last six books. They better put on faster track shoes to catch up."

With increased competition there is the tendency to look over your shoulder more at what others are doing. According to Scott, that's a mistake. "I get so amazed by stations

that let their competition control their programming. Anyone that's worried about their competition is wasting a lot of sleep and energy. It's obvious that others in this market are paying a lot of attention to us by what they're now programming. I'm not saying don't pay attention, but don't clone, either. You might improve your position, but you can't win unless you offer a better product.

"Our energy and personality levels were unique to this market. Now others are trying to imitate us. There was a time when no one handed out money; now everyone is." During the fall book, Z100 used the "\$10,000 Mystery Superstar" contest. Each time the contest was run, the 100th caller took a guess at the identity of the four mystery voices. Also during the book, in cooperation with Wendy's and Agree Shampoo, the station used Z100 Superstickers to give away a Corvette. Superstickers, version two, is underway now.

Scott remarked, "The newcomers are already seeing it's not going to be as easy as it once was. Personally, I like WAPP's outward sound better than the rest. It's more specific-sounding, more cohesive. It's a clean, creative, but disciplined sound. They sound a bit like Z100. So does New York need another Z100?"

New York's Not Big Enough For Four

Continued from Page 55

personalities around the clock, but most would be hard-pressed to tell you who's on the air after Scott and Ross."

So why does Neil think WKTU's numbers declined this past book? "WKTU has always had a very high cume, and continues to do so. Our cume is shifting to a less ethnic mix than before, so this decreases the TSL (time spent listening). I think our approach is more one-on-one with WPLJ, as we both play a lot of Urban music and have more of an adult feel.

"Z100 and WAPP seem more head-to-head. It might boil down to a playoff-type situation. Because of WAPP's history, the market has more of a wait-and-see attitude about it. I don't agree with those who think we can't make it because we're a latecomer. No one is too late getting into any race if they are doing something unique and are presenting a better product than the rest."

Neil is hoping that WKTU's "\$10,000 Music Monitor" (where listeners check off their ten favorites from a list of 92 songs, return the entry to win \$5000, and grab an additional \$5000 if they hear their name and call in within nine minutes and 20 seconds), will have an impact on its audience. The contest has been supported by liberal TV

spots. In addition, the station's "Artist Of The Day" promotion means \$92 and an entire catalogue for listeners calling in when they hear the day's designated artist.

"It's important for everyone doing the format to have a goal in mind of being number one. If they don't, then they should be selling something door-to-door, or soon will be."

—Neil McIntyre

Follow The Music Leader

Confident about the future, Neil added, "Our input from Sunny Joe allows access to his research. I've no doubt we'll be a big winner. I'm really more concerned with staging promotions that are more timely than the competition, rather than the overall efforts of what they're doing. I don't worry about the music end, since we're always going to beat them on the hits. We intend to be 'New York's Music Station.'"

Predictions Of Demise For Johnny-Come-Latelys

With years of New York experience behind him **WPLJ PD Larry Berger** feels victory for his station is in the near future. "We're here for the long run. Our decision to change from AOR to CHR a year and a half ago using the handle 'Hit Radio 95' was a well-thought-out and original idea. ABC is a conservative company, and by nature so am I. Anyone expecting us to drop out will be old and gray before that happens. The 'Johnny-Come-Latelys' are going to have a tough row to hoe."

Larry recalled, "This happened before when everyone went Country, and when everyone went Disco. Broadcasters are too trendy

without regard for the market's needs. I don't think there was any real thought when these changes were made at WKTU or WAPP. It's amazing to me the lack of depth in programming in this country. People just follow like sheep. Ego is controlling format decisions rather than market demands.

"Anyone who has heard WPLJ and WHTZ can tell an immediate difference in presentation, so we both serve different functions in the market. I don't see that WAPP or WKTU demonstrate unique functions within CHR for New York. I feel those two stations are doomed to lower shares."

And speaking of lower shares, I asked Larry if he thought the increased CHR competition caused him to lose a full share. "Sure, that may have something to do with it, since everyone is sampling everyone else right now. But I don't think the music was as good this fall as in the summer. Many major artists put out big hits, but they weren't as broadbased as earlier releases from the same album. We can be civilized or enhanced by playing mostly currents. It's still the better alternative to oldies.

We also contributed to our loss, but have since corrected our mistakes."

From Frying Pan To Fire

Calling upon the recent past to act as a pattern for the future, Larry said, "When WAPP changed from AOR to CHR they set themselves up for history to repeat itself. They came on the air as the third AOR, and now as



Larry Berger



the fourth CHR, they're in no better shape. They will clearly have to do things better than us or Z100 to make an impression.

"WKTU's hiring of Dan Ingram does say something about their commitment to the format," he observed. "They've got to go lower in the ratings before getting better, as much of their audience hasn't really gotten the message about what they're up to. WPLJ is already established and we're set to continue making inroads within the format, no matter how many competitors come at us."

Slicing Up New York

Continued from Page 55

Playing the hits is the basic philosophy of CHR. It's a proven concept which will always work. Whether there is one station doing it or four, there will always be a winner who is satisfied with the money and ratings returned. Should competitors decide to

move into a less crowded arena, then those winning stations who stick with CHR will only prosper. Remember, if you change formats, go into it with the commitment to accept nothing but the best in all areas. With this attitude, the chances for success are greatly improved.

CHR PICTURE PAGE



A LOOK AT DENVER'S FINEST — KPKE/Denver celebrated Halloween this past year by presenting a "Dungeon Of Terror" for over 35,000 visitors. Nightman Chris Knight broadcast live for the two-week run of the dungeon, which raised nearly \$70,000 for the Metro Denver Chapter of the March of Dimes. Pictured (back row, l-r) are KPKE's Ron Brooks, Assistant PD Mark Adams, personality Don Hawkins, PD Tim Fox, and ND Dean Curfman. Shown (front, l-r) are air talent Steven B. and Chris Knight — he's the one with his own built-in mask.



INCH BY INCH — Rebbie Jackson stopped by the Z93/Atlanta studios to thank the staff for supporting her debut single "Centipede." From left, Columbia's Alan Orem, Z93 morning man Steve McCoy, Rebbie Jackson, and Z93 PD John Young.



THE WARRIOR HITS DALLAS — KEGL/Dallas had the pleasure of meeting with Scandal's Patty Smyth during her recent national tour. Smiling scandalously (rear, l-r) are CBS Dallas's E'Lisa Pillow, the station's Kurt Wise and Ann Wise, and Columbia's Michael Scurluck. Pictured (front, l-r) are KEGL's Brian Shannon, Patty Smyth, KEGL MD Joe Folger, and KEGL's Sharon Baker.

Bits

• **After The Female Heart** — WLZZ/Milwaukee recently gave its listeners a taste of "The Glamorous Life." Working in theme with Sheila E., the awards included a \$195 gift certificate to Robert Hack Diamonds, a 95-minute makeover from Arlene Wilson Modeling & Career Center, dinner at an exclusive Milwaukee restaurant, and limo service. Now that's glamorous!

• **Big Bam Booming KPKE!** — KPKE/Denver kept in touch with its listeners when Hall & Oates came to town. The station gave away "Big Bam Boom" LPs and treated two winners to Thanksgiving dinner and Hall & Oates's Thanksgiving concert. But that's not all! Winners could choose a guest from anywhere in the U.S. and fly him or her in for the festivities, all courtesy of Continental Airlines and KPKE Hit 96!

• **Chicago Says "Up With AM!"** — Chicago AM broadcasters, in conjunction with the Sony Corporation, have joined together to promote AM stereo. WLS, WMAQ, WGN, WAIT, and WGCI will be providing periodic on-air information and giving away some of Sony's best AM stereo equipment. Over 150 local retail outlets will provide informational brochures and displays so consumers can listen to the sound of AM stereo through headphones, and, it's hoped, promote AM radio in general. Good luck, Chicago!

Motion

Brian Cleary has been promoted to Assistant PD at 98ESA/Charleroi, PA, holding onto MD duties and an evening airshift as well. Also at 98ESA, Paul Goodman moves into morning drive from Y97/Pittsburgh ... KS103/San Diego welcomes Dave Fogel to evenings from KBEQ/Kansas City ... Johnny Edwards joins the AM team at KHFI/Austin as "J.R. In The Morning" ... Stu Patterson moves across town from WPFM/Panama City to the PD/MD slot at T94 ... Midday personality Carl James is promoted to MD at WSQV/Williamsport ... Paul Roberts is named PD at WMJY/Long Branch from WDRC/Hartford ... Jeff Jennings exits AM drive at WGRD/Grand Rapids for mornings/promotions at WIBM/Jackson-Lansing ... Chris Landon leaves Q100/Allentown for evenings at WPIX/New York City, and Bryan Geronlmo becomes PD/MD.

Berry Adams segues from WKAU/Appleton, WI to become News Director at KBOI/Boise, while Randy Arnold is upped to ND at WKAU ... KRQ/Tucson advances Andy Stevens from overnights to AM drive, replacing Scotty Johnson, who accepts middays at KBZT/San Diego ... Chuck Finney becomes a Corporate PD for Sky-Hi, Inc., presiding over KKFM/Colorado Springs and KVMT/Vail ... Dick Hylton drops his morning airshift at G100/Mobile to go into sales for the station; PD Scott Griffith is filling in ... Bob Brown joins WGCL/Cleveland as Creative Services Director.

At KBIM/Roswell, PD Tim Mack jumps across town for the MD spot at KCKN. Replacing him is KBIM Sports Director Rich Eldman, who adds PD to his existing title ... Q107/Washington announces the following shift changes: Sandy Weaver climbs from late nights to middays, Gary Murphy moves from middays for PM drive, and Vinny Brown is upped from overnights to 10p-2a ... Bruce Chandler and Tony St. James return to mornings at KIQQ/Los Angeles, and the rest of the lineup looks like this: Jim Carson middays, Ernie Sanchez PM drive, G.W. McCoy evenings, and Jay Coffey nights ... Happy 1st Birthday to KWES/Odessa, TX!



KWSS IS ROCK IN AMERICA — KWSS/San Jose got to party with Brad Gillis of Night Ranger during its recent "KWSS Celebrity Days." Shown here (l-r) are KWSS PD Dave Van Stone, morning teammate Bill Kelly, Night Ranger's Brad Gillis, morning cohost Al Kline, and MCA's Billy Brill. In front being tickled is KWSS MD Robin Kipps.

TEMPTATIONS

"TREAT HER LIKE A LADY"

CHR NEW & ACTIVE

NOW ON OVER 65 CHR STATIONS!

WXKS-FM	Z93	Q100	WKDQ
CKOI	I95	WMAR	KOFM
WCAU-FM	WCZY	WVSR	WRQN
PRO-FM	WHYT	WBBQ	KMGX
WAVA	FM102	KZZB	KQM9
94Q	KITS	KXX106	KO93

... AND MANY MORE!



COMMODORES

"NIGHTSHIFT"

A/C BREAKERS

A/C CHART DEBUT: 24

Black/Urban BREAKERS

BLACK/URBAN CHART: DEBUT 35

NOW ON OVER 65 CHR STATIONS!

CHR NEW & ACTIVE

WXKS-FM	WCAU-FM	WERZ	WJZR	KQKQ
CKGM	WHTX	WKEE	WNOK-FM	WHOT
CKOI	94Q	WSPK	WZLD	KF95
	WHYT	KZZB	KIHK	KSHD
	Q100	WQID	Z104	KHYT
	K104			

... AND CROSSING FAST!

MOTOWN DELIVERS,
ALWAYS HAS ... ALWAYS WILL!!

AOR



STEVE FEINSTEIN

PROGRAMMERS' SALARIES

Are PDs Getting Their Money's Worth?

Take the following radio biz truisms:

"A good program director is an integral part of a station; ideally, he's part showman and part businessman."

"This is a people business; winning requires hiring the best people available."

Combine with these universal truths:

"Each according to his ability."

"Money talks."

And mix in the correlation between ratings and revenue that generally applies. The equation would seem to add up to PDs' paychecks growing commensurately as stations grow in profits. After all, successful programmers produce the audience that brings in the bucks, right?

Unfortunately, this isn't always the case. Granted, in recent years, there's been substantial improvement in the salaries PDs command, particularly in larger markets. Enlightened management no longer views a PD as the chief disk jockey and pays him accordingly.

There are two financial frontiers that the majority of PDs hasn't crossed, though:

- More often than not, a PD's compensation doesn't rival that of a general sales manager.

- Most PDs, particularly outside of major markets, work on a straight salary with no bonuses offered for ratings performances.

We'll study why those situations prevail, and take a look at some exceptions.



Mel Karmazin



John Beck

PAY BY NUMBERS

Ratings Incentives

"As ye reap, so ye shall sow" is a noble concept. Though it's not yet the industry standard, some operators are applying this tenet to PD salaries by offering incentives for ratings performance, much as account execs receive commissions.

Dwight Douglas, President of consultancy Burkhart/Abrams/Michaels/Douglas & Associates, says, "A smart programmer will ask for a bonus system or even equity in a company that offers stock. In our own company, we have a bonus structure that rewards our associates for performance when the numbers come in."

At KSHE/St. Louis, says GM John Beck, PD Rick Balis gets a base salary and receives a cash bonus for each 12+ ratings point over a benchmark figure — the share that Balis inherited when he took over the programming reins. As the station's double-digit numbers start to level, Beck anticipates setting an incentive system linked to Balis's ability to meet budget. He explains, "I try to get the PD into the business of the radio station, and I look at us

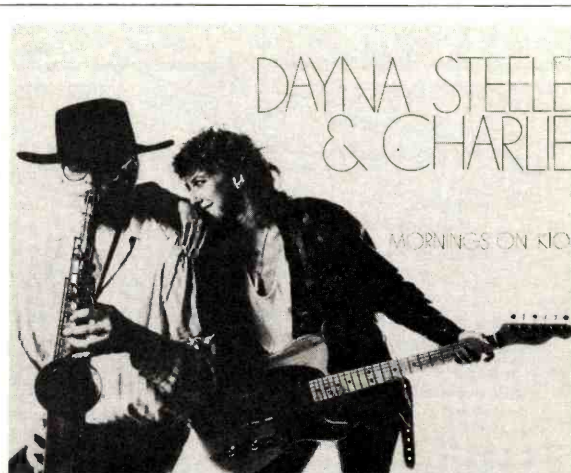
as partners instead of as employer/employee."

Not all PDs embrace the bonus system. Some feel they should be rewarded on the basis of their expertise and how they perform their duties day-to-day, rather than according to what Arbitron says. "I don't want my salary to hinge on Arbitron's methodology," says KISW/Seattle PD Beau Phillips. "Bad sampling or bad returns can screw up the numbers. I look more for overall trends and growth."

Have It Your Way

President Mel Karmazin says Infinity lets programmers choose between a straight salary or an incentive program. He feels a PD "gets a salary just for being in the position and the effort he makes, while a bonus rewards on the basis of performance and meeting goals. Because of the fragmentation and competition for audience, it can be in the interest of owners and managers to establish goals and reward people for achieving and exceeding them."

Karmazin's system offers rewards for



BORN TO POSE — KLOL/Houston morning team Dayna Steele and Charlie struck this familiar pose for a poster that the station gave away while Springsteen-mania gripped Houston.

PD vs. GSM

Earning Power

From a programmer's perspective, earning less than the GSM seems inequitable. Consultant Jeff Pollack says, "Both jobs (PD and GSM) are critical, and interchangeable in their importance to the station's success. There's parity in the responsibility, so why not parity in the pay?"

KISW/Seattle PD Beau Phillips notes, "If a PD can deliver a couple of ratings points that are going to make a half-million-dollar difference in billing, he deserves his fair share as much as the person who is then better able to write the additional business. It pays to hire the best. It's silly to spend \$15,000 less and get a C+ caliber PD instead of an A caliber."

Beck And Balis Bond

One GM who'll offer no argument to that school of thought is KSHE/St. Louis's John Beck, who indicates that PD Rick Balis receives a salary comparable to the station's GSM. (Balis clearly earns his keep, as KSHE has risen 5.6-7.2-8.8-12.0 since his return to the station in March '84.)

Beck's thoughts on the matter will earn him points with programmers. "Ratings equate to dollars, in the end. In a highly competitive market, if your PD is either making the station's numbers grow or maintaining great numbers, his happiness directly relates to the bottom line. I look at paying a PD of that quality a good salary as a profitable investment."

Beck feels a top-notch PD has at least as broad an understanding of what makes a radio station tick as a GSM. "A GSM doesn't have to understand the intricacies of researching and marketing the product, while a strong PD will be able to go on sales calls; he understands the station's budget and the overall operation of the station."

"Also, the PD not only controls the largest chunk of the operating budget that's set from month to month, he also manages the biggest group of people at the station. He has to be a leader and weave a fine fabric of communication and security among the airstaff."

Consultants' Effect

Do consultant fees often cut into the salary left for a PD? Beck recalls an owner he knew who proposed hiring a "drone" PD at a salary virtually identical to the amount of money the station's consultant would receive. Beck objects to this approach, feeling even if the station does well with a cookie-cutter approach to programming, it will eventually suffer when faced with competition.

Why The Difference?

In some instances, AOR PD salaries may lag behind the job's increased responsibilities in comparison to the '70s, when some PDs functioned as glorified music directors. Phillips observes, "It now takes a smarter programmer who can do more than just music rotations. He's got to know how to position, image, market, and merchandise a radio station, and how to fire up an airstaff."

Nonetheless, the GM who sets the respective salaries usually comes from a sales background, and as Infinity President Mel Karmazin notes, "may not regard the PD position as highly as the GSM. The PD may be the guy he used to battle with over the spot load."

At Infinity, according to Karmazin, "we pay PDs at least as much, and in some cases more, than sales managers. We feel the single biggest factor in the success of the radio station is Arbitron, and the person who influences Arbitron the most is the program director. If you have any doubt on the importance of the numbers, try to get through on the phones when the advances are ready."

This applies particularly in major markets, whereas "in a smaller market, personal relationships with clients and financial institutions mean more. There, if you're a retailer who advertises and gets results, you don't need to look at the numbers as closely."

Weidel Tells Why

KZAP/Sacramento VP/GM Tom Weidel has been through the programming ranks himself. He also believes that a PD in a hotly competitive market is worth the same

Continued on Page 60

Continued on Page 60

HELP CURE CANCER THROUGH MUSIC

MTV'S ROCK 'N ROLL TO GO: A COOPERATIVE EFFORT BY THE MUSIC INDUSTRY TO RAISE FUNDS FOR THE AMC CANCER RESEARCH CENTER.

PAT BENATAR

HELL IS FOR CHILDREN

From the album "Crimes Of Passion" on Chrysalis Records

THE CARS

DRIVE

From the album "Heartbeat City" on Elektra Records

THE FIXX

ARE WE OURSELVES?

From the album "Phantom" on RCA Records

HALL & OATES

SAY IT ISN'T SO

From the album "Rock 'N Soul Part 1" on RCA Records

BILLY IDOL

REBEL YELL

From the album "Rebel Yell" on Chrysalis Records

KISS

LICK IT UP

From the album "Lick It Up" on Mercury Records

CYNDI LAUPER

SHE BOP

From the album "She's So Unusual" on Portrait Records

MADONNA

LUCKY STAR

From the album "Madonna" on Sire Records

STEVE PERRY

OH SHERRIE

From the album "Street Talk" on CBS Records

RATT

ROUND AND ROUND

From the album "Out of the Cellar" on Atlantic Records

THE POLICE

KING OF PAIN

From the album "Synchronicity" on A&M Records

THOMPSON TWINS

HOLD ME NOW

From the album "Into The Gap" on Arista Records

TINA TURNER

WHAT'S LOVE GOT TO DO WITH IT

From the album "Private Dancer" on Capitol Records

WANG CHUNG

DANCE HALL DAYS

From the album "Points On The Curve" on Geffen Records

MTV NETWORKS INC.

Robert W. Pittman
Executive Vice President and
Chief Operating Officer

December 14, 1984

Dear Record Retailers and Distributors:

MTV's first LP is coming to kick off '85 - and it's one of the strongest packages to hit the stores and the air-waves in a long time. But the big news is that all proceeds from this record (record companies, publishers, artists, writers) will be donated to the AMC Cancer Research Center. And we need your help to give it high in-store visibility.

Titled "MTV's Rock 'n Roll To Go," the album contains 14 hit songs all from different labels. Our commitment to this project is high, and we need you to position the album for maximum exposure. We certainly hope you will give it your all.

MTV is donating an extensive promotion campaign for the album including 30 and 60 second on-air spots. We anticipate a long sales period and are prepared to promote the album through a total advertising package on an extensive schedule. By doing your part, you'll contribute to an important cooperative effort that the entire record industry is making to cancer research.

Watch for "MTV's Rock 'n Roll To Go," released soon through Elektra Records and distributed through RCA. Thank you very much for your help in this worthy cause.

Sincerely,

RWP:bph

75 Rockefeller Plaza New York, New York 10019 (212) 684-8420



AVAILABLE ON ELEKTRA MUSIC CASSETTES AND RECORDS



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Earning Power

Continued from Page 58

money as a GSM, but offers explanations as to why that doesn't apply across the board.

First, the inequity reflects a historical bias in our society that started in the time of the Industrial Revolution. During that era, we began to place more value on the selling of products rather than the manufacturing of them, and came to regard the person who sells a product as worth more than the person who makes it.

Second, says Weidle, a salesperson "comes back with finite, measurable results every day — orders for business that he alone is directly responsible for. A station's ratings, whether they're lousy or good, are often attributable to a number of factors — programming, jocks, competitive nature of the market, promotions, consul-

tant, signal, diary placement — that are not always as immediately identifiable with only one person."

(Of course, that argument begs the question of whether or not the AE deserves sole credit for landing the accounts. In most cases, the buy is at least partly a function of the station's ratings.)

Third, Weidle notes another underlying precept of radio: "You can go out and sell a station that doesn't have tremendous numbers, but excellent numbers by themselves do not necessarily guarantee excellent sales; an excellent sales department does."

Last, he proposes that the ranks of astute, inspired programmers are relatively thin, thereby enabling the top-drawer PDs to command megabucks while the rest earn more modest stipends.

SEGUES

Consultant **Jeff Pollack** signs **WCKO/Miami** and **KLOL/Houston**. **KLOL** retains the services of **Burkhardt/Abrams/Michaels/Douglas**, and **Pollack** no longer works with **KSRR/Houston**. Also, **B/A/M/D** has signed **KZOK/Seattle** for consultation.

WCMF/Rochester MD Dave Kane adds Assistant PD duties . . . **Andrea Karr** named Assistant MD at **WMMR/Philadelphia** from crosstown **WFIL**.

Smokin' Joe Simpson replaces Promotions Director/night rocker **Brian Krysz** at **WAQX/Syracuse**.

Lee Howard takes over from **Scott Iversen** on **KFMF/Chico, CA** late nights . . . **KZAP/Sacramento's Adrian Bolt** goes to **KGB/San Diego** for weekends.



HALLOWEEN HOWLER — **KBPI/Denver** brought **Wolfram Jack** to town to provide thrills and chills for costumed revelers on Halloween.



SQUIER CHECKS OUT SOUNDLY — **WDIZ/Oro** brought two winners to a **Billy Squier** sound check. From left, **Capitol's Keith Gershow** and **Stan Gleason**, midday guy **Gary Mandino**, **Squier**, and the winners.



STEVIE RAY AT KKDJ — **Stevie Ray Vaughan** found the blues alive and well at **KKDJ/Fresno** when he stopped in to see afternoon driver **Harlan "Wingnut" Winslow** (right).



MR. BROWNE GOES TO WASHINGTON — **Jackson Browne** dropped by **DC101** while in town for a political rally. From left, afternoon driver **Adam Smasher**, **Browne**, and late nighter **Ernie Kaye**.

Ratings Incentives

Continued from Page 58

first-place showings, and in some cases, second-place showings in demographic rank, rather than for 12+ numbers. "My advice is to not always use traditional compensation plans," says Karmazin. "Create one that targets the problems you're faced with."

Accordingly, one of his stations may structure a bonus to inspire performance in areas that need improvement. For instance, if an 18-34 station is weak in the demo's upper end, the bonus may be constructed around growth in 25-34 numbers. A GM at a station with a problem in accounts receivable may be rewarded according to

how many he collects, rather than for billings.

Karmazin cautions, though, "You have to know who you're dealing with when you set up a bonus system. A greedy programmer who sets his sights so narrowly only on being #1 in his core demo so he'll make his bonus can lose you spillover audience in other demos."

His final observation is most telling: "Programmers react to your concern that they're being treated fairly financially. Whether or not they choose to work on a bonus system, just the fact that you're willing to sit down and structure a program with them makes a difference."

THE WEBN PROFILE OF STATION AUDIENCE TEST (1984/85)

GENERAL DIRECTIONS: Designed to determine accuracy of perceptions concerning listenership of WEBN. Respondents, individually, are 18 or over and adult market and WEBN listeners. Respondents are to be selected from the general population. Indicate for all questions with an "X" in the proper box. Give only one answer. Do not check more than one box. Do not check "Other" unless you have a specific suggestion. Do not check "Other" unless you have a specific suggestion. Do not check "Other" unless you have a specific suggestion.

1 Section 1 Time: 3 Minutes

For each question, check the most accurate answer and mark the corresponding list.

Example: MORE WEBN ADULT LISTENERS THAN ANY OTHER CINCINNATI RADIO AUDIENCE.

A. Live in town.

B. Listen to rock and roll and other rock music.

C. Own a 1975 or a 1976 with manually operated trunk.

D. Purchase eggs of Stone, Hebrons, Comestibles, Patches or Sports Illustrated.

1. 5% of WEBN ADULT LISTENERS HAVE . . . UNIVERSITIES:

A. attended

B. graduated

C. dropped out

D. dropped out

2. THREE BATTERS CAR ACCESSORIES 50% OF WEBN ADULT LISTENERS:

A. bought them this past year

B. prefer them to all other radios

C. use them for short drives

D. would like to have a parking fee

3. 6% OF WEBN ADULT LISTENERS:

A. brought their own department cover

B. had their own department cover

C. had their own department cover

D. had their own department cover

3% OF WEBN ADULT LISTENERS:

A. purchased an automobile in the last year

B. have done some for auto theft

C. think a "C" is worthwhile to catch up on during work

D. haven't noticed the extra charging on "Dish of the Month"

2 Section 2 Time: 3 Minutes

1. TRUE OR FALSE:

T F A 3% of WEBN adult listeners read books and magazines occasionally.

