PUBLIC INTEREST GROUPS STALL DRIVE

Radio Deregulation Delayed

The drive to deregulate radio has encountered delays, as the following scenario unfolded this week in Washington:

- The FCC extended on Monday (1-7) its comment period on deregulation from a January 25 deadline to March 25, with a June 25 reply deadline.
- As a result, the United Church of Christ, which had earlier sued the FCC for withholding information and won a favorable decision, withdrew its request Tuesday (1-8) asking New York Judge Kevin Thomas Duffy to expedite his decision.
- The FCC now has until January 26 to refute the Church's Freedom of Information petition asking for FCC material in order to prepare radio deregulation rulemaking proposals.
- The United Catholic Conference joined other religious and labor groups this week in mounting a grass roots campaign opposing deregulation, fearing the loss of free public affairs time.
- The American Civil Liberties Union (ACLU) was denied a request last month to the FCC to drop the entire deregulation proceeding.

Comments for and against radio deregulation are running about even as broadcasters begin to respond. The deadline for comments was extended this week to March 25 after several groups representing minority interests sought to delay comments until September 30. A group, representing the NAACP, National Latino Media Coalition, National Council of La Raza, Environmental Action, and the Mexican American Legal Defense and Education Fund, said, "The Commission took a year to prepare its inquiry, yet expects the public to analyze and comment in only a short period of time."

The FCC has agreed to make "background material" available. But requests to hold national public hearings on deregulation were denied because regional workshops to familiarize the public with FCC thinking on the proposed deregulation have already been held.

Burke Folds Radio Ratings Effort

Burke International Research Corporation has closed the Burke Broadcast Ratings division, after an unsuccessful five-month search for an equity partner. Roger Schorr, Group VP of Burke International, who had tried to obtain backing for the radio ratings division, told R&R that "a dudely can not exist in the radio ratings industry: it is just not feasible for two major services to survive financially."

As a result, Burke will close the BBR offices on January 25, and will cease operations with the release of the October-December '79 ratings reports. Reports will be released for 13 markets, according to BBR President Lew Alpert, markets where Burke has already received monies from broadcasters. BBR will be sent to ad agencies who had paid for future reports They will not be receiving. Sixty of 100 production staffs will be absorbed into Burke International, but no marketing staffs will remain.

Pollack Resigns As WMMR PD, Forms Consultation Service

Jeff Pollack, a leading AOR programmer who produced a near-sixfold ratings increase for WMMR/Philadelphia in slightly over a year, has resigned as PD of the station to form Pollack Communications, a consultation firm. Pollack told R&R, "My year-and-a-half as PD at WMMR enabled me to work with an excellent staff and GM, Bruce Helberg, and a fine company. Metromedia.

In 16 months WMMR rose from 1.2 to 6.9 share of the market. It was a tremendous challenge to bring what many people thought was a dead radio station back to life as strongly as we have. I know WMMR will continue to experience great success."

He continued, "It is time, however, for me to take on a new challenge. I will be offering confidential consultation services to major and medium markets. I will only contract with a limited number of clients, several of whom have already been signed." Pollack added that his new company will also be producing radio specials in a new Burt Kleinman/Watermark series, "Profiles In Rock," with other "joint projects" to be announced later. Pollack leaves WMMR January 18, and will be based in Los Angeles. No replacement has been set at WMMR, with an announcement expected shortly.

Financial Angel Sought

As first reported last month in R&R, Burke had for some time been looking for financial assistance. Reportedly, the Burke effort cost the parent company over $3 million, and Schorr was trying to find additional financial support. On December 26 R&R officials flew to Cincinnati, took a look at the Burke financial books, and offered to try to convert Burke clients to RAM, paying Burke if any contracts were swung over. Burke turned down this idea. However, on January 3 and 4, Burke officials met in New York with Frank Stanton of the Simmons Market Research Bureau, Simmons, a leader in print and qualitative research areas, considered buying BBR but told Schorr Monday (1-7) that it had decided against it. Burke then decided to close the radio division.

RAM, Mediastat Scramble

With the demise of the Burke broadcast effort, the remaining alternatives to Arbitron, RAM and Mediastat, are making plans to pick up the remnants of Burke's subscriber list. John Patton, VP/GM of RAM, told R&R that he and Don Cole, President of Cede Industries...

Arbitron Results For 16 Markets

NEW YORK:
WKTU Nearly Ties WBLS
LOS ANGELES:
KBBG Tops As KMET, KABC Drop
CHICAGO:
WLUP Skids 2½ Shares
PHILADELPHIA:
WMMR Top Major Market AOR
DETROIT:
WCXI Triples Share
HOUSTON:
KMJQ In Four-Share Dive
WASHINGTON:
WMAL Up, WPGC Down,
WRQX Dollars Score Gain
BALTIMORE:
WLIF Zooms To Double Figures

Arbitron results for these markets as well as Dallas, Boston, San Francisco, San Jose, Pittsburgh, Tampa/St. Petersburg, Anaheim, and Sacramento are detailed on Page 20.
ZZ DOES IT

ZZ TOP

"I THANK YOU"

THE SAM & DAVE CLASSIC, NOW ZZ TOP'S DEBUT SINGLE ON WARNER BROS. RECORDS

FROM ONE OF THE TOP 10 MOST-PLAYED ALBUMS IN THE COUNTRY

PRODUCED BY BILL HAM

On Warner Bros. Records
Two Major Market PD’s Exit

Two major market Top 40 program directors exited their positions last week, as Joel Denver left KSLQ/St. Louis and Dave Thompson departed KDBW/Minneapolis. Denver told R&R that the change came as a result of "philosophical differences about how the station was to attain its goals." He will announce future plans later KSLQ has become the third Charter Broadcasting station in recent months to take on the consultation services of Kent Burkhardt (following WDRQ/De
troit and W6KK/Miami). Dwight Douglas of the Burkhardt firm told R&R, "We’re evaluating where the station should be in terms of the marketplace, adding that it would not become a "clone" of the other Burkhardt-consulted Charter stations or any existing Detroit stations. Douglas said that PD candidates were being interviewed, with an announcement hoped for next week.

At KDBW, Thompson told R&R his departure came as a result of a "change of direction which was not being served by anybody else." Thompson had programmed the station for 3½ years, replacing John Sebastian. He will also announce future plans subsequently. His replacement at KDBW is 22-year-old Dave Hamilton (air name: Dave Gant), who

**Grammy Nominations Announced**

Nominations for the 22nd annual Grammy Awards ceremony were announced Tuesday (1-18) with Earth, Wind & Fire, Kenny Rogers, and the Doublet Bros. pacing the list. EWF had nine nominations for the group, leader Maurice White, or songs performed by the act, with Rogers and the Doublets close behind. Other multiple nominations included Donna Summer, producer/writers Freddie Perren and Dino Fekaris (Peaches & Herb, Gary P. Gray, Billy Joel, Rod Stewart, and, in a strong rookie performance, Rickie Lee Jones with four.

The actual awards will be handed out February 27 on a CBS telecast; they cover a one-year period from October 1, 1979. This year marks the first time broadcast awards for Disco and Jazz/Fusion have been established, as well as four new separate categories of awards for Rock. Awards candidates in four top categories were as follows:

- **Record Of The Year**
  - After The Love Is Gone — EWF
  - The Gambler — Kenny Rogers
  - I Can’t Help Myself — Dianna Ross
  - What A Feeling — Double Bros.

- **Song Of The Year**
  - You Don’t Bring Me Flowers — Barbra & Neil Diamond

- **Album Of The Year**
  - Bed Girls — Donna Summer
  - So Fine — Young America
  - 2nd Street — Billy Joel
  - The Gambler — Kenny Rogers

- **New Artist**
  - Blues Bros.
  - Dire Straits
  - Rickie Lee Jones
  - Rubai Williams

**GINSBERG RESPONDS TO R&R RESCUE LETTER**

Dear R&R:

Your December 11, 1979 issue contained a letter from Dr. Spike Santee of station KXTY-FM/Amarillo, TX.

Mr. Santee wrote to you about your "Lotteries, TV, and Canned Food"

He described a contest in which his station received a staff admission for broadcasting information concerning a lottery. Because the contest described by Mr. Santee did not sound like a lottery to me, I personally reviewed our files.

My review leads me to one conclusion — we goofed. The contest was conducted entirely by the station. The station obtained the prizes, conducted the drawing, and distributed the prizes. The announcements broadcast by the station stated that anyone bringing in a can of food would get a chance for a prize. At first blush, it seems that all the elements of a lottery are present: prize, chance and something of value (consideration). But the announcements also stated that the contest was being given to a charity for distribution to the needy. Thus, the station received no benefit from the receipt of the canned food and had no choice as to where the food would be sent.

The Commission has ruled that in order to find a lottery, the consideration must flow to the promoter or co-promoter of the contest. In this case, the charity had no role in conducting the contest other than receiving the canned food. Accordingly, the charity cannot be found to be a promoter or co-promoter of the contest. The consideration, not to the promoter, KXTY-FM. The contest, as described, was not a lottery, and my staff and I have frequently so stated to licensees who have described similar contests as "LOTTERIES." See Page 24

**Dancemusic Evolution**

Despite considerable success in certain markets, the Dancemusic or Disco radio format has not spread as expected nor grown to the level of importance its proponents had hoped for. Because of this lack of growth, R&R has adjusted its presentation of Dancemusic Information. While in the past R&R has presented Dancemusic, we will continue to present a listing of the hottest and most active new Dancemusic records as reported by the format’s top stations. This information may continue to serve and reflect the input of the Dancemusic stations still flourishing, and will aid programmers in their search for the musical flavor of this musical style. The information will be found on the last page of R&R’s Parallels section.

---

**Taylor Named VP/Divisional Affairs At CBS**

LeBaron Taylor has been named to the newly-created post of VP/GM Divisional Affairs at CBS Records. In his new position, Taylor will serve as a liaison between CBS Records and prominent black political leaders as well as record industry trade organizations. He will also supervise corporate policies regarding minority career development and as a marketing and A&R consultant for the Columbia and E/P/A labels with regards to black artists.

Beginning his industry career as an air personality at WHB/W Detroit, Taylor later moved to WDAS/Philadelphia, where he rose to the post of PD/DJ at the station. He subsequently joined Atlantic Records as Director of A&R for Black-oriented product, prior to becoming Vice President of Black Music Marketing at CBS, a position which he held since 1974. Taylor will report directly to CBS Records Division President Bruce Lundvall, while Black Music Marketing staffers under his direction now report to other company execs.

[Continued on Page 58]
**Washington Report**

**Push On For More Minority Broadcasters**

Immediately following a meeting Tuesday (1-8) with minority broadcasters and representatives of several large groups, including Metromedia and Westinghouse, the National Telecommunications and Information Administration (NTIA) announced it would support waiving FCC multiple ownership rules (7 AM, 7 FM) for minority groups with 51% ownership.

In October, NTIA asked the FCC to waive the rule for groups with only 25% minority ownership. But broadcasters and minorities opposed the idea, saying there was no guarantee minorities would end up owning more stations. The National Association of Spanish Broadcasters was the first to suggest 51% as a compromise.

NTIA also petitioned the FCC to:
- Allow licensees to sell stations to minorities even if the station hasn’t been owned for three years.
- Permit distress sales anytime prior to a final hearing decision. A distress sale permits a station to be spun-off to another entity who has been designated for renewal hearing to sell the facility at a reduced price to qualified minority buyers.

**Washington Street Talk**

Special task force from RAB headed by Board Chairman Elmo Ellis (VP, WSB/Atlanta) met with NAB Exec. Committee this week to clear the air on NAB’s support of RAB’s “Radio It’s Red Hot” campaign. Apparently apparent cleared the way for NAB’s use of $25,000 during May’s National Radio Month to tie in to RAB’s campaign according to NAB Radio Board Chairman Arnie Lerner (Chairman WLLB/Lowell, MA).

Some RAB board members had hoped for an outright dollar gift of double that amount from NAB, similar to NRBA’s strings-free $5000 donation. RAB is asking all stations to air the Dick & Bert spots 10 times a day during January.

**Congressional Watch**

- **Hearings** will begin this month looking at media concentration by House Small Business Subcommittee Chairman John LaPlace (D-NY). Also:
  - Senate Commerce Committee Chairman Howard Cannon (D-NV) set Tuesday (1-15) as deadline for comments on S.611 (Communications Subcommittee Chairman Fritz Hollings bill to amend Communications Act). Comments on a similar bill by Sen. Barry Goldwater, S.622, have already been circulated.
  - Senate Judiciary Committee will take up subcommittee’s approved bill requiring FCC and other federal agencies to examine effects of rules and regs before enacting them. Legislation would also require bureaucrats to log contacts with lobbyists.
  - Rep. Al Swift (D-WA) introduced legislation late last month to lock in FCC’s crossownership rules forbidding new co-owned TV/radio or TV/newspaper joint ownership.
  - Hearings will begin January 29 on fellow House Communications Subcommittee member Rep. Ron Motth’s (D-OH) proposed H.R. 5430 bill to require broadcasters to disclose their financial data.
  - Hearings on H.R. 5824, proposed by Rep. Charles Rose (D-NC), will begin January 22. Proposed bill would prohibit audio and video feeds from House proceedings if outcome might affect elections.

**FCC At A Glance**

**New Jersey Station Denied Renewal**

Cosmopolitan Broadcasting’s license renewal for WHBI/Newark, NJ has been denied, and the company must halt its operation March 23, 1980.

WHBI has been in trouble with the Commission since 1976 for failing to control selection and content of station programming, broadcasting false advertising, promoting a lottery, and improper logging. The Commission also refused to allow a distress sale to a Hispanic group, saying Cosmopolitan’s violations were too serious.

In other distress sales, the FCC cited Blue Ribbon Broadcasting’s request to sell its interest in WUEZ/Salem, VA to Blunt Communications, a minority-owned entity. The Commission’s sale price was around 70% of fair market.

**Two Tax Certificates Issued**

A tax certificate, which allows a seller to defer capital gains taxes on the sale of a radio station to a minority, has been issued to Clarence Jones. Jones sold WQEZ-AM/FM to James Cannon, who has been designated for renewal hearing to sell the facility at a reduced price to qualified minority buyers.

Contemporary Radio received a tax certificate for sale of KIRL/St. Charles, MO to Bronco Broadcasting. Nine of Bronco’s ten stations are black. Bronco bought KIRL for $642,000. Tax certificates are being used to promote minority ownership of broadcast facilities.

**The Week In Review**

- **Radio deregulation stalled as public interest groups use delay tactics (see Page 1).**
- **Carter Administration’s NTIA pushes for more minority broadcasters.**
- **New Jersey station license denied.**
- **FCC pledges to overcome FM backlog.**

---

**Jonathan Hall**

**Broadcast Bureau Fights FM Assignment Backlog**

In an effort to reduce the backlog of FM assignments, the FCC has taken several actions to speed up the process. For instance, the Commission has established an FM Task Force that meets bi-monthly to review applications and provide recommendations to the Commission. Additionally, the Commission has increased the number of members on the FM Task Force, which now consists of 15 members. This has helped to reduce the average processing time for FM assignments from 18 months to 9 months.

**Loud Commercials**

**No Problem**

Despite some concerns raised by the FCC that broadcast commercials are too loud, a recent study by the FTC found that broadcast commercials are actually lower in volume than commercials on other media. The study found that broadcast commercials were 70% quieter than commercials on television, 58% quieter than commercials on cable, and 47% quieter than commercials on internet.

**Sales Talk**

In a campaign billed as a first-ever “Coop Blitz,” RAB Sr. VP Joe Vincent and seven additional stations will call on 100 major companies regionally during Jan.-Feb. Targets are employees of contractors who have never budgeted for radio or have a 50/50 plan never before offered to them. The campaign will also include a digital display promoting the radio service.

“Who’s winning the AM-FM duel?” FM, according to CBS, which says its listeners are 60% more likely to share the experience of listening to a radio station at home. And even in those few cases where listeners choose both formats, AM/FM listenership is still more than 70%.

**Tasty Goose for the loud**

“Get it at Your Den-” Regularly” is a catchy $2 million campaign from the American Ded- tal Association scheduled for first two quarters in ’80. A $50,000 PSA campaign, apparently worked so well, the ADA’s don’t feel it needs to hear radio.

---

Continued on Page 6
Last year, The Babys knocked you over.
This year they're going to knock you out.

Featuring

"Back On My Feet Again"

The first single from their album
"Union Jacks"

KWK add 20-11
Y100 add
KUPD add

Collectible Records and Tapes
The album CHR 1267 - The single CHS 2398
Produced by Keith Olsen
Management: CHIP RACHLIN RENAISSANCE MANAGEMENT
Support Mounts For Increased Class Four Power

Fifty additional radio stations and trade organizations joined in overwhelmingly endorsing an increase in nighttime power from 250 to 1000 watts in Class 4 stations (R&R 11-30). Interestingly, no public interest groups filed reply comments, which were due last week (12-15). Here are some typical comments received at the FCC.

John Kezel, attorney for WQNL/Decatur, IL and WATA/Boone, NC: "Most Class 4's already have 1 kw transmitters, so the only added cost will be the additional power bill and some added tube wear. In Boone, there is relatively high noise level from street lights and the presence of electrical equipment used in commercial and residential establishments. The nighttime increase in power would, therefore, benefit the listeners in the community of license."

Mike Bader attorney for KEDO/Loretto, ND - "KEDO has a substantial area some 50 miles from the nearest metropolis, Portland. That area is growing rapidly beyond the present area of coverage of the AM station to serve it." KEDO repeated its push for increased power in additional comments last week, reminding the FCC that the station is near the Trojan Nuclear Power Plant and "up-to-the-minute news of activities there is vital as a matter of public concern and safety of our area."

Larry Means, Chief Engineer, KAKE/Wichita: "Being located in the Midwest, one of our serious concerns is adequate service to our metro and outlying areas during severe weather, which so often occurs at night. The problem of providing good radio reception at night worsens during bad weather just when the service is most needed."

Frank Stisser, Pres., WEST/ Easton, PA: "WEST is the only CBS facility for Allentown, Bethlehem, and Easton, and the only station carrying Philadelphia baseball. With present power, we cannot hear in much of our service area."
Rod Backs Up His "Talk" with Action:

Rod Stewart

Produced by Tom Dowd

On Warner Bros. Records
Eventide’s Flanger Enters New Phase

Eventide Clockworks Inc. has introduced a plug-in card for their “Instant Flanger” unit, which gives the unit “Instant Phaser” capability. This plug-in card, the BPC101, is interchangeable with the SDC-1 Flanger Card and utilizes electronic phase-shift networks to generate frequency cancellations in the audio signal, rather than the bucket-brigade devices used in the Instant Flanger.

Cost of the BPC101 Phaser Card is $233. However, the FL201 Instant Flanger may be purchased with either the SDC-1 Flanger Card or the BPC101 Phaser Card for $615, or with both for $848. For further information contact Eventide Clockworks at 265 West 54th St., New York, NY 10019. (212) 473-5731.

Grammys To Air Via National Syndicated Radio Network

The 22nd Annual Grammy Awards will be broadcast nationally via a syndicated radio network through a production agreement with Los Angeles-based Gary Standard Productions’ Dallas offices. Produced in cooperation with the National Academy of Recording Arts and Sciences (NARAS), the series of programs will feature many of the Grammy nominees and presenters as in-person guests and includes a three-hour special previewing the contemporary music and artists nominated, designed to air the weekend prior to the CBS-televised Grammy Award Presentations. Exclusive live-on-the-scene celebrity interviews and reports from the Shrine Auditorium on the day of the ceremony as well as a live stereo radio simulcast of the televised presentation on February 27 will also be part of the series of programs.

Kenny Rogers will host the Grammy Awards program with Gary Standard serving as Executive Producer.

Religions Increase Radio Ad Expenditures

A recent $70,000 12-week radio campaign conducted by the Catholics of the Delaware Valley (the Philadelphia-New Jersey area), featuring testimonials from folk singer Arlo Guthrie, Pope John Paul II, Los Angeles Dodgers first baseman Steve Garvey, Philadelphia 76er basketball coach Billy Cunningham, and 16 other noted Catholcs, is part of a larger trend toward increased media spending from religious groups.

According to the Wall Street Journal, the phenomenon began in the early 70’s but has gathered most of its momentum during the past two years. One reason cited for the increased expenditures is to counteract the lucrative media efforts of TV evangelists, who many clergymen feel are giving the public a distorted view of religion. Ads range from testimonials to Alice-in-alice dramas with Lutherns and Methodists the leading exponents of religious advertising, which could provide a generous amount of revenue for radio in the upcoming decade.

Talking Timepieces

As you lie in bed clanging to the last strands of sleep, a cheery oddly-metallic voice suddenly calls to you from your bedside. “Good morning. It’s 6:30 — time to wake up...” You resist your natural reaction to take this bearer of ill tidings and throw it against the wall. After all, your friendly wake-up call came courtesy of your new $100 watch.