T F B 50% of WEBN adult listeners have done some form of home at least once per week.

T F C 70% of WEBN adult listeners have bought a new home at least once per week.

T F D 10% of WEBN adult listeners have purchased other equipment in the last year.

2. MATCH EACH ITEM IN COLUMN "A" WITH COLUMN "B"

A. 30% of WEBN listening families: 1. make \$10,000 to \$19,999 a year

B. 10% of WEBN listening families: 2. make \$20,000 to \$29,999 a year

C. 20% of WEBN listening families: 3. make over \$40,000 a year

D. 40% of WEBN listening families: 4. live alone

3. 7% OF WEBN ADULT LISTENERS:

A. work around the house and garden regularly

B. make telephone calls in the garden regularly

C. are behind on their rent or mortgage regularly

D. are in arrears

4. IN THE PAST YEAR 50% OF WEBN ADULT LISTENERS NEW FURNITURE:

A. bought

B. borrowed

C. inherited

D. purchased at a flea market

5. WEBN ADULT LISTENERS EXHIBIT A HIGHER INCIDENCE OF "HOLDERS" THAN ANY OTHER CINCINNATI RADIO AUDIENCE:

A. hold and collect stamps

B. hold and collect records

C. hold and collect antiques

D. hold and collect anything

It might rock some advertisers to know who really listens to album rock radio.

98 FM Sacramento's Best Rock.

the album rock stereotype...

KZAP's "Solid (as a rock) Citizens"

SHATTERING STEREOTYPES — Humor . . . the most effective weapon. These station brochures speak directly to the incorrect "earth dog" image of AOR listeners that some advertisers may have. WEBN/Cincinnati related legitimate data from a formal market research study in this mock aptitude test. Note the inside joke in section 2, question #2 (the Wood family owns and operates "EBN"). KZAP/Sacramento used a pictorial profile that many stations, including WZXR/Memphis, have employed to contrast erroneous images with actual listener profiles.

Adult/ Contemporary



RON RODRIGUES

KS95 Scores Coup: Steals Viking Broadcasts

In a surprising announcement over the holidays, the NFL's Minnesota Vikings called an end to their long affiliation with WCCO/Minneapolis, joining crosstown competitor KSTP-FM (KS95). This significant move marks the first time that an FM A/C facility will flagship a major sports franchise. (Also last month, the Houston Oilers said their 1985 games will be heard on KODA, an FM Easy Listening outlet.)

Sporting Conflicts

This is not the first time the Vikings have left WCCO. The team spent its 1970-74 seasons with Hubbard's KSTP (AM) because it could not settle a dispute over "conflict" dates with WCCO when both Vikings and Twins baseball games were scheduled on the same day at the same time. WCCO opted for one game and farmed the other to another outlet in the market. The teams, of course, would prefer to stay on the primary station so their fans would find them with ease.

According to WCCO VP/GM Clayt Kaufman, at that time the station "resolved the matter to the Vikings' satisfaction, and we were able to woo them back." It was arranged so that when a conflict occurred during the regular season, WCCO would carry football and give up baseball.

Other Factors

Everything was fine until this year, when a series of events precipitated the station switch. First, the Twins were in playoff contention until the final day of the season. Had they prevailed, WCCO, by contract under playoff conditions, would have been required to take the Twins on the conflicting dates and move the Vikings elsewhere.



Clayt Kaufman

Also, the Twins were sold last year. In negotiating a fresh broadcast contract, new owner Carl Pohlad reportedly required that the Twins stay with WCCO on all conflicting dates.

Then, near the beginning of the '84 football season, KS95 Station Manager/PD Chuck Knapp attended a party in honor of the new Twins owner, held at the house of the Vikings' Executive VP/GM Mike Lynn. Recalled Knapp, "I mentioned to Mike that I'd like to have the Vikings on KS95, and he said, 'Well, it's a good time to be talking about it, because the contract is up.' I just got the feeling that he was very interested in us. Mike knew that 70% of market listening is already on FM, and that we had been the top station among 25-49 adults for many years; I believed they were ready for a change. As time passed, we talked more often and more seriously. Finally, we made them an offer, they counteroffered, and we settled somewhere in between."

"I have no hesitation about doing a one-hour pregame and perhaps a 30-minute postgame show. Since we've never made a living just playing 'ten in a row,' there's no problem doing lots of that kind of programming."

—Chuck Knapp

Kaufmann Perplexed

What miffed Kaufman was getting snubbed by the ball club. "The whole situation was a surprise to me, particularly in the way it occurred. We made several attempts to



VIKINGS SIGNING — Shown attending the signing ceremony of the Vikings' new association with KS95/Minneapolis are Station Manager/PD Chuck Knapp, Hubbard Broadcasting President/KS95 GM John Mayasich, Vikings Executive VP/GM Mike Lynn, and Vikings Director/Operations Jeff Diamond.

initiate negotiations for a new contract with Lynn, who for one reason or another kept putting us off. Then on December 19 at 8:20am, Lynn informed me by telephone that he 'had some bad news for us.' And that was the only discussion we ever had relative to the contract." (Less than 20 minutes later, Lynn called Knapp on the air at KS95 to announce their new partnership).

Kaufman said Lynn told him the main reason for the switch was the Vikings' desire to move to a station that carried no other sports teams. Rebutted Kaufman, "If you're trying to reach a sports audience, you use us. Their reasoning just doesn't wash."

Money Matters

While wishing he didn't lose the team, Kaufman added, "Bottom line, this will have zero financial impact on the station. At best, Minnesota Vikings football is a break-even situation. It's great for promotion and it's great for prestige, but it certainly doesn't have a significant ratings effect. The Twins have a far greater revenue and ratings impact."

Responded Knapp, "If WCCO claimed the Vikings were mainly good for prestige, I'll take that too! They also claim they didn't have an opportunity to negotiate; I don't know if that's true or not. But when all is said and done, I truly believe that the Vikings wanted to be on KS95 as much as we wanted them."



Some newspaper reports indicated that KS95 paid \$3 million for the three-year contract, which, if accurate, could be twice as much as WCCO paid during the previous three-year period.

The Vikings also desired to expand their radio network, the size of which was limited by WCCO's gargantuan clear-channel signal. Knapp said he's received many inquiries from GMs about the new network. "We've heard from around 50 broadcasters so far. As many as four from one market have called. Many of them feel they've been locked out for a long time, and that now the door is wide open. They're right." Knapp predicted the new web could be as large as four times the size as last year's network.

Youth Rules

KS95's younger audience profile was also attractive to Lynn. He told Jon Bream of

the *Minneapolis Star and Tribune* that most of the Vikings' season-ticketholders are in their 50s, leaving many younger fans out of the stadium.

Knapp is understandably excited about the station's newest addition. "It's going to be a fabulous marriage. We're going to bust our butts to insure that both the fans and the team are happy. And we're experienced at this too, because our AM sister station had them in the early '70s when we were doing Top 40. So I have no doubt that it'll work well again. Since we use personality liberally here, there will be no problem bringing (Vikings head coach) Bud Grant or one of the players on the air when we feel like it."

"I know this move is the beginning of more good things for FM."

—Chuck Knapp

TV Pictures/Radio Sound

Knapp continued, "We'll also repeat our 'turn down the sound' campaign which will encourage television viewers to use the radio audio. We're looking for a dynamic radio play-by-play guy, and I know that fans will want to hear him instead of the television announcers."



"The station will have a complete complement of pre and postgame shows as well. I have no hesitation about doing a one-hour pregame, and perhaps a 30-minute postgame show. Since we've never made a living just playing 'ten in a row,' there's no problem doing lots of that kind of programming."

Will this move (and the one in Houston) trigger a mass exodus of sports to FM? Probably not, even though once-a-week gridiron broadcasts are unobtrusive to most formats and football's appeal covers a very wide demographic spectrum (it ranks first among females). Both baseball and football operators are looking to expand their appeal downward, and younger-skewing FM stations may be one answer in that quest.

Concluded Knapp, "I know this move is the beginning of more good things for FM."



Black/Urban Radio



WALT LOVE

WILLIE DAVIS COMMENTS

The Proposed Alcohol Advertising Ban

The suggested ban on broadcast beer and wine ads, which is at the top of the Congressional agenda for 1985, will probably be the biggest and most-talked-about debate in the past two decades. Indeed, it is the number one subject on the minds of broadcasters and affected advertisers.

Naturally, there are some who applaud and support this kind of thinking. But there are also those who are working to fight off the "ban plan," as they feel it would not hinder the drunk driving problem. Moreover, such a ban would take a serious financial toll on many businesspeople, especially minority broadcasters.

To get more information in the debate and a perspective on the impact of such proposed legislation, I contacted All Pro Broadcasting President Willie Davis, who is involved with both the NAB's drive against drunk driving and the Drug Abuse Task Force. Ironically, he's also a wine and beer wholesaler/distributor.

Willie is a member of a committee assigned to protect the rights of manufacturers, advertisers, and broadcasters involved with these products. His goal? "To ultimately work towards not having these products — beer and wine — banned from radio advertising as we know it."

Taking A Responsible Stand

As one working with anti-drunk driving campaigns, radio properties, and alcoholic beverages, where does Willie stand on the issue? "If alcoholic beverages are handled in a responsible way by responsible people, I have no problem with it. What I really don't like is overindulgence by anyone at any time. If there is one thing I really detest, it's a totally inebriated person who jumps in a car and takes another person's life through stupidity and irresponsibility. An intoxicated driver can potentially cause great harm to innocent people, and that can't be tolerated by our society."

"Sometimes there have been broadcasters who have conducted themselves in irresponsible ways about situations dealing with alcoholic beverages, and I find that deplorable."

The Rights Of Consumers

At the same time, Willie defends consumers' rights to enjoy their spirits. "I do value an adult's right to be able to go home, sit down, and enjoy a relaxing drink, if that's what he chooses to do. Nine times out of ten he'll be staying at home and not go out driving on our local highway endangering himself and others. When I decided to get into both of these businesses, I strongly felt that responsible use of beer or wine as a product justifies my being involved with it as a business. More importantly, I also feel that these products have a responsible right to

be advertised to the American public through all media."

Protecting The Youth

Davis continued, "On occasion, we have been irresponsible about how we have presented malt liquors and other alcoholic beverages to the public. I also have a problem with an over-focus on youth that has been exhibited too many times. Younger people have to be protected until they can make the correct decisions for themselves."



Willie Davis

"When I put on my other hat as a broadcaster, I have to realize that the revenue generated from these products is probably the strongest segment of advertising for minority broadcasters. Obviously, those of us in the radio industry appreciate the revenue because it has helped us build our businesses. But I must say that if the revenue came at the expense of misinformation and marketing approaches that advocated overindulgence, I would have to make a change.

"I feel very good about my position on both sides of this issue. It's up to us to see to it that these products stay on the air, but that we also take a responsible attitude about the marketing approaches that will be used to sell the product. Sometimes there have been broadcasters who have conducted themselves in irresponsible ways about situations dealing with alcoholic beverages, and I find that deplorable."

Ban Is Unreasonable

Davis said, "It's time for us to take a more responsible role in how we present alcoholic advertising to the general public. It would be a bit drastic for us to try to remove product advertising from any type of medi-

The Three Main Points

- Provide more information to the public regarding the alcohol and drunk driving problem
- Educate the public to using beer and wines in moderation
- Prevent any ban of alcoholic beverages in the broadcast media.

um. Look at other products, such as cigarettes. From what I understand, you can't see any noticeable decline in smoking compared to when cigarette advertising was allowed. We would be kidding ourselves to think that removing beer and wine advertising would stop the problem of drunk driving or overindulgence. What's needed is information, education and some additional help from law enforcement."

"A number of broadcasters would face major revenue losses if a total ban took place . . . minority broadcasters would get hurt the most."

Responsible Actions From All Parties Encouraged

Willie mentioned that the committee he's on will be working from the position of being more responsible from each point of view. This, in his opinion, is another reason why a ban should not occur. He said, "A number of politicians are looking at this situation because a lot of pressure is being exerted from many different activist organizations. This is a very high-profile issue right now, and my group feels the challenge is to try something that will be more effective at removing the problem of overindulgence, as opposed to removing advertising from the air. Advertising is not the cause of people drinking too much and creating dangerous situations. Advertising may have created greater product awareness, but that's what it's supposed to do. I've never seen any advertising that invites people to overconsume, especially if they're going to drive an automobile."

"Advertising is not the cause of people drinking too much and creating dangerous situations. Advertising may have created greater product awareness, but that's what it's supposed to do."

Who Gets Hurt The Most

If a ban was decided on, what would the effect be on minority broadcasters? Willie replied, "These products are so well established within our society that removing them from the broadcast media would probably not affect in any great way the person who buys these products and overindulges. Along with intoxication, drinking and driving is the problem, not the advertising of the product. A number of broadcasters would face major revenue losses if a total ban took place. Some minority owners would most likely have to close their doors because they would be strapped for cash. I also think that these broadcasters would really become totally ineffective in providing information and education to their listeners about overindulgence of alcoholic beverages because of their overall financial

loss. Minority broadcasters would get hurt the most."

Advocating Caution In Spirits Advertising

In closing, Willie said, "We're going to have to study closely how we advertise these products. As we look to the future and try to be more responsible for our actions, we may have to look at even who we use to do the advertising."

Expanding on this point, he continued, "Right now, there is a basic ban on using active athletes in the endorsement of an alcoholic product. We have to make sure that we are not, maybe even unintentionally,



impacting in some way on young people through symbolic or personality endorsement. If that is one of the problem areas in current advertising approaches, then we have to do something about it.

"It's time for us to take a more responsible role in how we present alcoholic advertising to the general public."

"It's just time for those of us involved in either of these industries to get our priorities in order and address this problem. Whether you're on the inside or on the outside of this situation, we need to exercise a more responsible attitude. That will see to it that the problem is rectified so there would be no need for any kind of ban."

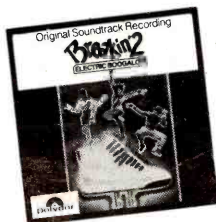
Who knows where it will all end? But we all hope the awareness of not drinking and driving will sink in with the irresponsible violators of this common-sense social trust.

TAKE 5 TO PLAY 5 5 HITS FROM POLYGRAM



KOOL & THE GANG

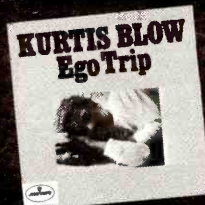
"Misled" *From the album "Emergency"*



OLLIE & JERRY

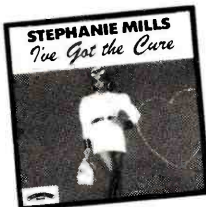
"Electric Boogaloo"

From the smash soundtrack "Breakin' 2"



KURTIS BLOW

"Basketball" *Featured in the "Ego Trip" album*



STEPHANIE MILLS

"Edge Of The Razor"

From the "I've Got The Cure" album



SHAKATAK

"Down On The Street"

Title track from the album "Down On The Street"



PolyGram Records

Marketed by PolyGram Records



BARBARA BARNES

THE PROOF'S IN THE RATINGS PUDDING

Super Simultaneous Success!

There is much to be proud of for Jazz radio, according to the latest ratings results! It appears that the public's interest in Jazz radio is approaching new highs, and we'll hear from radio and record executives in the coming weeks for insight on what's generating all the excitement. Here's a brief wrap-up of the major market figures.

Arbitron, Fall '84

Thus far, the most impressive Arbitron gain was made by KIFM/San Diego. Climbing 9/10ths of a share, the A/C-Jazz station increased from a 2.7 12+ (tied for 12th in the market) to a lofty 3.6 (ninth). The increase is particularly noteworthy in light of KIFM's forthcoming license transfer to an interim operator and "no promotion budget to speak of," according to Operations Manager Bruce Bauer. Bruce attributes at least part of his station's growth to a greater awareness of jazz in the market.

Our silver anniversary friends, KKGO/Los Angeles, climbed 12+ from 1.0-1.2, the first upward movement for the station in a year. Meanwhile, crosstown KUTE surged from 1.3-1.7, using a playlist comprised of around 40-45% Jazz-oriented artists. Up North, KJAZ/Alameda (San Francisco) rose from

1.1-1.5, a new station high. Back East, WBBY/Columbus, OH climbed half a share to a 2.0, while WJZZ/Detroit maintained a healthy 2.5 share.

Birch, Fall '84

On the Birch board, noncommercial stations performed well, too, though no trends are available. WGBH/Boston marked a commendable 2.4; WBFO/Buffalo notched a 1.0; WIAN/Indianapolis scored a 1.3; KPLU/Seattle-Tacoma came in at a 1.1; KUOP/Stockton picked up a 1.4; KXPR-FM/Sacramento delivered a 1.9; and KMCR/Phoenix, which switched calls to KJZZ on New Year's Day, carried a 1.4.

Arbitron results on NPR stations are not usually available until a few weeks after the first advances of commercial stations are released. We look forward to those numbers!



MACDONALD VISITS WJZZ — Ralph MacDonald was in Detroit to promote his latest Polydor/PolyGram album, "Universal Rhythm." Pictured (l-r) at WJZZ are DJ Cliff Coleman, former MD John Hill, Ralph, and DJ Billy Walden.



2AM IN TWO HOURS — KKGO/Los Angeles recently presented a special two-hour interview with Arista artist Barry Manilow. The show featured selections from his new album "2am Paradise Cafe" and other jazz music he was influenced by. The program, which included a long-distance (Italy) live interview with Garry Mulligan, was produced by KKGO Operations Manager Jeff Gehringer (at left).



GROVER AWARDED — WBFO/Buffalo's MD John Hunt (sitting) interviewed Grover Washington Jr. before a special night at Shea's Buffalo Theatre, where Hunt presented Washington with WBFO's 1983-84 Jazz 88 Listener's Poll Award.

All That Jazz

KRVSLafayette now signs off overnights, Monday-Thursday, when the station formerly carried Jazz programming. However, some jazz is being put back in during the new "Harmonics" show between 10pm-midnight. Carol Handley, who was MD at former Jazz outlet KJZZ/Seattle (now AC KLSY), has moved to KPLU/Tacoma-Seattle for Sundays 9am-1pm.

Sunday evenings at KRML/Monterey are now hosted by jazz writer John Howard, who was previously with KJAZ/San Francisco. KWMU/St. Louis' Saturday afternoon host Joe Holtzman moves to NPR station WSKG/Binghamton, NY, while jazz critic Walter Parker resumes the KWMU position. PD Bill Hunt and news producer Maggie Thompson of

WIAN/Indianapolis segue to KDKS/Shreveport. Bill's taking over the PD/morning positions, while Maggie does the News Director duties.

WBFO/Buffalo MD John Hunt was named National Radio Chairman for the National Association of Jazz Educators. The Tampa Bay Jazz Society recently held its first meeting; it's headed by Joe Urso. WUSF/Tampa, whose staff includes some Jazz Society members, is now broadcasting 24 hours and has added another 20 hours of Jazz programming weekly. KPOA/Lahaina, HI debuted as fulltime outlet, programming Hawaiian music during the day and jazz five nights a week from 8pm-1am. Call PD Paul Douglas at (808) 667-9110.

WNOP/Cincinnati has a new show entitled "Africa Panorama." Slotted from 2-4pm on Saturdays, the program is hosted by Chuka Anigololu. Jack Wilke, former producer/host of the defunct NPR "Jazz Plus Service," moves to APR (American Public Radio) in the same capacity.

WRTI/Philadelphia quells rumors spawned by the abrupt resignation of Station Manager Vincent Thomas that the station will be changing format. Acting as interim Station Manager is engineer Mark Humphries. New afternoon jock at WMGI/Gainesville is Dave Hand.

Our condolences to the family and friends of Oregon sitar/tabla player Collin Walcott, who died recently after an automobile crash in Germany.

Stations with new CDs include KBEM/Minneapolis (four of 'em!), KXPR/Sacramento, KIFM/San Diego, and KJAZ/San Francisco.

Orrin Keepnews, cofounder of Riverside Records and the Milestone labels, announces the formation of Landmark Records. Rounder takes over production, distribution, and promotion of Philo Records. Jam Records is now distributed by Allegiance, while Progressive is being covered by Jazzology. Gramavision's promotion and publicity departments are now

under the wing of PolyGram's Urban Contemporary/Black Music Division. They were previously handled by PolyGram Classics.

KKGO/Los Angeles installed a new antenna on metro peak Mt. Wilson, using a 30-kw transmitter. KLCC/Eugene also has a new transmitter; it boosted its power from 30 kw to 86 kw. KXPR/Sacramento upped its signal from 22 kw to 50 kw, with a new transmitter, tower, and frequency (from 89 to 91 MHz).

KXPR also broke its fundraising record, collecting \$152,000. Another station surpassing its fundraising record is WGBH/Boston, tallying \$215,406. That's a 21% increase over last year's fall pledge drive. WHRO/Norfolk, whose GM Joel Seguline resigned to become Station Manager at WUOM/Ann Arbor, raised \$204,444 in its drive. KLSK/Santa Fe raised \$10,000 for the Insight Learning Clinic during a three-day on-air campaign.

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Scott Williams - PD
Charles Tomaras - MD
Colleen Hall Barta - Promotions

Primary Air Staff: Dale Bundrant, Charles Tomaras, Jim Wilke

KPLU FM Tacoma, Washington 98447 (206) 535-7758



EVERYBODY'S PICTURED IN THIS PIZZA! — And some are garnished with Wayne Johnson's release "Everybody's Painting Pictures." Nabbed at a New York pizza parlor during last fall's Jazz Times convention are (l-r) Zebra Records/Word Of Mouth Marketing President Ricky Schultz, Laura Caprita, KERA/Dallas-Ft. Worth MD Ed Budanauro, WXRT/Chicago MD Lyn Brehmer, WLVE/Miami MD Dave Caprita, KPLU/Tacoma MD Charles Tomaras, WBGO/Newark Executive Producer Al Pryor, and in front, Elektra/Asylum Jazz Coordinator Susan Levin.

CALENDAR



BRAD MESSER

Tiny Computer Helped NBC News

Thanks for writing! Here are lifts from two letters written in response to issues recently raised here.

At least one spokesman disagrees with my remark that private weather services are "taking generous amounts of cash from radio." His logic on the subject is that a weather service "becomes part of the station, (which will) find no trouble selling weather spots, and even smaller-market stations find they make money on the deal."

"In many parts of the country, weather is just as essential as news and sports," writes AccuWeather, Inc. Senior VP Elliot Abrams. "If the meteorologist is able to communicate a credible account of how the weather will unfold and at the same time mesh well with the others on the station's team, the product is super. The station not only has another salable asset but becomes the weather source for the market."

Regarding word processors and computers for newsrooms, NBC Radio News VP James Farley Jr. writes to say that network headquarters at 30 Rockefeller Plaza installed "the

cheapest little Radio Shack computer" a couple of years ago "to send late word to anchors during their newscasts. The main thing that this single terminal did for us was to beep audibly the flash Urgent or Bulletin whenever the AP or UPI moved one. We could then call them up a few seconds and sometimes a few full minutes before they moved on the printers, even on our high-speed printers. The producer could then type the late word onto the screen in the studio. Time after time, with just the one computer terminal and the one little Radio Shack jockey being used as a quiet intercom, we beat our network competition in getting breaking stories on the air. Other folks in the newsroom began asking when they would be able to get a terminal at their work stations."

Now NBC News has computerized its newsrooms in a big way, but that's another story.

I'm still soliciting letters from radio newsrooms where inexpensive microcomputers are being utilized to good advantage (or disadvantage if there have been problems).

MONDAY, JANUARY 28 — When the phone rings, we say "Hello," but our ancestors answered with a different word. When the world's first commercial switchboard opened 107 years ago (1878, New Haven, CT) the standard greeting was "Ahoy, ahoy!"

Andrew Carnegie established the Carnegie Institution with a \$10 million gift 1902. Coast Guard established 1915. First Emmy awards 1948. Vietnam ceasefire ended direct US involvement 1972 (last troops departed March 19, 1972). Six US Embassy employees who had been hidden from Iranian terrorists by Canadian diplomats escaped from Iran 1980.

TUESDAY, JANUARY 29 — The first successful gasoline automobile was patented 99 years ago today by Karl-Frederich Benz (1886), a 32-year-old engineer in Germany. It was a three-wheeler, had a one-cylinder engine, and was capable of speed bursts up to ten miles an hour. One of the two Motorwagens Benz built is in a museum in Munich, still in running condition.

Kansas 34th state 1861. Liliuokalani (author of the song "Aloha Oe") was declared Queen of Hawaii 1891. Baseball Hall of Fame established Cooperstown, NY 1936. The deadliest peacetime disaster in Coast Guard history occurred in 1980 when the vessel "Blackthorne" hit the oil tanker "Capricorn" in Tampa Bay, Florida, killing 23 seamen.

Kathryn Ross 42. Victor Mature 69. John Forsythe 67.

WEDNESDAY, JANUARY 30 — The first U.S. Presidential assassination attempt was 150 years ago today (1835) when a "demented" painter (Richard Lawrence) took two shots at Andrew Jackson and missed.

Yerba Buena renamed San Francisco 1847. USS Monitor launched 1862. 32nd President Franklin D. Roosevelt born 1882. First Lone Ranger radio show 1933. Hitler became Chancellor of German Reich 1933. Mohandas Gandhi assassinated in India 1948. Beatles played together last time 1969.

Marty Balin 43. Vanessa Redgrave 48. Gene Hackman 54.

THURSDAY, JANUARY 31 — The biggest coordinated military action of the Vietnam war, the Tet Offensive, began in 1968 with simultaneous Communist attacks on thirty-plus locations including Hue and Saigon (now Ho Chi Minh City).

The 3M company introduced Scotch Tape in 1928. First "Green Hornet" radio show 1936. Pres. Truman announced project to build hydrogen bomb 1950. First US space satellite Explorer-I launched 1958. A chimpanzee named Ham became America's first space rocket passenger 1961.

Harry Wayne "KC" Casey 34. Nolan Ryan 38. Suzanne Pleshette 48. James Franciscus 51. Ernie Banks 54. Jean Simmons 56. Carol Channing 62. Norman Mailer 62.