The synthesized voice of this talking alarm watch from Windert Watch Co. of Los Angeles is but one of the latest developments in electronic timekeeping devices. Along with steadily getting smaller and less expensive, these watches are continually adding extra functions, ranging from telling time in up to eight different time zones, programmable memories for important dates, playing snatches of various songs, to the aforementioned talking alarms.
YOU’LL LOVE
"HIM"

BY

RUPERT HOLMES

♂:

THE SECOND SINGLE
FROM THE SMASH ALBUM
“PARTNERS IN CRIME”

RUPERT HOLMES AIRDATES
1/14 - MERV GRIFFIN SHOW
1/19 - AMERICAN BANDSTAND/ABC
1/23 - TONIGHT SHOW/NBC
1/31 - MERV GRIFFIN SHOW
2/9 - DON KIRSCHNER’S ROCK CONCERT
SOUNDSTAGE PBS NETWORK (CHECK LOCAL LISTING)

OUT NOW!

Produced by Rupert Holmes and Jim Boyer
for The Holmes Line of Records.

© MCA RECORDS
® 1980 MCA Records, Inc.

Personnel Direction:
Normand Kurtz
Dartmouth Management Inc.
712 5th Ave.
N.Y., N.Y. 10019
(212) 765-3830
Lifestyle Demographics:  
Moving Toward  
A Fragmented Future

A recent survey conducted in Boston by the research firm Wallace and Washburn provides valuable insight into the relatively novel concept of "lifestyle" marketing. Surveying 1700 persons aged 18-44, the study centered on over 300 artist groups by their relative radio station appeal and age/sex demographics, finding dramatic differences between the lifestyle of the audiences for individual artist groups.

For example, Bruce Springsteen commands the most active media-oriented audience with Springsteen's fans being 92% higher than average among heavy (21 or more per year) record buyers, 123% higher than average among heavy concertgoers, 123% higher than average among heavy filmgoers, 123% higher than average among heavy housewives, 123% higher than average among heavy student groups. In contrast, Joni Mitchell's audience ranks 45% higher than average among heavy filmgoers and 36% higher than average among heavy concertgoers, but 9% below average among heavy purchasers of recorded music.

As evidenced that the traditional demographics of age, sex, and income paint a less accurate picture of an audience's lifestyle than ever before. Wallace and Washburn cite Springsteen's audience as being 69% below average in income (making less than $20,000 per year), but nevertheless being the most active group surveyed. Evidently, Bruce's troops feel it isn't how much you make, it's what you do with it.

Using an average index of 100, the following charts show the top five favorite artists for heavy record buyers, heavy concertgoers, heavy filmgoers, housewives, professionals/managers, and students. A quick examination of these charts will reveal surprising differences between groups of people that traditionally would be lumped together by virtue of their age/sex-income demographics. This sort of segmentation among demographic groups may prove to be one of the most far-reaching trends to surface in the Eighties, a fact which necessitates further research into this previously uncharted area.

### HEAVY RECORD BUYERS
- Bruce Springsteen 215
- Bob Dylan 198
- Tom Waits 189
- Springsteen 220
- Jackson Browne 192

### HEAVY CONCERTGOERS
- Bruce Springsteen 476
- Tom Waits 385
- Springsteen 393
- Jackson Browne 225
- Linda Ronstadt 190

### HEAVY MOVIEGOERS
- Bruce Springsteen 222
- Bob Dylan 214
- Tom Waits 200
- Springsteen 193
- Jackson Browne 186

### HOUSEWIVES
- Bruce Springsteen 307
- Bob Dylan 297
- Tom Waits 279
- Springsteen 268
- Jackson Browne 200

### PROFESSIONALS/MANAGERS/EXECUTIVES
- Bruce Springsteen 113
- Bob Dylan 102
- Tom Waits 107
- Springsteen 102
- Jackson Browne 90

### STUDENTS
- Bruce Springsteen 236
- Bob Dylan 232
- Tom Waits 201
- Springsteen 193
- Jackson Browne 161

Music Biz Books

Getting Ahead In The Music Business and Promoting Rock Concerts, a pair of how-to books recently published by Schramm, provide detailed practical information for those aspiring toward careers in either of the two fields.

Getting Ahead In The Music Business, written by music business educator Ronald Zalkind, consists of 98 short career guidelines ranging from "don't register copyrights until there's a need to" and "don't forget to say thank you" to "find out whom to call." Each of those 98 "chapters" is supported with a generous number of specific examples and, while music industry professionals may find the volume's contents bordering upon second nature, the book is designed for those just starting out upon a career in the music industry.

Written by noted concert promoter Howard Stein and Zalkind, Promoting Rock Concerts gives the novice a complete overview of the various problems and rewards of rock concert promotion. Contracts, riders, security, how to get acts, complete financial breakdowns of actual concerts promoted and more are all covered in detail. In addition, the book contains a number of diagrams, worksheets and reference material unique to the field. Both books are available in paperback for $6.95.

West Named Nat'l Promo Dir.

At Aries II

Randy West has been named to the post of National Promotion Director at Aries II Records. Prior to his joining the Woodland Hills, California-based label, West served as Program Director at WFW/New Haven, previously being Program Manager at WJW-AM-FM/Poughkeepsie, NY as well as air personality at WALL-AM-FM/Middletown, NY and WRNW/Briarcliff Manor, NY.

Werchen Upped To VP/Business At Phonogram

David Werchen has been promoted to Vice President of Business Affairs at Phonogram Inc./Mercury Records. Werchen most recently served as Director of Law for the firm. Prior to joining Phonogram, Werchen held the post of Associate Council of Business Affairs for the Polygram and Phonogram organizations.

Kooper Forms Video Software Firm

Veteran record producer-director AI Kooper has announced the formation of Home Entertainment Network. This new firm, a division of video software distributor Select Video, will acquire and distribute existing video tape of recording artists. Kooper will serve as Executive Director for the firm, which will manufacture all its own product and distribute it to over 3000 retail outlets nationwide.

Home Entertainment Network is located at 1060 North Vine St., Suite 300, Hollywood, CA 90028, 12131 409-6249.

Orr Named Nat'l Sales Mgr. For Polydor

Tony Orr has been promoted to National Sales Manager at Polydor Records. Orr most recently served as Regional Marketing Manager, Northeast for the label, having previously spent six years with Columbia Records in various capacities. Prior to joining Columbia, Orr served as Sales Manager for the Detroit-based Arc-Jay-Kay Distributing Co.

Talmadge Forms Firm

Art Talmadge has announced the formation of a new firm, Art Talmadge Associates, which will act as a representative for companies in the music and related fields. ATA will specialize in the coordination of services for firms located outside New York City and will offer advice in the following areas: marketing, advertising, promotion, public relations, distribution coordination, production, pressing, album design, graphics, liaison with performance organizations and songwriters, and the retention and supervision of legal counsel.

For further information contact ATA at 870 7th Avenue, New York, NY, 12121 381-6690.

Retail Report Card Formed

Retail Report Card is a novel marketing and merchandising service, designed to provide in-depth sales information in markets where the records are receiving airplay. One of the unique features of Retail Report Card is its concentration upon secondary and tertiary markets rather than major markets. Retail Report Card works out of your own offices and provides immediate sales and stock feedback. For further information contact Retail Report Card at 2310 Queen Park Blvd., Suite B, Santa Monica, CA 90405, 12131 450-5403.
THE RKO RADIO NETWORK.
IT'S GOING TO TAKE MORE THAN MUSIC
TO MAKE IT IN THE 80'S.

The RKO Radio Network gives you:

Demographic news and information for young adults.
Flexible scheduling and integratable programming
24 hours of news and public affairs features, a total information source.
Six exclusive, stereo-produced music specials available for local sale.
Top quality audio with a full commitment to satellite and stereo program transmissions.
Use of Interkom, our computerized communication link to you, and a local program data bank.
Competitive compensation and minimal inventory clearances.
Station management services in programming, sales, research, promotion and engineering.

The RKO Radio Network.
Lifesound of the 80's.
SHALAMAR

"The Second Time Around"

Is a major communications chain about to lose its president? We hear that the call of ownership will soon leave a large vacancy in a big corporation.

Congratulations to John Long and his new bride, the former Sharon Kelley. The pair were wed December 21st.

And while we're congratulating people... we hear that Charles Giddens, currently GM of KFMK/Houston, has been promoted within the First Media Corporation to Vice President. Certainly a well-deserved promotion, but does this mean yet another move for the Giddens family?

WPEZ/Pittsburgh has a new morning man... he's John Deeha from WLR/Long Island. The former AOR Production Director will try his pipes at being a Top 40 morning jock beginning January 28th.

Across the state in Philadelphia, WIFI MD Jeff Robbins has announced his resignation, effective January 18th, to move to Los Angeles. Jeff will be setting up his own artist management firm on February 1, appropriately called Jeff Robbins Management.

Eddie Rogers has joined Bob Savage at WNOX/Knoxville. Eddie will do mornings, moving from WMJ/Detroit.

Are Burkhard-Abrams about to gain an AOR foothold in the Big Apple? Street Talk hears that WPX-FM/New York has approached the duo about helping their ailing operation. No contracts have been signed yet, but we may know more by next week.

Gary McKenzie has resigned as News Director for KIIS/KIIS-FM/Los Angeles to join the RKO Radio Network in New York on January 15.

ROLLING STONE GATHERING... — It was Rolling Stone's (the magazine) annual Christmas party in New York, and the musical entertainment was provided by a band called the "Dry Heaves." The group, actually made up entirely of Rolling Stone (the magazine) staffers, featured the lead guitar work of RS Publisher Jann Wenner. Jenn led the group in a questionable version of "Like A Rolling Stone," yelling away (at left) while Rolling Stone (the group) Mick Jagger watched (at right), from the wings, displaying both a new band and an expression somewhere between delight and utter horror.

Merry Christmas To You Too, Fella!

It all started at one of those infamous office Christmas parties. This particular staff gathering was held in the offices of CKST/Edmonton, and staff newscaster Fred Grifflis thought it would be kind of funny to turn the radio on for some entertainment. The funny part, Fred thought, was when he tuned in CHED/Edmonton (a competitor) on the radio. Apparently not so funny, because Fred was summarily fired in front of a dozen other guests!

One thing led to another and CKST News Director Jason Edwards resigned in protest, upset that Fred was zipped and unnerved at the way it happened. Even the Canadian Federal Ministry of Labor began an investigation into the dismissal.

But wait... this story does have a happy ending. CHED News Director C.R. Nichols offered Fred a job on the news staff at CHED and Fred willingly accepted. Mr. Nichols denied that all the publicity generated by the Christmas party incident had anything to do with his hiring Grifflis, but we think the Christmas spirit is alive and well anyway.

WABC add 15 KWSL on
WXLO deb 27 WHAP on
WPDC on WRFC on
KEARTH add 27 WXIL 3-4
KRLA 18-10 WSEZ 38-31
WFBR add WISE add
FM100 add WAGQ 30
KIIS-FM 12-3 KROK on
WTIX add 40 KTLK on
WNOE on KJOY on
WBBQ deb 26 KHTY 8
WKIX 29-19 KBIM add
WROV on

From Their Hit Album

BIG FUN
Shalamar

Manufactured and Distributed by RCA Records

THE ELECTRIC WEEenie, RADIO'S NUMBER 1 GAG SHEET GETS LETTERS
RICK DEES, KJH... "Hi Tom! Happy 1980! Congratulations on your comedy success. Thanks for the help!
Jocks... write today for free samples
BEN SCOTTI PROMOTION WISHES TO THANK

BARBRA STREISAND
BARBRA STREISAND & DONNA SUMMER
OLIVIA NEWTON-JOHN
BOB DYLAN
FOREIGNER
DOLLY PARTON
EDDIE RABBITT
LEIF GARRETT
STEPHANIE MILLS
HALL & OATES
ALICE COOPER
ATLANTIC RECORDS
WARNER BROS RECORDS
SCOTTI BROS RECORDS
CBS RECORDS
RCA RECORDS
ELEKTRA RECORDS
MCA RECORDS
20TH CENTURY-FOX RECORDS
NBC TELEVISION
CBS TELEVISION
WARNER BROS FILMS

FOR A GREAT 1979
Hello to 1980... and now before my crew's feet turn into pterodactyl tracks, let's attempt a new beginning. I hope your holidays were filled with something or other. Hollywood had another huge round of parties and parings. Walter Matthau sez he was 6 feet tall before he was 12 years old... and about that same time he beat up a neighborhood kid named Rocky Graziano. George Burns, who at 83 looks younger than most record promoters, just donated a grocery store and land in Canoga Park, CA to the Motion Picture Country Home and Relief Fund. It's worth about $400,000. George used to sing on the streets of New York with a group of five-year-olds who called themselves the Pee Wee Quartet. (I know what you're thinking... if passers-by wouldn't donate money... they would display their peepees!) David Doyle of "Charlie's Angels" told me that his dad was the insurance man for Marlon Brando's family... back in Omaha. David grew up in Lincoln, NE.

Each year at Scandia I am privileged to attend a lunch in the wine cellar at the posh restaurant. It's hosted by TV producer Collier Young and most of Hollywood's great writers and producers are in attendance... (the only reason I am invited is because I've sworn I wouldn't mention the incident about Collier and the entire WAC regiment in the 50's). Following our annual fun out two weeks ago, Ed Asner, wearing his Lou Grant costume, and Bill Dana and I were shuffling up the stairs (they wisely put us in the wine cellar) to get our vehicles.

As we passed the bar, a stunning-looking girl named Sabrina bounced near, as most eyes in the place gazed her scant outfit, which resembled something out of a Mickey Spillane novel. She mentioned that she was an aspiring actress-writer-pot who attended bi-weekly meetings of a literary club that had as its members some of the high mucky-mucks in print. At that point, Mr. Asner, looking as though he was re-creating an "Mary Tyler Moore" episode, glared at the shapely lady and said, "Hey, Bill and Gary and I just came from the most important group meeting in this town... Collier Lungs Yunch!"

Jim Bacon, the syndicated newspaper columnist and author, is the only man I know who bought a Studebaker from Dan Rowan (in 1950) when Dan was a used car salesman in Van Nuys... and bought a drink from Dick Martin (when Dick was a used drink salesman at the Coach and Horseman in Hollywood).

My radio engineer Bud Stalker went back to Cleveland for Christmas and said it was colder than a bus-driver's grunt!
In just twelve weeks, his brilliant One Voice album has soared past 2,000,000 copies. And radio has demanded a new single: "When I Wanted You." It's already pulling giant phones and requests from teens and adults in an unusually early display of Manilow power.

From the start, Barry Manilow and American Radio have created magic together. Music that moves people, gets them involved. Music that makes every station playing a Manilow record "solid gold radio." It's a simply beautiful formula: Manilow sings, the radio plays, the country tunes in.

"WHEN I WANTED YOU." THE NEWEST BARRY MANILOW CLASSIC. FROM ONE VOICE.

On Arista Records and Tapes.

ARISTA
**He's Got Friends In High Places**

**WiFi add**
96KX 17-15
KWK add 25
KSLQ 20-18
WIC add 28
WHYN on
WKE on
WTIX deb 39
WNOE deb 39
BJ105 28-25
WSEZ add
WJZ 30-26
IK23 add

**WEFM add**
KCPX add
WDFM add
WFLB add
WORD add
KRKE-FM on
KTAC add
WTAC add
WCIR on
WSEZ deb 33
WANS-FM deb 34
KQWB-FM 26-25
WSPT 27-24
KFXD 24-23

---

**ROBERT PALMER**

"Can We Still Be Friends"

Produced By Robert Palmer
On Island Records

Manufactured And Distributed By Warner Bros. Records

---

**Brad Messer**

**Tom Fast And His Modern Fast Newsroom**

"Tom, I don't believe it can be done."

"But Mr. Magul, I'm sure it can!"

Tom looked across the grey desktop at the radio station owner — his face was quite lined now — shook his head yes as he enthusiastically explained how WPOD in Podunk could compete and win big against the new brains-from-out-of-town, tight-format station WBIG.

"I know you've had many bright ideas, Tom, but this is the real world and money doesn't come unless people buy spots, and the last spot we saw here was from spaghetti, huh?"

"Just give me one month, Mr. Magul. You'll see! WPOD News will be talked about and listened to, and I won't spend any of that money you say you don't have!"

Mr. Magul was wise with years. He had seen radio in its glory days and lived through its decline to computerized formats with flash cards. But young Tom Fast seemed so... so sure of himself, and fresh.

"All right, Tom, you can have a month. I won't tell you anything to do, and you won't ask me for any money, right?"

Tom called the afternoon newspaper, "For my flat and noon radio news, I want a live telephone call from your star reporter. He or she can explain that day's big local story, I'll have details for my WPOD listeners, and you won't have to spend money to get lots of local radio exposure. We'll try it for a month!"

The Podunk Press went for it.

"Gosh, no one from radio ever asked us before."

Down to the copshop Tom flew.

"Chief, somewhere in Podunk there's a crippled person, or a shut-in who stays in touch with 'outside' by listening to the police radios, isn't there?"

Sure there was. Tom telephoned ahead to briefly explain himself, then visited the modest home of 19-year-old Jimmy Ready, whose room was a maze of radio gear.

"I hear just about everything that goes on in Podunk, Mr. Fast, but I never have thought about hooking up with a radio station."

"It'll be easy, Jimmy, because when something's happening you just pick up your phone and tell me. Within a month your name will be well known around here. You'll really become an active member of our community in ways you never thought possible!"

Next morning Tom Fast visited the journalism teacher at school and sold him on a real community project that would give good working experience to the students. Later Tom explained everything to the students.

"We will put you on the radio with stories most news departments overlook. At first people will be surprised. Then your reports will quickly become like a good friend to everyone. Because you will be holding a mirror up to Podunk, and showing us ourselves!"

The first assignment was easiest. They called it "Neighborhoods," taking their tape recorders to old and young for oral histories of the areas, with the librarian proving a big help in sketching beginnings and milestones. Assignment No. 2 was a bit more complicated, and covered City Departments, with the boss and some on-the-job employees telling how their Trash or Water or Street Repair operations operate.

The tape editing and narration was rough at first, but it was a beginning with great enthusiasm, and once Tom got it going he took care of itself.

Two weeks later Mr. Magul walked into the busy little room where Tom’s phone kept ringing, but it seemed Tom Fast was just too engrossed to take a break. Jimmy Ready phoned in a fire. Tom broke into a record with the live phone report.

Someone called from right across the street and when the following record ended, Tom interviewed the person who could plainly see the blaze. It was great! WPOD listeners were beginning to take part, because they were getting the idea.

Mr. Magul thought that was wonderful.

"Tom, the head of the Water Department told me, at Kiwian lunch, all his people have started listening to WPOD again because we're in touch with our community. This is the most fun I've had in years!"

Fast smiled and felt good inside, but it was too close to noon and here came the call from Ace Writer at the Podunk Press. His story was about a decision to repave Elm Street. Not a press-stopping Pulitzer winner at all, but something local that WBIG wouldn't get from the state split on the wire, and all that local added up. As luck had it, today was the day to run the school journalism classroom report on the Street Department, so it came out sounding like a ten-person news department. Magul hadn't spent a dime extra.

Before his trial month ended Tom Fast had managed to hook up with the local ham radio club and a group of CB'ers, so when the first spring rains and minor floods came, here came the information faster than he could handle it.

He didn't have to handle it by himself. Two unpaid interns were now beside him in the little newsroom, working free a day for class credit, learning how to tape and splice, cross-cross local stories, create follow-up files, and other newsroom operations.

In thirty days Tom Fast put together the beginning of a powerful local news operation, by giving people the opportunity to participate and by connecting with the available sources who had simply never been asked before.

"I have next month's work laid out," said Tom as Mr. Magul — who was looking more relaxed these days — beamed across the newly-polished light grey desktop. "Before the end of the month WPOD will have an unpaid movie reviewer and I hope a restaurant critic. WBIG has those syndicated features but ours will be about us, not New York or Los Angeles."

"You said you wouldn't ask for any extra newsmoney a month ago, Tom, but tell me... isn't there something you really need in there?"

"Yes, sir, there is. Could we have one more telephone? If I get lined up with the little weekly neighborhood newspaper we're just gonna be swamped with local stuff!"

Credit to Grossett & Dunlap, Publishers, and to author Victor Appleton, for lines from "Tom Swift and His Photo Telephone," published 1914.

**Rip 'N' Read**

**MONDAY JANUARY 14**:

The Revolutionary War ended in 1784. Tradition says this is the coldest day of the year. Morjoe Gortner 30, Faye Dunaway 29, Julian Bond 40. The first Be-In in San Francisco's Golden Gate Park 1967.

**TUESDAY JANUARY 15**:
The late Martin Luther King Jr, born 51 years ago. The late Ronald W. VanZant of Lynyrd Skynyrd we have been 32, Captain Beefheart (Don Van Vliet) 39, Pentagon building completed 1943 in Washington D.C.

**WEDNESDAY JANUARY 16**:
The "Noble Experiment" began 60 years ago today in 1920 as liquor was banned nationwide. Prohibition created the Roaring 20's. A.J. Hoyt 45.

**THURSDAY JANUARY 17**:

Cassius Marcellus Clay born 38 years ago in Louisville, TN, changed legal name to Muhammad Ali. "I'm serious. It's hard to be humble when you're as great as I am."

**FRIDAY JANUARY 18**: is overshadowed by tomorrow SATURDAY JANUARY 19 when Dolly Parton hits 34, Phil Everly 41, Janis Joplin would’ve been 37.
NEIL DIAMOND
“September Morn”

Added This Week At:
- WCAO
- WRKO
- KRBE add 19
- KRLA add 26
- KOPA add 29
- WBBF add 25
- JB105 add 33
- WKBO add 28
- 14Q
- WTJX
- WJDX add 29
- WAXY
- BJ105 add 40
- WSGA add 28

- WHBQ
- WLAC
- WGH
- KOPM
- WZZP
- KBKB
- WJQ
- WEEO
- WXIL add 30
- WCGQ
- WISE add 35

FROM THE ALBUM “SEPTEMBER MORN” PRODUCED BY BOB GAUDIO

KENNY LOGGINS
“This Is It”

- WNBC add 28
- WKBW 13-6
- WFIL 18-10
- WFI 5-5
- 96/KX 21-19
- WPEZ 15-9

- WCAO 16-8
- FL05 deb 30
- WRKO 29-26
- Z97.1 14-1
- KVIL 22-17

- Y100 7
- WLCY 4-4
- WGCC 13-9
- Q102.4-2
- WZU 12-8

- KEARTH 11-10
- KFI 25-21
- B100 add 26
- KJR 2-5
- et c.

FROM THE ALBUM “KEEP THE FIRE” PRODUCED BY TOM DOWD

SANTANA
“You Know That I Love You”

This Week’s Adds:
- WFIL
- WRKO
- B100
- WAEB

- WFMF add 28
- WJDX add 28
- Kwen
- WISM

- WNCI
- KROY
- KGW
- WRBR

This Week’s Moves:
- WIFI 18-13
- KFRC on
- 94Q 11-9
- KDWB 30-27
- KSLQ 19-13

- KNOW 18-13
- WNOE 31-26
- KLIF deb 29

- WOW 32-24
- KENI 19-11
- KLEO 17-15

FROM THE ALBUM “MARATHON” PRODUCED BY KEITH OLSEN IN ASSOCIATION WITH SANTANA AND DAVID DEVORE

TOTO
“99”

- WRKO
- KRBE add 30
- Z93
- 94Q add 28
- KJR
- WTIC-FM add 31
- KC101 add 30
- WICC
- WPST
- PRO-FM
- 14Q
- WKEE
- KLIF
- WTIX
- 95SFGF
- WBBQ

- WHBQ
- WLAC
- WGH
- KOPM
- WZZP
- KBKB
- WJQ
- WEEO
- WXIL add 30
- WCGQ
- WISE

- WNCI
- KROY
- KGW
- WRBR

- WAYS
- WAYS
- WVRQ
- KOFM
- KRAV
- KELO
- KZ93
- KWE
- KNG
- KLUC
- KORL
- WJQB add 22

- G100 add 29
- WFOX
- WCGQ
- WSEZ
- WISE
- FM 99
- KKRC add 25
- KKLS
- WEAQ add 30
- WNAM
- WRBR
- KENI
- KQDI
- KFXD

TAKEN FROM THE ALBUM “HYDRA” PRODUCED BY TOTO & TOM KNOX

The Best Singles Are On Columbia Records
**Extended Measurement — Radio’s “Box Of Cereal”**

The techniques used to attain successful ratings are about to undergo a revolutionary change. The cause of this revolution is Arbitron’s broadening use of the Extended Measurement survey technique, which basically involves radio measurement on a virtual year-round basis. The winners in the revolution will be those who can throw off the blinkers of gearing up for a four-week sweep and successfully market their station just as a box of cereal is marketed — on the shelf, so to speak, day in and day out.

**Coming Your Way Soon**

For the past two years, Arbitron has been testing the Extended Measurement technique in Seattle, New Orleans, and Indianapolis. The tests have shown Arbitron that longer sweeps are beneficial to better measurement of our medium, so the push to measure more markets for longer periods of time is underway. In December, the top three markets, plus San Diego, approved the continuous surveys, beginning with a “Spring” quarterly sweep that will begin February 28th and last for 12 weeks. Summer and Fall 12-week sweeps will follow, with 48-week continuous measurement in effect next year. Besides the top markets (and ancillary markets included in their TSA’s), other markets will have the chance this year to see Extended Measurement implemented in their respective areas.

Most of the top 20 markets will have the opportunity to approve XMs for implementation effective with the XM “Fall” sweep, starting September 4 and ending November 26. Even if you are not in a top market, make no mistake about it — Extended Measurement is the wave of the future, and most markets will have XM in place in the next two years.

**Marketing And Budgeting Implications**

The advent of Extended Measurement poses tremendous problems and opportunities for station management. If you are in a market with 48 weeks of surveys per year, can you afford not to keep a high profile in the public’s consciousness? Do cereal makers only put their product on the shelf four weeks at a time? No, you must now begin to plan to market your station consistently, and you must budget accordingly. The coming of Extended Measurement might mean that the radio industry may finally learn that successful ratings don’t come just from hype. Successful ratings will now go to the stations that budget and plan for a year-round battle to remain tops with the public.

**Programming Implications**

Besides the proper use of outside media to market your station, you must also consider your on-air sound. Packaging a cereal with an attractive look is great, but if the product itself isn’t tasty, not much chance for repeat business. As a result, the PD should be involved in helping to set the marketing tone for the outside media campaign, making sure the message is realistic and consistent with what the on-air product can deliver.

As with station management, program management faces some tremendous problems and opportunities as Extended Measurement comes into being. When will you run that syndicated special you were hoping would boost your numbers? What about on-air contests and promotions — will they still be important under the Extended Measurement setup? Most importantly, when will your air staff be able to take their vacations — do they all go at Christmas? Seriously, it may be inevitable that air talent will feel more strain at being “onstage” 48 weeks a year, and this may have some negative impact on creativity and freedom enjoyed by jocks. PD’s may now become part of the marketing team, and as such some may act by tightening their control over the personalities, hoping to make sure the “product” sounds consistent year round. Perhaps automation might become more prevalent, as stations search for ways to present a consistent, quality sound to the public. The future for you programmers will be an interesting one in a world of Extended Measurement.

**Q&A**

John Hook of WLVA/Lynchburg, VA, called us this week to inquire, “What can broadcasters do to see that Arbitron doesn’t get an over-representation of blacks in surveys?”

When Arbitron receives an oversampling of usable diaries from any group or demo, those diaries may be weighted down to more properly represent the correct proportions. For example, in the last Lynchburg report approximately 30% of the in-tab diaries came back from black households. The entries in those diaries were weighted to reflect listening from the approximate percentage of blacks in the metro, estimated by Arbitron to be about 20%

Weighting enables Arbitron, or any survey firm for that matter, to adjust returns to a more proportionate representation of reality.

If an over-return, or an under-return, in a particular demo or ethnic group occurs consistently in your market, contact your Arbitron account executive and the radio department at Laurel to register your feelings. Arbitron’s field staff may be in a position in future surveys to take steps to try to obtain a more equitable diary return. The better the return, the less the need for weighting.

**Week In Review**

**Burke Calls It Quits**

Burke Broadcast Research, in business only a few months after its suspension of services last year, has now folded its operations permanently. See Page 1 for details.

**Arbitron Cites 42 Stations**

As promised, Arbitron has mailed to agencies and others in the industry a brochure citing all the stations alleged to have run on-air survey announcements during the O/N ‘79 survey. A total of 42 stations in 12 markets were noted by Arbitron. Washington, D.C. market had the largest number of cited stations, 25.

**Advisory Council Ballots Due Soon**

Arbitron has mailed to radio subscribers forms to nominate candidates for six open positions on the radio Advisory Council. Nominations can be made for any of the following formats:

- Beautiful/Mouse (markets 1-50)
- MOR/Personality (markets 1-50)
- MOI/Personality (markets 51+)
- Contemporary (markets 51+)
- AOR/Other (all markets)
- Spanish (all markets)

Nominations are due at the office of the auditing firm supervising the election no later than January 14. Final election steps and results will be announced before the NAB convention.

**More Broadcaster Maturity**

Extended Measurement, besides in theory being a better way of measuring radio listening, may also have an important side effect. With hype out of the question, due to cost and marketing factors, broadcasters may now be able to concentrate on the positive aspects of presenting their medium to the public. Fewer knee-jerk decisions, less hype, and more long-range marketing planning will hopefully lead to a more mature broadcast industry. The ad agency perception, widely held, that radio is the least mature of the major media, may be on the wane.

We are entering a new year, a new decade, and a significantly different way of measuring radio. Here’s hoping that you will begin to think now about how to market and program your station to take the fullest advantage of what Arbitron’s Extended Measurement offers. Have a happy and prosperous new year!
First Week!

22

PRINCE

"I Wanna Be Your Lover"

Produced by Prince

on Warner Bros. Records
Advance Arbitron Results

This data is copyright by Arbitron. Non-subscribers to Arbitron syndicated radio service many not reprint or use this information in any form.

Average Quarterly Share Entries are Monday-Sunday 6am-10pm, Metro Survey Area, 12+

Advance figures supplied by subscribing stations and verified by Arbitron.


October/November '79

New York

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WABC (AM)</td>
<td>News/Talk</td>
<td>12.9</td>
</tr>
<tr>
<td>2</td>
<td>WKJZ (AM)</td>
<td>News/Talk</td>
<td>12.3</td>
</tr>
<tr>
<td>3</td>
<td>WINS (AM)</td>
<td>News/Talk</td>
<td>11.8</td>
</tr>
<tr>
<td>4</td>
<td>WOR (AM)</td>
<td>News/Talk</td>
<td>11.7</td>
</tr>
<tr>
<td>5</td>
<td>WCBS (AM)</td>
<td>News/Talk</td>
<td>11.3</td>
</tr>
</tbody>
</table>

Chicago

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WGN (AM)</td>
<td>News/Talk</td>
<td>14.2</td>
</tr>
<tr>
<td>2</td>
<td>WMAQ (AM)</td>
<td>News/Talk</td>
<td>13.9</td>
</tr>
<tr>
<td>3</td>
<td>WLS (AM)</td>
<td>News/Talk</td>
<td>13.4</td>
</tr>
<tr>
<td>4</td>
<td>WMVP (AM)</td>
<td>Sports/Talk</td>
<td>12.4</td>
</tr>
<tr>
<td>5</td>
<td>WLS-FM (FM)</td>
<td>News/Talk</td>
<td>12.0</td>
</tr>
</tbody>
</table>

Dallas/Ft. Worth

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WFAA (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>KRLD (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KRLT (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KRLD-FM (FM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
<tr>
<td>5</td>
<td>KRLT-FM (FM)</td>
<td>News/Talk</td>
<td>13.5</td>
</tr>
</tbody>
</table>

San Francisco

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KGO (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>KCBS (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KQED (FM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KSFO (AM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KSFO-FM (FM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

San Jose

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KFBK (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>K כאשר (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KSJO (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KSFO (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Los Angeles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KFWB (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>KIFC (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KYW (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KSJO (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Sacramento

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KRON (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>KMPH (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KQED (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KSJO (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Anaheim-Santa Ana

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KFWB (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>KIFC (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>KYW (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KSJO (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Detroit

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WJBX (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>WJBQ (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>WJR (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>WJR-FM (FM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Baltimore

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WBJJ (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>WJR (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>WJR-FM (FM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>WJR-FM (FM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Buffalo

<table>
<thead>
<tr>
<th>Rank</th>
<th>Station</th>
<th>Format</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WNYE (AM)</td>
<td>News/Talk</td>
<td>15.8</td>
</tr>
<tr>
<td>2</td>
<td>WJKL (AM)</td>
<td>News/Talk</td>
<td>15.4</td>
</tr>
<tr>
<td>3</td>
<td>WGR (AM)</td>
<td>News/Talk</td>
<td>14.9</td>
</tr>
<tr>
<td>4</td>
<td>WGR-FM (FM)</td>
<td>News/Talk</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>KMV (AM)</td>
<td>News/Talk</td>
<td>13.8</td>
</tr>
</tbody>
</table>

Burke

Continued From Page 1

tries (RAM’s parent company) will be in New York next week to meet with representatives from major Burke supporters, such as RCA, Metrocom, and ABC. RAM picked up additional research money from Charter Communications Tuesday (1/8). Jim Seiler, President of Warner/Chappell, and R&R that he feels that his company’s methodology, which is a telephone technique technique similar to that used by Burke, is the methodology of the 80’s. Seiler feels that his firm is the only alternative to the Ar- branch and RAM who are in the process of making plans to go after former Burke subscribers. Whether R & M or Medialast can succeed where Trace 7 and Burke failed is an open question. RAB Sr. VP Dick Montesano commented to R&M, “The total package of a competing research firm may not be as we know it today. It may be composed of several alternatives, as a competitor’s prediction came from Burke’s Scher: “Bayer at agencies understand the Arbitron bias and factor it in, so maybe the need for a second service isn’t as great as the lip service for it.”
It's no small task to take twenty years worth of recorded romance, and then relive it to the heart-tugging hilt in just twelve, easy-listening hours. But that's exactly what the creative, innovative people at TM Special Projects and Broadcast Works have done, with "Love and A Whole Lot More."

"Love" is a nationwide radio special like no other before it....gift-wrapped in memories, but nicely tied with a ribbon of universal timelessness. An imaginative past-present-and-future celebration of the affectionate side of human nature, featuring the most popular contemporary love songs and lyrics of the past two decades.

Unlike other radio specials, "Love" mixes the music with the real-life experiences of the people who made (and make) it: the singers, songwriters and musicians...more than 40 of them. Each with a story to tell about the feelings...and the close encounters of the good, bad and in-between kind...that inspired their hits.

Puppy love...love at first sight...love that moves mountains. Joys and tears. Jealousy...betrayal...sleepless nights...dreams and disillusion. "Love" explores them all...and more...from every possible point of view, within the comfortable context of a rich, witty and thoughtful narrative.

The format is flexible too...specifically designed to play in one long-and-loving block of 12 hours, or in any combination of one-hour segments to match programming or promotional needs.

 Appropriately enough, every romantic minute of it is available for Valentine's Day, 1980, for stations from Top 40-to-A/C-to-MOR. For listeners, stations and advertisers alike, "Love and A Whole Lot More" will be beautiful words and bittersweet music to the ears, and big dollars for the first quarter.

From the people who gave you "Evolution of Rock," "Album Greats," "Top Ten Hits of All Time," "Woodstock -- 10 Years Later" and "Clear Creek -- The Country Music Festival" comes "Love and A Whole Lot More." 12 money-making hours that will generate audience and dollars for your first quarter...lock this one up for your market.

Call Ron Nickell, Executive Vice-President/GM or Jack Alix, General Sales Manager collect at (214) 634-8511.

a new special for radio from TM Special Projects

Be sure to listen to the demo record enclosed with this week's issue of Radio & Records.
John Leader

KHJ’S CHUCK MARTIN PUTS IT TOGETHER

The L.A. Turnaround

As late as November of 1979, critics of KHJ/Los Angeles (and there were many) were speaking openly about a format shift for the legendary Top 40 station. The station was off a disastrous six-book decline in the ratings, slipping from a 6 share to below a 2 share in total persons 12+. New PD Chuck Martin took over the reins on February 1 and began a long, slow rebuilding process at the station which finally showed significant results in the October- November Arbitron. The station increased from a 1.8 to a 2.4 in the total weekly audience. The slide had been stopped. The station had turned around.

Why Is This Man Smiling?

Already the critics were calling it the “KHJ Comeback,” as if they knew all along just what Chuck Martin was up to. But to really find out what happened during Chuck’s first 11 months as PD of KHJ, Chuck is the man to talk to, and, as usual, he came right to the point.

“...This was the first upturn for KHJ after six pretty poor books, and an even more significant fact is that this was the first fall book in ten years to show KHJ with any growth. In fall books of the past KHJ had always been either flat or down slightly. You might say fall just hadn’t been our season, which only makes this increase sweeter still.”

On the surface a lot of people are likely to think that TEN-Q’s conversion from Top 40 to Spanish on July 31 had a lot to do with KHJ’s upturn. Is that really the case?

“All of us felt that the teen numbers on TEN-Q would come our way once they changed format, since we were the closest in sound to them and we were on the AM dial. But, if you look into the book, you’ll see that didn’t happen. We picked up only two-tenths of a point overall in teens, so our growth didn’t come from great hordes of teen numbers moving from TEN-Q to KHJ. And that was pretty surprising to all of us! Looking at the 7 to 14 share of teens that TEN-Q had consistently picked up, I figured that if we could just grab a third of that we’d show immediate improvement. When TEN-Q changed formats its teens apparently scattered all over the place, and not too many came our way. When you think about it, that turned out to be good because our increases are primarily in adults and the gains are across the board in every single time period.”

The Jacksonville Connection

“This is my first programming job in a major market. You know I programmed before and done so successfully, which is probably why I got a crack at this job, but when I first took over at KHJ I will admit to being a bit overwhelmed by the fact that it was KHJ and I was suddenly programming in a market the size of Los Angeles. People in the business were giving me plenty of advice about how different L.A. was and how I couldn’t program here the way I had in Jacksonville or New Haven. They said I had to be cool, make the station sound laid-back... I mean, hey, this was Los Angeles. You hear that kind of logic from enough people and you start to believe it.

“It took me a month before I said to myself, ‘That’s a crock!’ Sure, L.A.’s big, but the same things that worked for me in Jacksonville will work here. Good Top 40 radio is the same no matter what market you’re in. The market-to-market differences in programming a good radio station are the local flavorings you add, the basics stay the same. The people that had programmed KHJ before me did not believe in that philosophy and, in fact, they felt that KHJ had to have a complete image change in order to ever be successful again.

“I’m not even saying they were totally wrong. But I am saying that I did not agree with their philosophy. Once I’d made the decision that I was going to program KHJ using the basics that had always worked for me, we started moving.”

The Four Ingredients

What were some of the specific things you did that changed the KHJ sound back to what you felt was more likely to succeed?

“...When I got the PD’s job, KHJ had a total playlist of 90 records... and I’m talking current, recents, oldies... a total of 90! The very first thing we did was to expand the station’s music base. The station had a very limited number of titles played, or should that be Top 40 again. We did some focus group studies just to kind of find out what it was that people ‘expected’ of KHJ, and that’s really a key point in the whole direction of the station. When and time again the answers came back clearly that people expected KHJ to be Top 40. It always had been that way in the past, and no matter how much previous programmers had tried to change what they felt was a negative image, the people still perceived us to be a Top 40 station. Some stations go for years without a clearly defined image of what they are, so I figured if our image is that strong as a Top 40 station then that’s what we should build upon. Why fight it?

“I thought our best chance for relatively fast success was to turn the station back into what it had been (and still was according to most listeners) and that was Top 40. We added music left and right, keeping the Fleetwood Mac and some of the AOR-style music.

PRESENTATION

“KHJ had always had strong personalities on air, so my next step was to find the strongest morning jock I could. Looking around L.A. there was Lohman & Barkley on KFI, Charlie Tuna on KHTZ, Robert W. Morgan on KMPF. ... all very strong personalities. I went after the best and hired Rick Dees from WKBQ/Memphis. Admittedly he’s taken some time to establish in L.A., but when you’re up against those other guys, you hear that have all been in the market successfully for years, I don’t think Rick or I felt that he could go to number one in one or even two books. However, with this book Rick has turned mornings around for KHJ and I think it’s a real strong beginning base that he can build on.

“I brought in Joe Manstone from WLOF/Orlando (he’s previously worked at V106/ Miami, WFLI/Philadelphia and CHUM/Toronto) and made him Assistant PD and afternoon man. He’s been a big help both on and off the air. The addition of other key jocks and the redeployment of others, like the legendary Bobby Ocean, all helped to put the KHJ jock staff back into the strong shape it had been in the past.

“The presentation was changing here during the summer months with the addition of music and personality-style jocks, and it was fairly clear to everyone just what we were up to. But one thing almost no one was ready for was jingles. I probably took more crap for that decision than any other one I made. And the reason I put the old jingles back on the air was so simple.

“Everywhere I went, everyone I talked to both in formal focus groups and informal gatherings was familiar with our old musical logo...9-KHJ. It was amazing... before they would tell you anything about the station they would sing you the jingle...they knew the tune and everything! I just felt that a piece of station imagery as strong as that could only be a positive. It was an unbelievably strong station identifier and it went back on the air immediately.

NEWS

“Next came the News Department which had been completely dismantled under the previous regimes. We hired a strong news director and built, literally from the ground up, a staff of on-air and on-the-street reporters to give us a news presence again. We even moved the casts back to 20 minutes before the hour and spread the news throughout the day, as opposed to only in morning drive. I just didn’t feel that people who listened to Top 40 radio should have to go elsewhere to find out what’s happening. And again, news on Top 40 radio doesn’t have to be tuneout news, if it’s properly constructed and presented in an interesting manner.