FRIDAY, FEBRUARY 1 — 25th anniversary of the first civil rights sit-in demonstration, in which blacks occupied a "For Whites Only" lunch counter inside Woolworth's at Greensboro, North Carolina. Today is National Freedom Day, commemorating the signing of the 13th amendment abolishing slavery. By Presidential proclamation, February is Black History Month.

US Supreme Court first meeting 1790. First automobile policy issued 1898 (Travelers Insurance Co.). Clark Gable born 1901. Ayatollah Khomeini returned to Iran from exile 1979.

Ray Sawyer 46. Don Everly 48. Stansfield Turner 62.

Saturday (2-2) Groundhog Day: Farrah Fawcett 38. Graham Nash 43. Tommy Smothers 48. Cub Scouts founded 1914.

Sunday (2-3) Melanie 38. Bob Griese 40. Fran Tarkenton 45. James Michener 78. Buddy Holly died in plane crash 1959.

Listen to this . . .

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WNIR-FM/Akron, OH

(213) 392-8743 131 Ocean Park Blvd., Santa Monica, CA 90405

CHERYL LYNN



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 BREAKERS**

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"HEAVENLY BODIES"



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 To Program Too!

**ISLEY,
 JASPER, ISLEY**
 "Kiss And Tell"

MTUME
 "I Simply Like"

**ALEXANDER
 O'NEAL**
 "Innocent"

JAK
 "I Go Wild"

Distributed By CBS Records

Country



LON HELTON

ACM, CMA MEMBERSHIP

What's In It For Me?

A lot of people ask that question when deciding whether to join either the Country Music Association or the Academy of Country Music. Both groups grapple with answering that query in their quest for those vital additional members. Only by attracting new members while renewing established ones can they prosper and provide the services which help Country grow. When it comes right down to it, the growth of Country is what it's all about.

I've been on the ACM board the past few years and recently attended my first meeting as a Director of the CMA. My overriding first impression of both organizations was the tremendous diversity of those donating their time and talents. The members represent a wide range of interests tied by the common thread of making a living from some aspect of Country. There are record company personnel, from presidents to marketing directors to promotion people. There are representatives from the record retailing/merchandising field as well as talent buyers. There are artists, personal managers, and people from BMI, ASCAP, and SESAC, not to mention radio personalities and trade publication folks.

The amazing thing about the meetings is that everybody takes off his "corporate hat" in order to address the problems facing all of us in Country, even though it's obvious that many of the members are in direct competition with others on the board. The very evident, overall feeling is that if the entire board can effectively work toward the enhancement of Country as a whole, each segment the individuals represent will also prosper — the trickle-down theory at work, no doubt.

The work being done by committees is just as diverse as the membership, but again focused on the development of Country around the world. The recent CMA meetings included members from New Zealand, Japan, and the UK. Issues addressed ranged from the home-taping bill legislated by Congress (the CMA was singled out for its efforts toward passage of that bill) to the most effective way to support individual Country radio stations. Personally, I never realized the full extent of the work done by these organizations until I had the opportunity to become part of the inner workings.



I imagine the same is true for many people, which is unfortunate because it's an indicator that many of us take for granted the efforts made on our behalf and the benefits which accrue to us all, no matter how indirect they may be.

If you make your living from Country in any way, shape, or form, look into membership for both the CMA and the ACM. They exist to promote Country, which makes it easier and hopefully more profitable for you to do your job.

The next time you receive membership information or see an ad, don't ask, "What's in it for me?" You're already benefitting. Think of it as "job insurance." Or, as John F. Kennedy said, "Ask not what your Country can do for you..."

Classing Up Your Cans



Among the yuletide goodies I received this year was a great tin of cookies from KNIX/Phoenix. What most impressed me (outside of the delicious cookies, which were gobbled in a matter of minutes by several unfed R&R staffers) was the striking, classy packaging. Instead of placing a sticker on the outside or a card inside the tin, KNIX had its logo screened directly onto the lid.

According to Promotions Director Sheryl Henderson, going first class "only cost about 30 cents more per can than if we had sent them without the silk-screened logo." And that's a small price to pay for the subliminal message you send to clients, listeners, or station friends.

I Fall For Pieces

'Twas a few days before Christmas and all through the land — at least in New York, Chicago, L.A., and Tulsa — curious little boys and girls were busy assembling puzzles sent to them by an unknown Santa. Unknown at least until the jigs were all sawed, and KWEN(K95FM)/Tulsa screamed out from their desks.

KWEN GM Lee Masters explains: "The puzzle was, of course, a sales piece. Just a little direct mail campaign — designed to maintain name awareness — sent to advertisers and our national reps." Did it result in sales? "Naw, no one called and said, 'I want to place an order because you guys are so clever.' But it's fun and creates a lot of talk by keeping your name in front of people in a different and interesting way."

You'll notice there weren't any call letters or other markings on the can to indicate who was behind the gift. "That was part of the plan," Lee said. "We didn't want people to know who it was from, so curiosity would almost force them to put it together." The play worked — at least in my case. Then and there I stopped what I was doing to put the puzzle together and decipher the identity of the creative nuts behind this great idea.



For you budding promotional pranksters with an eye on the bottom line, K95 sent out 2000 of these little ditties at a cost of about \$2900, excluding mailing.



TUXEDO JUNCTION — The staff of WTCR/Huntington, WV was decked out in style to host a recent concert by Johnny Lee. Displaying their finest duds to Johnny before the show are (l-r) PD Jim Schneider, MD Dave McLain, Kim Lane, Johnny, Terry Collins, Jim Forbes, and Michael Finchan.

THE NEW SIX-BAND OPTIMOD-FM

Silk and Steel.

First the steel:

Crank up your CHR, AOR, Urban, or Modern Country format in home or car. What you'll hear is an audience-grabbing sound that jumps off the dial, out-punches the competition, and makes points with your listeners.

Then the silk:

Take the same signal and play it softly on a little bedroom clock or table radio with a tiny, tinny speaker. Many "competitive" processors can't pass this seemingly-simple test — they sound fine when you listen loud on big speakers, but collapse to reveal a pumpy, unnatural midrange when the boom and sizzle are taken away.

Not the new Six-Band Optimod-FM. Thanks to our patented multiband distortion-cancelling clipper, the sound is simultaneously spectacular and subtle — the peak limiter uses no gain reduction, so neither the bass nor the highs can ever cause midrange pumping.

If you own an 8100A or 8100A/1 Optimod-FM of any vintage, our new 8100A/XT Six-Band Limiter Accessory Chassis can readily upgrade it to aggressive, six-band operation at surprisingly low cost. That's because the 8100A/XT uses the host 8100's power supply and most of its circuitry to achieve an efficient, affordable *system* whose parts and sonics are perfectly harmonized.

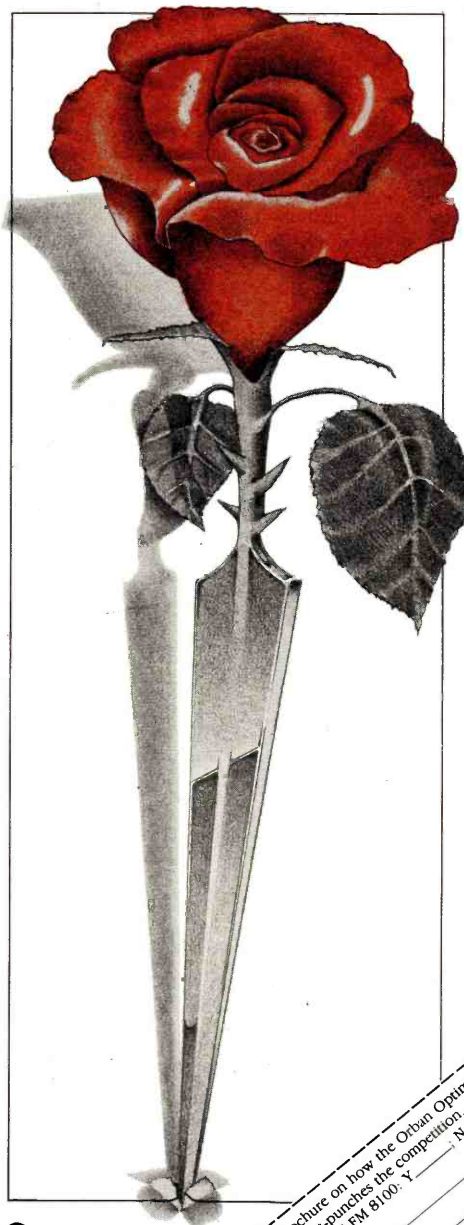
Ratings leaders in every format have overwhelmingly chosen the 8100A system. Its preeminence comes from our basic audio processing patents, proprietary circuitry, and stable, professional design, plus our proven commitment to quality and service. With the availability of the new Six-Band Accessory Chassis, now more than ever, you can't go wrong with Optimod-FM — no matter what your processing objective.

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Nashville This Week



SHARON ALLEN

CRS Panels Set

Panel discussions for the 16th annual Country Radio Seminar, to be held March 7-9 at the Opryland Hotel in Nashville, were set by the Board of Directors and the Agenda Committee. Agenda Chairman Beverlee Bleisch announced that 18 sessions will be held in the areas of programming and promotion, sales, and management, designated to reach the various aspects of station operation.

Here's the rundown for 1985:

"Don't Get Caught With Your Pants Down . . . Like Levi's Did" - Research revisited.

"Takin' It To The Streets . . . The Ears Have It" - Music research . . . who, what, when & where do you ask.

"What Goes On Before The Mike's On" - Preparation, concentration & moderation. "Survey Says . . ." - Presentation of results from the CRS's first-ever research survey of the radio, records, and trade industries.

"Radio's Most Desirable Prizes . . . Diaries" - Effective promotion and advertising.

"Get Your Act Together Before You Put It On The Air" - Know your market before you promote in it.

"The Farm Show . . . It's Not 'W.E.I.E.I.O.' Any More!"

"News In The Nineties - The Death Of The Five-Minute Newcasts."

"The Programming Answer Man" - Ask questions, discuss problems with top programmers and managers.

"Never Try To Teach A Pig To Sing; It Annoys The Pig & Wastes Your Time" - Hiring the right people.

"S.O.S. . . . Strategies On Selling" - Help in maximizing your sales.

"Where Good Ideas Start . . . Small Markets."

"Things Your Mother Never Told You About Radio Sales" - Bring all the questions you were afraid to ask.

"Are You An 'Island In The Stream?'" - Develop teamwork for success.

"FCC & Legal" - Managing your people and your license.

"So You Wanna Be 'The Big Guy'" - learn how to go from PD to GM.

"Lifestyle Management"

"Not Your Usual Boring Engineering Session" - Recruiting, training and the management team.

Music Industry Agenda

The agenda for the Music Industry Professional Seminar session includes:

"You Gotta Have A Plan" - Examining the essential role of the artist/manager in developing the total entertainment personality.

"The Deal Makers" - Top attorneys and bargaining agents reveal how they negotiate contracts for those whose talents are in demand.

"What Comes First, The Chicken or the Egg" - Who are we making records for? Do we create what they want, or do they want what we create?

"Pie Crust To Pickup Trucks" - Advertising executives and recording artists discuss the growing importance of artist endorsements and corporate sponsorships.

"Synergism - Working Together For Mutual Benefit" - How the artist, label, radio, promoter, merchandiser cooperate to influence the marketplace.

"Reaching Millions - Country Music On Television" - It's more than the music video.

TNN Debuts New Program Series

The Nashville Network will mark its second anniversary in March by debuting three new programs. They are: "Video Country," a 30-minute weeknight music video series; "Play It Again, Nashville," a 30-minute weeknight nostalgic talk/variety series hosted by Charlie Douglas; and "Country Notes," also a 30-minute weekend country music newsmagazine series.

In addition, the current weekly music video program "Country Clips" will be expanded to one hour.

Who's New?

RCA's new group Restless Heart is the result of five Nashville session players who kept crossing paths in the studio. They occasionally jammed together after sessions and friendships developed, but it wasn't until producer Tim DuBois recognized their potential and brought them together as a unit that Restless Heart evolved.

John Dittrich (drums) attended North Texas State University on a drum scholarship, and led various bands around the U.S. before moving to Nashville where he worked with Gail Davies and the Boys Band. Paul Gregg (bass) led several country, rock, and folk bands in the Southwest before coming to Nashville where he then worked with the Boys Band, Sylvia, and as a musician at Opryland. Greg Jennings (guitar) began in local rock n' roll bands. Since moving to Nashville, he's played on the road and recorded with Keith Stegall, Jim Glaser, Sylvia, and Randy Parton. Dave Innis (keyboards) is a graduate of the Berklee Jazz Conservatory in Boston. Since moving to Nashville in '81, he has recorded with Anne Murray, Michael Murphey, Lee Greenwood, Tammy Wynette, and Rosanne Cash. Larry Stewart (keyboards) majored in music business administration at Belmont College. With the encouragement of producer Jerry Crutchfield, he began writing ("Goin' Goin' Gone," "Statue Of A Fool") and singing backup on sessions. One of his biggest credits to date is singing on Lee Greenwood's "It Turns Me Inside Out."



RESTLESS HEART — Greg Jennings, Paul Gregg, Larry Stewart, Dave Innis, and John Dittrich.

which he also cowrote.

Get Well

We at R&R send wishes for a speedy recovery to Gary Morris's road manager Steve Small, who is hospitalized in St. Elizabeth's hospital on the island of Curacao in the Dutch Antilles. Small was hospitalized after feeling disoriented following a scuba dive off the island, and is reportedly "doing fine."

Gray Repays Debt

Mark Gray took advantage of his first opening for the Oak Ridge Boys in Merrillville, IN to repay a 13-year-old debt.

Gray had been hired by the Oaks (prior to their transition from gospel to country) to work in their Nashville publishing company. As Gray remembers, "When I moved to Nashville, I took a real dive financially because the Oaks were struggling. So things were tight. But even then, they treated their

employees like family. Anyway, I had a little Vega that I could hardly make payments on, and the car company was going to repossess it if I didn't come up with some money. So I went to Bill Golden and told him I needed \$300 real bad. They were going to come and tow my car off. Right then and there he wrote me a check for \$300, and I've never forgotten."

Gray proved that he hadn't forgotten that kindness when he walked out in the middle of the Oak Ridge Boys' set and presented them with three \$100 bills and a very special inscription: "To The Oak Ridge Boys/When I needed help/My help came from you/Now 13 years later/My dream has come true/So hang this plaque somewhere in a room/And may it remind us of old gospel tunes/Because it was much more than money/You gave me that day/Our God calls it love/I thank you/Mark Gray."



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Country Music Association
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Country News

This Week's Guests:
THE STATLERS
RAZZY BAILEY
DAN SEALS

131 Ocean Park Blvd., Santa Monica, CA 90405 (213) 392-8743

MCA'S 1985 SUPERSTARS...

Kicking Off A Super Year



1

OAK RIDGE BOYS - "Make My Life With You" Another #1 from "GREATEST HITS TWO"



13

LEE GREENWOOD - "You Got A Good Love Comin'" Title song from the Soon-To-Be-GOLD album!



19

STEVE WARINER - "What I Didn't Do" The debut single from the 'just shipped' LP "ONE GOOD NIGHT DESERVES ANOTHER" A Promise Fulfilled... At Last



22

DON WILLIAMS - "Walkin' A Broken Heart" Consistent chart action from the "CAFE CAROLINA" album



NICOLETTE LARSON - "Only Love Will Make It Right" A Major Music Event... The Debut MCA album



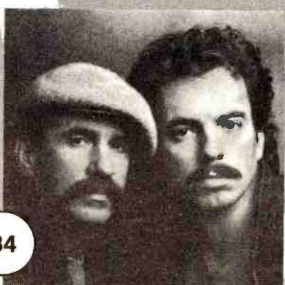
24

JOHN SCHNEIDER - "Country Girls" "The 'breakthrough' act of '84, continues his best-selling streak! From his album "TOO GOOD TO STOP NOW"



31

RAY STEVENS - "Mississippi Squirrel Revival" THE Hottest-selling single in the Industry... From the album, "HE THINKS HE'S RAY STEVENS"



34

BELLAMY BROTHERS - "I Need More Of You" Their fastest-breaking record ever! From their album "RESTLESS"



48

BRAND NEW AND HOT ALREADY... BARBARA MANDRELL/LEE GREENWOOD "It Should Have Been Love By Now"



45

AND GEORGE STRAIT - "The Cowboy Rides Away"



NEWEST SINGLE FROM REBA McENTIRE - "Somebody Should Leave"

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Current and Classic Airchecks!

Current Issue #58 features NY's new WAPP/Harry Nelson, Z100/Z Morning Zoo, KFRC/Dr. Don Rose, KMEL/Mark McKay, WJMK/Dick Biondi, KIS-FM/Big Ron O'Brien, the new KIS-AM/Larry Morgan, Cleveland's WGCL/Tom Jeffries, Portland's KGW/Steve Lloyd and Phoenix's A/C battle between KKLT & KLZI. 90-minute cassette, \$5.50.
 Current Issue #57 features KFRC/Chuck Browning, KITS/Craig Roberts, Phoenix CHRs KOPA & KZZP, Dallas' new CHRs KEGE & KTGS, WFYR/C.K. Cooper, WBBM-FM/Don Geronimo, plus KRTH/Dean Goss. 90-minute cassette, \$5.50.
 Special Issue #5-48 features SAN BERNARDINO's CHRs KFXM & KGGI, AOR KCAL-FM, A/Cs KMEN & KQLH, LAS VEGAS' CHRs KLAV, KLUC & KITT, A/Cs KUDDO, KMJJ & KMZQ, and AOR KOMP, plus BAKERSFIELD CHRs KOXR & KKXX. 90-minute cassette, \$5.50.
 Special Issue #5-49 features PITTSBURGH & CHARLOTTE! PITTSBURGH CHRs WHITX & WBZ, A/Cs WWSW, KDKA & WPNR, AORs WDV & WYDD, plus CHARLOTTE CHRs WROQ, WBCY, WZVR & Urban WVEG. Cassette, \$5.50.
 Classic Issue #C-51 features KIMN/Jay Mack-1971, KFTW/B. Mitchell Reed-1960, KCBO/Gene Knight-1973, KHJ/Real Don Steele-1966, KSFX/Bob Foster-1974, WABC/Howard Hoffman-1979, KHJ/Tony Mann-1974, KLOS/Jim Ladd-1975, KHJ/Dr. John Leader-1976. Cassette, \$10.50.

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Openings

Openings

Openings

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WNYU-FM/New York University needs parttime engineer. FCC first, three years maintenance & construction experience. John Hrynyszyn, 566 LaGuardia Pl., NYC, NY 10012. EOE M/F (1-25)

Personalities, not announcers for 50kw CHR, A/C on Maine coast. T&R's for future opportunities. Females encouraged. Tim Moore, KISS 94FM, Box 9494, Ellsworth, ME 04805. EOE M/F (1-25)

PROGRAM DIRECTOR

NYC vicinity A/C looking for a PD with major market experience. Strong music and research background and the ability to motivate a staff! Replies will be held in strict confidence. T&R to: Radio & Records, 1930 Century Park West, #907, Los Angeles, CA 90067. EOE

WKVT AM & FM seeking fulltime anchor/reporter for expanding CBS affiliate news department. T&R: Box 1490, Brattleboro, VT 05301. EOE M/F (1-25)

Team player for opening as news anchor. One year experience. Chance to use reporting skills. T&R: Judie Yuill, WEIM, Box 727, Fitchburg, MA 01420. (617) 343-3788. EOE M/F (1-25)

Suburban Boston A/C has two fulltime openings for DJ & news person. Join New England's friendliest sounding station. T&R: Cathy Doran, Box 487, Marshfield, MA 02050. EOE M/F (1-25)

PROGRAM DIRECTOR AND AIR STAFF

Including news for New England Class B A/C FM. T&R to: Radio & Records, 1930 Century Park West, #909, Los Angeles, CA 90067. EOE M/F

Morning DJ wanted for easy listening WFGF FM. T&R: Stacey Hill, 2707 Atlantic Ave., Atlantic City, NJ 08401. EOE M/F (1-25)

Powerhouse looking for person for drive time news/production shift. Automation experience a plus. T&R: Kim Stevens, OM, WXKZ-FM, 14 Broad St., Norwich, NY 13815. EOE M/F (1-25)

32FLY looking for morning entertainer. Topical, fun & team player. Join our winning team. T&R: Todd Martin, WFLY, Box 12279, Albany, NY 12212. EOE M/F (1-25)

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Experienced air talent wanted for parttime opening at ASTRA station. Good benefits. T&R: Roy Sampson, WKYV, 8001 Park Heights Ave., Baltimore, MD 21208. EOE M/F (1-25)

Major Market

50kw Christian MOR FM seeks PM drive person. Ministry-minded team player who relates well. Rare opening. Competitive salary/benefits. Tape & resume to: Tom Bisset, WRBS, 3600 Georgetown Rd., Baltimore, MD 21227, (302) 247-4100. EOE

Creative copywriter/Production Director needed at CHR-formatted WKPE FM. Good salary & benefits. Jack Alix: (617) 771-2598. EOE M/F (1-25)

ND & drive announcers needed for new Fairfield County station. Adult communicators only! T&R: WVFR, Box 1085, Ridgefield, CT 08077. EOE M/F (1-25)

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Aggressive salesperson wanted for WZFM/White Plains, NY. Excellent market & money, personal interview at own expense. Call John Zanzarella: (914) 747-1071. EOE M/F (1-25)

Opening for GSM at market on Atlantic coast. Opportunity to develop & lead sales at AOR & A/C. No calls. Resume: WVFR, Box 717, Ocean City, MD 21842. EOE M/F (1-25)



Boston, MA — WMJX — Bright, music-intensive A/C looking for experienced Morning Air Performer. If you are a team player yet have the talent, sense of humor and confidence to host a music-intensive A/C morning show in Boston send T&R to: Jack Casey, PD, WMJX, P.O. Box 352, Boston, MA 02117. No phone calls please.



13FEA/Manchester needs a midday & all night communicator. T&R: Rick Ryder, Box 5300, Manchester, NH 03108. EOE M/F (1-25)

Immediate openings in NYC market Oldies station. Experience of oldies a must. T&R: Bill Trotts, 1290 Peconic Ave., Babylon, NY 11704. EOE M/F (1-25)



Wilmington's Dominant CHR

has immediate opening for dynamic, humorous and informative evening entertainer who can have fun without screaming. Good pay, excellent benefits in first class state of the art operation. T&R to: Steve Michaels, PD, WSTW, 2727 Shipley Rd., Wilmington, DE 19803. EOE

Top-rated WIGY hot CHR station has immediate opening. Strong production required. T&R: Bob Anderson, Box 329, Bath, ME 04530. EOE M/F (1-18)

WMMR needs an assistant MD. Must have knowledge of contemporary music. Parttime hours. Enn Riley: (215) 561-0933. EOE M/F (1-18)

Looking for partners who fit in with one of the best air staffs in the country. No calls. T&R: Greg Gillespie, WDVW, 4117th Ave., Pittsburgh, PA 15219. EOE M/F (1-18)

SOUTH

A/C AM seeks experienced announcer with management ability. Good production skills & personality. Resume/air check: OM, Box 827, Lakeland, FL 33802. EOE M/F (1-25)

Parttimer needed at top-rated FM Country station. Could lead to fulltime. T&R: Steve McNoe, Q102, Box 2869, Winchester, VA 22601. EOE M/F (1-25)

News Director With A Shovel!

Must be a digger — Low cost of living — Growing company willing to pay good money for right person committed to excellence. Tape/resume to: KTEM/KPLE, Box 1230, Temple, TX 76703. EOE

New AM stereo station in SE needs mature A/C personalities for all shifts. T&R: PD, Box 5314, Meridian, MS 39302. EOE M/F (1-25)

Immediate A/C & CHR openings: AM news & personalities. Families encouraged. Rush T&R: Michael Jetter, WVLD/WLGA, Box 1327, Valdosta, GA 31603. EOE M/F (1-25)

KSLJ: 50kw AM Hot Hits style format has afternoon opening. T&R: Kelly McCann, 217 Alamo Plaza, San Antonio, TX 78205. EOE M/F (1-25)

Midday & morning drive now open. Heavy on production. T&R: J. Michael Pruet, WZDQ, Box 3289, Jackson, TN 38303. EOE M/F (1-25)

Urban Contemporary experienced jack wanted. Good salary & great benefits. T&R: Chris Bryan, PD, WQUG AM, 1440 Canal St., Suite 800, New Orleans, LA 70112. EOE M/F (1-25)

KBFM is now looking at T&R's for future openings. Top CHR needs creative, energetic personality. T&R: Dave DiGrosso, Box 3764, McAllen, TX 77801. EOE M/F (1-25)

I need a midday star. Someone who can breathe life into A/C format. Rush T&R: Dave Dillon, WZFS FM, 121 Wyrick St., Suite 300, Richmond, VA 23225. EOE M/F (1-25)

Parttime position open for experienced announcer to work various shifts, including weekends & holidays. T&R: Bob Granger, WINK, Box 331, Ft. Myers, FL 33902. EOE M/F (1-25)

Personable radio Promotions Coordinator needed parttime for WINK AM/FM. Radio background preferred. Contact: Joe Schwartzel, GM, Box 331, Ft. Myers, FL 33902. EOE M/F (1-25)

KVOP has an opening for skilled News Director. T&R: Greg Allen, Box 1420, Plainville, TX 79072. (808) 298-2771. EOE M/F (1-25)

Rare fulltime opening at one of Florida's only remaining real AOR's. Rush T&R: Rad Measick, WQIZ, 2699 Lee Rd., Suite 470, Winter Park, FL 32789. EOE M/F (1-25)

Experienced afternoon news anchor needed at top-rated Sun Belt CHR & A/C combo. T&R: Tom Kelley, Box 5314, Meridian, MS 39301. EOE M/F (1-25)

Gulf Coast resort town AM/FM combo needs PM news anchor/reporter. Contact: Kris Briley, WDLP/WGNE, Box 759, Panama City, FL 32402. EOE M/F (1-25)

100kw "Hit Country" FM seeks ambitious personalities for future positions. T&R: Keith Davis, KFJE, 920 Commerce Rd., Pine Bluff, AR 71601. EOE M/F (1-25)

WNOE-FM seeks T&R's from pros of all formats for future openings. Kris Robbins, 529 Bienville, New Orleans, LA 70130. No calls. EOE M/F (1-18)

BJ105/Orlando looking for hot talent! Need two wacky human beings. Send T&R: Kevin Casey, BJ105, Box 8105, Orlando, FL 32790. EOE M/F (1-18)

KFXV is now looking for air talent. Send T&R: Kevin Bonner, Box 1430, Morgan City, LA 70381. EOE M/F (1-18)

Opportunities

Openings

WQEN-FM has openings for PD. Five years minimum experience & PM announcer; three years minimum. No calls. T&R: Rich Wood, O104, 752 Chestnut St., Gadsden, AL 35901. EOE M/F (1-18)

Top-rated 100w CHR on Gulf Coast needs progressive & promotion-minded morning talent. Excellent pay, benefits. T&R: WJST, 3101 W. Hwy. 98, Panama City, FL 32402. EOE M/F (1-18)

Gulf Coast AM/FM combo needs anchor/reporter who wants to grow in management. T&R/writing samples: Mike Sockol, KIEZ/KWIC, Box 6067, Beaumont, TX 77705. (409) 842-2210 EOE M/F (1-18)

KX104 CHR is looking for air talent: AM drive, overnight with traffic circles & AM news. T&R: Mike Murphy, WXXK, 11 Music Circle South, Nashville, TN 37203. EOE M/F (1-18)

MIDWEST

Indiana CHR looking for future air talent for all shifts. Be creative, enthusiastic & personable. T&R/salary: Scott Howard, PD, Z93, Box 2208, Kokomo, IN 46902. EOE M/F (1-25)

Fulltime newscaster for possible future openings. T&R: Gary Wescott, WSP, Box 247, Stevens Point, WI 54481. EOE M/F (1-25)

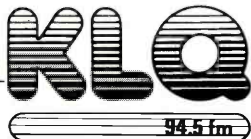
100w A/C FM looking for creative communicator for afternoon drive. T&R: Michael O'Connor, Box 1017, Hannabel, MS 63401. EOE M/F (1-25)

BROADCAST PRODUCTION DIRECTOR

Excellent opportunity in top 20 market for strong, dramatic male voice. Good production very helpful. State-of-the-art studios, benefits, salary, limitless opportunity. Send T&R (record/concert spots preferred): Radio & Records, 1930 Century Park West, #908, Los Angeles, CA 90067.