PROMOTION

“You’ll recall that during the summer, except for a nice showing of billboards promoting Rick had played, but we put back in the Anne Murrays and the O’Jays and lots of good old mass-appeal, hit music.

MUSIC

“...When I got the PD’s job, KHJ had a total playlist of 90 records... and I’m talking current, recents, oldies... a total of 90! The very first thing we did was to expand what songs should we put back in? There were two routes to go, as I saw it. We could continue toward the AOR image thing that John Sebastian had started, only expand the number of titles played, or shave that and be Top 40 again.

“We did some focus group studies just to kind of find out what it was that people ‘expected’ of KHJ, and that’s really a key point in the whole direction of the station. Time and time again the answers came back clearly that people expected KHJ to be Top 40. It always had been that way in the past, and no matter how much previous programmers had tried to change what they felt was a negative image, the people still perceived us to be a Top 40 station. Some stations go for years without a clearly defined image of what they are, so I figured if our image is that strong as a Top 40 station then that’s what we should build upon. Why fight it?

“I thought our best chance for relatively fast success was to turn the station back into what it had been (and still was according to most listeners) and that was Top 40. We added music left and right, keeping the Fleetwood Mac and some of the AOR-style music.
Andy Gibb

"Desire"

RS-1019

The long awaited new single from his forthcoming new album "After Dark"

Produced by Barry Gibb, Karl Richardson and Albhy Galuten

For Kariby Productions, Barry Gibb Productions by Arrangement with The Robert Stigwood Organisation
KHJ's Chuck Martin Puts It Together

Continued from Page 22

the gold she could in 60 seconds. To support the contest we bought TV time, put up 11 large painted billboards around Southern California, and we promoted like crazy. But beyond the bug contest, which was a nice vehicle, we were ready to ask listeners to try us again. I had the station sound where I wanted it, and it was time to see if people were going to like it.

"I don't think there's any reason to ask people to try your station if the product isn't right. In fact, if you do ask them to sample you and your sound isn't ready, then they'll be less likely to try you again later, should you be forced to ask them again. And quite honestly, I wasn't ready to encourage listeners to sample KHJ again until I felt we were ready. We kept a fairly low profile over the summer, but put it into high gear for the fall.

"The book shows the results as being positive not only in quarter-hour shares, but even more importantly in cume. The quarter-hour shares get the press, but the cume numbers at KHJ had dropped from well over a million to around 600,000 during the last two years. That is the real disaster. With this book our cume is up over 200,000 to more than 800,000 weekly listeners. The people are sampling KHJ again and the increased quarter-hours shares indicate they're sticking around a little longer too.

"Hey, I'm not ready to say we're perfect, but it's a very encouraging turnaround for a station that has been slipping steadily for two years. It's a great beginning and a real challenge because now we have to keep building on the base we've accumulated. Next step is a 3 share, then a 4, and after that, well, let's just say we're still working real hard."

"Squeezing Out Spocks — WSPT/Stevens Point held a "Mr. Spock Look-alikes" contest on the premiere date of "Star Trek"'s opening in town. The winner (pictured at left) won a year's pass for two at the movie theater. WSPT morning man Mike Rogers is pictured at right with the winner and runners-up in the contest, which apparently produced Spocks of genius among Stevens Point Trekkies.

"Florida DJ's "Disco Hostage" Creates Stir

Responding to listeners' reports that a KHJ/Pt. Lauderdale disc jockey was being held hostage, local police burst into the station's studios armed with shotguns only to find that the capter and the hostage were the same person -- morning man Jeff Conrad. KHJ PD John Galanes told R&R that Conrad, a recent addition to the staff, had been doing a routine featuring one of his recurrent fictional characters, "Bimini Joe," who had threatened to order the police to air the 100 miles to the station in his canoe and force Conrad to play disco music. KHJ had previously been a Disco-formatted station, switching to what Galanes termed "an AOR-Top 40 format" several months back.

Despite the outlandishness of "Bimini Joe"'s threats as well as Conrad's warning listeners not to worry if some strange things began to happen, because they would bear a cool mien in the background, several members of the audience were apparently deluded into thinking the fictitious situation was actually taking place. Once four squad cars of police arrived and found it was all show business as usual, plans to summon a SWAT team were canceled, and station operations returned to normal.

"CKUJ's Chuck Martin Puts It Together"

Continued from Page 22

"The market-to-market differences in programming a good radio station are the local flavorings you add, the basics stay the same."

Deregulation

Continued from Page 1

Broadcasters Favor Deregulation

Sample comments include:

* Robert Bamberg, Manager, and Peter O'Connor, VP/GM, WARA/Attleboro, MA: Commercial time standards and certification requirements should be abolished. Logging requirements should be sharply curtailed to one minute per clock hour, time of ID, program title, program begin/end times and program type reduced to three categories.

* O'Connor, Entertainment, NE-non-entertainment. Sports should be considered non-entertainment because of its overwhelming popularity and public demand.

* B.D. Thornton, Pres./GM, KMHI & KMGE/Butler, MO: Let common sense prevail. Let the marketplace decide. Broadcasting can be a better public servant if left alone.

Other broadcasters expressing similar views this week were Reg Streeter, Pres.; Concerned Communications; Ken Peach, Station Manager, WADB/Bealmar, NJ; Martin Beck, Pres., Beck-Ross Communications; and Russ Saltz, Pres., Saltz Broadcasting.

"All of us felt that the teen numbers on TEN-Q would come our way once they changed format, since we were the closest in sound to them and we were on the AM dial. But, if you look into the book, you'll see that just didn't happen."

Motion

Terry Young, formerly Music Director for WTXI/New Orleans, has moved across the street to become Music Director and afternoon personality for WEZB ... J.W. Dantz has joined the staff of KULF/Houston to do weekends and production ... Barry Chace has left WEAE/Williamsport to do over as the new Program Director for WKAZ/Charleston, WV. KEIN/Great Falls PD John Walton resigned January 1 to become the PM-drive jock for KTSA/San Antonio. No programming replacement for John has been named at KEIN ... FM102/Sacramento has announced three promotions: Billy Manders in the Mix, Rick Gillett has been named Assistant, and Mark Presl has been appointed now Promotions Director ... Jim Roberts has exited PRO-FT/Providence to do middays for his old boss, Gary Berkowitz, at WORR/Boston ... John Ashton is the new Program Director at WTCJ/Tell City, IN, as former PD Jay Brewer becomes the station's GM. Steve King has joined the WTCJ lineup in afternoon-drive.

Court Upholds Klein's '79 Conviction

Allen Klein's August 1979 conviction of filing false income tax returns for 1970 (R&R 8-17-79) was upheld by a U.S. District Court of Appeals in New York on December 17. Klein, who formerly managed the Beatles, had sought to overturn the earlier decision by claiming his conviction rested upon duplication of charges and inadmissible evidence. However, the three-judge panel ruled that this was not the case and Klein's original conviction stands.

Lottery "Goof"

Continued from Page 3

Tests. Station KTTY-FM should be adjudicated for a worthy public service, not admonished.

I have sent a copy of this letter to Mr. Santer, to his employer and to our files. I thank you for bringing this error to light.

Sincerely,

Arthur L. Ginsburg, Chief
Complaints and Compliance Division
Broadcast Bureau, FCC
Chuck's new single, "Give It All You Got" was commissioned by ABC Sports for the 1980 Winter Olympics.

"Give It All You Got"
On A&M Records and Tapes
Produced by Chuck Mangione.

From the forthcoming album
"FUN AND GAMES"
SP-3715

Chuck will perform "Give It All You Got" on "WINTER OLYMPICS '80: THE WORLD COMES TO AMERICA"
Check your local listings.
## EAST

### PARALLEL ONE

<table>
<thead>
<tr>
<th>#</th>
<th>Name of Artist(s)</th>
<th>Song(s)</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INXS</td>
<td>Electric</td>
<td>Boston, MA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>2</td>
<td>INXS</td>
<td>Electric</td>
<td>New York, NY</td>
<td>2/7/90</td>
</tr>
<tr>
<td>3</td>
<td>INXS</td>
<td>Electric</td>
<td>Los Angeles, CA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>Electric</td>
<td>Chicago, IL</td>
<td>2/7/90</td>
</tr>
<tr>
<td>5</td>
<td>INXS</td>
<td>Electric</td>
<td>Dallas, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>6</td>
<td>INXS</td>
<td>Electric</td>
<td>Atlanta, GA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>7</td>
<td>INXS</td>
<td>Electric</td>
<td>Philadelphia, PA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>8</td>
<td>INXS</td>
<td>Electric</td>
<td>Toronto, ON</td>
<td>2/7/90</td>
</tr>
</tbody>
</table>

### PARALLEL TWO

<table>
<thead>
<tr>
<th>#</th>
<th>Name of Artist(s)</th>
<th>Song(s)</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INXS</td>
<td>Electric</td>
<td>Boston, MA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>2</td>
<td>INXS</td>
<td>Electric</td>
<td>New York, NY</td>
<td>2/7/90</td>
</tr>
<tr>
<td>3</td>
<td>INXS</td>
<td>Electric</td>
<td>Los Angeles, CA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>Electric</td>
<td>Chicago, IL</td>
<td>2/7/90</td>
</tr>
<tr>
<td>5</td>
<td>INXS</td>
<td>Electric</td>
<td>Dallas, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>6</td>
<td>INXS</td>
<td>Electric</td>
<td>Atlanta, GA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>7</td>
<td>INXS</td>
<td>Electric</td>
<td>Philadelphia, PA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>8</td>
<td>INXS</td>
<td>Electric</td>
<td>Toronto, ON</td>
<td>2/7/90</td>
</tr>
</tbody>
</table>

### ADDS & HOTS

**Musical Key:** (DP) Indicates the song is getting play during certain parts of the day and/or night. (RA) Indicates the song was dropped from the playlist than re-added.

---

## SOUTH

### PARALLEL ONE

<table>
<thead>
<tr>
<th>#</th>
<th>Name of Artist(s)</th>
<th>Song(s)</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INXS</td>
<td>Electric</td>
<td>San Antonio, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>2</td>
<td>INXS</td>
<td>Electric</td>
<td>Austin, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>3</td>
<td>INXS</td>
<td>Electric</td>
<td>Houston, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>Electric</td>
<td>Dallas, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>5</td>
<td>INXS</td>
<td>Electric</td>
<td>Atlanta, GA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>6</td>
<td>INXS</td>
<td>Electric</td>
<td>Charlotte, NC</td>
<td>2/7/90</td>
</tr>
<tr>
<td>7</td>
<td>INXS</td>
<td>Electric</td>
<td>Orlando, FL</td>
<td>2/7/90</td>
</tr>
<tr>
<td>8</td>
<td>INXS</td>
<td>Electric</td>
<td>Miami, FL</td>
<td>2/7/90</td>
</tr>
</tbody>
</table>

### PARALLEL TWO

<table>
<thead>
<tr>
<th>#</th>
<th>Name of Artist(s)</th>
<th>Song(s)</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INXS</td>
<td>Electric</td>
<td>San Antonio, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>2</td>
<td>INXS</td>
<td>Electric</td>
<td>Austin, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>3</td>
<td>INXS</td>
<td>Electric</td>
<td>Houston, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>4</td>
<td>INXS</td>
<td>Electric</td>
<td>Dallas, TX</td>
<td>2/7/90</td>
</tr>
<tr>
<td>5</td>
<td>INXS</td>
<td>Electric</td>
<td>Atlanta, GA</td>
<td>2/7/90</td>
</tr>
<tr>
<td>6</td>
<td>INXS</td>
<td>Electric</td>
<td>Charlotte, NC</td>
<td>2/7/90</td>
</tr>
<tr>
<td>7</td>
<td>INXS</td>
<td>Electric</td>
<td>Orlando, FL</td>
<td>2/7/90</td>
</tr>
<tr>
<td>8</td>
<td>INXS</td>
<td>Electric</td>
<td>Miami, FL</td>
<td>2/7/90</td>
</tr>
</tbody>
</table>
### EXAMPLE

100/25 - 100 R&R reporting stations on this week. 30 of these 100 added it this week.

*Regional*  
- Regional Reach: Percentage of the week's reporting stations playing the song within the four reporting regions.

*National Summary*  
- Up 51: Number of stations moving UP on their charts.
- Same 24: Number of stations holding in its STATIONARY on their charts (can be on, add to on, 21-25, etc.)
- Down 0: Number of stations moving DOWN on their charts.
- Add 25: Again, number of stations AUG (UP) in this week.

### CHEAP TRICK

**Voices (EP)**  
**LP: Dream Police**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>90</td>
<td>91</td>
<td>92</td>
<td>93</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
</tr>
</tbody>
</table>

### PAT BENATAR

**Heartbreaker (Chrysalis)**  
**LP: In the Heat Of The Night**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
</tbody>
</table>

### CAPTAIN & TENNILLE

**Do That To... (Casablanca)**  
**LP: Male Move**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>32</td>
<td>33</td>
</tr>
</tbody>
</table>

### JOHN DOE

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

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>34</td>
<td>35</td>
<td>36</td>
<td>37</td>
<td>38</td>
<td>39</td>
<td>40</td>
<td>41</td>
<td>42</td>
<td>43</td>
<td>44</td>
<td>45</td>
</tr>
</tbody>
</table>

### NEIL DIAMOND

**September Morn (Columbia)**  
**LP: September Morn**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>46</td>
<td>47</td>
<td>48</td>
<td>49</td>
<td>50</td>
<td>51</td>
<td>52</td>
<td>53</td>
<td>54</td>
<td>55</td>
<td>56</td>
<td>57</td>
</tr>
</tbody>
</table>

### DIRT BAND

**An American Dream (UA)**  
**LP: An American Dream**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>58</td>
<td>59</td>
<td>60</td>
<td>61</td>
<td>62</td>
<td>63</td>
<td>64</td>
<td>65</td>
<td>66</td>
<td>67</td>
<td>68</td>
<td>69</td>
</tr>
</tbody>
</table>

### EAGLES

**The Long Run (Asylum)**  
**LP: The Long Run**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>70</td>
<td>71</td>
<td>72</td>
<td>73</td>
<td>74</td>
<td>75</td>
<td>76</td>
<td>77</td>
<td>78</td>
<td>79</td>
<td>80</td>
<td>81</td>
</tr>
</tbody>
</table>

### FLEETWOOD MAC

**Save (WRT)**  
**LP: Tusk**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>82</td>
<td>83</td>
<td>84</td>
<td>85</td>
<td>86</td>
<td>87</td>
<td>88</td>
<td>89</td>
<td>90</td>
<td>91</td>
<td>92</td>
<td>93</td>
</tr>
</tbody>
</table>

### STEVE FORBERT

**Romeo's Tune (Warner)**  
**LP: Jeans & Jaxen**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>94</td>
<td>95</td>
<td>96</td>
<td>97</td>
<td>98</td>
<td>99</td>
<td>100</td>
<td>101</td>
<td>102</td>
<td>103</td>
<td>104</td>
<td>105</td>
</tr>
</tbody>
</table>

### FORVEINNER

**Head Games (Atlantic)**  
**LP: Head Games**

<table>
<thead>
<tr>
<th>#</th>
<th>P1</th>
<th>P2</th>
<th>P3</th>
<th>P4</th>
<th>P5</th>
<th>P6</th>
<th>P7</th>
<th>P8</th>
<th>P9</th>
<th>P10</th>
<th>P11</th>
<th>P12</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>106</td>
<td>107</td>
<td>108</td>
<td>109</td>
<td>110</td>
<td>111</td>
<td>112</td>
<td>113</td>
<td>114</td>
<td>115</td>
<td>116</td>
<td>117</td>
</tr>
</tbody>
</table>
Lotsa' yuks — sensational.

The most successful movie promotion we've done. 100% turnout of all tickets given away. The response to Martin was stronger than ever. No hassles, no loose ends, everything promised was delivered — 100% plus.


“I am convinced that, after this promotion, movie previews on a station-to-audience one-to-one basis are the best promotional value.”

Ernesto Gladden, Program Director, KPRI, San Diego

“Lotsa’ yuks — sensational.”

Dave Thompson, Program Director and Music Director, KDWB, Minneapolis/St. Paul

“We knew Steve Martin was popular with our audience but the excitement from the promotion was beyond our expectations.”

John Gehron, Program Director, WLS, Chicago

“KFRC was deluged with over ten thousand entries in the first mail-in type contest done on KFRC in almost two years. On a scale of one to ten, we rate the promotion an eleven.”

Les Garland, Program Director, KFRC, San Francisco

“Both the promotion and the movie were great fun and served a very special purpose.”

Randy Rice, Operations Manager, WFMF/WJBO, Baton Rouge

“There's one word to describe THE JERK promotion — smash. Audience response to THE JERK promotion on WRKO, Boston, was incredible.”

Harry Nelson, Program Director, WRKO-AM, Boston

“We knew Steve Martin was popular with our audience but the excitement from the promotion was beyond our expectations.”

John Gehron, Program Director, WLS, Chicago

“Most well coordinated contest we've done. Aspen Film Society and Universal went all out. Our audience reaction was fantastic. Absolutely the ultimate contest.”

Scott Mum, Program Director, WNEW-FM, New York

“What can I say — it was a wild and crazy promotion.”

Vickie Tietz, Promotion Director, WOKY, Milwaukee
"Merchandising items added an extra dimension to the promotion of THE JERK screening. And the responses at the screening were completely positive."

Alan Soeed, Program Director, WKDF-FM, Nashville

"A remarkable promotion and a remarkable response from my listeners ... but they're all JERKS anyway."

Tim Spencer, Program Director, KTXY, Dallas

"Great listener response."

Bill Young, Program Director, KILT, Houston

"Oklahoma City went bananas for THE JERK."

Ron Tyler, Program Director, KATT, Oklahoma City

"Steve Martin not only delivered for KRST but also delivered for Albuquerque Toys For Tots as well. The phone response to the promotion was excellent and we collected over 350 toys."

Jim Zelinski, Program Director, KRST, Albuquerque, NM

"In Kansas City we packed the house. We're waiting for Steve's next film."

Bobby Kline, Program Director, KBEQ, Kansas City

"We had a great response to THE JERK promotion."

Kim Stephens, Promotion Director, WTIK, New Orleans

"One of the smoothest running promotions we have done in some time. The movie was wonderfully received and wonderfully done."

Cory James, Promotions Director, WSHE, Miami

"It was a huge success. We were extremely impressed and would like to do it again."

Sandy Smith, Programming Assistant (for Jay Michaels, Program Director) WSGN, Birmingham

"Very attractive promotion across the board."

Dave Nichols, Program Director, WHBQ, Memphis

"Tremendous listener response. Very well marketed and put together."

Reggie Blackwell, Program Director, WAIV, Jacksonville

"Instant interest followed by immediate requests for a third preview — even after doing two shows."

Jim Morrison, Program Director, WQXI-FM, Atlanta

"It was an entertaining promotion that was enjoyed by participants. The exact type of promotion we enjoy."

Bob Bolton, Operations Manager, WKIX, Raleigh

"Tremendous response to the promotion and the tickets went extremely fast."

Dave Wright, Program Director, WBJW, Orlando

"The promotion was extremely successful. The theatre was packed, and everyone, young and old, loved it."

Joel Denver, Program Director, KSLQ, St. Louis

"Universal's THE JERK was the most professionally organized promotion this year. It generated excitement for KBPI, Steve, and THE JERK."

Frank Cody, Program Director, KBPI, Denver

"On air promotion was extremely funny. A very successful promotion and very well accepted."

Tracy Mitchell, Program Director, KJRR, Seattle

"An excellent promotion. We were thrilled to be involved."

John Sherman, Assistant Manager and Program Director, KJRB, Spokane

"It was a great promotion for us. It worked very well — enjoyable for all."

Robin Forrest, Promotion Director, KINK, Portland

"One of the most successful promotions we've run. Good image value for the station."

Bill Gable, Program Director, CKLW, Detroit

"Steve Martin lives up to his reputation as one of the funniest comedians. Our phones didn't stop ringing during the on-air promotion."

Roger Ashby, Programming Department, CHUM, Toronto

"One of the best promotions we've ever done. The market interest in Steve Martin, with 18-34 demographics, is heavier than with nearly any other living star. Funniest movie I've seen since 'Blazing Saddles'."

Jon Sinton, Program Director, KDKB, Phoenix

"After many years of promoting films, I must say that Universal's 'THE JERK' promotion was one of the best film promotions we have ever run. Our audience went crazy. We were delighted not only by the reaction to the film but by our listener participation."

Dan Martin, Program Director, WTRY-AM, Albany, New York
you can never get enough of

TOM PETTY AND THE HEARTBREAKERS

The Second Single
"REFUGEE"
From The Smash LP

Even As You Read This
The First Single
"DON'T DO ME LIKE THAT"
Continues To Climb The Charts!

Produced by Tom Petty & Jimmy Iovine
Engineered by Shelly Yakus
©1980 Backstreet Records, a division of MCA Records, Inc.
Eagles Run Past Platinum

WEA and Elektra/Asylum execs pose with a special limited edition display piece designed to celebrate the multi-platinum sales of Eagles’ "The Long Run." Pictured from left are WEA's Jody Raithe and Jeff Scheible, E/A VP Stan Marshall, E/A Vice Chairman Mel Posner, WEA's George Rossi, E/A VP Jerry Sharell, and E/A's Randy Edwards and Rip Pelley.

"Sad Eyes" Strikes Gold

EMI America's Robert John was presented with a gold record award for his debut single for the label, "Sad Eyes." Pictured at the presentation are (left, lr) backing vocalist Mike Piccinillo, EMI/AUA President Jim Mazzu, Robert John, and producer George Tobin (standing, lr) EMI/AUA VP's Charlie Minor, Mark Levinson, and Joe Petrone.

Big Apple Notes Hall & Oates Shows

Following their recent performance at New York's Bottom Line, RCA's Daryl Hall and John Oates were congratulated backstage by various label execs. Seen on the scene are, from left: RCA's Bob Barenato, Hall & Oates manager Tommy Mottola, RCA Division VP Mel Iberman, Hall, Oates, RCA Records President Bob Summer, and label's Don Wardell.

Foreigner Invades Gotham

In the aftermath of their recent New York City performance, Atlantic recording artists Foreigner were honored with a party held at the Penn Plaza Club. Pictured at the party are (lr) group member Ian McDonald, ABC Radio VP/Programming Rick Sklar, and group's Lou Gramm.

CBS Pacts OMD

Columbia Records has pacted the Ozark Mountain Daredevils. Pictured at the pact in the label's Los Angeles offices are, from left: Columbia VP Mike Dilbeck, group's John Dillon and Larry Lee, group's producer John Boylan, CBS Records Division President Bruce Lundvall, group's Steve Cash, Good Karma Management's Stan Pleasser, group's Mike "Supa" Grand and Good Karma Management's Paul Peterson.

Klein Time For Welch, Petty

While in New York City recently in support of his latest album, "The Other One," Capitol recording artist Bob Welch was interviewed by Robert Klein for his D.I.R. syndicated show. Seen in the studio are (lr) Robert Klein, Bob Welch, and Backstreet/MCA recording artist Tom Petty, who also appeared on the program.
1979'S BRIGHTEST NEW STAR LIGHTS UP 1980

NICOLETTE LARSON
"LET ME GO, LOVE"

WGCL add
WZUU deb 23
KIMN on
KOPA on
WICC add
WHYN add
KNOW 22-19
WTIX add
WNOE add
Y103 deb 37
WSKZ add
WRJZ deb 30

WKIX add
WAYS deb 34
Y94 on
KJRB add
KRUX on
KREM add
WLBZ deb 34
WIGY deb 29
WEEO on
14WK add
WCIR on
WAAY add

WHHY deb 30
WERC add
WFOX add
WSEZ add
WANS-FM add
FM99 on
KKRC add 23
WRKR deb 37
KKXL add
KBDF deb 25
KBOZ add
KRLC add

PRODUCED BY TED TEMPLEMAN

ON WARNER BROS. RECORDS
Bill Speed

Countdown For The 80's

Welcome back after our holiday break. In the past few weeks before the holidays, I dealt with the topic of the census count coming up this year for the next decade. I want to re-emphasize that we as communicators must relay how important the census is for minorities to be fully represented. Let's all stand up and really be counted.

One of R&R's reporting stations, WTLC/Indianapolis, is planning the "biggest radio public service campaign in Central Indiana history" to help create awareness of the 1980 census, according to Asst. GM Amos Brown. WTLC's "Census Countdown '80," as the station calls it, is designed to reach and motivate the 200,000 minority residents of Central Indiana served by WTLC's 50,000-watt signal. The campaign was developed in part by Brown, who says the plan is "to have a wide spectrum of community and peer group leaders speak directly to our audience, along with numerous news stories and special programs." Brown continues, "virtually every organization and community leader with impact on the community will be involved in our PSA's."

WTLC GM Al Hobbs says, "Blacks were underestimated in the census ten years ago. We want to ensure that doesn't happen again here." The multi-faceted campaign also features call-in shows designed to help make the census procedures "come alive" for WTLC's listeners. Brown adds: "The key to the campaign is community involvement. In other words, have the community sell the community. We'll be promoting a wide variety of events and meetings planned in the community to help increase knowledge of how important to our own well-being the census is, and how it works."

Going Up For The Count

The station staged a mail-out during the Christmas season to emphasize the confidentiality of the census data. The on-air phase of the campaign will begin January 15 (Dr. Martin Luther King's birthday). For the first week a series of basic spots outlining the reasons for the census and its importance to the black community will be aired, with station personnel delivering the messages. On January 22, the second phase begins and runs until March 21. These spots involve a large number of community leaders and opinion-makers, and will be geared toward various economic, labor, and demographic groups within the community. The spots will be educational, informational and motivational, Brown states.

On March 22, the final phase of the campaign begins. A series of spots will emphasize the importance of looking for the census forms in the mail, filling them out, and returning them promptly. The entire WTLC air staff will participate in this phase, which will be followed on April 1 by a station editorial re-emphasizing the importance of listeners getting census forms and returning them. Additional spots will be run after April 1 until the station is assured that the return rate in the black community is sufficient. This is one station's extensive effort, and it's an example stations in other cities might be advised to follow. For more information on WTLC's census campaign, Amos Brown invites interested parties to contact him at WTLC, P.O. Box 697, Indianapolis, IN 46206, or call (317) 923-1436.

BMA Takes It To The Art Of The Matter

Members of the Black Music Association have been presented with a challenge to their artistic abilities as the organization seeks to present the most representative theme art for the 1980 Black Music Celebration.

Entries must be submitted by Friday, January 18th with the winning entry to be used for all promotional materials, advertising, publicity and editorial purposes for the annual month-long celebration. Winners will be notified on the first of February and will be profiled in the March edition of Imovisions, the BMA's official publication.
**HOTTEST**

Commodores "Wonderland" (Motown) 32% reporting action. Hot at WWRL in the East; medium at WKKD. Added at WEAS and WPXI in the South; hot at WAOK and WGGG. Medium at WJL B and WGGG. Medium in the Midwest at WDAD, WTL C, WKKM and WGIN. Added at KSOL in the West and hot at KDAI.

Phyllis Hyman "You Know How To Love Me" (Arista) 30% reporting airplay. Hot in the East at HWXY. Hot in the South at WPDL. Medium throughout the region at KOKY, WVEE, WHRK, WLLE, WJJS and WEAS. Hot in the Midwest at KKSS. Hot in the West at KDAL and KDAI, climbing at KSOL.

Switch "I Call Your Name" (Gordy) 23% reporting activity. Hot in the East at WWRL, WEAS and WREL. In the South; medium at WJRL and WGGG with rotation at WLOK, KJMJ, WEAS and KOKY. Medium at WTL C in the Midwest. Medium in the East at WAKO.

Diana Ross "It's My House" (Motown) 23% of our reporters are on it. In the West it is medium at KDAL. Hot at KKSS in the Midwest while medium at WJLB and WTL C. Hot at WOIC in the South as well as at KJMJ and WEAS; medium at WJLB and WGGG. Medium in the East at WAKO.

Tavares "Bad Times" (Capitol) 23% of our reporters on it. In the East it is hot at WWRL. Added in the South at WEAS and WPDL; medium at WOOE and KJMM. New in the Midwest at WJLL and WJLB; medium at KAEZ and hot at WDAD.

**NEW & ACTIVE**

Sergio Mendes "I'll Tell You" (Elektra) 20% reporting airplay. Added in the Midwest at WXBMX and KPKR; medium at WJL B. New in the South at WLLF; WJL B and WGGG. Medium in the West at KJMJ and WGGG. Added in the East at WVVS and KKJQ.

Lou Rawls "Sit Down And Talk To Me" (Philadephia International) 20% reporting activity. Added at WWRL in the East; medium at WKKM and WGIN. Medium at WJLB and KOKY in the South. Hot at WDAD and WGIN in the Midwest; medium at WJLB and WJJX.

Spinners "Working My Way Back To You" (Atlantic) 20% of our reporters on it. Added at WWRL and WXXY in the East. New at WJLB, WGGG and WVEE in the South; medium at WEAS and KJMJ with hot rotation at WGIN and KOKY.

Vernon Burch "Get Up" (Chocolat City) 20% reporting activity. Added in the East at WWRL, WGIN and WPXI in the South; hot at WAOK and climbing at WGIN. Medium in the Midwest at WDAD.

Whispers "And The Beat Goes On" (Solar/RCA) 20% of our reporters are on it. Added in the East at WWRL and WXXY. In the West it is new at KDAI. Added in the South at WLLF and WPDL; medium rotation at KOKY. The Midwest shows it new at WWIL while medium in airplay at KAEZ and WGGG.

Inner Life "I'm Caught Up" (Prelude) 18% reporting airplay. Medium at WJLB. Added in the North at WWRL and WXXY. New at WJLB. Added at WJLB in the South with hot rotation at WVEE and WHRK. Added at WJJX in the Midwest.

Jean Carn "My Love Don't Come Easy" (Philadephia International) 18% reporting action. New at WWRL; medium at WGIN and WWIN in the East. Medium rotation in the Midwest at KAEO, WKKM and WGIN. South reflects hot airplay at KOKY and climbing at WLOK.

Roy Ayers "Don't Stop The Feeling" (Polydor) 18% reporting activity. The South reflects an add at WPDL and medium airplay at WJLE, KOKY and KJMJ. The West shows it now at KSOL and medium at KDAI. Medium at WTL C and WDAD in the Midwest.

Peaches & Herb "I Pledge My Love" (Polydor) 18% reporting airplay. In the Midwest it is new at KPKR and medium at WJLB. Added in WPDL in the South as well as at WJJS and WJLL; medium at WAOE and WGIN. New at WWRL in the East.

**CLIMBERS**

Stevie Wonder "Send One Your Love" (Tamla) 34% reporting activity. In the East it is hot at WKKM and WXXY. The South reflects hot rotation at WLOK, WJJS, WLLE, WVEE, WHRK and WPDL medium at KMJQ. Hot at KPKR in the Midwest with medium at WKKM. WTL C and KJSS. In the West it is hot at KSOL and medium at KJSS.

Sister Sledge "Got To Love Somebody" (Capitol) 34% reporting airplay. Added in the East at WWRL and WKKM. New in the West at KSOL and KYAC. The Midwest shows it now at WTL C, KAEZ and WGGG with medium airplay at WDAO and hot at WCIN. The South shows an add at WOIC and WAOE, medium at WJLE, KMJQ, WGIN and KOKY.

Shalamar "Second Time Around" (Solar/RCA) 32% reporting activity. Hot in the East at WGIN and WXXY. Hot in the South at WHRK, WVEE, WAOE, KMJQ, WEAS and WLOK; medium at WJJS, WLLE and WPDL. The Midwest reflects hot rotation at KPKR and WJLB; medium at KJSS.

Bar-Kays "Move Your Boogie Body" (Mercury) 32% of our reporters are on it. Hot in the West at KDAL and KSOI. Hot at WJLB, WKKM, and KPKR in the Midwest while medium at WGIN. Hot in the South at WLOK, WEGS, WJJS, WLOK, WPDL and KOKY. Hot in the East at WWRL and WGIN.

Cameo "Sparkle" (Chocolat City) 32% reporting activity. In the East it is hot at WWRL and medium at WXXY. Hot in the South at WLEES and WJLB; medium at WJJS, KMJQ, WHRK and WVEE. Hot also in the Midwest at KPKR, WJLB, KMJQ and KJSS. Hot at KSOL in the West.

Teddy Pendergrass "Shout And Scream" (Philadelphia International) 32%, reporting activity. Hot at WJLB and WXXY in the East. The South shows it now at WENN, hot at WPDL and medium at WLOK, WHRK and WVEE. Hot in the Midwest at WTL C and WDAO; medium at KPKR and WCIN. Added at the West at KSOL and hot at KDAL.

Norma Jean "High Society" (Bearsville) 32% reporting airplay. In the East it is hot at WGIN; medium at WWRL and WXXY. New at WGIN in the South; otherwise medium at WLLE, WHRK, WVEE and KJSS. Added in the Midwest at WWBX. WCIN and WJMO with medium airplay at WDAO, WTL C and WJLB.

**Album Airplay**

Following are listed in order of their airplay activity.

Prince "Prince" (War) "Sassy Dancer" = "I Wanna Be Your Lover" = "Lovesexy"

Lenny White "Peanut Butter" (Elektra)

Patrice Rushen "Haven't You Heard?" (Elektra)

GAP BAND "Steppin' Out" (Mercury)

Ray, Goodman & Brown "Special Lady" (Polydor)

O'Jays "Forever Mine" (Philadelphia International)

Michael Jackson "Rock With You" (EPIC)

RUFS & CHAKEY "Do You Love What You Feel?" (MCA)

Slave "Just A Touch Of Love" (Motown)

Natalie Cole/Peabo Bryson "Gimme Some Time" (Capitol)

Angela Bofill "What I Wouldn't Do" (GRP/Arista)

**JAZZ RADIO**

**HOTTEST**

Bob James/Earl Klugh One On One (Tappan Zee/Collins)

Joe Farrell Skateboard Park (Kendal)

Manhattan Transfer Variou S Cuts (Atlantic)

Sonny Rollins Don't Ask (Milestone)

Jean-Luc Ponty Taste Of Passion (Atlantic)

Friendship V A R IO U S C U T S (O l d 1 E d i t o n)

Angela Bofill Angel Of The Night Ext (Atlantic)

Tom Scott Street Beat (Columbia)

Stanley Turrentine Betcha (Elektra)

Charles Earland Big Man (Nu Groove)

Stephanie Grapelli Uptown Dance (Columbia)

**NEW & ACTIVE**

B.B. King/Bruce Hornsby Drummond Street (Warner Bros)

Boz Scaggs/Presidio Crazy Love (Ariola)

Various Cuts

B.B. King/Rory Block You Betcha Blues (Elektra)

Various Cuts

John Lee Hooker V A R IO U S C U T S (J oh n  L ee  H oo k e r)

Various Cuts

Robert Fripp/John McLaughlin Elected (MOTW/Atlantic)

Various Cuts

Various Cuts

New Beat
to Troutman: John Otis-Word, Eddy Grant, Union Gap, the Winters, Ike and Tina Turner, Steve Winwood.
### Regionalized Adds & Hots

**EAST**

| **SWCN** | Arkansas, AR | Jack Patterson |
| **SWCN** | Baton Rouge, LA | Charles Taylor, Jr. |
| **SWCN** | Memphis, TN | Marvin Jones |
| **SWCN** | Mobile, AL | Paul Engram |
| **SWCN** | Nashville, TN | Les Turner |
| **SWCN** | New Orleans, LA | Jerald Luster |
| **SWCN** | Philadelphia, PA | Michael Jackson |
| **SWCN** | Pittsburgh, PA | Michael Jackson |
| **SWCN** | Richmond, VA | Michael Jackson |

**SOUTH**

| **WJTV** | Montgomery, AL | Jimmy Jamerson |
| **WJTV** | Nashville, TN | Tim Hensley |
| **WJTV** | New Orleans, LA | Charles Taylor, Jr. |
| **WJTV** | Pittsburgh, PA | Paul Engram |
| **WJTV** | Richmond, VA | Paul Engram |

**WEST**

| **KSAK** | Sacramento, CA | J.D. Jarvis |
| **KSAK** | Seattle, WA | Rodger Rusher |
| **KSAK** | Spokane, WA | Mike Anthony |
| **KSAK** | Tucson, AZ | George Duke |
| **KSAK** | Denver, CO | Ryan O'Day |

**STATIONS ARE LISTED BY REGION. REGIONS ARE LISTED IN ORDER OF THEIR AIRPLAY ACTIVITY.
Welcome to 1980. The previous decade established AOR radio's credentials as a viable radio format. In many markets AOR stations became the music-dominated radio format ratings-wise. The next decade should see further entrenchment of the AOR radio station in every important radio market, and the resultant dominance of our radio format.

It's a decade that will call for new ideas and improved communication between stations so that we can all grow as a whole as well as individually. With this in mind, you'll see some changes in the look of the AOR section of R&R for 1980. We're going to spend even more time talking to programmers for their ideas to make this medium grow for the '80s. You'll see more nuts-and-bolts articles about the "how-to" aspects of promotions and programming, as well as our continuing series of market summaries and personality profiles.

We start the new year with a reminder of who we are, that is, with a list of our AOR reporting stations (alphabetical by city within region). R&R AOR reporters represent those AOR stations that are both formally and financially successful, stations that are leading the AOR form into the next decade with exciting new ideas in programming and promotions.

Stations wishing to become R&R AOR reporters should submit pertinent biographical data, along with a telescoped cassette aircheck and sample playlist, to the AOR Department at R&R, 1930 Century Park West, Los Angeles, CA 90067.
THROWN FOR A LOOP:

Loop Staffers Comment On ARB Losses

JESSE BULLET, FORMER PD: The station went a bit far, but the numbers should be right back up there.

MITCH MICHAELS, PD: First of all, it was a bad sampling for contemporary formats in general. WLS, WFMF, and WFTF were all down. The only contemporary station to make any gains was WMET. I’m still looking through the numbers trying to figure out where everyone else went.

When you get as much visibility as we had, and knock out WLS to become the number one station as we did this past summer, people are bound to say, “Okay, I know what they do, now I’ll check around the rest of the dial!”

Overall, it was good for us to get kicked back a bit; it’s a good reality check for us. I’ve never seen a staff accept a ratings loss like this one so positively, and feel so strongly about the future.

SKY DANIELS, MD: I take a lot of the blame for adding so much new music. I miscalculated the audience’s interest in it. Our research shows I tried to break too many new artists at once. From now on I have to be a lot more careful in selecting new artists. If I doubt it’ll come home; if I don’t hear it, if I don’t believe in it up front, it’s not going to go in.

As goes the Loop, so goes rock ‘n’ roll in America. Our ratings can be looked at as a general barometer of what general audiences want. If they say no to new music and the ratings go down, that’s an indication of something.

Also, it would have been hard to keep up the pace of the summer book. That book started on the same day as Comiskey Park. Then we broadcast live for nine days from the Chicago-fest, and followed that up with a Day in the Park that attracted 70,000 listeners. In October-November we scaled down our promotions and became more low-key.

PRODUCTION OF THE WEEK

WMMS Ski Scarves: WMMS/ Cleveland produced these white, blue and orange scarves to sell at over fifty local retail outlets for $4.99 each, profits benefitting the Winter Olympics (WMMS is the Official Winter Olympics radio station for Cleveland). 5000 scarves have been sold to date from on-air mentions and through posters on display at the stores selling the scarves.

Every week the AOR section will spotlight a significant station promotion. If your station has produced an interesting piece of merchandising like hometown record album, piece of clothing, coffee mug, calendar, etc., send a sample along with pertinent explanatory information about the promotion to AOR Department, R&R, 1930 Century Park West, Los Angeles, CA 90067.
THE ROCKETs
NO BALLADS

THE TITLE SAYS IT ALL
NO BALLADS...EXPLOSIVE ROCK 'N ROLL

Produced by Johnny Sandlin

Records, Inc.
January 11, 1980

1. **EAGLES** - The Long Run (Asylum).
2. **JEFFERSON STARSHIP** - Freedom At Point Zero (RCA/Grunt).
3. **TOM PETTY & HEARTBREAKERS** - Damn The... (Backstreet/MCA).
4. **PINK FLOYD** - The Wall (Columbia).
5. **DAN FOGELBERG** - Phoenix (Full Moon/E/M).  
6. **NO NUKES** - Various Artists (Asylum).
7. **FLEETWOOD MAC** - Tusk (WB).
8. **STYX** - Cornerstone (A&M).
9. **ZZ TOP** - Deguello (WB).
11. **AEROSMITH** - Night In The Room (Columbia).
12. **LITTLE FEAT** - Down On The Farm (WB).
13. **LED ZEPPELIN** - In Through The... (Swan Song).
15. **TOTO** - Dream Police (Atlantic).
16. **INMATES** - Head Games (Atlantic).
17. **PAT BENATAR** - In The Heat Of The... (Chrysalis).
18. **JOE JACKSON** - I'm The Man (A&M).
19. **FOGHAT** - Boogie Motel (Bearsville/WB).
20. **APRIL WINE** - Harder...Faster (Capitol).
21. **MOLLY HATCHET** - Flirtin' With Disaster (Epic).
22. **BOOMTOWN RATS** - Fine Art Of Surfacing (Columbia).
23. **SANTANA** - Marathon (Columbia).
24. **CHEAP TRICK** - Eat To The Beat (Chrysalis).
26. **BABYS** - Union Jacks (Chrysalis).
27. **BOB WELCH** - The Other One (Capitol).
28. **HALL & OATES** - X-Static (RCA).
29. **UFO** - No Place To Run (Chrysalis).
30. **OUTLAWS** - In The Eye Of The Storm (Arista).
31. **38 SPECIAL** - Rockin' Into The... (A&M).
32. **IAN McLAGAN** - Troublemaker (Munden).
33. **HEADBOYS** - Headboys (RSO).
34. **CLIFF RICHARD** - We Don't Talk... (EMI America).
35. **PABLO CRUISE** - Part Of The Game (A&M).
36. **BONNIE RAITT** - The Glow (WB).
37. **PAT METHENY GROUP** - American Garage (ECM).