KJLY is seeking one terrific air personality. Prefer background in Country, Music intensive format. C&R: Beverlee Biesch, 1651 NE 86, Des Moines, IA 50313. EOE M/F (1-25)

K-Lite needs warm, natural A/C personalities. C&R: Pam Finn, KLTE, 2814 Quail Pkz Dr., Oklahoma City, OK 73120. EOE M/F (1-25)



Is looking for a News Director/Morning News Personality for this 50,000-watt 25+ CHR. Skills should include personality/lifestyle approach to news, ability to work with wacky morning man, and personal appearance talents. New facility, great city and good bucks for the right person. Females encouraged. Equal Opportunity Employer. Tapes & resumes to: Jim Owen, WKLQ, 60 Monroe Center, N.W., Grand Rapids, MI, 49503

MD/talent needed for top-rated central Minnesota station. 100w FM/CHR. T&R: Jack Hicks, KCLD, Box 1458, St. Cloud, MN 56301. EOE M/F (1-25)

TOP 75 ADULT CHR

Is looking for News Director/Morning News Personality. Must be able to relate to and banter with morning man and be familiar with "lifestyle"-type news. Personality is the key word. \$25-30,000 annual salary and great benefits. Females encouraged. An Equal Opportunity Employer. T&R to: Radio & Records, 1930 Century Park West, #904, Los Angeles, CA 90067.

Clear channel A/C needs strong midday entertainer. Must use phone. Females encouraged. T&R: Kelly Carls, 74KRMG, 7138 S. Yale, Tulsa, OK 74136. EOE M/F (1-25)

Openings

WMBD NEWSWATCH!

30,000 metro needs a news pro to join our 15-person AM/FM/TV news department as a radio reporter/anchor. We offer good pay solid benefits, excellent facilities, the chance to advance. We need a contemporary writer/reporter/thinker that lives news and loves to dig. Send tape, resume, writing samples: Duane Wallace WMBD-AM-TV, 3131 University, Peoria, IL 61604. EOE M/F

Exceptional, Creative Director needed, includes airstaff. T&R/production sample: Ray Reynolds, WDF, Box 10,000, Marion, OH 43302. No calls. EOE M/F (1-25)

Take charge Operations Manager/Morning Personality. Must be a people-oriented, motivational self-starter. Must be creative and promotion-minded. State of the art facilities, a number one rated Midwest Class C powerhouse, a top compensation package, and an opportunity to grow and develop can be yours if you qualify. Rush air-check and complete resume along with a detailed statement of your management and motivation philosophies to Radio & Records, 1930 Century Park West, #911, Los Angeles, CA 90067. EOE/MF

Need CHR personality newspaper ASAP. Good bucks for the right person. T&R: Ken Hagen, KHHT FM, Box 1688, Minot, ND 58702. EOE M/F (1-25)

We're stumped. Immediate need for PM drive announcer, strong in production & a steady, healthy check. T&R: Brad Shupe, WQLX, Box 608, Galion, OH 44833. EOE M/F (1-25)

HITS 106/WIOG

Is looking for a high-energy jock to make evenings special! Join a great CHR team that's really hot! (Sept./Nov. Birch: #1 12+ with a 21.1 share) 97th Arbitron market. Rush tape & resume to: Rick Belcher, WIOG, Box 1945, Saginaw, MI 48605. EOE M/F

Staff expansion! Big bundles for big talent. T&R: Bob Beck, Y93 FM, Bismarck, ND 58502. EOE M/F (1-18)

Wanted: Reporter, afternoon anchor at capitol city CHR FM. T&R: Al Setka, KYYY, Box 1738, Bismarck, ND 58502. EOE M/F (1-18)

Foxy 101/Saginaw has prime slot open soon. Rush C&R: Kim Travis, Box 357, Pinconning, MI 48650. EOE M/F (1-18)

Full & parttime employment for WXL/PPKXZ. Great production & must. T&R: Gabe Baptiste, Box 3788, Davenport, IA 52808. No calls. EOE M/F (1-18)

Morning personality needed for modern Country format. Teams & females encouraged. T&R: J.D., 2234 Camelot Court, Altona, IA 50009. EOE M/F (1-18)

K-BUZ/Wichita looking for urban contemporary talent. Good facility & bucks. T&R: Mark Jones, Box B, Wichita, KS 67218. EOE M/F (1-18)

Morning entertainer needed to fill heavy shoes. Can you make a name in our Top 100 market? Good bucks. C&R: 4890 Slaton, Jackson, MI 49201. EOE M/F (1-18)

WCRM/Chicago's premier Contemporary Christian station is looking for sharp, committed air talent. T&R: Bob Sauer, WCRM, Dundee, IL 60118. (312) 428-0104 EOE M/F (1-18)

Morning & afternoon communicators for full color Great Lakes regional FM. Females encouraged. T&R: Jim Lien, Box 207, Washburn, WI 54891. (715) 373-5151 EOE M/F (1-18)

Openings

WEST

PD or morning jock needed at KO93. We want talented, aggressive people! T&R: Mike Novak, 2121 Lancy Dr., Modesto, CA 95355. EOE M/F (1-25)

Central California soft A/C seeks afternoon air talent with production skills. Gary Brill, (905) 466-8511, T&R: Q104, Box Q, Atascadero, CA 93423. EOE M/F (1-25)

SPACE CADETS!

Mountain West CHR seeking morning star. Must give good production and community involvement. \$18-20,000/year. T&R to Radio & Records, 1930 Century Park West, #872, Los Angeles, CA 90067. EOE ... no Kingcons please.

Experienced ND wanted for information powerhouse. Three years seasoning & degree preferred. T&R: KPQ, Box 159, Wenatchee, WA 98801. EOE M/F (1-25)

Morning news anchor needed in northern California. T&R: Jonson Communications Corp., Box 2424, Sacramento, CA 95811. EOE M/F (1-25)

Rock in the Rockies! R&R reporter looking for future personality jocks. All day-parts. C&R/salary: John Edwards, KRQU, Box 818, Laramie, WY 82070. EOE M/F (1-25)

KAZY-DENVER

Successful state-of-the-art Adult AOR station has immediate opening for midday announcer with experience and a good knowledge of Album Rock. Looking for a team player with a positive attitude that can grow with us. NO CALLS PLEASE! Tapes & resumes to: Chuck Browning, Operations Manager, 2149 S. Holly St., Denver, CO 80222. EOE M/F

KORV in northern California seeks newspaper. ND's job to the right person. T&R: Charlie Fox, Box 1340, Oroville, CA 95965. EOE M/F (1-25)

Hot Rock-102 needs air talent & news pros. T&R: Jay Walker, KRIV FM, Box 3408, Modesto, CA 95356. (209) 527-8100 EOE M/F (1-25)

Rocky Mountain regional class C FM seeks committed broadcast journalist for News Director. Gathering, writing and presentation skills are a must. We look for dedication and enthusiasm. With us your future is unlimited. Tapes and resumes to:

David Elliot
Assistant Program Director
Box 1111
Eagle, CO 81631

Weekend air talent needed immediately. Experienced with A/C only. Contact Larry Irons at KRNO: (702) 826-1355 EOE M/F (1-25)



K-101 is looking for a great morning talent. Doing morning now? Doing afternoons? Want to do morning drive at one of the country's legendary radio stations? Send cassettes only to: Jeff Sattler, Box 101, San Francisco, CA 94101. If you are a major market talent in a small or medium market, please apply. EOE.

Openings



1060KQ, PHOENIX... The South-West's leading Urban Contemporary station has rare opening for high-profile, high-quality air personality. Extensive experience preferred, but if you're positive you are a hot item, belong in a major market, and know and love music, flash tape & resume with refs to: Jay Stone, Program Director, KUKQ, 2021 E. Thomas Rd., Phoenix Ariz. 85016. No calls please. E.O.E. Both men and women encouraged to reply.

Seeking mature sounding announcer, two years experience, good production for afternoon drive CHR. T&R: Rich Edman, KBM, 214 N. Main, Roswell, NM 88201. EOE M/F (1-25)

Need on-air talent with production skills. Also need newscaster. T&R: Ed Nickus, PD, KZUN, Box 1360, Modesto, CA 95353. EOE M/F (1-25)

Excellent opportunity for AM drive personality with top-rated Country station in growing country. T&R: Gary Donovan, KYAK, 2800 Dowling Rd., Anchorage, AK 99507. EOE M/F (1-25)

KKR/KFLS seeking resumes for future opening for Chief Engineer. Contact: Charlie Van Hall, Box 1450, Klamath Falls, OR 97601. EOE M/F (1-25)

KGB/KPOD is looking for an Engineering Assistant. Basic electronics & good all-around mechanical skills required. John Barcroft: (619) 292-1360 EOE M/F (1-25)

Aggressive community-oriented Country station looking for future talent. Good production a must! T&R: Bob Campbell, KIDN, Box 293, Pueblo, CO 81002. EOE M/F (1-25)

PD needed for western Colorado A/C & CHR. Experience necessary managing people, music programming, production & promotion. T&R: GM, Box 1120, Grand Junction, CO 81502. EOE M/F (1-25)

News woman wanted! Be part of Reno's #1 CHR station and live on beautiful Lake Tahoe! Someone to head own department and have fun on the morning show! Send to O.M. John Chommie, KHTV, P.O. Box 1365, Crystal Bay, NV 89402.

Class-C FM seeks committed News Director. We look for dedication and enthusiasm. Future unlimited. T&R: to David Elliot, KGMJ, Box 11111, Eagle, CO 81631. EOE M/F (1-18)

Fun CHR, full power FM, needs tight personality/communicator with strong production skills. T&R: Mike Purdy, KNSD, Box 10767, Eugene, OR 97440. EOE M/F (1-18)

News Director, KBCO/KADE, 3-5 years experience. Natural delivery, communication, good production skills. T&R: Dennis Constantina, 4801 Riverbend Rd., Boulder, CO 80302. EOE M/F (1-18)

92 KOMP looking for experienced AOR talent. Parttime openings available immediately. C&R: Charita Morris, Box 26629, Las Vegas, NV 89126. EOE M/F (1-18)

Friendly people, fun station & great scenery. Madford, OR's new MOYL station needs great air talent. T&R: Rich Kymala, Box 1400, Cave Junction, OR 97523. EOE M/F (1-18)

Multi-station company offers good pay & working conditions. T&R for air & production talent: Jay Moore, PD, KLZY, Powell, WY 82435. EOE M/F (1-18)

Top notch Production Director needed now. New studios, excellent salary. Tremendous growth potential. T&R/photo: John A. Katz, 717 N. Mooney, Tulare, CA 93274. EOE M/F (1-18)

100w FM needs creative hot personality to run evening show. Good pay, benefits. T&R: Dennis Conrad, KMTW, Box N, Twin Falls, ID 83303. EOE M/F (1-18)

Modern Country personality for AM. Good opportunity, experience required. Versatility & desire a must. T&R: Dennis Conrad, KLXX, Box 1259, Twin Falls, ID 83303. EOE M/F (1-18)

KLCY/KYSS looking for ad person with basics in sales & marketing skills. Be enthusiastic & creative! Must have auto. R: John Puskys, GM, Box 7279, Missoula, MT 59807. EOE M/F

Opportunities

Openings

PD for San Diego's premier MOR/Nostalgia radio station, KPQP-AM 1360. Seeking bright, innovative, articulate leader. Must have at least 3-5 years programming experience. All tapes and resumes: Tom Baker, KPQP-AM, 7150 Engineer Rd., San Diego, CA 92111.

Positions Sought

Presently employed, but looking for a bigger challenge. Experienced in CHR and other formats. Would love AOR. P.J.: (1409) 693-0120 (1-25)

Detroit: BOB MARTIN, WOL/Mobile & WCZY/Detroit moving back to Motown. Seeking air or programming. Light rock/BM top. AOR's. (205) 661-7095 (1-25)

JIM WALSH: Q100/Allentown, WSPT, WJDX, looking for air position in Top 50 CHR market. (302) 478-0975 (1-25)

Phoenix 4-track production pro with own studio seeks production & or on-air position. Medium markets considered. BRUCE: (602) 997-8155 (1-25)

Entertaining morning man & experienced PD seeks new A/C challenge! Big on community involvement. ROLLY: (518) 356-3761 (1-25)

Personality, OM/PM/DO for Country A/C & CHR with 12 years experience. Looking for stable long-term engagement. TOM JORDAN: (417) 782-1524 (1-25)

Have Pipes, Will Travel

Personality-oriented pro in Western Major seeks CHR, A/C or AOR air and/or production slot. Winning track record in majors, multitrack background, National voiceover credits. Prefer NYC, Chicago or LA, but open to any Top 50. Call Paladin (801) 298-0558.

Former MD with five years experience on the lookout. DJ/MD for medium/large market. AOR/CHR. Have degree & enthusiasm. Relocatable. PAUL DeWITT: (602) 795-7154 (1-25)

"Great Spot! We got the contract!" Employed major market copywriter/producer/midday personality seeks production or Creative Director position. (301) 899-0150 (1-25)

Major market experience. Looking for on-air position as personality/newsports. AOR, A/C/CHR. Background. East Coast preferred. DAVE: (716) 836-6118 (1-25)

Enthusiastic, ambitious female job, available immediately. Interested in the East Coast. DEBRA ANDERSON: (301) 565-2970 or (202) 483-6251 (1-25)

Experienced aggressive conversational news/sports anchor. Numerous national speaking awards. Seeking medium/large market. Call JAMES: (309) 862-4708 after 1pm call (1-25)

Brr ... I'm freezing in North Dakota, looking to relocate to Colorado. Dedicated with over two years experience. JON ST. CLAIR: (701) 838-6791 (1-25)

Anchor with over two years experience at CHR including programming & production. Will relocate to small/medium market CHR, A/C, or Urban. TOM: (612) 823-1439 (1-25)

Natural sounding talent wants A/C or CHR opportunity. 14 years, good production, & excellent references. Currently in San Jose. KIRK RUSSELL: (408) 378-3483 (1-25)

Budget cuts out me out WGRX, WMET, five year pro, hard working, responsible, good references & will relocate. PAUL NELSON: (301) 368-3126 (1-25)

Major market news anchor, formerly with KFWB, KFRC & WNEV. Seeking similar position. Call: (602) 266-9229 (1-25)

PROMOTION SPECIALIST w/production

MAJOR MARKET EXPERIENCE in all phases of marketing including sales client tie-ins, promos w/major bands, and commercial production. Conception to execution. Tape & portfolio w/excellent refs upon request. R. Keith Wilson. (303) 980-9293. PO. Box 781, Englewood, CO 80110

Positions Sought

PM drive/Production Director looking to move back to CHR medium market in south. Interest in first PD position. SEAN: (505) 725-9025 or (713) 728-1348 (1-25)

ORNA T.: parttime on-air personality seeking fulltime CHR, AOR, or A/C. (306) 229-3754 (1-25)

Looking for someone? I'm RICH STEVENS, relocatable CHR job with experience. Ready to mold production with a good PD. Partial air check on answering machine. (305) 583-3825 (1-25)

Experienced, creative program, Promotions Director/job with A/C background, great references & attitude. Prefer NE. Call BOB: (807) 733-8880 (1-25)

Experienced ND wants anchor for reporting position in medium/large market. CARL: (607) 733-8880, before 11am est (1-25)

Young, personable female DJ with three years experience at college level seeking first pro on-air job. AOR/CHR preferred. WENDY: (312) 445-5633 (1-25)

Looking for a new challenge! Five years experience & desire small/medium CHR/Urban market. ANDRE: (803) 279-2330, between 10-2pm est (1-25)

Committed To Country?

Let's talk about putting my 20+ yrs. experience on your team. Experience includes music research, RCS Computer Music System/IBM-Apple basic language. PD/Assistant PD/MD.
Jay Phillips (312) 670-6879

Dependable CHR & A/C professional, experienced DJ/MD/PP, outstanding deep voice, delivery & production. Greater Cincinnati. KRIS: (513) 528-5793 (1-25)

Stopped working yesterday! PD looking for any shift with any format in any market. prefer South. Call (601) 335-8277 (1-25)

AOR DJ with gads of potential looking for southern California radio station to grow with Lots of promotional experience too LESLEE BROOKS: (714) 861-5536 (1-25)

Need outrageous morning?? One of America's finest, ROGER CARY, now available. KS-103, KZZP, KOY. (619) 282-8000. the password is mayonnaise. (1-25)

Marketable voice & looks. A/C female, national voiceover credit & writing, seeking air or production slot. Prefer South, no small markets. (409) 532-0785 (1-25)

12 year pro DJ/PM/DO/TV announcer seeks Top 100 market. CHR or A/C job position. KEVIN EVANS: (412) 856-5834 (1-25)

Top CHR going A/C automated. If you can explain, don't call. I can help your CHR, AOR, A/C hit top. Prefer medium market in MW/SE. LARRY: (714) 777-9440, after 5pm est (1-25)

KIIS, KOST, KUTE, KIK-FM, ... ten year pro available immediately for LA/San Diego. Good numbers, hard working & dependable. SCOTT WEST: (714) 241-8008 (1-25)

Small market personality seeks opportunity at aggressive station in central MA or southern NH. THOM WHETSON: (617) 345-1866 (1-25)

Air personality seeking position in medium/large market. Over five years experience in A/C & Country formats. Will relocate. Call DAVE: (701) 772-9195 after noon CST (1-25)

Experienced PD

With winning attitude. Ready to roll up sleeves and work hard for you. Solid professional background with top-rated Country, A/C stations. A truly dedicated pro looking for a Country station. Call MARK (205) 759-2936

Looking hard, looking low. need a new job. I'm ready to go. Entry level with two years experience as newswoman. Went new job. ANGELA: (213) 756-1820 (1-25)

Californian wants to return to the East Coast. 11 years radio & TV, seeking medium/major radio news. Call CARL: (805) 393-2861 (1-25)

Major market talk host looking. Serious inquiries only. JON: (412) 331-0995 (1-25)

Team player looking for a new team. Little experience, lots of desire. Could start yesterday. Country, A/C, CHR anywhere. DAVE: (503) 230-0622 (1-25)

Following six years as Producer of TM Country, DEAN BAILEY exits TM. Experience includes on-air & multi-track. For T&R, call: (214) 386-7783 (1-25)

New York area sports voice with four years on-air now looking for news/sports position in any market, anywhere. JIM: (718) 836-5045 (1-25)

FL & Great Lakes area! Pro seeks large/medium market for PD/production/copy/air work. Call the creative & talented MARK: (813) 474-5064 (1-25)

Positions Sought

Have mike, will travel! AOR/CHR/Jazz pro looking to program in the future. Great numbers & humor. Loves production. JOHN: (804) 932-7639 (1-25)

Looking for someone who will give 160%? Commercial radio experience. DJ/production/commercial copy, tight board, dependable, personable on-air. RICK: (516) 599-1143 (1-25)

ND seeks to relocate, preferably SE. Call (205) 245-2540 (1-25)

Diversified background in music, programming, management & consulting. Seek programming or OM position in Sun Belt. 16 years experience. MAX HEYWOOD: (216) 456-2582 (1-25)

Energetic broadcaster looking for small/medium market. Call NAT GILMORE: (212) 926-3792 (1-25)

PBP. Smooth, entertaining, informative & available. College football, basketball & baseball experience. JOHN: (415) 479-6204 (1-25)

Young, energetic broadcaster with on-air & MD experience seeks CHR position. Not afraid to break a sweat. Dependable. STEVE: (818) 368-4403 (1-25)

Need challenge with successful team in medium/major market. Six years experience with good numbers in CHR, AOR & A/C, plus research background. DAN: (517) 366-9051 (1-25)

College graduate in music/broadcast seeking position with music station. Over one year parttime experience with CHR. Interest in programming. ED LARSON: (402) 477-4698 (1-25)

This afternoon drive personality helped turn Connecticut's newest into top-rated Country music station. Ready to move on RICH GABRIEL: (203) 268-2908 (1-25)

Talk show host with 14 years radio, six years in Top 50 market. Personality oriented, friendly with good following. JOEL RAPPAPORT: (919) 924-1796 (1-25)

Air personality with vast experience, seeks A/C or CHR slot. Family man, stable with six years at last job. Call KEVIN: (412) 856-5834 (1-25)

'84 Indiana graduate looking for show with sports-minded station in good sized market. Currently morning drive newswoman in Milwaukee. DAVE SINKYIN: (414) 332-7676 (1-25)

Experienced on-air News Producer seeks to re-enter broadcasting after eight years in entertainment management. Prefer NW or Southern CA. (818) 353-1710 (1-25)

News Personality/Reporter

For all seasons, climates, time zones and formats. Talk host also. Excellent references who will tell you about my dedication. Last worked WGR/Bufallo. Call JIM BLEIKAMP now at (505) 758-9380.

Parttime on-air professional desires fulltime CHR/AOR please. GINA T.: (305) 229-3754 (1-18)

Team-player currently with top-rated Country station in NV looking for that elusive LA on-air/production opportunity. Leave message: (702) 369-9265 (1-18)

15 year vet entertaining offers for OM/PP in medium & secondary markets. Great references. Rated markets only. Call STEVE: (919) 847-4003 (1-18)

Conversational talk show pro seeking new market to grow with, informed with great sense of humor. GARY: (814) 539-4353 (afternoons only) T&R available. (1-18)

Position sought in announcing. Columbia grad, sharp, talented, hardworking. Call LISA: (412) 461-0310 (1-18)

Aussie personality DJ/MD. Over 10 years experience in Honolulu, now in Dallas. Have aircheck & references. Will need visa help. DOUG: (214) 691-4154 EOE M/F (1-18)

PBP. Smooth, entertaining, informative, available. College football, basketball, baseball experience. JOHN: (415) 479-6204 (1-18)

Reliable, ready & right! Air personality, RALPH RICHARDS, for your CHR/AOR station. T&R: (216) 238-3028 (1-18)

Stability is more important to me than money. Loyal, hard worker. Can do sports. 400 mile radius of NYC. (518) 842-2296 or 842-0473 (1-18)

Entry level position in sports sought in small market. I know my sports & need a break in radio as a sportscaster. Willing to relocate now. HOWARD: (614) 385-5153 (1-18)

Beginning weekend DJ for two years looking for a job during the week at a small market outside Houston. Call TROY: (713) 977-9052 (1-18)

MATTHEWS & MORRIS in the morning are spending their mornings at home. Would rather spend them at your station. TROY: (615) 366-7352 (12-7)

Mature pro available for any area Country, news, sports, PBP or talk. MUFF EDWARD: (602) 748-1742 (1-18)

Broadcast school grad entertainment background, good production, all unions. Will relocate. ARTHUR: (213) 472-4166 (1-18)

Now retiring: One CHR, A/C voice. Experienced, team oriented MD/PP drive. For a nominal fee, human is included. MARK SCOTT: (714) 979-7784 (1-18)

Changes

RADIO

Terry Bergen named Director of Co-op Sales KNBR/San Francisco.

Dianne LaMonte appointed as Account Executive KGU/Honolulu.

Gwendolyn Stevens joint WFYR/Chicago as Account Executive.

Audrey Olson appointed Account Executive WFYR/Chicago.

Kelly Kisman-Shukn promoted to Account Executive KNJQ/Thousand Oaks.

Abe Tatosian joins Q103/Denver as Account Executive.

Tom Bennett returns as Account Executive WZLD/Columbia.

Gloeden Gates appointed Account Executive KFWB/Los Angeles.

RECORDS

Glorie Feliciano appointed Director of Personnel PolyGram Records/New York.

INDUSTRY

Ron Young named Account Executive Texas State Network/Richardson.