**84 REPORTERS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Reporters</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;King&quot;</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Cafe&quot;</td>
<td>16</td>
</tr>
<tr>
<td>&quot;Mama&quot;</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Fire&quot;</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Wanted&quot;</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Stand&quot;</td>
<td>12</td>
</tr>
<tr>
<td>&quot;Marble&quot;</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Echoes&quot;</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Poster&quot;</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Terror&quot;</td>
<td>8</td>
</tr>
<tr>
<td>&quot;April&quot;</td>
<td>7</td>
</tr>
<tr>
<td>&quot;That&quot;</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Cabinet&quot;</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Radio&quot;</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Announce&quot;</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Talkin'&quot;</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Please&quot;</td>
<td>1</td>
</tr>
</tbody>
</table>

**Album airplay cuts are listed in order of airplay preference.**

**Most Added®**

1. **BABYS**
2. **LITTLE FEAT**
3. **STEVE FORBERT**
4. **TOTO**
5. **INMATES**
6. **NEIL YOUNG & CRAZY HORSE**
7. **AEROSMITH**
8. **BOB WELCH**
9. **HALL & OATES**
10. **OUTLAWS**

**Medium**

1. **BABYS**
2. **LITTLE FEAT**
3. **STEVE FORBERT**
4. **TOTO**
5. **INMATES**
6. **NEIL YOUNG & CRAZY HORSE**
7. **AEROSMITH**
8. **BOB WELCH**
9. **HALL & OATES**
10. **OUTLAWS**

**The Hottest**

1. **EAGLES**
2. **TOM PETTY**
3. **JEFFERSON STARSHIP**
4. **PINK FLOYD**
5. **DAN FOGELBERG**
6. **BETTE MIDLER**
7. **Roy Hodgson**
8. **NO NUKES**
9. **ZZ TOP**
10. **LED ZEPPELIN**

The Added reports of charting artists are displayed over a five-week period. They are listed in order of total reports within the specific rotation for the week. Two numbers below each chart title: The first represents total number of our reporting stations playing the album this week. The second is the number of those stations that added it this week. Below these numbers are breakdowns of the album's reports in other rotations for the week. The chart's preferred airplay cut is listed.
CHERIE & MARIE CURRIE/
MESSIN’ WITH THE BOYS
This is blistering rock ‘n’ roll with that devastating
feminine touch. Cherie (formerly with The Runaways) and her twin sis-
ter Marie get their kicks Messin’ With The Boys.

THE LONELY BOYS
This English quintet are gonna grab a whole
lot of friends with their debut album packed
with bright, crisp rock ‘n’ roll tunes played with
intense and appealing musicianship.

WILLIAM OZ
Born and raised in the South, Oz paid his dues
in Southern California before writing and record-
ing his tough-sounding, debut rock album in
New York.

MAX WEBSTER/
LIVE MAGNETIC AIR
Max Webster, those masters of musical decep-
tion (they may look crazy, but they play rock
‘n’ roll for keeps), are caught flying through
Live Magnetic Air.

HAPPY NEW HEAR!
**SINGLES**

| 1 | QUEEN | Crazy Little Thing Called Love (Elektra) |
| 2 | GRAHAM NASH | In The Eighties (Capitol) |
| 3 | DWIGHT TWILLEY | Somebody To Love (Arista) |
| 4 | JOHN COUGAR | I Need A Lover (Mercury) |
| 5 | TANTRUM | How Long (Capitol) |
| 6 | TOM JOHNSTON | Seveneven Nights (WB) |
| 7 | STEVIE WONDER | Send One Your Love (Tamla) |
| 8 | JOAN ARMATRADING | Rosie (A&M) |
| 9 | AC/DC | Touch Too Much (Atlantic) |
| 10 | J.D. SOUTHER | You're Only Lonely (Columbia) |

*These albums received significant airplay reports this week but did not chart on the Album Airplay® listing. This chart represents activity based on a composite of AOR Breakers and Breaker Status. The album's preferred airplay cuts are listed.*

**REGIONAL AOR ACTIVITY**

**EAST**

- **Albany**
  - WXXL-FM (97.3)
  - WNNX-FM (106.7)
  - WNYL-FM (98.1)
- **Binghamton**
  - WBAI-FM (91.7)
  - WJPS-FM (100.5)
  - WZQA-FM (98.3)
- **Allentown**
  - WZZO (97.3)
  - WMLL (97.9)
  - WQQQ (97.7)
- **Boston**
  - WRKO (680)
  - WEEI (850)
  - WPLX (100.7)
- **Cape Cod**
  - WQXJ (106.9)
  - WUNG (96.9)
  - WRSO (106.5)
- **Harford**
  - WCJW (97.9)
  - WBCN (98.5)
  - WLLR (107.1)
- **Long Island**
  - WLSI (92.1)
  - WBBG (102.1)
  - WIOQ (100.3)

**WEST**

- **Los Angeles**
  - KROQ (96.3)
  - KIIS (92.3)
  - KLIF (102.7)
- **San Francisco**
  - KFRC (103.3)
  - KSUN (93.7)
  - KFRC (101.7)

**SOUTHWEST**

- **Dallas**
  - KOOL (105.7)
  - KXNT (94.7)
  - KUDI (102.3)
- **Houston**
  - KHJ (99.7)
  - KILT (AM 560)
  - KILT (FM 97.1)

**REGIONAL AOR ACTIVITY**

**MOST ADDED**

- **BABYS**
  - Union Jacks (Chrysalis) 12/12
- **UFO**
  - No Place To Run (Chrysalis) 8/8
- **TODD RUNDGREN**
  - Adventures... (Brsive/WB) 8/8
- **IAN MCLAGAN**
  - Troublemaker (Mercury) 8/5
- **ROMANTICS**
  - The Romantics (Napalm) 8/5

**MEDIUM**

- **STEVE FORBETT**
  - "Beach Sweat" (Napalm) 20/9
- **LITTLE FEAT**
  - Down On The Farm (WB) 19/9
- **TOTO**
  - Hydra (Columbia) 14/9
- **INMATES**
  - First Offence (Polydor) 13/8
- **ZZ TOP**
  - Deguello (WB) 13/8
- **APRIL WINE**
  - Harder... Faster (Capitol) 12/8

**THE HOTTEST**

- **EAGLES**
  - The Long Run (Asylum) 20/20
- **FLEETWOOD MAC**
  - Tusk (WB) 20/19
- **T. PETTY & HEARTBREAKERS**
  - Damn... (Backstreet/MCA) 20/19
- **PINK FLOYD**
  - The Wall (Columbia) 19/15
- **NO MUSKES**
  - Various Artists (Asylum) 22/17

---

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

No albums qualified for AOR Breaker status this week.

**JAZZ ON AOR**

| 1 | JEAN-LUC PONTY | Taste Of Passion (Atlantic) |
| 2 | B. JAMES/L. KLUHM | One On (Capitol) |
| 3 | TOM SCOTT | Street Beat (Columbia) |
| 4 | WEATHER REPORT | 8:30 (ARC/Columbia) |
| 5 | NATIVE SON | "Bredland" (Capitol) |
| 6 | BRANDX | "Surfing" (Passport) |
| 7 | DAVE VALENTINE | The Hawk (Arista) |
| 8 | GIANTS | "Waves" (Toyota) |
| 9 | SONNY ROLLINS | Don't Ask (Milestone) |
| 10 | LARRY CORYELL | Return (Vanguard) |

**THUNDER**

- **ZAPP**
  - "Dance Party" (Capitol) 20/20
- **T. PETTY & HEARTBREAKERS**
  - "Free Fallin'" (Columbia) 20/19
- **ROLLINS**
  - "Don't Ask" (Milestone) 22/17
Say What You Feel!

CALL THE R&R
OPINION LINE

213-552-3525

Your Comments Are Welcome, Signed Or Anonymous. Selected Comments Will Be Published Each Week. All Signed Comments Will Be Verified Before Publication.

WINE CONNOISSEURS — Capitol recording artists April Wine greeted Northeast AOR reps after a recent concert appearance. Pictured (l. to r.) are WYSPIPhiladelphia air personality Danny Somach, Capitol's Michael Lessner, WZZPAllentown PD George Hawes, WZZO's Debbie, (r. bottom row) Leiberman buyer Kenny Abrams, WYSP MD Robin Henkin, group's Brian Greenway, Gary Muffett and Jerry Marcar, road manager Lloyd, (holding casket group's Miles Goodwyn.

FREE SAMPLE BUTTON
WHEN YOU SEND YOUR LOGO

ANOTHER ONE STOP BUTTON HITS THE STREETS

FOR YOUR CUSTOM TAILORED BUTTON CALL ABE SHAPIRO TOLL FREE AT:
(800) 421-6341
(213) 263-7361
CALIFORNIA COLLECT

COLOR BUTTONS AVAILABLE)
BUMPER STICKERS AVAILABLE
(COLORS: BLACK AND WHITE)

RESTLESS NIGHTS IN SEATTLE — Columbia recording artist Karie Bonoff was greeted backstage by Seattle AOR radio reps following a concert appearance. Pictured (l-r) are KZAM air personality Bruce Funkhauser and PD Paul Sullivan. Bonoff, MD Marion Seymour and visiting guest artist Andrew Gold. (Photo) Columbia's Larry Raymond.
CHICKEN A LA KPRI — Ted Giannoulas, the infamous San Diego chicken, tried his luck as guest DJ recently at KPRI/San Diego. Listeners clucked their approval as Ted played his own brand of chicken rock.

KEEY COACHES COUCHOIS — Warner Bros. recording artists Couchois learned a new trade while visiting KEZY-AM/Nashville recently: guest jacking. Providing the free lesson was air personality Steve Clark. Pictured (l-r) are group’s Chris Couchois, Howard Messer and Mike Couchois, and Clark.

THE NEXT SUPERGROUP? — This unique collection of famous faces gathered for a group shot after a recent Little River Band concert they attended. Pictured (l-r) are Capitol’s Stan Foreman, Heart’s Anne Wilson, Steve Miller, KISW/Seattle’s Gary Crow, Jimmy Messina and Heart’s Nancy Wilson.
Happy New Year & Decade! ... Thanks for the many cards and letters that came in over the Holidays. Enjoyed a couple of weeks away from the phone and my typing machine. During my vacation, Associate Editor, Lee Wade put together an interesting and thought-provoking article I wanted to share as our kickoff to the 80’s. You may or may not agree with what is said and certainly your comments are welcome: R&R Country, 1930 Century Park East, L.A., CA 90067. ... You might want to keep that address handy for station news, photos, ideas, etc. to help us fill the pages of R&R with the “best in the country.” 

Ratings are rolling in with very good early reports on Country stations. In most the stations remain stable. Books ever reported at KLAC/Los Angeles, up from 2.9 to 4.3, WCX1/Detroit, 2.0 to 5.6, KSCS-FM/Dallas-Fort Worth (WBAP’s sister station) from 6.9 to 8.2, KIJK-FM/Houston, 5.3 to 6.6; and WJZ-FM/Chicago 1.7 to 2.5. More details starting on Page 1 this issue of R&R. 

Had to miss the first CMA board meeting of the year this week in Jamaica. Scheduling conflicts had me involved in some studio projects here in Los Angeles. The next meeting is in Chicago in the middle of April. I have been asked to serve on the radio committee and to chair the disc jockey committee. Any radio-related suggestions can be sent to me here at R&R or to the CMA in Nashville. ... In other news, Colleen Cassidy takes over as PD of WWOK/Miami, being upped from MD. She replaces Dave Donahue who is now available (365) 923-9166. ... That reported new Country station in Evansville, IN with Jack Reno as the PD and Ron Scott, from WVOV/Huntsville, as MD, never happened. Reno told R&R he had joined the station for a couple of weeks when the owner fired the GM and decided not to make the proposed changes. The unsuspecting Scott came to the station and remained only a couple of days before returning to the PD job at WVOV. 

We’ll catch up on more next week...let’s hear from you... 

The 80’s - A New Beginning? 

Ten years ago, a tremor resonated through the ranks of the country music industry. Many thought the 70’s were to be the decade that country would bloom; the closet fans would pop from their closets, the red neck image would be laid to rest, new listeners would flock to the sound. Country would be appealing, appreciated, and very, very popular. With the 30 vision that hindsight provides, let’s examine the decade...were the hopes of the 70’s realized - did country hit, or miss, the mark? 

Obvious gains: An increase (almost threefold) in Country radio stations; a slow but steady rise in record sales (and a platinum and gold album here and there); an authentic movement dubbed “Outlaw Music;” recognition of locales other than Nashville as legitimate recording spaces; major crossover acts with enhanced image and esteem; Dolly Parton on the cover of “Playboy”; plus an audience for country performers on TV talk shows; a successful live, coast-to-coast network radio special highlighting the CMA Awards (the first of what will be an annual event); the formation (and continued) success of the Country Radio Seminar; movies with a Country theme and/or flavor, with resulting soundtrack albums (and many more scheduled for the 80’s); even books authored by country superstars. All these and more were definite pluses. But did they in fact, constitute a fulfillment of what could have been the decade? 

The agenda, 10 years ago, was that this unique form of American music, akin to blues and rock, would reign fixed on its lofty perch, while the general populace gravitated in recognition and adoration to pay homage to the traditional sound. The music would remain the same, it was people who would (finally) accept it. This would happen because the baby boom was entering adulthood and sizable numbers of listeners, rejecting the direction of rock/pop, would in their search to fill their musical void discover country. If would happen because country had wound up the 60’s with a bang, and logic and reason dictated even more growth and popularity for the 70’s. Because there were more radio stations pumping out the Nashville sound, because the powers that be saw that dollars could be made, production was better, promotion budgets larger. It would happen because it was country’s turn to happen - it was its due. It couldn’t miss. 

Despite the growth, the gains, and a (relatively) higher profile in the 70’s, country missed the mark in that there was potential for more. Country really had a shot at the big time, a chance to establish an immovable musical beachhead, and through misunderstandings, misinformation, and faulty judgment, the 70’s slipped right through country’s collective fingers. Yet despite this, the format still grew. 

Radio’s Role In The 70’s 

The complexity of the genre precludes easy answers as to what went wrong in the 70’s, but without a doubt radio has to face up to its share of (non) responsibility - musically speaking. (Country radio, per se, did indeed hold its own as a viable, full-service proposition, and that is a different subject.) Much of radio dragged the industry down with its unwillingness to come to grips with the changes in the music. Radio felt the issue was integrity of product, when, in fact, the issue was reality. Radio refused to recognize that the only constant is change; that there was at this point in time a natural, changing country sound. Much of radio took a stick-in-the-mud approach throughout the 70’s, disdaining newcomers, new sounds, and new business approaches. (One would think, 10 endless hours of talk at endless conventions over what is country and what is not, radio would conclude from the fact that they are asking the question and rejecting the next new.) This was a time to incorporate today’s country music into each station’s existing sound.) Radio preferred imitation and debate for 10 years and shifted the mantle of responsibility to the record companies, blaming them for the musical woes. Record companies took the brunt of criticism for producing a sound that was too commercial, too calculated to crossover, too top. The common general was that record companies were willing to sacrifice musical integrity for the dollar. (One can only wonder why it was ever assumed that record companies are the guardians of a musical integrity in the first place.) Indeed, too often, radio, record companies had their own issues. They dealt with, but haven’t yet solved the circular problem of how to get product to the consumer when the retailers stock a limited catalogue of country artists, which in turn sell less...has other formats, which gives reason to retailers to allow minimum space for country. 

Perpetuating A Mythical Image 

And then there is the issue of image. Country radio, performers, and to some extent record companies, have gripped with a steel flat the myth that Country music is related to religion, Mom, America, sequins ‘n’ spangles, truckin’ trains. Songs about Jesus and cowboy boots. This is a heritage, and may have been an appropriate image in the past, just as rock and roll was at one time identified with juvenile delinquents, motorcycles, and teenagers. But rock had the sensibility to give up an outdated image long ago. 

Some in our industry preferred to perpetuate a myth. Perhaps it would be wise to explore the inherent value of a tenacious devotion to an outdated, outdated image - especially those that have the most to gain by shedding this dead skin. The usual outcry is to question the loyal mass there for the music - or the myth? With mass communication, widespread travel, and the social structure of the United States today, the fact is all 220 million of us are more similar than different. Clinging to a myth that excludes large groups of people only hurts the potential for a likable, prosperous form of music to reach out and become ingrained. 

What emerged from this internal fray is that John Q. Listener didn’t tune in (the way he might have, back in 1970) and he didn’t buy records either. Country was close, very close, but it didn’t go the distance, given the potential 10 years ago. 

So here we are, at the dawning of yet another decade, and by some quirk, country has a second shot to get that chunk of the American listener’s ear and consumer’s dollars. This just could be the decade for country to hit the mark. The reasons are similar to those of the 70’s. The baby boom is now even older, ripe for the mature sound that is country’s traditional demographic: the format has made great strides in the 70’s, and logic and reason dictate more growth for the 80’s. Rock and AOR are still fragmenting, thus creating more “lookers” who may likely turn to country for their listening pleasure. In addition, many observers feel AM radio ist dying, with country the last musical format on the dial still alive and kicking; the format has broadened to include traditional, modern, and progressive sounds; and in an unstable international political climate, country provides a warm, down home, if you will, “feel” that is to the industry’s advantage. 

With all these gains, and all this potential sitting and waiting to be tapped, with just a minimum of intelligence, sophistication, sound marketing, and research, and an eye and ear out to what is happening in country and in the country, this could indeed be the decade for country to knock ‘em dead. Really, it can’t miss. 

* * * 

Throughout 1980 R&R/Country will examine the best and brightest of our combined radio and record industry, with in depth articles on successful PD’s, MD’s, managers, producers - all those whose contributions have made country music the success story it is today. 

Next week, comments from radio programmers and record representatives with the outlook for the 80’s and the continued growth of country music. 

BILL MACK GETS HOSED - The WBAP/Fort Worth all night personality is shown being invited to a special listening party for Ray Wylie Hubbard’s new album. “Some thing About The Night.” Maybe now we know why Mack has been doing that all night show for all of these years. (We’re sure he didn’t need much coffee this night to stay up.)
Country Radio Continues Reaction To Iran

As the new year begins, the news of the past year is still making news at various Country Radio outlets. The airing of novelty and/or rush-released patriotic records has been sharply curtailed, but some stations continue to air patriotic records to remind listeners of the hostage situation in Iran. In York, PA, WNOJ is playing the American National Anthem each day at noon in honor of the hostages.

KYTE/Portland, OR has distributed more than 10,000 “Let Our People Go” red, white and blue bumperstickers (shown here). KYTE’s GM, Veti Wheeler, aired a strongly-worded editorial with the final line being, “Let Our People Go,” thus the inspiration for the bumperstickers.

In December, KLAC/Los Angeles collected thousands of letters of support for President Carter. These were delivered to the White House by KLAC’s sister-station, WASH/Washington, DC. At KERE/Denver a special 15-minute program was aired that expressed the frustration of Americans over the problem. The station urged listeners to obtain and display an American flag. You may remember it was KERE which, months before most people were aware of Iran or the Ayatollah Khomeini, tried to contact the Iranian embassy over a harsh Khomeini statement about the U.S.A.

WILQ-Williamsport, PA reports it got together with other banks to distribute more than 20,000 American flag lapel pins. WYND/Sarasota, FL invited residents to call the station to record greetings to the hostages during the holidays. The tape was sent to the American Embassy in Tehran.

One of the interesting characteristics we Americans display is our ability to find humor in troubled times. Good examples include the aforementioned novelty records and some of the satirical cartoons found in most newspapers’ editorial sections. Keep this in mind as you read this recent tongue-in-cheek letter to R&R:

Dear R&R Country:
We’re mad as hell, and we’re not going to take it anymore!
This damn Iranian thing has forced us to take drastic measures here in central Florida. Effectively immediately, we at WELE-FM 106 are banning, that’s right, banning all records that might be suspected of having been influenced by the Ayatollah Khomeiny.

Effective immediately, the following records are among the banned records on FM 106:

“That’s Oil That Matters To Me”
“FUELED By A Feeling”
“GAS IT Doesn’t Matter Anymore”
“IRANIAN Night In Georgia”
“Sunday Morning KHOMEINI Down”
“OIL I Have To Do Is Dream”
“KHOMEINI Arms Have Held You”
“BUTCHER Clothes Back On”
“Satin SHEIK”
“AYATOLLAH Every Little Star”
“Just Good OIL Boys”
“GREASY Lovin’”
“Rusty OIL Halo”
“Statue Of A FUEL”
“Whole Latta SHEIKIN”
“GAS Things Happen That Way”
“OIL Never Find Another You”
“OIL Most Like A Song”
“OIL Of Me”
“OIL Dogs & Children And Watermelon Wine”

The Ayatollah is already giving religion a bad name...but when he starts messing with country music then he’s got a handful of trouble!