Miscellaneous

FM102/Secramento is in the market for a production library & related materials. Contact Mike Green, Production Director: (916) 422-1025. (1-25)

KOWO AM & FM needs A/C & Country service from all labels. Contact: Lee McCoy, 222 N. State St., Waseca, MN 56093. (507) 835-5555 (1-25)

Country & A/C service needed from all labels. Contact: Dave Quilly or Mike Steinfeldt, KDOM, Box 218, Windom, MI 56101. (517) 831-3908 (1-25)

Dates appearing at the end of each listing signify first week listed.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to Individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by **Thursday 12 noon (PST)** prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities you may place your free listings by phone only on **Wednesday, Thursday & Friday 9am-5pm (PST)** (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

The Music Section

National Music Formats Added This Week

BPI

John Shermen/Bob English (206) 624-8651

Adult Contemporary

BILLY JOEL "Keeping The Faith"
COMMODORES "Nightshift"
BARRY MANILOW "Paradise Cafe"

Modern Country

ANNE MURRAY "Time Don't Run Out On Me"
BARBARA MANDRELL and LEE GREENWOOD
"It Should Have Been Love By Now"
JANIE FRICKE "The First Word In Memory"

Radio Arts

John Benedict (818) 841-0225

Country's Best

JUDDS "Girls Night Out"
GEORGE STRAIT "The Cowboy Rides Away"
DOLLY PARTON "Don't Call It Love"

Soft Contemporary

JULIAN LENNON "Too Late For Goodbyes"
COMMODORES "Nightshift"

Sound 10

TINA TURNER "Private Dancer"
KENNY ROGERS "Crazy"
GLENN FREY "The Heat Is On"
HONEYDRIPPERS "Rockin' At Midnight"
JULIAN LENNON "Too Late For Goodbyes"

Concept Productions

Dick Wagner (916) 782-7754

CHR

BILLY JOEL "Keeping The Faith"
ASHFORD & SIMPSON "Solid"
CARS "Why Can't I Have You?"
JOURNEY "Only The Young"
ROMAN HOLLIDAY "One Foot Back In Your Door"
LRB "Playing To Win"
SCANDAL featuring PATTY SMYTH "Beat Of A Heart"

Country

MARIE OSMOND "Until I Fall In Love Again"
RESTLESS HEART "Let The Heartache Ride"
JUDDS "Girls Night Out"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

LEE GREENWOOD "You've Got A Good Love Comin'"
RAY CHARLES with WILLIE NELSON
"Seven Spanish Angels"
NITTY GRITTY DIRT BAND "High Horse"
HANK WILLIAMS JR. "Major Moves"
BELLAMY BROTHERS "I Need More Of You"

The Great Ones

BARRY MANILOW "Paradise Cafe"
FOREIGNER "I Want To Know What Love Is"
BILLY JOEL "Keeping The Faith"
REO SPEEDWAGON "Can't Fight The Feeling"
JULIAN LENNON "Too Late For Goodbyes"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

COMMODORES "Nightshift"
ERIC CARMEN "I Wanna Hear It From Your Lips"
JULIAN LENNON "Too Late For Goodbyes"
JIM DIAMOND "I Should Have Known Better"

Your Country

BELLAMY BROTHERS "I Need More Of You"
ANNE MURRAY "Time Don't Run Out On Me"
HANK WILLIAMS JR. "Major Moves"
WAYLON JENNINGS "Waltz Me To Heaven"
RESTLESS HEART "Let The Heartache Ride"
DOLLY PARTON "Don't Call It Love"

Hit Rock

REO SPEEDWAGON "Can't Fight Back"
DAVID LEE ROTH "California Girls"
ASHFORD & SIMPSON "Solid"
HONEYDRIPPERS "Rockin' At Midnight"
JOURNEY "Only The Young"
PAT BENATAR "Ooh Ooh Song"
FRANKIE GOES TO HOLLYWOOD "Relax"
JULIAN LENNON "Too Late For Goodbyes"

Drake-Chenault

Bob Laurence (818) 883-7400
XT-40

ASHFORD & SIMPSON "Solid"
JOURNEY "Only The Young"
JULIAN LENNON "Too Late For Goodbyes"
BILLY JOEL "Keeping The Faith"
SURVIVOR "High On You"
CARS "Why Can't I Have You?"

Contempo 300

TINA TURNER "Private Dancer"
BILLY JOEL "Keeping The Faith"
JULIAN LENNON "Too Late For Goodbyes"

Great American Country

BELLAMY BROTHERS "I Need More Of You"
ANNE MURRAY "Time Don't Run Out On Me"
JUDDS "Girls Night Out"

Century 21

Greg Stephens (214) 934-2121

The Z Format

JOURNEY "Only The Young"
FRANKIE GOES TO HOLLYWOOD "Relax"
SURVIVOR "High On You"
SCANDAL featuring PATTY SMYTH "Beat Of A Heart"
CARS "Why Can't I Have You?"
DURAN DURAN "Save A Prayer"
JOHN PARR "Naughty Naughty"

The A/C Format

REO SPEEDWAGON "Can't Fight This Feeling"
ERIC CARMEN "I Wanna Hear It From Your Lips"
PHILIP BAILEY & PHIL COLLINS "Easy Lover"

Super-Country

JUDDS "Girls Night Out"
ALABAMA "There's No Way"
GEORGE STRAIT "The Cowboy Rides Away"
MICKEY GILLEY "I'm The One Mama Warned You About"
BARBARA MANDRELL and LEE GREENWOOD
"It Should Have Been Love By Now"

Transtar Country

Tom Casey (213) 460-6383

RAY STEVENS "Mississippi Squirrel Revival"
KENNY ROGERS "Crazy"
JOHN SCHNEIDER "Country Girls"
DON WILLIAMS "Walkin' A Broken Heart"

Motown Hit Herald

★ ★ **EXTRA** ★ ★

MOTOWN RECORDS

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MOTOWN RECORDS

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They have topped every kind of chart in this country and throughout the world. The Commodores have to their credit twenty-two gold records, six platinum, two double platinum and three triple platinum albums.

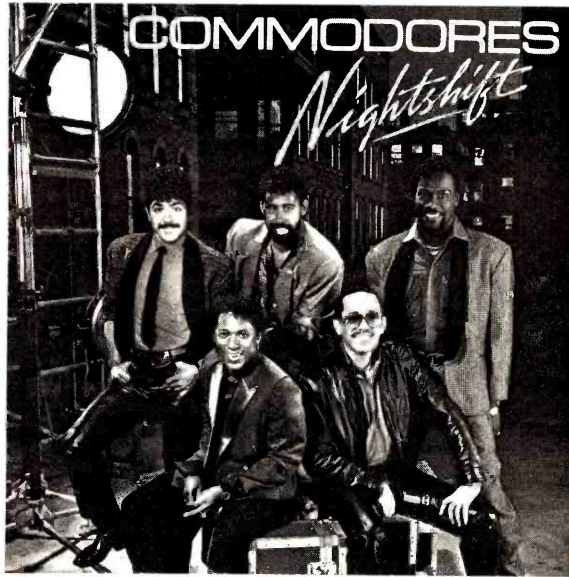
Our first release for '85!

THE SIZZLING SINGLE:

Nightshift
BREAKER 35

A/C BREAKER 24

...And wait until you hear what we've planned for the rest of the year!



**MOTOWN DELIVERS,
ALWAYS HAS...
ALWAYS WILL!!**

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© 1985 MOTOWN RECORD CORPORATION

BlackUrban Regional Aads & Hots

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

EAST

WVNB/Baltimore
Katie Newman
TINA TURNER
CICI
HOTTEST: EUGENE WILDE
PAUL HARDCASTLE
NUANCE
STEVIE WONDER
DIANA ROSS

WVYV/Baltimore
Roy Sampson
NOLAN THOMAS
CHAMPAIGN
RAY'S LATEST ARRIV
MAGNUM FORCE
JESSIE JOHNSON
CONTROLLERS
KLIQUE
NARADA MICHAEL WA
EGYPTIAN LOVER
SHAKATAK
REBBIE JACKSON
ISLEY, JASPER &
ROXANNE SHANTE
JANICE CHRISTIE
XAVION
NOMARX
MIKAI
JOHNNY GILL
ROCKWELL
SHEENA EASTON
KURTIS BLOW
PENNYE FORD
HOTTEST: DIANA ROSS
POINTER SISTERS
PAUL HARDCASTLE
GAP BAND
JEFFREY OSBORNE
WLD

WJWB/Boston
Elroy R.C. Smith
WIS
MAGNUM FORCE
REBBIE JACKSON
CONTROLLERS
NUANCE
TINA TURNER
HOTTEST: DAZZ BAND
TEMPTATIONS
PAUL HARDCASTLE
NEW EDITION
JERMAINE JACKSON
UTFO

WKMD/Hartford
Jordan/McLean
KLIQUE
JOHNNY GILL
ROCKWELL
WARWICK & JONES
PATTI LABELLE
KATY-MATIC
INTRIGUE
HOTTEST: MADONNA
GEORGE BENSON
SADE
PAUL HARDCASTLE
PRINCE

WRSK/New York
Tony Quarantone
ANGELA BOFILL
RUN D.M.C.
CICI
TIME
REBBIE JACKSON
COMMODORES
WHODINI
HOTTEST: MADONNA
KOO & THE GANG
THELMA HOUSTON
READY FOR THE WOR
DIANA ROSS

SOUTH

WAOK/Atlanta
Larry Linsky
REBBIE JACKSON
PATTI LABELLE
KLIQUE
RITA HART
JOHNNY GILL
ROCKIE ROBBINS
FORCER MO'S
COMMODORES
WENN/Birmingham
Michael Star
PENNYE FORD
GEORGE BRNSON
WHODINI
ROONEY KAULSBERRY
ASPFORD & SIMPSON
EVELYN KING
WILTON FELDER
YARBROUGH & PROPL
ISLEY, JASPER &
GRANDMASTER FLASH
REBBIE JACKSON
COLONS
DAZZ BAND
HOTTEST: GENERAL PUBLIC
KOFFEE
SHERYL LEE RALPH
EUGENE WILDE
GWEN GUTHRIE
KURTIS BLOW
RAY PARKER JR.
UTFO
ROCK MASTER SCOTT
Marc Little

WRD/Augusta
Charlotte Logan
ROCKIE ROBBINS
GWEN GUTHRIE
WILTON FELDER
BUTCH SAM & THE S
NOLAN THOMAS
NEW EDITION
JONJON CREW
GRANDMASTER FLASH
ANGELA BOFILL
NEWCLUES
HOTTEST: PAUL HARDCASTLE
MADONNA
PAIN LIGHT STAR
NEW EDITION
STEVIE WONDER

WFGC/Charlotte
Mike Rossi
ISLEY, JASPER &
CASIMERE
PENNYE FORD
ASPFORD & SIMPSON
CHAKA KHAN
GRANDMASTER FLASH
NEW EDITION
ROCKIE ROBBINS
REBBIE JACKSON
CHEVIL LYNN
GRADY HARELL
HOTTEST: DIANA ROSS
JONJON CREW
DIANA ROSS
TEMPTATIONS
MIDNIGHT STAR

WATV/Birmingham
Ron January
F.C. & MD'S
NEW EXPERIENCE
NOLAN THOMAS
WILTON FELDER
SHEENA EASTON
TINA TURNER
WHODINI
GRANDMASTER FLASH
RAY YAKYAK
ROCKIE ROBBINS
ROGER KELLAWAY
HOTTEST: KOO & THE GANG
EUGENE WILDE
COMMODORES
MADONNA
DIANA ROSS

KJLH/Los Angeles
Maddo/Reed
WHODINI
WHISPERS
COMMODORES
CHAKA KHAN
HOTTEST: REBBIE JACKSON
WARWICK & JONES
REBBIE JACKSON
GRANDMASTER FLASH
ASPFORD & SIMPSON
KLYMAXX
BOBBIE JIMMY
ROCKWELL
WILTON FELDER
POINTER SISTERS
HALL & OATES
ROCKWELL
TWILIGHT 22
DAZZ BAND
WHISPERS
THELMA HOUSTON
ROBERT WHITE
GTY
KACE/Los Angeles
Miller/Robbie
JOHNNIE TAYLOR
CERYL LYNN
DAVID SARDORUN
WILTON FELDER
HELEN TERRY
CULTURE CLUB
ANGELA BOFILL
HOTTEST: PAUL HARDCASTLE
KLYMAXX
JEFFREY OSBORNE
SHEENA EASTON
DIANA ROSS

KSOL/San Francisco
Bernie Moody
none
HOTTEST: MIDNIGHT STAR
TERENA MARIE
STEVIE WONDER
KLYMAXX
NEW EDITION

WOMG/Greensboro

Duc Foster
KURTIS BLOW
ASPFORD & SIMPSON
TINA TURNER
TIME
COMMODORES
CERYL LYNN
WHAM
SHEENA EASTON
CICI
HOTTEST: STEVIE WONDER
NEW EDITION
PAUL HARDCASTLE
NEW EDITION
PAUL HARDCASTLE
ROCKIE ROBBINS
KYL & THE GANG
KYO/KHouston
Steve Hedgewood
MAGNUM FORCE
DAZZ BAND
TIME
POINTER SISTERS
FOREIGNER
GAP BAND
ASPFORD & SIMPSON
CHAKA KHAN
JOHNNY GILL
CERYL LYNN
KLIQUE
SHERYL LEE RALPH
WILTON FELDER
JERMAINE JACKSON
ROCKIE ROBBINS
PATTI LABELLE
HOTTEST: EUGENE WILDE
BEAT BOX BOYS
DAZZ BAND
ROCK MASTER SCOTT
READY FOR THE WOR
UTFO
Jeryl Mason
NOLAN THOMAS
GAP BAND
FUNKY BUNCH
HOTTEST: CICI
JONJON CREW
DAZZ IVORY
REBBIE JACKSON
MAGNUM FORCE
KYN YANCY
GRANDMASTER FLASH
ANGELA BOFILL
CICI
HOTTEST: CHAKA KHAN
JONJON CREW
ROBARD JOHNSON
TINA TURNER
HOTTEST: EUGENE WILDE
NOLAN THOMAS
DIANA ROSS
GWEN GUTHRIE
MADONNA

WJMJ/Jackson
Carl Haynes
JOHNNIE TAYLOR
WHISPERS
WILTON FELDER
DAZZ BAND
FAT BOYS
STYLISTICS
ANGELA BOFILL
CICI
HOTTEST: JONJON CREW
CHAKA KHAN
SHEENA EASTON
ROBARD JOHNSON
TINA TURNER
HOTTEST: EUGENE WILDE
NOLAN THOMAS
DIANA ROSS
GWEN GUTHRIE
MADONNA

WKKJ/Jackson
Tommy Marshall
COMMODORES
REBBIE JACKSON
NUANCE
GLADYS KNIGHT
THIRD WORLD
EVELYN KING
RICHARD D. FIELDS
ROCKIE ROBBINS
HOTTEST: EUGENE WILDE
KLYMAXX
KOO & THE GANG
NEW EDITION
SADE

WJAX-FM/Jacksonville
Chris Turner
JEFFREY OSBORNE
WILTON FELDER
WHAM
CASA/Smith
CHAKA KHAN
DON HENLEY
RONNIE LANS
PENNYE FORD
DYNAMIC BREAKERS
WILTON FELDER
SHEENA EASTON
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WARWICK & JONES
ROXANNE SHANTE
KASHIF
CASIMERE
HOTTEST: EUGENE WILDE
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UTFO
PHILIP BAILEY
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Jackson/Jones
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RUN D.M.C.
READY FOR THE WOR
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EVELYN KING
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GRANDMASTER FLASH
CHAKA KHAN
ASPFORD & SIMPSON
FAT BOYS
HOTTEST: WILTON FELDER
EUGENE WILDE
KOO & THE GANG
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WBLX/Mobile
B.J. Taylor
SADE
WHAM
ASPFORD & SIMPSON
WHISPERS
WILTON FELDER
ROCKIE ROBBINS
STEVIE WONDER
JERMAINE JACKSON
NEW EDITION
KLYMAXX
DIANA ROSS

WQOK/Nashville

Fred Harvey
ROXANNE SHANTE
JEFFREY OSBORNE
CASHMERE
GAP BAND
EUGENE WILDE
CHAMPAIGN
GEORGE BENSON
STEVIE WONDER
WJLJ/Lynchburg
Lad Gouins
SHEENA EASTON
NOLAN THOMAS
JONJON CREW
READY FOR THE WOR
STEPHANIE MILLS
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FOREIGNER
GAP BAND
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COMMODORES
EUGENE WILDE
EUGENE WILDE
TINA TURNER
EVELYN KING
MADONNA
PHILIP BAILEY
BILLY OCEAN
RAY PARKER JR.
KRN/Birmingham
Jerry Mason
NOLAN THOMAS
GAP BAND
FUNKY BUNCH
HOTTEST: CICI
JONJON CREW
DAZZ IVORY
REBBIE JACKSON
MAGNUM FORCE
KYN YANCY
GRANDMASTER FLASH
ANGELA BOFILL
SHERYL LEE RALPH
CHAKA KHAN
JONJON CREW
ROBARD JOHNSON
TINA TURNER
HOTTEST: EUGENE WILDE
NOLAN THOMAS
DIANA ROSS
GWEN GUTHRIE
MADONNA

WDLA/Orlando
Earl James
WILTON FELDER
WHISPERS
CHAKA KHAN
PATTI LABELLE
ISLEY, JASPER &
ROCKIE ROBBINS
TEDDY PENDERGRASS
ROCKIE ROBBINS
SHIRLEY BROWN
KLIQUE
HOTTEST: JOYCE KENNEDY
FAT BOYS
DIANA ROSS
WHODINI
EVELYN KING
WILTON FELDER
BUTCH SAM & THE S
HOTTEST: EUGENE WILDE
EUGENE WILDE
UTFO
JEFFREY OSBORNE
READY FOR THE WOR
PAUL HARDCASTLE
WANNIT/Altahassee
Joe Butler
TEDDY PENDERGRASS
ANGELA BOFILL
FAT BOYS
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SHERYL LEE RALPH
OLLIE & JERRY
ROGER KELLAWAY
DIANA ROSS
STAPLE SINGERS
SADE
FREDERICK
REBBIE JACKSON
KLIQUE
RICHARD D. FIELDS
CONTROLLERS
HOTTEST: KOO & THE GANG
RAY PARKER JR.
ISLEY, JASPER &
WHAM
HOTTEST: EUGENE WILDE
EUGENE WILDE
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HOTTEST: ROCK MASTER SCOTT
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KLIQUE
REBBIE JACKSON
ROBERT WHITE
FREDERICK
JONJON CREW
HOTTEST: EUGENE WILDE
NEW EDITION
PHILIP BAILEY
PRINCE
PAUL HARDCASTLE

WDAO/Dayton
Lankford Stephen
TEDDY PENDERGRASS
INTRUDERS
RAY GOODMAN & BR
JONJON CREW
WILTON FELDER
WARWICK & JONES
READY FOR THE WOR
PAUL HARDCASTLE
FAT BOYS
WVOI/Toledo
Max Myrick
none
CAPTAIN ROCK
WHISPERS
WARWICK & JONES
REBBIE JACKSON
WHISPERS
EUGENE WILDE
PAUL HARDCASTLE
UTFO
FAT BOYS
JOHNNY GILL
WILTON FELDER
RICHARD & BR
TINA TURNER
HOTTEST: REBBIE JACKSON
NEW EDITION
PHILIP BAILEY
PRINCE
PAUL HARDCASTLE

WTOY/Roanoke

Duke Ellington
POINTER SISTERS
KASHIF
TIME
JOHNNY GILL
WARWICK & JONES
WILTON FELDER
DYNAMIC BREAKERS
AM-PM
HOTTEST: GAP BAND
NEW EDITION
PAUL HARDCASTLE
EUGENE WILDE
KOO & THE GANG
STEVIE WONDER
WEAS/Savannah
Don Jones
HALL & OATES
ROCKWELL
CHAKA KHAN
FORCE MD'S
FURIOUS FIVE
JESSE JAMES
WHODINI
KASHIF
KYN YANCY
JEFFREY OSBORNE
HOTTEST: MIDNIGHT STAR
MIDNIGHT STAR
NEW EDITION
GEORGE BENSON
STEVIE WONDER
KOKA/Swainport
B.B. Davis
GRADY HARELL
GLADYS KNIGHT
ROCKIE ROBBINS
KLIQUE
SHERYL LEE RALPH
JOHNNY GILL
KOO & THE GANG
HOTTEST: PRINCE
NEW EDITION
TEENA MARIE
EUGENE WILDE
PAUL HARDCASTLE
MAGNUM FORCE
WYMS/Dumeter
Whisper
HALL & OATES
DANIEL
ISLEY, JASPER &
ROCKIE ROBBINS
ROXANNE SHANTE
SHIRLEY BROWN
KLIQUE
HOTTEST: JOYCE KENNEDY
FAT BOYS
WHODINI
EVELYN KING
WILTON FELDER
BUTCH SAM & THE S
HOTTEST: EUGENE WILDE
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PAUL HARDCASTLE
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Joe Butler
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ANGELA BOFILL
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ROGER KELLAWAY
DIANA ROSS
STAPLE SINGERS
SADE
FREDERICK
REBBIE JACKSON
KLIQUE
RICHARD D. FIELDS
CONTROLLERS
HOTTEST: KOO & THE GANG
RAY PARKER JR.
ISLEY, JASPER &
WHAM
HOTTEST: EUGENE WILDE
EUGENE WILDE
DAZZ BAND
TINA TURNER
ASPFORD & SIMPSON
WHISPERS
REBBIE JACKSON
ANGELA BOFILL
DAVID SIMMONS
JEFF JORBER
HOTTEST: ROCK MASTER SCOTT
SHEENA EASTON
MADONNA
STEVIE WONDER
PRINCE
KMMJ/SLouis
Ron Atkins
WHODINI
DAZZ BAND
KLIQUE
REBBIE JACKSON
ROBERT WHITE
FREDERICK
JONJON CREW
HOTTEST: EUGENE WILDE
NEW EDITION
PHILIP BAILEY
PRINCE
PAUL HARDCASTLE

MIDWEST

WDRD/Detroit
Jim Snowdon
CAPTAIN ROCK
WHISPERS
DEBBIE DEB
GAP BAND
JONJON CREW
WILTON FELDER
JOHNNY GILL
JONJON CREW
CHAKA KHAN
RICHARD D. FIELDS
PENNYE FORD
REBBIE JACKSON
NEWCLUES
HOTTEST: PAUL HARDCASTLE
SHIRLEY BROWN
MADONNA
ROCK MASTER SCOTT
UTFO

WVMM/Chicago
Lee Michaels
READY FOR THE WOR
DAZZ BAND
JOHNNY GILL
POINTER SISTERS
CHAMPAIGN
HOTTEST: EUGENE WILDE
THELMA HOUSTON
EUGENE WILDE
MIDNIGHT STAR
RANDY HALL
STEVIE WONDER

WVMM/Grand Rapids
Frank Grant
DAZZ BAND
KURTIS BLOW
CHAMPAIGN
WILTON FELDER
JOHNNY GILL
JONJON CREW
CHAKA KHAN
RICHARD D. FIELDS
PENNYE FORD
REBBIE JACKSON
STARFLE SINGERS
TINA TURNER
WARWICK & JONES
WHAM
HOTTEST: PAUL HARDCASTLE
SHIRLEY BROWN
MADONNA
ROCK MASTER SCOTT
UTFO

WGLC/Indianapolis
Jay Johnson
PENNYE FORD
JOHNNY GILL
ANGELA BOFILL
KYN YANCY
JONJON CREW
WARWICK & JONES
RODNEY STEPP
HOTTEST: EUGENE WILDE
PHILIP BAILEY
PAUL HARDCASTLE
NEW EDITION
FURIOUS FIVE
ROCKWELL
COMMODORES
WVMM/Waukeee
Bowling
GAP BAND
GLENN FREY
SHEENA EASTON
FAT BOYS
UTFO
HOTTEST: PAUL HARDCASTLE
EUGENE WILDE
NEW EDITION
READY FOR THE WOR
UTFO
PAUL HARDCASTLE
NEW EDITION
RAY PARKER JR.
PHILIP BAILEY

WZAN/Cleveland
Lynn Tolliver
INTRUDERS
LEWIE
WARWICK & JONES
WILTON FELDER
STYLISTICS
HALL & OATES
CHAKA KHAN
SHEENA EASTON
JOHNNY GILL
GEORGE BENSON
COMMODORES
THELMA HOUSTON
HOTTEST: ROCK MASTER SCOTT
MADONNA
STEVIE WONDER
PRINCE
KMMJ/SLouis
Ron Atkins
WHODINI
DAZZ BAND
KLIQUE
REBBIE JACKSON
ROBERT WHITE
FREDERICK
JONJON CREW
HOTTEST: EUGENE WILDE
NEW EDITION
PHILIP BAILEY
PRINCE
PAUL HARDCASTLE

WDAO/Dayton
Lankford Stephen
TEDDY PENDERGRASS
INTRUDERS
RAY GOODMAN & BR
JONJON CREW
WILTON FELDER
WARWICK & JONES
READY FOR THE WOR
PAUL HARDCASTLE
FAT BOYS
WVOI/Toledo
Max Myrick
none
CAPTAIN ROCK
WHISPERS
WARWICK & JONES
REBBIE JACKSON
WHISPERS
EUGENE WILDE
PAUL HARDCASTLE
UTFO
FAT BOYS
JOHNNY GILL
WILTON FELDER
RICHARD & BR
TINA TURNER
HOTTEST: REBBIE JACKSON
NEW EDITION
PHILIP BAILEY
PRINCE
PAUL HARDCASTLE

79 Reporting Stations
77 Current Reports
The following stations reported a frozen playlist this week:
WZLN/St. Louis
KSOL/San Francisco

Country

NEW & ACTIVE

- GEORGE STRAIT "The Cowboy Rides Away" (MCA) 94/42**
 Rotations: Heavy 3, Medium 28, Light 63, Total Adds 42 including WGN, WRKZ, WILQ, WVMI, WESC, WLWI, WCMS, WUSQ, WAXX, WDAF, WTD, KUGN, KMPS, KGA, KCUB. Debuts at number 45 on the Country chart.
- BARBARA MANDELL/LEE GREENWOOD "It Should've Been Love By Now" (MCA) 89/52**
 Rotations: Heavy 1, Medium 21, Light 67, Total Adds 52 including WTSV, WDSY, WVVVA, WEZL, KIKK, WGXX, WLWI, WONE, KWMT, WFMS, KTTT, KLZ, KWJL, KCKC, KGA. Debuts at number 48 on the Country chart.
- SHELLY WEST "Now There's You" (Viva) 87/19**
 Rotations: Heavy 0, Medium 37, Light 50, Total Adds 19 including WVVVA, KMML, WVMI, KXYL, WEZL, WFNC, WESC, KIKK, KYXX, WUSQ, KWMT, WFMS, WMIL, KIK-FM, KRAK. Debuts at number 49 on the Country chart.
- RESTLESS HEART "Let The Heartache Ride" (RCA) 74/12**
 Rotations: Heavy 1, Medium 20, Light 53, Total Adds 12, WKYG, KMML, KYXX, WLWI, WUSQ, WTSO, WIL, WTD, KIK-FM, KUUY, KEIN, KCCY, Heavy: WOKK.
- EVERLY BROTHERS "The First In Line" (Mercury/PolyGram) 64/5**
 Rotations: Heavy 0, Medium 24, Light 40, Total Adds 5, KSSN, KLL, WPAP, KWMT, WDAF, Medium: WBGW, WCMS, KRMD, WRKX, KBCB, KFDI, KUZZ, KSOP, KMPS, KCUB.
- ALABAMA "There's No Way" (RCA) 53/53**
 Rotations: Heavy 2, Medium 11, Light 40, Total Adds 53, WSN, WVVVA, KASE, KPLX, KXAS, WAMZ, WMC, WWWW, KXXY, K102, KYGO, KVEG, KNIX, KWJJ, KSON.
- FORESTER SISTERS "That's What You Do When You..." (WB) 53/16**
 Rotations: Heavy 10, Medium 10, Light 41, Total Adds 16, WCAO, WBGW, WVVVA, WILQ, WYII, KEAN, WFNC, WWOD, WLWI, WIRK, WTD, KFDI, KUGN, KEIN, KMPS, KIGO.
- MOE BANDY & JOE STAMPLEY "Daddy's Honky Tonk" (Columbia) 50/12**
 Rotations: Heavy 1, Medium 14, Light 35, Total Adds 12, WCAO, CHOW, WYII, KMML, WGTO, WFNC, WWOD, WTQR, WITL, WTHI, KYAK, KGA. Heavy: WAMZ. Medium: KVOD, KQIL.