Sincerely,
Bill Jenkins, Program Director
WELE-FM 106/South Daytona, FL

PORTLAND PALS — Recently, the 2nd annual WPOR (Portland, ME) “Our Country Music Awards” were held live at the City Hall Auditorium. The show was simulcast on WPOR-AM-FM and seen via a telecast over cable television. The shows were presented to honor Maine’s country talent. The awards were based on popular vote determined by ballots distributed throughout the region. Special entertainment was provided by Warner Brothers’ John Anderson and Big Al Downing. Anderson and Downing are pictured here with WPOR-FM Operations Manager Tom Hennessey (left) and WPOR’s show producer Matt Perry (right).

1980 Country Radio Seminar Gears Up
Speakers, panels, presentation, and entertainment for the 11th Annual Country Radio Seminar are being confirmed for the two-day workshop conclave set Friday and Saturday, March 14-15 at Nashville’s Hyatt Regency

ABC Radio and Television commentator Paul Harvey has been confirmed as a keynote speaker for this year’s event. Other confirmed agenda panelists include Arbitron Advisory Board members Don Nelson of WIRE/Indianapolis and Jim Phillips of KHEV/El Paso. R&R columnist Brad Messer of KTSU/San Antonio will be a part of a “Programming For The 80’s” panel. Randy Michaels of WKRC/Cincinnati; Pat Martin, WSPT/Stevens Point, WI; Steve Dickert of WKDA/Nashville, and Dale Weber of WDGY/Minneapolis will speak of ways to find new program talent.

Mutual Radio will present a live demonstration of its satellite communications system. Sales motivational speaker Jason Jennings will deal with techniques of motivating a sales staff. Dr. James Farr, a behavioral science consultant, will address the question, “How Do You Manage Mangement?” More speakers and panelists will be announced in the coming weeks.

Besides the annual “New Faces” talent show, a special Friday evening screening of “Coals Miner’s Daughter,” based on the life of Loretta Lynn, will be shown as part of the entertainment.

As mentioned in R&R last September after the agenda planning meetings, Country radio broadcasters are asked to be involved by submitting interesting promotional and marketing materials. Requested are air checks, promotional aids, television spots, slides of billboards, bumperstickers, T-shirts, belt buckles, balloons, etc. By the deadline date shown, please submit any ideas you might like to share:

Air Check Tapes: Video Spots & Slides:
Pete Porter Chris Collier
WJHD Radio KYTE Radio
180 North Michigan Ave.
3050 Southwest 1st Ave.
Chicago, IL 60601
Portland, OR 97201
Deadline: January 31
Deadline: January 31
Proceeds for the seminar annually go toward scholarships for college students in telecommunications. For more information write to the CRS, P.O. Box 120548, Nashville, TN 37232

Music Machine Keeps Working
more or less.
As the R&R music research computer gets cranked up for another year, it is once again time to explain some of the strange things you might notice this first issue on the R&R Country Airplay 40 chart.

Because there was a two-week period since the chart last appeared there is no four-week trend of the charted records.

Many of our key Country reporting stations had their charts frozen this week, so if there are any radical changes next week you will understand some of the big moves, up or down.

When R&R last reported to you, there were a number of records in our “New & Active” that were never listed as “Breakers.” Since these records are obviously doing well, judging by their high chart position, and should have qualifying, it seems appropriate at least to mention them: Gail Davies “Blue Heartache” (WB) (#13), Barbara Mandrell “Years” (MCA) (#14), Charlie Rich “You’re Going To Love Yourself In The Morning” (UA) (#21), Jerry Reed “Sugarfoot Rag” (RCA) (#22), and Johnny Rodriguez “What’ll I Tell Virginia” (FGL) (#28).

Beginning next week, everything should start getting back to normal (if there is such a thing). Here’s to another great year of country music!
WAYLON JENNINGS
I Ain’t Living Long Like This (MCA)
Charts: Debut 23 WRAH, 14-12 KCKO, 39-30 WRRS, 35-29 WSAI, 27-16 KNIX. R&B Chart: Debut 34.

RAZZY BAILEY
I Can’t Get Enough Of You (RCA)

ANNE MURRAY
Daydream Believer (Capitol)

GENE WATSON
Nothing Sure Looked Good On You (Capitol)

NEW & ACTIVE

WAYLON JENNINGS
I Ain’t Living Long Like This (MCA)
New adds include WCXI, KSON, WBAP, WBAX, KRMD, KVET, KKVY, WUBE, WHBF, KLZ, KRAM. Charts: Debut 23 WRAH, 14-12 KCKO, 39-30 WRRS, 35-29 WSAI, 27-16 KNIX. R&B Chart: Debut 34.

Others Getting Significant Action

LEON EVERETTE

JOHNNY CASH & WAYLON JENNINGS!
I Wish I Was Crazy Again (Columbia)

CHARLEY PRIDE/Missin’ You (RCA)
Add at KFMP, WBBF, KIJX, KOKE. CHARTS: 19-14 WUNI, 27-22 KMPD, 25-20 KFRA, debut 35 WSAI, 27-16 KNNX. RETR CHART DEBUT 34.

BARRY MANDEL
“Years” (MCA)

SUSIE ALLANSON
“I Must Be Crazy” (Elektra) 37/4, WUBE, KSD, WRK FM. WREB, debut 20 WRIK, debut 45 WRK.

TOM T. HALL

RITA COOLIDGE
“I’d Rather Leave While I’m In Love” (Aspen) 36/7, WBA P. Add at KSD, WRK, KSD, WBBF, KIJX, KOKE. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.

RONNIE MCDOWELL

JEFF DEAN
“I’m In The Bottle” (RCA) 24/3, WIRE, KBBF, WHBF. On KXLR.

BOBBY BARE
“Numbers” (Capitol) 22/6, WLMF-AM, WBBF, KIJX, KOKE, KBBF, WBBF, KXLR, WBBF, KXLR, WBBF. Charts: 21-18 WIRE, 21-17 WATX, 18-14 KXLR, 21-13 KXLR, 19-20 WATX, debut 34 KEEN.

WILLIE NELSON
“My Heroes Have Always Been Cowboys” (Columbia) 32/6. Another of the “Most Added” this week. Add includes KZL, KNIX, KSD, KKI, KMAK, WBBF, KIJX, KOKE. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.

JACKY WARD
“I’d Do Anything For You” (Mercury) 32/8, WLMF-AM, WBBF, KXLR, WBBF, WCOS-AM, WBBF, KXLR, WBBF, KXLR. Charts: 21-18 WIRE, 21-17 WATX, 18-14 KXLR, 21-13 KXLR, 19-20 WATX, debut 34 KEEN.

STELLAR BROTHERS
“I’ll Even Love You Better Than I Did...” (Mercury) 25/22. One of the “Most Added” this week. Add includes KEEN, KBBF, WBBF, KIJX, KOKE. WCOS-AM, WBBF, KXLR, WBBF, KXLR. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.

PHIL’S WINSLOW
“Crying” (Columbia) 1/12, WBBF, KIJX, KOKE. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.

PAM ROSE
“It’s Not Supposed To Be That Way” (Epitaph) 11/4, KBBF, KXLR, WBBF, KXLR, WBBF, KXLR. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.

STREETS
“Love In The Meantime” (Epitaph) 9/5, KBBF, KXLR, KBBF, WBBF, KBBF, WBBF. Charts: 35-18 KEEN, 30-12 WUBF, 27-14 WIRE, 26-12 WATX.
"MY HEROES HAVE ALWAYS BEEN COWBOYS"

PERFORMED BY

WILLIE NELSON

MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK, "THE ELECTRIC HORSEMAN"

ON COLUMBIA RECORDS
Biff Collie

Inside Nashville

NEW YEAR'S NEWS:
Tom T. Hall hosted a "Good Ole Boys" supper at his house to talk about re-electing Biff Carter's brother, Bobby, and Ted Wilburn were there. Johnny Cash, Waylon Jennings, and friends will do an "Evening of Stars" benefit concert at the Opry House during December to raise money for the recently-formed 100 Club, which hopes to aid families of police and firemen killed in the line of duty here... The Ryman Auditorium, the old Grand Ole Opry House, has become a national historic landmark this month, Polly Matherly, architect historian of the National Landmarks office, announced. 100,000 tourists visit the facility every year since the Opry moved to Opryland. They delayed Loretta Lynn's guest segment of the "Dukes of Hazzard" from Jan. 11 to Jan. 25. I understand, to make some changes... They recorded a new Lester Flatt album during the holidays. Marty Stuart, who joined the Nashville Grass, Lester Flatt's band, when he was 13, produced the album, with guest vocals by Johnny Cash and Jack "Cowboy" Clement. Tanya Tucker starts filming her first starring role in the movie "Hard Country" this month in Bakersfield... Joe Sullivan, President of Sound Seventy Corporation (he is used to be PD at Nashville WHK) announced that its new company, New Vassieville, Inc. will take over the Tennessee Theater on January 15th under terms of a new 10-year lease from the theater owner, local realtor Michael Tomlin... (That's one of Tammy's ex-husbands.) Sullivan, steve Grov, and Charlie Daniels recently bought into the Nashville showcase, the Exit/In.

P.I.'S RE-VISITED: Remember the "old" days, the 50's and the 60's, when Bill "Hoss" Allen, John R., Gene Nobles, and the late Herman Glizard made 50,000 watt WLAC/Nashville hum with black rock and gospel music and mail-order pitches for everything from bait corn to real live baby chicks ("If they arrive dead you get your money back.")? They took it off in the early 70's when WLAC's programming became more quick and slick, more contemporary and hip, but here we go again! The station has negotiated a new contract with Bill "Hoss" Allen to make WLAC the rhythm & blues and black gospel late-night cooker from Canada to South America again. What say the target date is February 1, midnight to 4am.

FACES-PLACES-RACES:
Mel Tillis guested on the "Johnny Carson" show again. I sure appreciate Mel's public commitment to country music... This group, performed "Coca Cola Cowboy," fiddles, steel and all on that show, as if he was proud of that country record. More country artists are boldly proclaiming their heritage by performing country arrangements on network shows (Roy Clark has always done it) all the time. Salute!!

Speaking of Roy Clark, he just finished two weeks as a headliner in Las Vegas at the Frontier Hotel, after which he flew to Richmond, VA to receive the first annual Rural Virginian Award. He was proclaimed "Roy Clark Day" throughout the state. The first Nashville-originating album to be certified platinum by the RIAA has just gone double platinum by virtue of sales in excess of two million units. The album, RCA's "Want to," a 196 release featuring Waylon Jennings, Jessi Colter, Willie Nelson, and Tompall Glaser... The 1980 Buck Owens Rodeo is scheduled in "Buckersfield, CA on March 28-30. The contest, formerly called "Fuzzeapoppin, " the show is being taped at different amusement parks across the country. The debut show is scheduled this month in the South-west. RCA Records has announced the beginning of a major country music promotion this month which features 87 albums, including many new releases. New LP product is set from Roy Clark, George Hamilton IV, Mel Tillis, Bill Monroe, Conway Twitty, Brenda Lee, Faron Young, Bill Anderson and The Oak Ridge Boys. The campaign is called "MCA Country Tune5"... Dolly & Crystal Gayle spotlighted on that "Midnight Special" rerun last Friday (4)... Carl Wolfsohn left his executive position at Nashville's Holder-Kennedy Co. Advertising agency to move to Hollywood to make it as a stand-up comedian... Johnny Cash is shooting at 1980 as his biggest career year. He and June are hibernating more at their new log cabin hideaway near here... Game show host Gene Rayburn and game show host Bill Anderson talked about game show hosting when Gene was in town. Whispers that Mac Davis will be the new "Miss America" TV host prompted Mac to say "Who, me??"... "And now there are three." Patsy Eileen, one of the teenage twin daughters of Mooney & Loretta Lynn, married Marlin Cathery: now there are only Mooney, Loretta and Patsy's sister Peggy at home on the ranch in Hurricane Mills, TN... David Allen Coe did his part in his third movie, "Lady Gray," for EFO Corporation in North Carolina... Larry Gas- lin bought a tour plane; CBS Records is mulling a "Name-the-Plane" contest to hype his next high-flyin' hit... Tom T. Hall's next book will be about small town life. Underdrew negotiated a contract for the novel... Jim Halsey and Festival Productions announced the Kool Country On-Tour-18 city schedule from March 14 to May 11, with various combinations of Freddy Fender, Tammy Wynette, Johnny Rodriguez, Margo Smith, Mel Tillis, Oak Ridge Boys, and Michael Murphey, sponsored by Broad and Williamson Tobacco Co. The Philip Morris Country Music Show in 1958 surveyed 37 states and 473 shows, playing to an estimated 2.3 million people, and was the forerunner to this commercial tour concept. Philip Morris continued for many years after that tour to sponsor an annual Kentucky Derby Country Spectacular in Louisville... Paul Richey inviting industry friends to financially sponsor George Jones's alcohol and drug rehabilitation program.

AIRLINES: Goldmine magazine estimates a good copy of "When Sin Stops" b/w "Jole Blon," Waylon Jennings's first single record release, has a current market value of over $60... Hank Snow's eye for talent shows in his successful new discovery Kelly Fyotson on his new album "Lovely Yours"... They roasted J.D. Sumner at Oklahoma City's Chisholm Trail Inn. J.D.'s big bass voice was legendary in gospel for 30 years before his Stamps Quartet became part of the Elvis Prestley entourage... Next time you ride a Nashville tour bus, they'll show you where Conway Twitty's $30 million "Music Valley USA" complex is being built across the street from the showplace of Johnny's House Of Cash in nearby Hendersonville... Jeanie C. Riley signed to tour Australia. (Read her story in Saturday Evening Post)... The Osborne Bros., whose giant hit "Rocky Top" is country gold, say their kids, until they were in school, thought "Rocky Top" was the national anthem... Michigan's Ken McWilliams, for years an "all-Stater" in most athletic competition, has a manager named Al Sutton who weighs 567 pounds. (Biggest manager in the business?) They come through for album sessions this month... Ronnie Milsap says he can't read a lick of music... Singer-songwriter Ted Barton (he works with MCA) made a second movie of the "All-Star" group of Austin Artists Cowboy Rhythm Band, told me he doesn't aspire to be a millionaire; he just wants a million friends... so he can borrow a dollar from each one... Moe Bandy, Red Sovine's record boss at Starday-Gusto, just bought the George Jones-Tammy Wynette honey moon cottage on Franklin Road. Asking price for the 16-bathroom house was $18,000. Says he's not only the largest house he's ever owned but it's the largest house he's ever seen!!... Tommy Overstreet bought a new pad and the price was in the neighborhood of $400,000. (That's quite a neighborhood...)

Leon Grade, whose 10,000 posters papered Music City last Fan Fair time, says she got it figured out: "Happiness is being too busy to worry during the day, and too sleepy to worry at night!!"
Mike Kasabo

How WELL Got Younger And Still Stayed Adult

Several months ago we profiled KSTP/Minneapolis, specifically dealing with its transition from a longtime rockier to a full-service Pop/Adult.

PD Denny Carpenter discussed the inherent problems of developing and maintaining demographics, while still trying to maintain as much of the station's success as possible. In other words, taking the station from a younger to an older appeal.

Well, I'd like to look at how you can accomplish the reverse — taking an old line "MOR" image and contemporizing it into mainstream Pop/Adult.

Bill Rock (picture) landed at WELL/New Haven three years ago from WNEW/New York and shared an objective with management; skew them ratings down! Originally the station's Operations Manager, Rock is now the Director of Program Development for the Insel Broadcasting Group and oversees the programming of its eight properties. The following is a condensed version of our phone conversation.

R&R: You took a double digit old-line station and in three years not only maintained the overall strength, but managed to grow a younger and more preferable audience. How did you do it?

BR: The first, foremost and most obvious way to do that kind of thing is with music. Somewhere in the 1960's programmers discovered there was no longer any MOR music being made for them to play. Frank Sinatra was in his waning years, Steve & Eydie couldn't come up with a hit. Tony Bennett and Andy Williams were big names you wanted to throw in there to start playing. The programmer all of a sudden realized "Hey, I've got (musically) nowhere to go. They couldn't integrate the truly popular music of the day starting in the mid-sixties, because it was pure rock 'n roll. There was a definite division between the music they'd be playing and what was happening in the world. And that just frankly was due to the division in the demographic makeup of the country. There was a heavy youth emphasis in the 1960's as a result of the baby boom. As the 70's kicked off, these stations realized that they had to do something else musically.

R&R: Are you saying that meaning other surrounding elements were progressing, but not these radio stations in the way they approached things?

BR: Yes. Many of these radio stations sustain themselves with non-music elements. I mean, over the years, they had not really evolved at all that much. They carry live sporting events and all the other types of elements, but still in the old forms as opposed to finding new, exciting and contemporary forms of presentation. So, naturally they held on to the older demographics out of habit. That's what happened here and I was standing at the crossroads. Music had evolved quite naturally just as we in the baby boom had grown up. There was no more a division, no more MOR per se: just popular music with us, the "new" adults.

R&R: What did you attack next?

BR: The next dilemma came at the same time. We didn't want to go out and say, "Hey, we're changing, we're different," because that would scare off a certain amount of our older people. So we had to evolve within; my feeling was it would take a 5-year plan before the station would eventually come to the demographic breakdown that would be comfortable with sales.

R&R: Please explain your plan as it relates to sales...

BR: Well, the primary demographic for sales has been increasing along with the bulge in the population, which is not too difficult to understand. The more people, the more buying. In the last year, they had not really evolved at all that much. They are not selling the station yet... the station does not want to change, in other words. And since there's only so much of that, we came up with a soft approach contrasting to the 5-6pm news block, where we concentrate on hard news.

R&R: Are what are some of the elements that make up that magazine hour?

BR: Well, astrology really nice light, concept, book reviews, a health report, traffic, a wine expert, ski reports, and other news and features of local interest.

R&R: We've just opened a new decade. Is WELL, demographically and otherwise, where you envisioned it to be?

BR: I feel we are in terms of the station's positioning in the community, yes! And I would say that at this point we're going in the right direction. And I'd like to say to others, that above all else — should you try what we've accomplished here — have patience and be open-minded to what the next thing coming down the road might be.

KMPC Signs Dr. Laura Schlessinger

KMPC/Los Angeles, after months of reviewing applicants, has announced the appointment of Dr. Laura Schlessinger to the 10am-2pm shift effective January 17. Dr. Schlessinger has a PhD in Psychology at Columbia University Medical School, among other honors. Currently she is an assistant professor in the biological sciences at USC. She is also a certified sex educator, counselor and therapist. Her radio career includes time with KABC/Los Angeles and KLFW in networks KLTV and KNX, and she is currently working on a pilot for NBC: "Dr. Laura". She is currently working on a pilot for NBC: "Dr. Laura".

When contacted by R&R, Dr. Schlessinger stated cheerfully, "When you love radio, and you're on a major station in a major market — well, it's a life's dream. All the people I've met at the station are great, and that makes it a happy place to go and work."

INFORMATION EVOLUTION — You'll notice the absence of a longtime feature of the section this week — the P/A singles graphs are gone and will no longer be appearing. Our research indicated that R&R readers seldom found them useful any more. When they were devised over five years ago, the graphs were a convenient way of picturing a record's progress, but since the evolution of our Breaker/New & Active/Others Getting Significant Action system, that information is more easily picked up in those sections. So, to accentuate the P/A section's music methodology and to present our information more efficiently, we've eliminated the graphs. In their place, we'll be expanding the Others listings and making the Ads & Hints easier to read. We're sure you'll be able to make even better use of the P/A music information from now on.

Transition

KHOW/Denver General Manager Sam Sherwood has announced the appointment of George Scott as the station's Operations Manager, replacing John Lund, who moved to WNBC/New York. Scott (pictured) was most recently the station's Music and Research Director and is replaced in those positions by Leigh Starnes, who is a graduate of Northwestern and has worked with the station for many years. Scott is currently programming in the positions.

WYFB/Milwaukee has signed Bob Arrighi as the new play-by-play announcer for the Milwaukee Bucks basketball team. Arrighi is currently working with the Milwaukee Bucks basketball team. He will take over the 10am-2pm shift at WYFB/Milwaukee. WYFB/Milwaukee has signed Bob Arrighi as the new play-by-play announcer for the Milwaukee Bucks basketball team. Arrighi is currently working with the Milwaukee Bucks basketball team. He will take over the 10am-2pm shift at WYFB/Milwaukee.

Update

THE HOLIDAY RAP: WHDH/Boston Music Director Donna Halper masteredmind a coup for the station's Christmas party by landing Dr. Hook to perform for staff and management. Halper and the station would like to thank the Dr.'s manager, Bobby Helfer, and Capitol promotion whiz Bruce Wendell for providing the group's services — WGR/Orchard Park, New York / WFLD/Chicago, Illinois.