SIGNIFICANT ACTION

- DARRELL CLANTON "I Forgot That I Don't Live..." (WB) 48/12**
 Rotations: Heavy 1, Medium 9, Light 38, Total Adds 12, WYII, WFNC, WWOD, WLWI, WPAP, WITL, KUGN, KMAK, KEIN, KVEG, KWJJ, KMPS.
- JOHN FOGERTY "Big Train (From Memphis)" (WB) 47/21**
 Rotations: Heavy 0, Medium 5, Light 42, Total Adds 21 including WGN, WVVVA, WMC, KXYX, WCXJ, WCUZ, WDAF, KUGN, KNEW, KMPS.
- TERRY GREGORY "Pardon Me, But This Heart's..." (Scott Bros./CBS) 46/12**
 Rotations: Heavy 0, Medium 9, Light 37, Total Adds 12, WCAO, WOKD, WVMI, WWOD, WUSQ, KFGO, WITL, WTSO, KUZZ, KMAK, KEIN, KGA.
- NARVEL FELTS "Hay Lady" (Evergreen) 45/6**
 Rotations: Heavy 0, Medium 8, Light 37, Total Adds 6, WBGW, WKYG, WFNC, WWOD, KFDI, KUGN, Medium: WVAM, KMML, WSLR, WITL.
- TONY ARATA "Sure Thing" (Noble Vision) 27/14**
 Rotations: Heavy 0, Medium 2, Light 25, Total Adds 14 including WCAO, WSN, WYII, KEAN, WXBO, WFNC, KFGO, KTTT, KQIL, KGA.
- MAINES BROTHERS BAND "Everybody Needs Love..." (Mercury/PolyGram) 25/20**
 Rotations: Heavy 0, Medium 4, Light 21, Total Adds 20 including WVAM, WTSV, KRRV, KIKK, WDXE, KRMD, KBMR, WOW, KFDI, KSOP.
- BENNY WILSON "Acres Of Diamonds" (Columbia) 25/7**
 Rotations: Heavy 0, Medium 2, Light 23, Total Adds 7, WYII, WGTO, WCMS, WAXX, WOW, WTD, KMAK, Medium: WLWI, KXYX.

- SAWYER BROWN "Step That Step" (Capitol) 18/18**
 Rotations: Heavy 0, Medium 0, Light 18, Total Adds 18 including WTSV, WDSY, WVVVA, KRMD, WIRK, KSO, KECB, KKAAL, KMAK, KSOP.
- TARI HENSLEY "I'm The One Who's Breaking Up" (Mercury/PolyGram) 17/6**
 Rotations: Heavy 0, Medium 0, Light 17, Total Adds 6, WGN, WSN, KRRV, KXYX, KECB, KRWO, Light: WIXY, KRMD, WMNI, KSO.
- SIERRA "The Almighty Lover" (Awesome) 15/5**
 Rotations: Heavy 0, Medium 1, Light 14, Total Adds 5, WWOD, WPAP, KXYX, KECB, KQIL, Medium: WOW, Light: WIXY, WYII, KVOD, KEIN.
- NICOLETTE LARSON "Only Love Will Make It Right" (MCA) 14/14**
 Rotations: Heavy 0, Medium 0, Light 14, Total Adds 14 including WBGW, WTSV, WVVVA, KRMD, KECB, KVOD, KUZZ, KRWO, KSOP.
- ZELLA LEHR "You Bring Out The Lover In Me" (Compeat/PolyGram) 13/9**
 Rotations: Heavy 0, Medium 1, Light 12, Total Adds 9, WSN, WVVVA, WDXE, WCMS, KXYX, KBMR, KECB, WOW, KIGO.
- LOIS JOHNSON "Loveshine" (EMH) 13/2**
 Rotations: Heavy 0, Medium 2, Light 11, Total Adds 2, KBMR, KFDI, Medium: WYII, WCUZ, Light: WSN, KRRV, KSO, KSOP, KIGO.
- JOE SUN "Why Would I Want To Forget?" (AMI) 12/2**
 Rotations: Heavy 0, Medium 3, Light 9, Total Adds 2, WYII, WTD, Medium: WPAP, KXYX, KVOD, Light: WQYK, KFGO, WTSO, KSOP, KGA.
- THE SHOPPE "Hurts All Over" (American Country) 11/2**
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 2, KSO, KFDI, Medium: KMPS, KIGO, Light: KRRV, KECB, KTTT.
- MARIE OSMOND "Until I Fall In Love Again" (Capitol/Curb) 10/9**
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 9, WLWI, KXYX, KRMD, KBMR, WAXX, KFGO, KVOD, KRWO, KVEG.
- KATIE MCKINZIE "What Do You Take For A Heartache?" (Poverty) 10/2**
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 2, KRWO, KEIN, Medium: WAJR, KIGO, Light: WKYG, WDXE, KTTT, KTOB.
- EDDIE EASTMAN "Dreaming All Over Again" (Artisan) 10/1**
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 1, WYII, Medium: CHOW, Light: WVAM, KRRV, WDXE, KBMR, KRWO.
- SIMON & VERITY "We've Still Got Love" (Liberty) 9/7**
 Rotations: Heavy 0, Medium 1, Light 8, Total Adds 7, WSN, WVVVA, KXYX, KBMR, WAXX, WCUZ, KECB, Light: WOKK, KRMD.
- BILL ANDERSON "Wino The Clown" (Southern Tracks) 9/3**
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 3, KFGO, KTTT, WTD, Light: WPAP, KXYX, KVOD, KFDI, KSOP.
- CARLETTE "Any Way You Want Me" (Oak) 8/6**
 Rotations: Heavy 0, Medium 2, Light 6, Total Adds 6, KEAN, KMML, WLWI, KRMD, KSO, KFGO, Light: KVOD, KSOP.

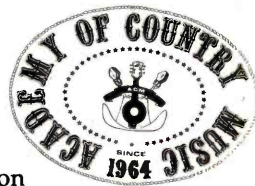
COUNTRY ALBUM TRACKS

Cuts are listed in order, with the first cut receiving the heaviest airplay.

ARTIST/Song Title (Label)	Album Title
JOHN CONLEE/Working Man (MCA)	<i>Blue Highway</i>
GEORGE STRAIT/Any Old Time (MCA)	<i>Does Fort Worth Ever...</i>
GEORGE STRAIT/The Fireman (MCA)	<i>Does Fort Worth Ever...</i>
EARL THOMAS CONLEY/Love Don't Care (RCA)	<i>Treadin' Water</i>
JUDDS/Drops of Water (RCA/Curb)	<i>Why Not Me</i>
GAIL DAVIES/Break Away (RCA)	<i>Where Is A Woman To Go</i>
GEORGE JONES w/BARBARA MANDELL/Daisy Chain (Epic)	<i>Lady's Choice</i>
EARL THOMAS CONLEY/Treadin' Water (RCA)	<i>Treadin' Water</i>
RICKY SKAGGS/Country Boy (Epic)	<i>Country Boy</i>
JUDDS/Bye Bye Baby Blues (RCA/Curb)	<i>Why Not Me</i>
JANIE FRICKE/Another Man Like That (Columbia)	<i>The First Word In...</i>
GUS HARDIN/What We Gonna Do (RCA)	<i>Wall Of Tears</i>
GAIL DAVIES/The Trouble With Love (RCA)	<i>Where Is A Woman To Go</i>
STEVE WARINER/Heart Trouble (MCA)	<i>One Good Night Deserves Another</i>
JUDDS/My Baby's Gone (RCA/Curb)	<i>Why Not Me</i>
ED BRUCE/I Think I Could Love You Better (RCA)	<i>Homecoming</i>

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1985



1985 AWARDS SHOW
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"DEDICATED TO THE PROMOTION
AND ENHANCEMENT OF
COUNTRY MUSIC WORLD-WIDE"

R&R Country NATIONAL AIRPLAY/50

January 25, 1985

Two Weeks Ago	Last Week		Total Reprints/Adds	Heavy	Medium	Light
2	1	1 OAK RIDGE BOYS/Make My Life With You (MCA)	158/1	130	18	10
9	4	2 MEL McDANIEL/Baby's Got Her Blue Jeans On (Capitol)	160/2	125	26	9
3	2	3 CONWAY TWITTY/Ain't She Somethin' Else (WB)	157/0	129	18	10
6	3	4 T.G. SHEPPARD/One Owner Heart (WB/Curb)	155/0	122	24	9
7	5	5 ED BRUCE/You Turn Me On (Like A Radio) (RCA)	156/1	116	31	9
10	8	6 GARY MORRIS/Baby Bye Bye (WB)	160/0	120	35	5
11	9	7 EDDY RAVEN/She's Gonna Win Your Heart (RCA)	155/0	114	36	5
12	10	8 RICKY SKAGGS/Something In My Heart (Epic)	144/0	100	32	12
14	11	9 DAN SEALS/My Baby's Got Good Timing (EMI America)	159/1	98	50	11
17	12	10 THE STATLERS/My Only Love (Mercury/Pg)	156/0	84	62	10
16	13	11 GLEN CAMPBELL/A Lady Like You (Atlantic America)	161/0	78	72	11
18	15	12 EXILE/Crazy For Your Love (Epic)	162/2	73	78	11
21	17	13 LEE GREENWOOD/You've Got A Good Love Comin' (MCA)	160/3	52	95	13
19	16	14 GUS HARDIN w/EARL THOMAS CONLEY/All Tangled Up In Love (RCA)	150/2	68	64	18
5	6	15 MERLE HAGGARD w/JANIE FRICKE/A Place To Fall Apart (Epic)	125/0	79	28	18
22	19	16 VERN GOSDIN/Slow Burning Memory (Compeat/Pg)	148/2	53	82	13
23	20	17 MICHAEL MARTIN MURPHEY/What She Wants (EMI America)	155/1	43	91	21
28	25	18 KENNY ROGERS/Crazy (RCA)	153/4	32	99	22
27	24	19 STEVE WARINER/What I Didn't Do (MCA)	157/2	34	97	26
24	21	20 JIM GLASER/Let Me Down Easy (Noble Vision)	134/2	55	59	20
25	23	21 LACY J. DALTON/If That Ain't Love (Columbia)	144/2	32	86	26
33	27	22 DON WILLIAMS/Walkin' A Broken Heart (MCA)	158/13	23	99	36
29	26	23 JOHN ANDERSON/Eye Of A Hurricane (WB)	143/3	31	90	22
34	28	24 JOHN SCHNEIDER/Country Girls (MCA)	148/10	15	90	43
1	7	25 ALABAMA/(There's A) Fire In The Night (RCA)	108/0	65	22	21
36	32	26 EARL THOMAS CONLEY/Honor Bound (RCA)	149/14	16	85	48
39	35	27 RAY CHARLES w/WILLIE NELSON/Seven Spanish Angels (Columbia)	125/20	29	62	34
38	33	28 GEORGE JONES w/BRENDA LEE/Hallelujah, I Love You So (Epic)	134/12	20	75	39
40	36	29 JANIE FRICKE/The First Word In Memory Is Me (Columbia)	139/13	13	74	52
44	37	30 JOHNNY LEE/Rollin' Lonely (Full Moon/WB)	138/14	12	78	48
32	29	31 RAY STEVENS/Mississippi Squirrel Revival (MCA)	106/5	27	51	28
45	38	32 NITTY GRITTY DIRT BAND/High Horse (WB)	146/17	10	75	61
20	18	33 EMMYLOU HARRIS/Someone Like You (WB)	114/1	31	60	23
49	40	34 BELLAMY BROTHERS/I Need More Of You (MCA/Curb)	141/23	8	67	66
4	14	35 CRYSTAL GAYLE/Me Against The Night (WB)	94/0	42	32	20
42	39	36 DAVID ALLAN COE/She Used To Love Me A Lot (Columbia)	113/12	15	63	35
-	41	37 ANNE MURRAY/Time Don't Run Out On Me (Capitol)	128/12	4	65	59
8	22	38 JOHN CONLEE/Years After You (MCA)	86/0	33	37	16
BREAKER	43	39 DOLLY PARTON/Don't Call It Love (RCA)	116/39	4	36	76
-	46	40 HANK WILLIAMS JR./Major Moves (WB/Curb)	115/16	5	48	62
-	44	41 WAYLON JENNINGS/Waltz Me To Heaven (RCA)	117/16	0	54	63
BREAKER	42	42 JUDDS/Girls Night Out (RCA/Curb)	108/63	6	39	63
47	45	43 JOHNNY PAYCHECK/I Never Got Over You (AMI)	79/5	10	48	21
35	34	44 REX ALLEN JR./Running Down Memory Lane (Moon Shine)	91/3	20	49	22
DEBUT	45	45 GEORGE STRAIT/The Cowboy Rides Away (MCA)	94/42	3	28	63
13	30	46 GENE WATSON/Got No Reason Now For Goin' Home (MCA/Curb)	61/0	20	23	18
BREAKER	47	47 MICKY GILLEY/I'm The One Mama Warned You About (Epic)	98/39	0	28	70
DEBUT	48	48 BARBARA MANDRELL/LEE GREENWOOD/It Should've Been... (MCA)	89/52	1	21	67
DEBUT	49	49 SHELLY WEST/Now There's You (Viva)	87/19	0	37	50
15	31	50 REBA McENTIRE/How Blue (MCA)	53/0	11	23	19

MOST ADDED

- JUDDS (63)
Girls Night Out (RCA/Curb)
- ALABAMA (53)
There's No Way (RCA)
- B. MANDRELL/L. GREENWOOD (52)
It Should've Been Love By Now (MCA)
- GEORGE STRAIT (42)
The Cowboy Rides Away (MCA)
- MICKY GILLEY (39)
I'm The One Mama Warned You About (Epic)
- DOLLY PARTON (39)
Don't Call It Love (RCA)
- BELLAMY BROTHERS (23)
I Need More Of You (MCA/Curb)
- JOHN FOGERTY (21)
Big Train (From Memphis) (WB)
- MAINES BROTHERS BAND (20)
Everybody Needs Love... (Mercury/Pg)
- RAY CHARLES with WILLIE NELSON (20)
Seven Spanish Angels (Columbia)

HOTTEST

- MEL McDANIEL (94)
Baby's Got Her Blue Jeans On (Capitol)
- OAK RIDGE BOYS (62)
Make My Life With You (MCA)
- CONWAY TWITTY (57)
Ain't She Somethin' Else (WB)
- T.G. SHEPPARD (39)
One Owner Heart (WB/Curb)
- ED BRUCE (36)
You Turn Me On (Like A Radio) (RCA)
- GARY MORRIS (35)
Baby Bye Bye (WB)
- RICKY SKAGGS (32)
Something In My Heart (Epic)
- THE STATLERS (27)
My Only Love (Mercury/Pg)
- RAY STEVENS (26)
Mississippi Squirrel Revival (MCA)
- MERLE HAGGARD w/JANIE FRICKE (25)
A Place To Fall Apart (Epic)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicates the total number of country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

The information shown on the National Airplay 50, Breakers, New & Active and Significant Action, is current. The results shown are based on reports taken from our reporters on Monday, 1-21-85.

DOLLY PARTON

Don't Call It Love (RCA)

On 71% of reporting stations. Rotations: Heavy 4, Medium 36, Light 76, Total Adds 39 including WAJR, WHN, WMZO, WYNK, KXYL, WEZL, WCOS, KIKK, WGKX, WQYK, WUSN, WBCS, KNIX, KWJJ, KSOP. A most added record. Moves 47-39 on the Country chart.

JUDDS

Girls Night Out (RCA/Curb)

On 66% of reporting stations. Rotations: Heavy 6, Medium 39, Light 63, Total Adds 63 including WTSV, WRKZ, WDSY, KASE, WXBO, WAMZ, WSIX, KSO, WFMS, WMIL, WOW, KYGO, KCBO, KMPS, KCUB. A most added record. Debuts at number 42 on the Country chart.

MICKY GILLEY

I'm The One Mama Warned You About (Epic)

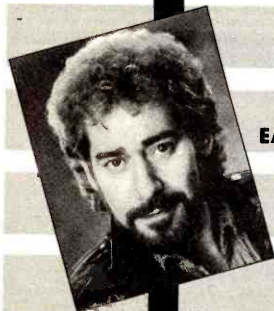
On 60% of reporting stations. Rotations: Heavy 0, Medium 28, Light 70, Total Adds 39 including WCAO, WOKO, CHOW, WZZK, WFNC, KSSN, KKYX, WMNI, WITL, WOW, KVVO, KFRE, KVEG, KCCY, KGA. A most added record. Debuts at number 47 on the Country chart.



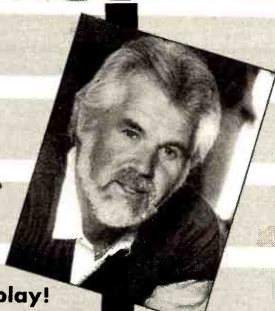
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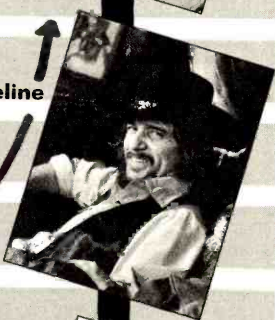
EARL THOMAS CONLEY
scoring the points



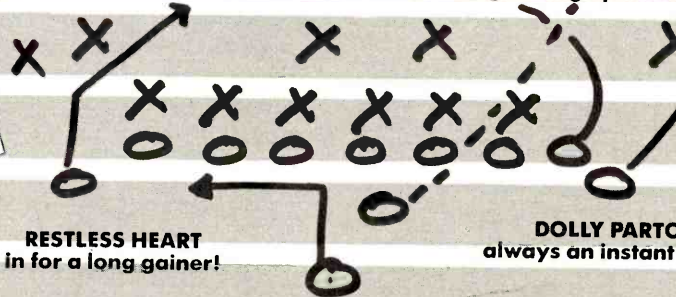
KENNY ROGERS
for a Super Duper pass play!



THE JUDDS
going out for a long run!



WAYLON
moving up the sideline



RESTLESS HEART
in for a long gainer!



DOLLY PARTON
always an instant replay

FOR THE EXTRA POINTS:

EARL THOMAS CONLEY

"Honor Bound"

PB-13960

R&R **BB** **CB**
26 37 37

RESTLESS HEART

"Let The Heartache Ride"

PB-13969

R&R **BB** **CB**
New & Active 74/12 60 58

WAYLON

"Waltz Me To Heaven"

PB-13984

R&R **BB** **CB**
41 45 51

THE JUDDS

"Girls Night Out"

PB-13991

R&R **BB** **CB**
47 55 65

KENNY ROGERS

"Crazy"

PB-13975

R&R **BB** **CB**
18 29 29

DOLLY PARTON

"Don't Call It Love"

PB-13987

R&R **BB** **CB**
39 48 56

BREAKERS.
1st Week Out

BREAKERS.

WE'RE PENALIZING THE OPPOSITION!

Touchdown!

RCA
Records and Cassettes

Adult/Contemporary

Continued from Back Page

BREAKERS

ANNE MURRAY

Time Don't Run Out On Me (Capitol)

65% of our reporters on it. Rotations: Heavy 7/0, Medium 60/2, Light 23/7, Total Adds 9, WBEN, WRMM, WMJI, 610TVN, WWOM, V100, WGW, WLAC-FM, KDUK. Debuts at number 22 on the A/C chart.

COMMODORES

Nightshift (Motown)

61% of our reporters on it. Rotations: Heavy 3/1, Medium 50/1, Light 31/5, Total Adds 17, WSB, KVIL-FM, 97AIA, WOMC, KFMB, WAEB, WICC, WFSM, WGW, CK101, WRKA, WLAC-FM, KDUK, KKUA, KKPL, WPPA, WAHR. Debuts at number 24 on the A/C chart.

NEW & ACTIVE

JULIAN LENNON "Too Late For Goodbyes" (Arista) 82/38
Rotations: Heavy 4/2, Medium 35/11, Light 43/25, Total Adds 38, WKWB, WPX, WRMM, 97AIA, W101, WARM58, KMGG, KOST, KGW, B100, KFMB, WQOM, WRIE, WKGW, WBT, CK101, WRKA, WLAC-FM, WFSL, WHBY, WNAM, K10A, WLHT, WENS, KFI, KWAV, KKPL, WNNR, WKNE, WPPA, WKYK, WJBC, WCIL, KFSB, WJON, WBOV, KFOD, KRNO, Heavy: K106, WCHV, Medium: WFR, WLTT, KHOW, WAEB, WICC, WKYE, WPJB, WJG, WRVA, WAVE, WMMG, KIXI-FM, WEIM, WTKO, WSKI, WAGE, WFFX, WVBS, KEEZ, KWEB, KTVQ, KALE. Due to heavy airplay activity, debuts at number 25 on the A/C chart.

BARRY MANILOW "Paradise Cafe" (Arista) 80/10
Rotations: Heavy 2/0, Medium 47/1, Light 31/9, Total Adds 10, WLTT, WRMM, W101, WMJI, KSS4, KJR, WMJJ, KOL, KMKUA, KFOD, Heavy: WISN, WCCO, Medium: WBN, WPX, WRNO, KVIL-FM, KFMB, WKYE, WGY, WKGI, K106, WBT, WGOV, WMAZ, WRVA, WHBC, K10A, KRNT, WLTE, WHNN, 3WM, KOY, KSL, KXI-FM, KKPL, WNNR, WEIM, WTKO, WKNE, WSKI, WPPA, KORO, WGSV, WAHR, WAGE, WKYK, WFFX, WVBS, WJBC, WCIL, KWEB, WJON, WBOV, KWBL, KTVQ, K99, KR5B, KALE.

DARYL HALL & JOHN OATES "Method Of Modern Love" (RCA) 76/8
Rotations: Heavy 22/0, Medium 38/4, Light 16/4, Total Adds 8, 3WS, 2WD, WOMC, KS94, KMGG, WIVY, WHAS, WHB, Heavy: WKWB, KLSI, V100, WPJB, CK101, WKJJ, WFSL, WAVE, KKUA, KFI, KWAV, KPL, WNNR, WSKI, WPPA, WCKQ, WCHV, KRLB, WFFX, KTYL, KLV, KALE, Medium: WBS, WSKY, WCKQ, WCHV, KRLB, WKYK, WFFX, KTYL, KLV, KQSW, Medium: WTAZ, 2WD, WLTT, WMJI, WSNY, WNIC, KLSI, KUDL, KHOW, KMJI, KGW, KJR, V100, CK101, WRKA, WLAC-FM, WNAM, KBN, WTRX, WMMG, KOIL, WHNN, WMHE, WTKY, WSKY, WGSV, WKYK, WZLQ, WVBS, KEEZ, WJON, KFOD, KQSW. Due to heavy airplay activity, debuts at number 21 on the A/C chart.

PHILIP BAILEY with PHIL COLLINS "Easy Lover" (Columbia) 73/9
Rotations: Heavy 32/0, Medium 31/2, Light 10/7, Total Adds 9, WLTT, WKWB, WIVY, K10A, WHB, 3WM, KBOI, KDUK, WBOV, Heavy: KVIL-FM, 97AIA, KMGG, KEZR, WAEB, WICC, WSKY, WPJB, WHAS, WKYK, WFSL, WAVE, WLHT, WENS, KRVA, KJIA, KWAV, WNNR, WEIM, WSKI, WPPA, WSKY, WCKQ, WCHV, KRLB, WKYK, WFFX, KTYL, KLV, KQSW, Medium: WTAZ, 2WD, WLTT, WMJI, WSNY, WNIC, KLSI, KUDL, KHOW, KMJI, KGW, KJR, V100, CK101, WRKA, WLAC-FM, WNAM, KBN, WTRX, WMMG, KOIL, WHNN, WMHE, WTKY, WSKY, WGSV, WKYK, WZLQ, WVBS, KEEZ, WJON, KFOD, KQSW. Due to heavy airplay activity, moves 25-19 on the A/C chart.

ERIC CARMEN "I Wanna Hear It From Your Lips" (Geffen) 65/19
Rotations: Heavy 2/0, Medium 29/8, Light 34/11, Total Adds 19, WKWB, WIVY, K10A, WHB, 3WM, KBOI, KDUK, WBOV, Heavy: KVIL-FM, 97AIA, KMGG, KEZR, WAEB, WICC, WSKY, WPJB, WHAS, WKYK, WFSL, WAVE, WLHT, WENS, KRVA, KJIA, KWAV, WNNR, WEIM, WSKI, WPPA, WSKY, WCKQ, WCHV, KRLB, WKYK, WFFX, KTYL, KLV, KQSW, Medium: WTAZ, 2WD, WLTT, WMJI, WSNY, WNIC, KLSI, KUDL, KHOW, KMJI, KGW, KJR, V100, CK101, WRKA, WLAC-FM, WNAM, KBN, WTRX, WMMG, KOIL, WHNN, WMHE, WTKY, WSKY, WGSV, WKYK, KTYL, WJBC, WCIL, KEEZ, KLV, KQSW, KR5B.

MOST ADDED

JULIAN LENNON (38)
Too Late For Goodbyes (Arista)
D. WARWICK with G. JONES (24)
Finder Of Lost Loves (Arista)
B. MANDRELL/L. GREENWOOD (23)
It Should Have Been Love By Now (MCA)
JANEY STREET (22)
Under The Clock (Arista)
KIM CARNES (20)
Invitation To Dance (EMI America)
REO SPEEDWAGON (20)
Can't Fight This Feeling (Epic)

HOTTEST

WHAM! (105)
Careless Whisper (Columbia)
FOREIGNER (104)
I Want To Know What Love Is (Atlantic)
CHICAGO (87)
You're The Inspiration (WB)
STEVE PERRY (60)
Foolish Heart (Columbia)
STEVIE WONDER (40)
Love Light In Flight (Motown)
RAY PARKER JR. (36)
Jamie (Arista)

DIONNE WARWICK with GLENN JONES "Finder Of Lost Loves" (Arista) 61/24
Rotations: Heavy 0/0, Medium 24/8, Light 37/16, Total Adds 24, WKWB, WPX, WRNO, W101, WGY, WKGW, K106, WBT, CK101, WLAC-FM, WING, K10A, WTRX, KBOI, WNNR, WCHV, WZLQ, KEEZ, WJON, KLV, KR5B, KMGG, KALE, Medium: KVIL-FM, KFMB, WMAZ, WRVA, KSL, KIXI-FM, WEIM, WTKO, WKNE, WSKI, WAHR, WJBC, WCIL, KWEB, WBOV.

AMERICA "I Can't Fall Asleep To A Lullaby" (Capitol) 57/0
Rotations: Heavy 8/0, Medium 36/0, Light 13/0, Total Adds 0, Heavy: WCCO, K106, KSL, WNNR, WTKO, WKNE, KR5B, KMGG, Medium: WLTT, WISN, KGW, WRIE, WBT, WMAZ, WWRV, WFSL, WRVA, WHBY, WHBC, WING, K10A, KRNT, WHB, WMMG, KOL, 3WM, KOY, KIXI-FM, KKPL, WTKY, WTKY, WCKQ, WCHV, WGSV, WAHR, WAGE, WKYK, WFFX, WJON, KLV, KTVQ.

JOHN HUNTER "Tragedy" (Private I/CBS) 55/1
Rotations: Heavy 2/0, Medium 29/0, Light 24/1, Total Adds 1, WKGW, Heavy: WEIM, KALE, Medium: WFR, KLSI, WCCO, KEZR, WAVE, WKYE, WGY, WMAZ, WFSL, WFL, WNAM, WHBC, WMMG, KIXI-FM, KKPL, WNNR, WKNE, WSKI, WPPA, KORO, WCKQ, WRIE, WZLQ, WFFX, KTYL, WCIL, WJON, KLV, KQSW, KR5B.

KIM CARNES "Invitation To Dance" (EMI America) 49/20
Rotations: Heavy 0/0, Medium 16/3, Light 33/17, Total Adds 20, KEZR, WCCO, V100, K106, WLAC-FM, WFSL, WRVA, KRNT, WTRX, WHNN, KWAV, KSL, WNNR, WAVE, WZLQ, WFFX, WVBS, WJBC, WCIL, KFOD, Medium: WFR, WMAZ, KIXI-FM, WEIM, WSKI, WCHV, WGSV, WKYK, KEEZ, K99, KMGG, KALE.

POINTER SISTERS "Neutron Dance" (Planet/RCA) 48/5
Rotations: Heavy 12/0, Medium 20/2, Light 16/3, Total Adds 5, 2WD, WOMC, WNAM, WMHE, KWAV, Heavy: KMGG, V100, WPJB, WKJJ, WFSL, WENS, KKUA, WSKI, WPPA, WCKQ, WCHV, KRLB, Medium: KVIL-FM, KLSI, B100, KEZR, WAEB, WRKA, KFI, WNNR, WSKY, WKYK, KTYL, WCIL, KFSB, KEEZ, KLV, KQSW, KMGG, KALE.

TINA TURNER "Private Dancer" (Capitol) 45/5
Rotations: Heavy 2/0, Medium 29/0, Light 24/1, Total Adds 5, WFR, WNIC, KLSI, WCCO, WRIE, Medium: KEZR, V100, WPJB, KEY103, WMAZ, WFSL, WMMG, KWAV, KIXI-FM, WNNR, WEIM, WSKI, WPPA, WCKQ, WCHV, WKYK, WFFX, KTYL, WCIL, KLV, KTVQ, KR5B, KALE.

HONEYDRIPPERS "Rockin' At Midnight" (Es Paranza/Atlantic) 42/5
Rotations: Heavy 2/0, Medium 18/0, Light 12/1, Total Adds 1, WLTT, WFR, WENS, WCIL, Heavy: KJR, KALE, Medium: WFR, WKWB, KVIL-FM, KHOW, WAVE, KRNT, KWAV, WNNR, WAVE, WSKI, WCKQ, WCHV, WFFX, KTYL, WJBC, KEEZ, KLV, KQSW.

JOHN STREET "Under The Clock" (Arista) 41/22
Rotations: Heavy 0/0, Medium 6/3, Light 35/9, Total Adds 22, WFR, WRIE, WKYE, WKGW, KEY103, K016, WNAZ, WAVE, K10A, WHNN, WKNE, KORO, WCHV, WGSV, WAHR, WFFX, WJBC, WJBC, KWEB, WBOV, KLV, Medium: KRNT, KALE.

JOHN FOGERTY "The Old Man Down The Road" (WB) 40/3
Rotations: Heavy 8/0, Medium 22/2, Light 12/1, Total Adds 3, KVIL-FM, KRNT, KDUK, Heavy: KEZR, WKYE, WFSL, KWAV, KLV, KRLB, WFFX, KTYL, KFSB, KQSW, WAVE, WNAM, WTRX, WENS, KOIL, KKUA, WNNR, WEIM, WSKI, WSKY, WCKQ, WAHR, KLV, KTVQ, KR5B, KALE.

KOOL & THE GANG "Misled" (De-Lite/PolyGram) 39/1
Rotations: Heavy 1/0, Medium 26/0, Light 12/1, Total Adds 1, WLTT, Heavy: WPPA, Medium: KVIL-FM, WSNY, KLSI, KEZR, KJR, WAVE, V100, WPJB, KEY103, WMAZ, WFSL, WMMG, WSKI, KORO, WSKY, WCKQ, WCHV, KRLB, WKYK, WFFX, KTYL, WVBS, KLV, KQSW, KALE.

JOHN WAITE "Restless Heart" (EMI America) 35/18
Rotations: Heavy 0/0, Medium 4/0, Light 31/18, Total Adds 18, WFR, WCCO, V100, KEY103, WNAZ, K10A, WTRX, KORO, WGSV, WAGE, KRLB, WZLQ, WVBS, WCIL, WJON, WBOV, KR5B, KALE, Medium: WMAZ, WSKI, KQSW.

DON HENLEY "The Boys Of Summer..." (Geffen) 33/2
Rotations: Heavy 13/0, Medium 15/2, Light 5/0, Total Adds 2, KVIL-FM, WLTT, Heavy: WLTT, B100, KEZR, KJR, WPJB, WAVE, WTRX, KKUA, WSKI, WCKQ, KRLB, KTYL, KQSW, Medium: WFR, 97AIA, WENS, WICC, V100, WHAS, WKJJ, WENS, KIXI-FM, WME, WSKY, WKYK, KLV.

JIM DIAMOND "I Should Have Known Better" (A&M) 31/6
Rotations: Heavy 0/0, Medium 6/0, Light 25/6, Total Adds 6, WFSM, WKYE, K106, KWAV, WFFX, KFSB, Medium: WMAZ, WRVA, KKPL, WEIM, WKNE, WSKI.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 WHAM!	138/0	117	21	0
2 FOREIGNER	135/2	117	16	2
3 CHICAGO	130/1	108	21	1
4 STEVE PERRY	135/7	96	38	1
5 DIANA ROSS	119/1	79	33	7
6 STEVIE WONDER	117/0	78	33	6
7 JACK WAGNER	106/0	61	38	7
8 RAY PARKER JR.	116/1	70	38	8
9 ELTON JOHN	116/0	72	36	8
10 BARBRA STREISAND w/KIM CARNES	118/2	53	53	12
11 GERMAINE JACKSON	98/0	36	54	8
12 JOE BONOMO	106/5	44	53	9
13 BILLY JOEL	114/17	16	75	23
14 KENNY ROGERS	112/17	12	80	20
15 MANHATTAN TRANSFER	100/4	32	62	6
16 REO SPEEDWAGON	113/20	16	71	26
17 CULTURE CLUB	102/16	20	62	20
18 BOB SEGER & SILVER BULLET BAND	81/0	21	49	11
19 PHILIP BAILEY w/PHIL COLLINS	73/9	32	31	10
20 HONEYDRIPPERS	72/0	6	51	15
21 DARYL HALL & JOHN OATES	76/8	22	38	16
22 ANNE MURRAY	90/9	7	60	23
23 JULIAN LENNON	64/0	8	39	17
24 COMMODORES	84/17	3	50	31
25 JULIAN LENNON	82/38	4	35	43

SIGNIFICANT ACTION

CARS "Why Can't I Have You" (Elektra) 28/18
Rotations: Heavy 0/0, Medium 0/0, Light 28/18, Total Adds 18, WCCO, WAEB, WICC, WFSL, WNAM, WTRX, WHNN, WEIM, WPPA, KRLB, WVBS, WKUS, KEEZ, WJON, WBOV, KLV, KTVQ, KALE.

ASHFORD & SIMPSON "Solid" (Capitol) 27/5
Rotations: Heavy 5/0, Medium 12/2, Light 10/3, Total Adds 5, WFSL, WAVE, WHNN, KWAV, WSKI, Heavy: 97AIA, 2WD, KOST, KFI, Medium: WSB-FM, KVIL-FM, KMGG, WICC, V100, WPPA, WFAK, WFFX, KTYL, KQSW.

GLENN FREY "The Heat Is On" (MCA) 27/2
Rotations: Heavy 3/0, Medium 11/1, Light 13/1, Total Adds 2, KVIL-FM, KALE, Heavy: KMGG, WKJJ, WPPA, Medium: 2WD, WJBC, WFSL, WAVE, WENS, WCKQ, KRLB, KTYL, KQSW.

BARBARA MANDRELL/LEE GREENWOOD "It Should Have Been Love By Now" (MCA) 24/23
Rotations: Heavy 0/0, Medium 6/5, Light 18/18, Total Adds 23, WCCO, KEY103, WMAZ, WRVA, WNAM, K10A, KRNT, WTRX, WEIM, WTKO, WSKI, KORO, WGSV, WAHR, WAGE, WKYK, WZLQ, WCIL, WJON, KTVQ, KQSW, KR5B, KMGG, Medium: KSL.

DAVID LEE ROTH "California Girls" (WB) 20/9
Rotations: Heavy 0/0, Medium 8/1, Light 12/8, Total Adds 9, KVIL-FM, WICC, V100, WEZC, WENS, WMHE, WVBS, KFOD, KLV, Medium: WNAZ, KMJI, WPJB, KWAV, WPPA, WSKY, WJON.

DURAN DURAN "Save A Prayer" (Capitol) 19/19
Rotations: Heavy 0/0, Medium 0/0, Light 19/19, Total Adds 18, W101, WPJB, KEY103, WNAM, WTRX, WNNR, WEIM, WSKI, KORO, WAGE, KRLB, WKYK, KTYL, WVBS, WCIL, KEEZ, KTVQ, KQSW, KALE.

DIANE SCHUUR "New York State Of Mind" (GRP) 16/8
Rotations: Heavy 0/0, Medium 3/1, Light 13/7, Total Adds 8, WMAZ, WEIM, KORO, WJBC, KWEB, KTVQ, KR5B, KMGG, Medium: WAHR, WCIL.

BILLY OCEAN "Loverboy" (Jive/Arista) 15/2
Rotations: Heavy 4/0, Medium 7/1, Light 4/1, Total Adds 2, KVIL-FM, B100, Heavy: KMGG, KEZR, WFSL, KTYL, Medium: 2WD, V100, WENS, KKUA, WTKY, KRLB.

PRINCE "I Would Die 4 U" (WB) 13/1
Rotations: Heavy 0/0, Medium 9/1, Light 1/0, Total Adds 1, WHAS, Heavy: WPJB, WKJJ, WFSL, Medium: KMGG, B100, KEZR, WICC, WSKY, WCKQ, KRLB, KEEZ.

JERMAINE JACKSON/PIA ZADORA "When The Rain Begins To Fall" (Curb/MCA) 11/11
Rotations: Heavy 0/0, Medium 0/0, Light 11/11, Total Adds 11, WKYE, WHNN, WNNR, WEIM, WKYK, KTYL, WVBS, KEEZ, WJON, KQSW, KR5B.

EUROGLIDERS "Another Day In The Big" (Columbia) 10/6
Rotations: Heavy 0/0, Medium 2/0, Light 8/6, Total Adds 6, KEZR, WNNR, WKNE, WSKI, KTYL, KQSW, Medium: WMAZ, KALE.

R&R AOR / TRACKS

Two Weeks	Last Week	152 AOR REPORTERS		Total	Hot	Medium	Total Adds
1	1	1	JOHN FOGERTY/The Old Man Down... (WB)	144	136	7	2+
2	3	2	DAVID LEE ROTH/California Girls (WB)	142	119	22	2-
3	4	3	GLENN FREY/The Heat Is On (MCA)	139	111	26	4-
4	6	4	BRYAN ADAMS/Somebody (A&M)	137	110	27	10-
5	5	5	DON HENLEY/Sunset Grill (Geffen)	136	91	45	3+
6	14	6	JOURNEY/Only The Young (Geffen)	135	90	44	9-
7	2	7	FOREIGNER/I Want To Know What Love Is (Atlantic)	116	110	6	0+
8	10	8	JULIAN LENNON/Too Late For Goodbyes (Atlantic)	130	82	47	10+
9	11	9	REO SPEEDWAGON/Can't Fight This Feeling (Epic)	123	96	27	5+
10	31	10	JOHN FOGERTY/Rock And Roll Girls (WB)	128	61	67	26-
11	13	11	DEEP PURPLE/Knocking At Your Back... (Mercury/PG)	125	60	65	2-
12	22	12	FOREIGNER/That Was Yesterday (Atlantic)	116	58	57	11-
13	6	13	GIUFFRIA/Call To The Heart (Camel/MCA)	103	70	33	0-
14	15	14	SURVIVOR/High On You (Scotti Bros./CBS)	117	52	59	14+
15	4	15	PHILIP BAILEY w/PHIL COLLINS/Easy Lover (Columbia)	95	72	23	1-
16	8	16	DON HENLEY/The Boys Of Summer... (Geffen)	85	78	7	0-
17	24	17	PAT BENATAR/Ooh Ooh Song (Chrysalis)	117	50	67	13-
18	5	18	KINKS/Do It Again (Arista)	87	61	26	1+
19	12	19	JOHN PARR/Naughty Naughty (Atlantic)	92	45	47	2+
20	29	20	LRB/Playing To Win (Capitol)	120	8	103	26-
DEBUT		21	THE FIRM/Radioactive (Atlantic)	107	26	60	107
22	20	22	AUTOGRAPH/Turn Up The Radio (RCA)	100	27	73	2-
23	34	23	CARS/Why Can't I Have You (Elektra)	105	20	79	36-
24	25	24	TWISTED SISTER/The Price (Atlantic)	92	11	79	6-
25	26	25	ROGER HODGSON/In Jeopardy (A&M)	95	16	76	15+
26	18	26	BRUCE COCKBURN/If I Had A Rocket... (Gold Mtn./A&M)	87	28	58	1-
27	34	27	G. THORGOOD &.../Gear Jammer (EMI America)	103	6	96	7-
28	42	28	DON HENLEY/All She Wants To Do Is Dance (Geffen)	82	36	43	22+
29	24	29	BRYAN ADAMS/It's Only Love (A&M)	71	36	35	0-
DEBUT		30	D. BOWIE w/P.METHENY/This Is Not... (EMI America)	96	9	66	96
31	27	31	DOKKEN/Just Got Lucky (Elektra)	87	9	76	5-
32	22	32	DEEP PURPLE/Perfect Strangers (Mercury/PG)	58	38	20	1-
33	41	33	KINKS/Living On A Thin Line (Arista)	66	26	38	13+
34	54	34	MARTIN BRILEY/Dangerous Moments (Mercury/PG)	79	6	68	14-
35	37	35	HALL & OATES/Method Of Modern Love (RCA)	53	36	16	3-
36	39	36	GENERAL PUBLIC/Tenderness (IRS/A&M)	59	22	37	5+
37	32	37	MOLLY HATCHET/Stone In Your Heart (Epic)	64	10	54	1-
38	57	38	JOHN WAITE/Restless Heart (EMI America)	70	5	56	28-
39	20	39	BRYAN ADAMS/Run To You (A&M)	42	36	6	0-
40	16	40	TRIUMPH/Spellbound (MCA)	50	17	33	0-
41	52	41	SCANDAL w/PATTY SMYTH/Beat Of A... (Columbia)	60	12	44	16-
42	29	42	CYNDI LAUPER/Money Changes Everything (Epic)	55	18	37	1-
43	58	43	TRIUMPH/Follow Your Heart (MCA)	55	11	39	21+
44	26	44	PAT BENATAR/Diamond Field (Chrysalis)	46	23	23	0-
45	49	45	ANGEL CITY/Underground (MCA)	56	1	52	8-
46	23	46	LOS LOBOS/Don't Worry Baby (Slash/WB)	49	12	36	2-
47	33	47	HUEY WIRE (Island)	39	15	24	0-
48	38	48	U2/Yeah (Island)	38	17	20	3+
DEBUT		49	ROMAN HOLLIDAY/One Foot Back In... (Jive/Arista)	51	3	41	17-
50	51	50	FRANKIE GOES TO HOLLYWOOD/Relax (ZTT/Island)	44	10	37	7-
DEBUT		51	CARS/Breakaway (Elektra)	41	9	24	35
52	60	52	STEVE PERRY/Foolish Heart (Columbia)	38	9	27	3-
DEBUT		53	ROBIN GEORGE/Heartline (Bronze/Island)	42	4	32	74-
54	46	54	FOREIGNER/Tooth And Nail (Atlantic)	28	15	13	0-
55	47	55	FOREIGNER/A Love In Vain (Atlantic)	26	15	11	1-
56	41	56	PRINCE/I Would Die 4 U (WB)	37	12	25	0-
57	55	57	CHICAGO/You're The Inspiration (WB)	30	15	15	0-
58	43	58	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	29	12	17	0-
59	52	59	U2/The Unforgettable Fire (Island)	30	9	21	1-
60	58	60	FOREIGNER/She's Too Tough (Atlantic)	28	9	19	3-

BREAKERS

THE FIRM Radioactive (Atlantic)

70% of our reporters on it. 107/107 including adds at: WNEW, WMMR, DC101, KSRR, WMMS, KLOS, KMET. Debuts at #21 on the Hot Tracks chart.

CARS

Why Can't I Have You (Elektra)

69% of our reporters on it. 105/36 including adds at: WHJY, WNOR, KQRS, KDKB, KOMA, WOODS. Moves 34-23 on the Hot Tracks chart.

DAVID BOWIE with THE PAT METHENY GROUP This Is Not America (EMI America)

63% of our reporters on it. 96/96 including adds at: WBCN, WNEW, WLUP, WXRT, WMMS, KBCO, KMET, KROQ. Debuts at #30 on the Hot Tracks chart.

DON HENLEY

All She Wants To Do Is Dance (Geffen)

54% of our reporters on it. 82/22 including adds at: WIYY, WNEW, KQRS, WXLN, KFMM, KKDJ. Moves 36-28 on the Hot Tracks chart.

MARTIN BRILEY

Dangerous Moments (Mercury/PolyGram)

52% of our reporters on it. 79/14 including adds at: WKLS, WPYX, KMJX, WLAV, WIOT. Moves 42-34 on the Hot Tracks chart.

NEW & ACTIVE

- DWIGHT TIMLEY "Keep On Working" (Private I/CBS) 38/23 (20/14)
Adds include WHJY, WQFM, WZZO, WOUR, KNCN, WIOB, KODS, KATT, WGR, WRUF, KWHL, KTYD. Hits: 1 include KTXQ, KQRS, KAZY, KOMA, KLAQ, WRXL, WRKI.
- DONNIE IRIS "Injured In The Game" (HME) 37/20 (18/17)
Adds include WNEW, WSHS, WYMF, KLOS, WRN, WQMF, WRXO, WIOB, WOODS, KATT, WIOT. Hits: 1 WQVE. Mediums: 30 include WMMS, WQFM, KOMA, WLVO, KGGG, KILQ.
- BILLY OCEAN "Loverboy" (Jive/Arista) 33/2 (32/3)
Adds: WXLN, WQOB, KHT. Hits: 12 include WMMS, WZZO, WKLC. Mediums: 21 include WLUP, WOUR, WPYX, WIMZ, KMJX, WRMI.
- DURAN DURAN "Save A Prayer" (Capitol) 30/29 (11/0)
Adds include KLAQ, WIMZ. Hits: 3 WPOH, K97, KKDJ. Mediums: 21 include WMMS, WPYX, WZZO, WKLC, WHCN, WPYV, WKDF, WIOB, WWCK, WIOT, KZEL, KOMP.
- GIUFFRIA "Do Me Right" (Camel/MCA) 30/10 (20/8)
Adds include KLAQ, WTUE, WLAV, KWHL. Hits: 9 WNEW, WQFM, KSHE, KCAL, KISS, KILQ, WWWW, KRQJ, KTYD. Mediums: 20 include WQVE, KLOS, WOUR, WAAF, KLBJ, KATT, KICT, KFMM.
- TINA TURNER "Private Dancer" (Capitol) 29/5 (26/4)
Adds: WHEB, WCKN, WRDU, WIOB, WHMD. Hits: 9 include CHOM, CHUM, WMMS, WKQJ, K97. Mediums: 19 include WZZO, WCCC, WBML, KLYV.
- JOHN HUNTER "Tragedy" (Private I/CBS) 29/2 (31/4)
Adds: WKLC, KFMM, KHT. Hits: 6 include WMMS, WIMZ, WIOB, WXCS, KSPN. Mediums: 23 include WMMR, KBCO, WQMF, WYMF, WYMF, WYMF, WRUF, KLYV, KWHL.
- LOUDNESS "Crazy Nights" (Atco) 25/6 (21/9)
Adds: WBCN, WHEB, WEXX, WIMZ, WXLN, WRUF. Hits: 0. Mediums: 22 include WRAB, WHJY, KLOS, KMET, WOUR, KLAQ, KISS, KICT, KFMM.
- JOHN FOGERTY "I Saw It On T.V." (WB) 24/7 (17/6)
Adds include WTKX, WQOB, KHT. Hits: 10 include WMMR, KTXQ, KZEW, KUCC, WCCO, KLBJ, WOIZ, WKXP, WQOB, WRDU, WOODS, KODS, KEZO, KEZE.
- KROKUS "Ballroom Blitz" (Arista) 23/4 (20/6)
Adds: KMJX, KWFM, KRQJ, KOZZ. Hits: 1 KISS. Mediums: 19 include WHJY, KTXQ, KLAQ, WZXR, WKDF, KODS, WLAV, KRSP.
- JOHN HIATT "The Usual" (Geffen) 22/9 (13/8)
Adds: WYSP, KRQJ, KGB, WHEB, WAAF, KLBJ, WAPL, KFMM, KTYD. Hits: 3 include KILQ, KSPN. Mediums: 15 include KGB, KNKN, KKDJ, KEZE.
- JOHN FOGERTY "Centerfold" (WB) 22/5 (19/6)
Adds: KCAL, WLMM, KCAL, WXCS, WBML. Hits: 10 include KAZY, KMET, WCCO, WHCN, WWCT, KMBY, WIZN, WWWW, KTYD. Mediums: 12 include WPYX, WAAF, WRDU, KEZE.
- JANEY STREET "Under The Clock" (Arista) 21/9 (14/11)
Adds: WHEB, WQOB, WTKX, WIOB, WGR, KTCL, KRQJ, KOZZ. Hits: 1 WDHA. Mediums: 14 include WMMS, KBCO, KAZY, WQOB, WHMD.
- BRUCE SPRINGSTEEN "I'm On Fire" (Columbia) 20/9 (10/6)
Adds include WNOR, WOUR, WRDU, WGR, WRUF. Hits: 7 WHJY, KZEW, KCCL, KFQG, WAQX, WXKE, KILQ. Mediums: 13 include WKLS, WLUP, WMMS.
- WHAM! "Careless Whisper" (Columbia) 20/3 (16/2)
Adds: KCAL, WRN, WCKN. Hits: 11 include WLUP, WMMS, WZZO, WKLC, WRDU. Mediums: 9 include KMJX, WQOB, WBML.
- JOHN FOGERTY "Mr. Greed" (WB) 20/3 (22/7)
Adds: WPDH, KFMM, WQOB. Hits: 9 include KZEW, KSRR, K97, KZOK, WLAV, KKDJ, KFMM, KTYD. Mediums: 11 include KGB, KROR, KLAQ, WIOB, KATT, WIOT.
- FOREIGNER "Stranger In My Own House" (Atlantic) 18/4 (15/3)
Adds: WYSP, KNKN, WPYV, KTYD. Hits: 11 include WMMR, KMET, WHCN, WLVO, KKDJ, KOMP. Mediums: 7 include WKLS, KEZO, KICT, KEZE.
- BILLY JOEL "Keeping The Faith" (Columbia) 17/5 (14/8)
Adds: WTKX, WRDU, WIOB, KGGG, WQOB, KHT. Hits: 2 WDHA, WRKI. Mediums: 13 include WBCN, WBAB, WMMR, WMMS, WZZO, WRN, KLAQ.
- BRYAN ADAMS "Kids Wanna Rock" (A&M) 17/1 (16/0)
Adds: WNOR. Hits: 11 include KTXQ, WYMF, WQFM, WPYV, KISS, KFMM. Mediums: 6 include KLOL, WRKI, KODS, KEZO, KICT.
- DANNY SPANOS "I'd Lie To You For Your Love" (Epic) 16/16 (0/0)
Adds include WHJY, WSHS, KLAQ, WIOB. Hits: 0. Mediums: 11 include WQVE, KSHS, WQCC, WCCC, WAFK, KISS.
- RATT "You Think You're Tough" (Atlantic) 16/6 (10/6)
Adds: KUPD, KISW, WTKX, KXZL, KEZE, WXCS. Hits: 0. Mediums: 13 include WHJY, KSRR, WQFM, KSR, WCCC, WAFK, KISS.
- KEEL "The Right To Rock" (Gold Mtn./A&M) 16/6 (14/9)
Adds: KLOL, WLZ, WAAF, KNKN, KWFM, KFMM, KHT. Hits: 1 KLOS. Mediums: 13 include WHJY, KZEW, WQFM, KMET, KUPD, KLAQ, KISS.
- TRIUMPH "Killing Time" (MCA) 15/12 (4/1)
Adds include WQVE, WPYX, WKDF, WTUE, KEZO, KICT, KOMP, KOZZ. Hits: 4 KNKN, WPYV, WLVO, KKDJ. Mediums: 10 include KTXQ, WAAF.
- FLASH AND THE PAN "Midnight Man" (Epic) 15/9 (6/5)
Adds include WBCN, WXRT, KBCO, WQUR. Hits: 2 WLR, WCPZ. Mediums: 10 include KQAK, WQOB.
- TOTO "Holyanna" (Columbia) 15/9 (5/4)
Adds include KZEW, KGGG, WQOB, KLYV. Hits: 6 include WTKX, WXCS, WCPZ, KFMM. Mediums: 8 include WBCN, KSHE.

MOST ADDED

- THE FIRM (107)
Radioactive (Atlantic)
- DAVID BOWIE w/ THE PAT METHENY GROUP (96)
This Is Not America (EMI America)
- CARS (36)
Why Can't I Have You (Elektra)
- CARS (35)
Breakaway (Elektra)
- DURAN DURAN (29)
Save A Prayer (Capitol)
- JOHN WAITE (28)
Restless Heart (EMI America)

MOST HOTS

- JOHN FOGERTY (136)
The Old Man Down The Road (WB)
- DAVID LEE ROTH (119)
California Girls (WB)
- GLENN FREY (111)
The Heat Is On (MCA)
- BRYAN ADAMS (110)
Somebody (A&M)
- FOREIGNER (110)
I Want To Know What Love Is (Atlantic)

R&R

AOR / ALBUMS

January 25, 1985

152 AOR REPORTERS

Two Weeks Last Weeks	Chart Weeks	Artist/Album	Reporters	Hot Rotation	Medium Rotation	Total Adds All Rotations
4	1	1 JOHN FOGERTY/Centerfield (WB)	"Old Man" (144) "Girls" (128)	151+	141+	9- 1-
1	2	2 DON HENLEY/Building The Perfect Beast (Geffen)	"Sunset Grill" (136) "Boys" (85) "All She Wants" (82)	148+	134-	14+ 1+
2	3	3 FOREIGNER/Agent Provocateur (Atlantic)	"I Want To" (116) "Yesterday" (116) "Tooth" (28)	144+	133-	11+ 1+
3	4	4 BRYAN ADAMS/Reckless (A&M)	"Somebody" (137) "It's Only Love" (71) "Run" (42)	144+	128+	16- 0-
9	5	5 BEVERLY HILLS COP/Soundtrack (MCA)	"The Heat Is On" (139)	140+	113+	25- 4-
10	10	6 REO SPEEDWAGON/Wheels Are Turnin' (Epic)	"Can't Fight" (123) "I Dowanna Know" (11)	129+	100+	29- 5+
12	12	7 JULIAN LENNON/Valotte (Atlantic)	"Too Late" (130) "Valotte" (10)	132+	85+	46- 9+
5	7	8 DEEP PURPLE/Perfect Strangers (Mercury/PG)	"Knocking" (125) "Perfect Strangers" (58)	134-	70-	64+ 0-
8	8	9 KINKS/Word Of Mouth (Arista)	"Do It Again" (87) "Living" (66)	123-	70-	51- 3+
11	11	10 PAT BENATAR/Tropico (Chrysalis)	"Ooh Ooh Song" (111) "Diamond" (46) "Belong" (19)	131+	66-	65+ 1-
7-8	11	11 GIUFFRIA/Giuffria (Camel/MCA)	"Call" (103) "Do Me Right" (30)	117-	71-	46+ 2-
15	14	12 SURVIVOR/Vital Signs (Scotti Bros/CBS)	"High On You" (111) "I Can't Hold" (12)	119+	56-	63+ 12+
8	9	13 PHILIP BAILEY/Chinese Walls (Columbia)	"Easy Lover" (95)	98-	74-	24+ 1-
13	13	14 JOHN PARR/John Parr (Atlantic)	"Naughty Naughty" (92)	99-	46-	51- 6+
14	15	15 TRIUMPH/Thunder Seven (MCA)	"Follow" (55) "Spellbound" (50) "Killing" (15)	111-	29-	78+ 6+
16	17	16 AUTOGRAPH/Sign In Please (RCA)	"Turn Up The Radio" (100) "Girlfriend's" (10)	107-	27-	80- 3-
-	26	17 CARS/Heartbeat City (Elektra)	"Why Can't I Have You" (105)	111+	21+	84+ 35-
19	19	18 ROGER HODGSON/In The Eye Of The Storm (A&M)	"In Jeopardy" (95) "Had A Dream" (14)	100+	21-	76+ 12+
17	18	19 BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M)	"Rocket Launcher" (87)	89-	28-	60+ 1-
24	20	20 TWISTED SISTER/Stay Hungry (Atlantic)	"The Price" (92)	93-	12-	79+ 6-
23	21	21 DOKKEN/Tooth And Nail (Elektra)	"Just Got Lucky" (87)	87-	11-	74- 4-
21	22	22 HALL & OATES/Big Bam Boom (RCA)	"Method" (53) "Bank On Your Love" (30)	72-	40-	31- 3-
18	23	23 U2/The Unforgettable Fire (Island)	"Wire" (39) "Unforgettable" (30) "Pride" (18)	72-	26-	46- 0-
-	30	24 MARTIN BRILEY/Dangerous Moments (Mercury/PG)	"Dangerous" (79)	80+	6+	69+ 14-
29	28	25 GENERAL PUBLIC/All The Rage (IRS/A&M)	"Tenderness" (59)	63+	26+	36+ 5-
26	25	26 MOLLY HATCHET/The Deed Is Done (Epic)	"Stone" (64)	64-	10-	54- 0-
20	24	27 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	"Born" (29) "I'm On Fire" (20)	53-	24-	29- 0-
27	29	28 FRANKIE GOES TO.../Welcome To The... (ZTT/Island)	"Relax" (44) "Welcome" (10)	58-	18-	37+ 7-
-	35	29 SCANDAL f/PATSY SMYTH/The Warrior (Columbia)	"Beat Of A Heart" (60)	61+	13+	44+ 16-
-	38	30 JOHN WAITE/No Brakes (EMI America)	"Restless Heart" (70)	70+	5+	56+ 26-
22	23	31 LOS LOBOS/How Will The Wolf Survive? (Slash/WB)	"Don't Worry Baby" (49) "Will The Wolf" (13)	56-	16-	38- 4-
25	27	32 HONEYDRIPPERS/Volume One (Es Paranza/Atlantic)	"Rockin'" (38)	48-	22-	25+ 4+
35	33	33 ANGEL CITY/Two Minute Warning (MCA)	"Underground" (56)	56+	1=	52+ 8-
DEBUT	34	34 ROBIN GEORGE/Dangerous Music (Bronze/Island)	"Heartline" (42)	45+	4+	35+ 14+
32	34	35 KROKUS/The Blitz (Arista)	"Ballroom Blitz" (23) "Our Love" (20)	43-	4-	36- 4+
37	40	36 CHICAGO/Chicago 17 (WB)	"Inspiration" (30)	33-	17-	16- 2-
38	37	37 STEVE PERRY/Street Talk (Columbia)	"Foolish Heart" (38)	38-	9-	27+ 3-
DEBUT	38	38 HEAVENLY BODIES/Soundtrack (Private I/CBS)	"Keep On Working" (38)	45+	1=	32+ 26+
31	32	39 PRINCE/Purple Rain (WB)	"I Would Die 4 U" (37)	37-	13-	24- 0-
33	-	40 TOTO/Isolation (Columbia)	"Stranger In Town" (21) "Holyanna" (15)	33+	15-	18+ 5+

TWO MINUTE WARNING

FEATURING:
UNDERGROUND
 MCA RECORDS

BREAKERS®

MARTIN BRILEY

Dangerous Moments (Mercury/PolyGram)

53% of our reporters on it. 80/14 including adds at: WKLS, WSHE, KMJX, KISS, WAPL. Moves 30-24 on the Albums chart.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are **BOLDED**. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

TRACKS — Track airplay data for songs from all configurations, including albums, EPs and 45s. Shows four-week trend of chart movement. Records showing significant upward momentum are bulleted. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

ACTIVES IN RADIO



ROBERT A. WELCH
KLYV Dubuque, IA

"This competition makes me more aware of new product, especially those that may have been passed over, AIR causes me to go much deeper into those albums I may have thought only had 1-track potential. There's a lot of good product out there that never gets a chance, but now with AIR, those records at least get a listen.



TOM KELLY
Z-95 Bethlehem, PA

"Picking the hits in 1985 is tougher than ever before. Being on the hits early and beating the competition to the best music is the key. With AIR we at Z-95 have the incentive and the opportunity to listen not only sooner, but more intensely."

AIR . . . The fastest, most reliable tool for getting radio to listen to music.
Call Alan Smith at (301) 964-5544 for more information.

WEEK #16

AIR Priorities

WEEK #16

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Thursday, January 31, 1985.

	TITLE/CUTS	ARTIST	LABEL
AOR	DANGEROUS MOMENTS	MARTIN BRILEY	MERCURY
	"It Shouldn't Have Hurt" "Think Of Me"		
	THE RIGHT TO ROCK	KEEL	GOLD MOUNTAIN/A&M
	"The Right To Rock" "Electric Love" "Let's Spend The Night"		

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, January 30, 1985.

	TITLE	ARTIST	LABEL
CHR	JUST A SHADOW	BIG COUNTRY	POLYGRAM
	BEHIND THE MASK	GREG PHILLIGANES	PLANET/RCA
	THE WORD IS OUT	JERMAINE STEWART	ARISTA
	RESTLESS HEART	JOHN WAITE	EMI-AMERICA
	UNDER THE CLOCK	JANEY STREET	ARISTA

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR and AOR music for artist managers, producers and record companies.

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AIR

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WARNING!
DOUBLE
BREAKERS
JUST
AHEAD!

MARTIN BRILEY

“DANGEROUS MOMENTS”

ALBUM **24**

TRACK **34**

**ADD IT BEFORE
IT EXPLODES!**

MARTIN BRILEY
Dangerous Moments



PolyGram Records

AOR / ALBUMS

MOST ADDED

CARS (35)
Heartbeat City (Elektra)
DURAN DURAN (27)
Arena (Capitol)
JOHN WAITE (26)
No Brakes (EMI America)
HEAVENLY BODIES (26)
Soundtrack (Private I/CBS)

MOST HOTS

JOHN FOGERTY (141)
Centerfield (WB)
DON HENLEY (134)
Building The Perfect Beast (Geffen)
FOREIGNER (133)
Agent Provocateur (Atlantic)
BRYAN ADAMS (128)
Reckless (A&M)
BEVERLY HILLS COP (113)
Soundtrack (MCA)
REO SPEEDWAGON (100)
Wheels Are Turnin' (Epic)

NEW & ACTIVE

- JOHN HIATT/Warming Up To The Ice Age (Geffen) 38/13 (25/15)**
Adds: WYSP, KGB, WAAF, KLB, WAPL, WGIR, WWWW, KTYD. Hots: 8 include WXRT, KBCO, WLIR, KILO, KWFM. Mediums: 23 include WBAB, KAZY, KGON, KOME, KKDJ, KEZE.
- DURAN DURAN/Arena (Capitol) 36/27 (13/0)**
Adds include WMMS, WPYX, KLAQ, WIMZ, WIQB, KZEL. Hots: 4 WPDH, K97, KKDJ, WBYG. Mediums: 27 include WZZO, WKLC, WFYV, WWCK, WIOT, KOMP.
- BILLY OCEAN/Suddenly (Live/Arista) 33/2 (32/3)**
Adds: WXL, WQBK. Hots: 12 include WMMS, KKCI, WZZO, WKLC, WYDD, WWWW. Mediums: 21 include WLUP, KDKB, WOUR, WFYV, WIMZ, KMJX, KWFM.
- JOHN HUNTER/Famous At Night (Private I/CBS) 30/2 (32/4)**
Adds: WKLC, KFMX. Hots: 6 include WMMS, WIMZ, WIQB, WXCS. Mediums: 24 include WMMR, WYSP, WXRT, KBCO, KOMP, WRUF.
- TINA TURNER/Private Dancer (Capitol) 29/5 (27/4)**
Adds: WHEB, WCKN, WRDU, WIQB, WHMD. Hots: 9 include WMMS, WKQQ, K97, WIZN, WCPZ, KSPN. Mediums: 19 include WZZO, WIMZ, WWCT, WBLM, KLYV.
- WHAMI/Make It Big (Columbia) 22/2 (19/3)**
Adds: WRCN, WCKN. Hots: 11 include WLUP, WMMS, KKCI, WZZO, WKLC, WYDD, WPDH. Mediums: 11 include KINK, WLIR, KMJX, WBLM, KSPN.
- JANEY STREET/Heroes, Angels, & Friends (Arista) 21/9 (14/11)**
Adds: WHEB, WPDH, WOUR, WTKX, WIQB, WGIR, KTCL, KRQU, KOZZ. Hots: 1 WDHA. Mediums: 14 include WMMS, KBCO, KAZY, WWWW.
- FLASH AND THE PAN/Early Morning Wake Up (Epic) 18/11 (6/5)**
Adds include WBCN, KBCO, KAZY. Hots: 2 WLIR, WCPZ. Mediums: 12 include WXRT, WPDH, WOUR, KNCN.
- DANNY SPANOS/Looks Like Trouble (Epic) 17/17 (0/0)**
Adds include WHJY, WSHE, WPLR, KLAQ, WIQB. Hots: 0. Mediums: 12 include WDV, KZEW, KSHE, KUPD, KGB, WAAF, KLB, KISS.
- RATT/Ratt (Atlantic) 17/7 (10/6)**
Adds: KUPD, KISW, WRCN, WTKX, KXZL, KEZE, WXCS. Hots: 0. Mediums: 13 include WHJY, KSRR, WQFM, KGB, WAQX, KISS, KTYD.
- BILLY JOEL/An Innocent Man (Columbia) 17/5 (14/8)**
Adds: WTKX, WRDU, WIQB, KGGO, WQBK. Hots: 2 include WRKI. Mediums: 13 include WBCN, WBAB, WMMR, WMMS, WZZO, KLAQ, KLYV.
- KEEL/The Right To Rock (Gold Mtn./A&M) 16/5 (14/8)**
Adds: KLOL, WLLZ, WAAF, KNCN, KFMX. Hots: 1 KLOS. Mediums: 13 include WHJY, KZEW, WQFM, KMET, KUPD, KLAQ, KISS.
- KIM WILDE/Teases & Dares (MCA) 15/5 (11/6)**
Adds: WBCN, KCAL, WCCC, WQBK, KUFO. Hots: 3 WLIR, WBYG, KRQU. Mediums: 11 include KOAK, WPDH, KFMF.
- A DROP IN THE GRAY/Certain Sculptures (Geffen) 15/4 (11/9)**
Adds: KNCN, KMBY, KUFO, KOZZ. Hots: 1 KBCO. Mediums: 10 include KAZY, KOAK, KKDJ, KEZE, KSPN, KTCL.
- ERIC CARMEN/Eric Carmen (Geffen) 15/3 (15/8)**
Adds: KBPI, WIMZ, KGGO. Hots: 4 WMMS, WBYG, KSPN, KRQU. Mediums: 10 include KAZY, KLAQ, WTKX, WXCS, KLYV.

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AOR BREAKERS — A record is a breaker the first week that it's reported by at least 50% of our AOR reporters. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

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.

237 Reports

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

Regional Reach	100/25	44%
W 1	100	44
M 2	100	44
T 3	100	44
W 4	100	44
F 5	100	44
S 6	100	44
S 7	100	44
S 8	100	44
S 9	100	44
S 10	100	44

EXAMPLE

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

44% — Percentage of this weeks reporters playing it.

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

National Summary

Up 51 — Number of stations moving up on the chart.

Down 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 down on their charts.

Adds 25 — Total number of stations adding it this week.

BRYAN ADAMS
Somewhere (A&M)
LP: Rockers

Regional Reach	136/132	67%
W 1	136	67
M 2	136	67
T 3	136	67
W 4	136	67
F 5	136	67
S 6	136	67
S 7	136	67
S 8	136	67
S 9	136	67
S 10	136	67

ASHFORD & SIMPSON
Lord (Capitol)
LP: Lord

Regional Reach	170/19	72%
W 1	170	72
M 2	170	72
T 3	170	72
W 4	170	72
F 5	170	72
S 6	170	72
S 7	170	72
S 8	170	72
S 9	170	72
S 10	170	72

ASHFORD & SIMPSON
Lord (Capitol)
LP: Lord

Regional Reach	170/19	72%
W 1	170	72
M 2	170	72
T 3	170	72
W 4	170	72
F 5	170	72
S 6	170	72
S 7	170	72
S 8	170	72
S 9	170	72
S 10	170	72

237 Reports

W 1	100	44
M 2	100	44
T 3	100	44
W 4	100	44
F 5	100	44
S 6	100	44
S 7	100	44
S 8	100	44
S 9	100	44
S 10	100	44

AUTOGRAPH
Turn Up The Radio (RCA)
LP: Sign in Please

Regional Reach	103/17	43%
W 1	103	43
M 2	103	43
T 3	103	43
W 4	103	43
F 5	103	43
S 6	103	43
S 7	103	43
S 8	103	43
S 9	103	43
S 10	103	43

BRYAN ADAMS
Somewhere (A&M)
LP: Rockers

Regional Reach	136/132	67%
W 1	136	67
M 2	136	67
T 3	136	67
W 4	136	67
F 5	136	67
S 6	136	67
S 7	136	67
S 8	136	67
S 9	136	67
S 10	136	67

PHILIP BAILEY W/ PHIL COLLINS
Easy Love (Columbia)
LP: Chesses Walk

Regional Reach	237/0	100%
W 1	237	100
M 2	237	100
T 3	237	100
W 4	237	100
F 5	237	100
S 6	237	100
S 7	237	100
S 8	237	100
S 9	237	100
S 10	237	100

ASHFORD & SIMPSON
Lord (Capitol)
LP: Lord

Regional Reach	170/19	72%
W 1	170	72
M 2	170	72
T 3	170	72
W 4	170	72
F 5	170	72
S 6	170	72
S 7	170	72
S 8	170	72
S 9	170	72
S 10	170	72

ASHFORD & SIMPSON
Lord (Capitol)
LP: Lord

Regional Reach	170/19	72%
W 1	170	72
M 2	170	72
T 3	170	72
W 4	170	72
F 5	170	72
S 6	170	72
S 7	170	72
S 8	170	72
S 9	170	72
S 10	170	72

PHILIP BAILEY W/ PHIL COLLINS
Easy Love (Columbia)
LP: Chesses Walk

Regional Reach	237/0	100%
W 1	237	100
M 2	237	100
T 3	237	100
W 4	237	100
F 5	237	100
S 6	237	100
S 7	237	100
S 8	237	100
S 9	237	100
S 10	237	100

GEORGE BENSON
20/20 (WB)
LP: 20/20

Regional Reach	85/2	36%
W 1	85	36
M 2	85	36
T 3	85	36
W 4	85	36
F 5	85	36
S 6	85	36
S 7	85	36
S 8	85	36
S 9	85	36
S 10	85	36

PAT BENATAR
Oh Oh Song (Chrysalis)
LP: Troopoo

Regional Reach	166/12	70%
W 1	166	70
M 2	166	70
T 3	166	70
W 4	166	70
F 5	166	70
S 6	166	70
S 7	166	70
S 8	166	70
S 9	166	70
S 10	166	70

PHILIP BAILEY W/ PHIL COLLINS
Easy Love (Columbia)
LP: Chesses Walk

Regional Reach	237/0	100%
W 1	237	100
M 2	237	100
T 3	237	100
W 4	237	100
F 5	237	100
S 6	237	100
S 7	237	100
S 8	237	100
S 9	237	100
S 10	237	100

PHILIP BAILEY W/ PHIL COLLINS
Easy Love (Columbia)
LP: Chesses Walk

Regional Reach	237/0	100%
W 1	237	100
M 2	237	100
T 3	237	100
W 4	237	100
F 5	237	100
S 6	237	100
S 7	237	100
S 8	237	100
S 9	237	100
S 10	237	100

DAVID BOWIE & PAT METHENY
This Is Not America (EMI America)
LP: The Falcon & The Snowman Soundtrack

Regional Reach	90/0	38%
W 1	90	38
M 2	90	38
T 3	90	38
W 4	90	38
F 5	90	38
S 6	90	38
S 7	90	38
S 8	90	38
S 9	90	38
S 10	90	38

DAVID BOWIE & PAT METHENY
This Is Not America (EMI America)
LP: The Falcon & The Snowman Soundtrack

Regional Reach	90/0	38%
W 1	90	38
M 2	90	38
T 3	90	38
W 4	90	38
F 5	90	38
S 6	90	38
S 7	90	38
S 8	90	38
S 9	90	38
S 10	90	38

BRONSKI BEAT
Smalltown Boy (MCA)
LP: The Age Of Consent

Regional Reach	64/6	27%
W 1	64	27
M 2	64	27
T 3	64	27
W 4	64	27
F 5	64	27
S 6	64	27
S 7	64	27
S 8	64	27
S 9	64	27
S 10	64	27

BRONSKI BEAT
Smalltown Boy (MCA)
LP: The Age Of Consent

Regional Reach	64/6	27%
W 1	64	27
M 2	64	27
T 3	64	27
W 4	64	27
F 5	64	27
S 6	64	27
S 7	64	27
S 8	64	27
S 9	64	27
S 10	64	27

ERIC CARMEN
I Wanna Hear... (Geffen)
LP: Eric Carmen

Regional Reach	168/22	71%
W 1	168	71
M 2	168	71
T 3	168	71
W 4	168	71
F 5	168	71
S 6	168	71
S 7	168	71
S 8	168	71
S 9	168	71
S 10	168	71

ERIC CARMEN
I Wanna Hear... (Geffen)
LP: Eric Carmen

Regional Reach	168/22	71%
W 1	168	71
M 2	168	71
T 3	168	71
W 4	168	71
F 5	168	71
S 6	168	71
S 7	168	71
S 8	168	71
S 9	168	71
S 10	168	71

CARS
Why Can't I Have You? (Elektra)
LP: Heartbeat City

Regional Reach	96/40	40%
W 1	96	40
M 2	96	40
T 3	96	40
W 4	96	40
F 5	96	40
S 6	96	40
S 7	96	40
S 8	96	40
S 9	96	40
S 10	96	40

CARS
Why Can't I Have You? (Elektra)
LP: Heartbeat City

Regional Reach	96/40	40%
W 1	96	40
M 2	96	40
T 3	96	40
W 4	96	40
F 5	96	40
S 6	96	40
S 7	96	40
S 8	96	40
S 9	96	40
S 10	96	40

KIM CARNES
Invitation... (EMI America)
LP: The 6ancing Soundtrack

Regional Reach	68/7	28%
W 1	68	28
M 2	68	28
T 3	68	28
W 4	68	28
F 5	68	28
S 6	68	28
S 7	68	28
S 8	68	28
S 9	68	28
S 10	68	28

COMMODORES
Nightshift (Motown)
LP: Nightshift

Regional Reach	61/26	26%
W 1	61	26
M 2	61	26
T 3	61	26
W 4	61	26
F 5	61	26
S 6	61	26
S 7	61	26
S 8	61	26
S 9	61	26
S 10	61	26

COMMODORES
Nightshift (Motown)
LP: Nightshift

Regional Reach	61/26	26%
W 1	61	26
M 2	61	26
T 3	61	26
W 4	61	26
F 5	61	26
S 6	61	26
S 7	61	26
S 8	61	26
S 9	61	26
S 10	61	26

ERIC CARMEN
I Wanna Hear... (Geffen)
LP: Eric Carmen

Regional Reach	168/22	71%
W 1	168	71
M 2	168	71
T 3	168	71
W 4	168	71
F 5	168	71
S 6	168	71
S 7	168	71
S 8	168	71
S 9	168	71
S 10	168	71

CULTURE CLUB
Mistake No. 3 (Virgin/Epic)
LP: Wake Up With The House On Fire

Regional Reach	168/4	71%
W 1	168	71
M 2	168	71
T 3	168	71
W 4	168	71
F 5	168	71
S 6	168	71
S 7	168	71
S 8	168	71
S 9	168	71
S 10	168	71

CARS
Why Can't I Have You? (Elektra)
LP: Heartbeat City

Regional Reach	96/40	40%
W 1	96	40
M 2	96	40
T 3	96	40
W 4	96	40
F 5	96	40
S 6	96	40
S 7	96	40
S 8	96	40
S 9	96	40
S 10	96	40

DEEP PURPLE
Knocking At Your... (Mercury/PG)
LP: Perfect Strangers

Regional Reach	63/1	27%
W 1	63	27
M 2	63	27
T 3	63	27
W 4	63	27
F 5	63	27
S 6	63	27
S 7	63	27
S 8	63	27
S 9	63	27
S 10	63	27

DEEP PURPLE
Knocking At Your... (Mercury/PG)
LP: Perfect Strangers

Regional Reach	63/1	27%
W 1	63	27
M 2	63	27
T 3	63	27
W 4	63	27
F 5	63	27
S 6	63	27
S 7	63	27
S 8	63	27
S 9	63	27
S 10	63	27

DURAN DURAN
Save a Prayer (Capitol)
LP: Arena

Regional Reach	148/148	62%
W 1		