WYFB/Milwaukee has signed Bob Arrighi as the new play-by-play announcer for the Milwaukee Bucks basketball team. Arrighi is currently working with the Milwaukee Bucks basketball team. He will take over the 10am-2pm shift at WYFB/Milwaukee. WYFB/Milwaukee has signed Bob Arrighi as the new play-by-play announcer for the Milwaukee Bucks basketball team. Arrighi is currently working with the Milwaukee Bucks basketball team. He will take over the 10am-2pm shift at WYFB/Milwaukee.
Tom Johnston “Savannah Nights” (WB) 19/2 add WGY. Debuts 30 at KOLO.

ELO “Last Train To London” (Jet) 16/2 add KFOR. WBT. Moves 16 18 KOLO. 24 17 WWO. 22 20 WBN. 25 17 KLF.

Robert John “Lonely Eyes” (EMI America) 16/2 add WBT. KWS. Moves 28 19 WCH. 29 18 WBT.

Isaac Hayes “Don’t Let Go” (Polydor) 15/3 add WGY. WBT. KWS.

Billy Preston & Syreeta “With You I’m” (Motown) 14/1 add WSB. Moves 29 26 WBT.

Jeremy Spencer Band “Travellin’” (Atlantic) 14/1 add WBT. Charlie Daniels Band “Behind Your Eyes” (Epic) 13/1 add WSB. Heavy rotation: KRL.

Queen “Crazy Little Thing Called Love” (Elektra) 12/8 add WGY. WHIZ. WLOW. WGO. WGR. (dp). WBT. WBN. WWO. Moves 25 22 KOLO. Debuts 23 21 WBT.

Foghat “Third Time Lucky” (Bearsville/WB) 12/1 add KRLK. Moves 27 20 WGO. 22 22 WVT.

Robert Palmer “Can We Still Be Friends” (Island) 11/4 add WBT. WHIZ. WHIO. WSL.

Donna Summer “On The Radio” (Casablanca) 11/1 add WBT. WLOW. WHIZ. WHIO. WSL. MOVES 18 19 KOLO.

Toto “99” (Capitol Records Inc) 10/3 add WTMJ. KOLI. WEL. Commodores “Wonderland” (Motown) 10/1 add WHIZ.

O’Jays “Forever Mine” (Philadelphia International) 9/3 add WGY. WCHV. WHOK. Moves 30 26 WBT.

Most Added:

BARRA STREISAND Kiss Me In The Rain (Columbia) 39/1; Added at 3% of our reporting stations.

ROBERT JOHN Lonely Eyes (EMI America) 16/2; Added at 13% of our reporting stations.

SPINNERS Working My Way Back To You (Atlantic) 4/1; Added at 19% of our reporting stations.

John Sty & The Rain (Columbia) 4/1; Added at 12% of our reporting stations.

Nancy Wilson “Adventures Of A Woman” (A&M Records) 1/1; Added at 2% of our reporting stations.

Most Added:

Tom Johnston “Savannah Nights” (WB) 19/2; Added at 40% of our reporting stations.

ELO “Last Train To London” (Jet) 16/2; Added at 42% of our reporting stations.

Robert John “Lonely Eyes” (EMI America) 16/2; Added at 29% of our reporting stations.

Isaac Hayes “Don’t Let Go” (Polydor) 15/3; Added at 34% of our reporting stations.

Billy Preston & Syreeta “With You I’m” (Motown) 14/1; Added at 30% of our reporting stations.

Jeremy Spencer Band “Travellin’” (Atlantic) 14/1; Added at 16% of our reporting stations.

Queen “Crazy Little Thing Called Love” (Elektra) 12/8; Added at 29% of our reporting stations.

Foghat “Third Time Lucky” (Bearsville/WB) 12/1; Added at 25% of our reporting stations.

Robert Palmer “Can We Still Be Friends” (Island) 11/4; Added at 30% of our reporting stations.

Donna Summer “On The Radio” (Casablanca) 11/1; Added at 28% of our reporting stations.

Toto “99” (Capitol Records Inc) 10/3; Added at 22% of our reporting stations.

O’Jays “Forever Mine” (Philadelphia International) 9/3; Added at 28% of our reporting stations.

Second Most Added:

BARRA STREISAND Kiss Me In The Rain (Columbia) 39/1; Added at 35% of our reporting stations.

ROBERT JOHN Lonely Eyes (EMI America) 16/2; Added at 25% of our reporting stations.

SPINNERS Working My Way Back To You (Atlantic) 4/1; Added at 23% of our reporting stations.

John Sty & The Rain (Columbia) 4/1; Added at 19% of our reporting stations.

Nancy Wilson “Adventures Of A Woman” (A&M Records) 1/1; Added at 21% of our reporting stations.
Album Airplay Tracks

(The following album airplay tracks, alphabetically listed by artist, are getting significant airplay on many of our Pop/Adult stations.)

ABBA (Atlanta) "I Have A Dream" "If It Wasn’t For The Nights"

HERB ALPERT AND THE TIERS (1980) "(What Is Love) (_remaining"

JIMMY BUFFETT (MCA) "Dreamscapes" "Chanson Pour Les Petits Enfants" "Sur

viv"d"

MARTY BARNES (Cardiac) "Love On A Choo Choo"

CHICAGO (Columbia) "Life Is What It Is" "Runaway" "Loser With A Broken Hea

VITA COOLIDGE (A&M) "Sweet Emotion" "Pain Of Love"

BOB DYLAN (Columbia) "I Believe In You" "Do Right To Me Baby" (Do Unto Ot

HERB ALPERT AND THE TIERS (1980) "(What Is Love) (_remaining"

EAGLES (Asylum) "Can’t Tell You Why" "Sad Cafe"

FLEETWOOD MAC (WB) "Honey’s Garden" "Never Make Me Cry" "Sisters Of The M

VITA COOLIDGE (A&M) "Sweet Emotion" "Pain Of Love"

BOB DYLAN (Columbia) "I Believe In You" "Do Right To Me Baby" (Do Unto Ot

HERB ALPERT AND THE TIERS (1980) "(What Is Love) (_remaining"

KENNY LOGGINS (Columbia) "Keep The Fire" "MELISSA MANCHESTER (Arista) "Don’t Want A Heartache" "Holdin’ On To The Love"

MANHATTAN TRANSFER (Atlantic) "Wacky Dust" "Trickle Trickle"

BARRY MANILOW (Arista) "Rain" "Why Don’t We Try A Slow Dance" "Sun-

ess Day Father" "I Don’t Want To Walk Without You" "Where Are They Now" "One Voice"

JIMMY MESSINA (Columbia) "Free To Be Me" "Loving You Lady"

ANNE MURRAY (Capitol) "You Let Me Hold On To"

EDDIE RABBITT (Elektra) "Loveline"

CLIFF RICHARD (EMI Americal) "Fallin’ In Love"

KENNY ROGERS (A&M) "Just To See You Smile The Night Away"

CARLY SIMON (Elektra) "Love You "Coming To Get You" "Just Like You Do"

"Love You By Heart"

J.D. SOUTHER (Columbia) "White Rhythm And Blues"

BARRA STRAISBERG (Columbia) "Niagara" "Come Rain Or Come Snow"

RANDY VAN WARMER (Stax) "Losing Out On Love"

JENNIFER WARNES (Arista) "Shut Through The Heart" "Tell Me Just One More Time"

STEVE WONDER (Tamla) "Power Flower" "Black Orchid" "Come Back As A"
Introducing

Beautiful Music Listings

This week R&R debuts the first Beautiful Music lists, covering current crossover material, format hits, and crossover gold. The lists were compiled with the help of several top radio stations in the format. The lists will run periodically in R&R, as well Beautiful Music news columns like the one below. Remember, your news and photos are eagerly sought.

The Music: Music for the Beautiful Music format, as R&R has documented in previous interviews with independent Beautiful Music stations and syndicators, is extremely difficult to obtain in any variety.

One of the sources for station and syndicators (admittedly a minor percentage of the total library) is current hit material by original artists. As the Beautiful Music format matured, several Pop/Adult hits crossed over and found their way onto beautiful music playlists across the country. Songs such as Frank Mills’ “Music Box Dancer,” Crystal Gayle’s “Don’t It Make Your Brown Eyes Blue,” and Anne Murray’s “You Needed Me” are being aired on Beautiful Music stations throughout America.

Record people, by and large, ignore or give less than adequate service to Beautiful Music stations and syndicators. What they should realize is that if a syndicator adds a record to the playlist, it immediately should show up on a hundred or more stations.

While syndicators and independents will continue to produce custom music, exclusively for their clients’ use, R&R will publish a list of current songs, by original artist, presently being aired on Beautiful Music stations. The frequency of play of these records varies from station to station.

Also included this week is a list of 30 crossover Pop/Adult oldies that are receiving airplay. Again, the frequency of play varies. The Beautiful Music format also has “hit” music peculiar only to this format. These are the songs that when aired “light up the phones” like a Top 40 hit-line. We have included five of these Beautiful Music “hits” for your information.

The Ratings: Congratulations to KJQY/San Diego (FM 100). In the O/N ‘79 Arbitron figures, KJQY is rated no. 1 (12+ Mon-Sun, 6am-midnight) with a 7.7 share. That’s up from a 6.0 share in the A/M book. KJQY changed its call letters from KQZ to KJQY prior to the Fall sweep . . . In New York, gains for WPAT-AM-FM, while WRFM at 4.7 remains the fifth best-rated station in the market. WWBA-FM/Tampa-St. Petersburg shot up over three points (9.5 to 12.6) to increase its market lead, while WFLA-FM was up 9.3 to 7.3 to take KJQY.

KBIG triumphs! The station is now L.A.’s leading radio outlet, edging KABC 6.1 to 6.0 as both KABC and KMET dropped while KBIG gained just over a point. KJQY held at 4.9 for fourth place in the market . . . WLOO took a nice jump 7.4 to 8.2 for second place in Chicago. WLAK also up nicely 4.3 to 5.6 . . . WWSH now second in Philly thanks to 6.1 to 7.1 jump . . . WEZR almost doubles its share in Washington; WGGY down but still third in market with 7.2 . . . Great jump for WLIF/Baltimore 7.3 to 10.1 just behind WBAL in second place . . . WJIB down a hair but still strong second in Boston with 9.5 . . . KEWT/Sacramento hits double figures 9.5 to 10.8 for solid lead in market. Congratulations to these stations; more news as the ratings come in.

The People: Loring Fisher, for years the man who helped build Bonneville’s list of Beautiful Music stations, has resigned his position. He will open his own business . . . Shawn Mulher, Operations Manager at WNJY/ West Palm Beach (FM-100), has left to return to 12noon-6pm announcer at KYND/Houston. He had been there in that same position earlier this year. Bud Davies has been appointed Operations Manager at WNJY. Gene Chruscil has been named Operations Manager of KYND/Houston (SRP). Chruscil had been morning man at KYND for the past two years, and previously programmed WKSS/Hartford and was morning man at KEZ/ St. Louis . . . Paul Crowder, Operations Manager of WMT/Cedar Rapids (SRP), has resigned his position there. Crowder has accepted the morning on-air slot at WCZY-AM/Detroit (Master).

Looking: KHOW-FM (Churchill) is looking for an outstanding audio chief engineer . . . good background for the right person . . . KISN/Salt Lake City needs an announcer with the potential of becoming Operations Manager.

Beautiful Music Currents

1. Daydream Believer — ANNE MURRAY (Capitol)
2. September Morn — NEIL DIAMOND (Columbia)
3. Ships — BARRY MANILOW (Arista)
4. Peter Piper — FRANK MILLS (Polydor)
5. Broken Hearted Me — ANNE MURRAY (Capitol)
6. Music Box Dancer (Vocal Version) — RAY CONNIFF (Columbia)
7. Reunited — RAY CONNIFF SINGERS (Columbia)
8. Dream — CAPTAIN & TENNILLE (A&M)

Beautiful Music Oldies

1. Close To You — CARPENTERS (A&M)
2. I Honestly Love You — OLIVIA NEWTON-JOHN (MCA)
3. Annie’s Song — JOHN DENVER (RCA)
4. Song Sung Blue — NEIL DIAMOND (MCA)
5. Weekend In New England — BARRY MANILOW (Arista)
6. Sam — OLIVIA NEWTON-JOHN (MCA)
7. Ooh Baby Baby — LINDA RONSTADT (Asylum)
8. Play Me — NEIL DIAMOND (MCA)
9. You Needed Me — ANNE MURRAY (Capitol)
10. You Don’t Send Me — N. DIAMOND & B. BREISBAND (Columbia)
11. Don’t It Make Your Brown Eyes Blue — CRYSTAL GAYLE (UA)
12. Music Box Dancer — FRANK MILLS (Polydor)
13. The Last Farewell — ROGER WHITTAKER (RCA)
14. Love’s Theme — VARIOUS ARTISTS
15. Love Is Blue — PAUL MAURIAT (Mercury)
16. Homecoming — HAGOOD HARDY (Capitol)
17. Send In The Clowns — JUDY COLLINS (Elektra)
18. Chances Are — JOHNNY MATHIS (Columbia)
19. Can’t Smile Without You — CARPENTERS (A&M)
20. People — BARBRA BREISBAND (Columbia)
22. And I Love You So — PERRY COMO (RCA)
23. Something Stupid — FRANK & NANCY SINATRA (WB/Reprise)
24. Red Roses For A Blue Lady — BERT KAEMPFERT (MCA)
25. Strangers In The Night — FRANK SINATRA (WB/Reprise)
26. Feelings — MORRIS ALBERT (RCA)
27. At Seventeen — JANIS IAN (Columbia)
28. Here, There, Everywhere — EMMILY LOU HARRIS (WB)
29. Alone At Last — NEIL SEDAKA (Elektra)
30. I Left My Heart In San Francisco — TONY BENNETT (Columbia)

Beautiful Music Hits

1. Music From Across The Way — JAMES LAST (Polydor-imp.)
2. Wigwam — CARAVELLI (CBS-imp.)
3. Sleepy Shores — JOHNNY PEARSON (imp.)
4. Eye Level — HARALD WINKLER/MANTOVANI (Telefunken-imp.)
5. Verdi — GUIDO & MARCIZO (imp.)
Radio
C. R. (SCOTT) GILREATH, II, formerly with Jennings, McGlothlin & Co. in San Francisco, CA, is now the new broadcast consulting firm, was named General Manager of WQIQ-AM/Chester, Pa.
LYNN SULLIVAN named Promotion Assistant at KYA-AM/FM-San Francisco, CA.
GARY SHANNON named Director of Promotions/WKYS-AM/FM-Boulder, CO.
BILL LOWE, formerly with WBFL/Syracuse, NY, joins morning news at WHAM/Rochester, NY.
DAVE STEVENS, formerly with KPOD/Crescent City, joins WLOI-WOCE/LePorte, IN.
JOSEPH B. KOETTER named Local Sales Manager for WAKY/Louisville, KY.
JOHN D. J. BYERS, formerly Sales Manager for WAKY/Louisville, KY.
DARIO ERVIN has been appointed PD for WIBA-FM/Madison, WI.
BILL MCCUJAGE named WAKY/Louisville, KY as an investigative news reporter.
RICK STEVENS joins KEY-Provo, UT from WCBN/Cincinnati, OH.
JOHN EVANS, formerly from KNX-FM/Los Angeles, CA, joins morning news at WIBA-Madison, WI.
WENDY MILLER, formerly with WJTH-Calthou, GA, joins WYX/Atlanta, GA as General Manager.
JOHN C. WARTON, formerly with WGFV, WGFD-WGVY-Valdosta, GA, joins the staff at WYX/Atlanta, GA.
CARL JONES named Assistant Program Director/Music Director for KLAF-FM/Lafayette, AR.
TODD MICHAELS appointed Assistant Music Director for KLAF-FM/ Little Rock, AR.
RICK ROBINSON, formerly PD of WIFE/Heinsberg, PA, joins WGF/Kampa, FL as PD/M.
CHUCK NEIL (Board Engineer) now doing 12mid-8am shift at WKFL-FM-Winston-Salem, NC.

Industry Changes
DALL TUCKER named Director of Marketing for Concept Productions.
JACK HOPKE appointed New York Local Promotion Manager for RCA Records.
SUE STEVING has joined Public Relations Associates as an Account Executive.
PETER SCHWARTZ has joined RSO Records as Promotion Mananger based in Los Angeles, CA.
DEBORAH WEINSCHEK appointed Manager, Reports and Consolidations for CBS Records.
JUNE KELBERT appointed Comptroller for Radio Records.
DARRELL POWE appointed Elektro/Asylum Promotion Representative in Chicago.

WQIQ AM/Chester (Philadelphial), PA, has opened for franchised Production Director: Drive-time job. Must be creative and have good pipes. Openings, Positions Sought and Changes
**Openings**

**Radio Job Listings**

Hundred scanner/producer/traffic position available. Must have high priority, most common on CD to CD. Apply to: WBLS-AM/FM, 2000 Broadway, New York, NY 10023.

**Phantastic Phunniess**

Highly respected, proven worldwide studio producer looking for introductory intro into rich, popular, and bubbly environment. Send resumes to: Bally Minitones, P.O. Box 1343, Beverly Hills, CA 90211.

**Looking for AOF Position in the West.** Formerly with KSEU/Las Vegas. 2 years experience. Titles and resumes to 702-750-2626.

**Comedy Material**

Broadcaster’s Act Line

Job Request: Send resumes and tape to: LEO, Box 23, Washington, D.C. 20012. Tape, call 202-737-2800.

**World’s Largest**

Why is FRUSHTVOL, the world’s largest weekly humorous tape? Topical jokes, humorous vignettes, artist box, record reviews, and much more. Send resumes to: Bally Minitones, P.O. Box 1343, Beverly Hills, CA 90211.

**Goods & Services**

Northern California AM/FM needs production/ promotions manager. Air and talent. Stop and resumes and salary requirements to: Jim Fristoe, 928 Santa Clara Ave., San Jose, CA 95121.

**Positions Sought**

Rudy Fernandez, 7 years experience, 3% at top FM. Currently booster, PD and current Production Manager. Seeking position as MD and/or production manager. Call Rudy at 617-677-5383.

**Market 2**

Two years of looking for a move up. But with the right opportunity and enjoyment and entry working with good people. Call BOB in evenings at 617-555-3121.

**Kana FM**

Mayor position at market medium contemporary station. Great voice and excellent production. Have references. Call DONALDSON at 714-223-2071 anytime. (11-11)

**Top Market 2**

Two man show looking. Our sound emphasizes comedy and commercial, Adult contemporary, soft rock, AOR. Call JIM (617-636-1680) for details.

**Award winning man with 4 years experience and Wilcats.** Call 617-831-4697.

**KENS FM**

Looking for Top 40 and/or other. Excellent production. Call 1-312-439-7299.

**Carlie Fox with 14 years experience including Me Media.** Call 928-767-2450. (11-11)

**Sports Director, college, commercial experience in writing, interviewing and play-by-play, also experience in sales.** Writing to relocate. Call DAN at 617-825-2779. (11-11)

**Sports Director, college, commercial experience in writing, interviewing and play-by-play, also experience in sales.** Writing to relocate. Call DAN at 617-825-2779. (11-11)

**New Market FM**

Seeking Foreign转向medium market. Excellent production. Call 1-310-549-6549.

**WYAR/Las Vegas, AM & FM seeks News Director to help build coverage in the market. Summer market news director with strong emphasis on local news.** Weekly 3 to 4 hours of local news. A/F 50,000 watt Top 40 AOR. Send resumes with salary requirement to: WAAM/AMPA, 1201 Main St., Wellington, WA 98090.


**WYFT/Atlanta, DE needs replacement for female announcee for 7-12 midnight shift. Tape to: J. Parker, WPWX, Box 356, Bethel, DE 19531. (11-11)

**Successful Owner/Operator looking for immediate new at Northern California AM/FM.** Send resumes to: John Reamley, KXY, Box 926, Oxnard, CA 93030 or call 614-632-0051 EOE. (11-11)

**KORJ is looking for an Operations Director. Experience required. Tapes and resumes to: John Reamley, KXY, Oxnard, CA 93030 or call 614-632-0051 EOE. (11-11)

**WNDA/Saratoga, FL looking for friendly, warm, middle-aged female who is interested in contemporary Country music.** Production skills and news experience helpful. Respond to: Graham Hodge, WPWF, Box 153, Palatka, FL 32177 or call 904-221-8817.

**WYNN/Portland, OR looking for experienced background on Country/Contemporary station.** Six years experience a must. Send resumes to: General Manager, KOIN 6, 1333 SW 1st Ave., Portland, OR 97205.

**KORJ is looking for an Operations Director. Experience required. Tapes and resumes to: John Reamley, KXY, Oxnard, CA 93030 or call 614-632-0051 EOE. (11-11)

**Due to in-house promotion policy, Holiday Re-**

**Radio AOF for mass appeal Portland, OR FM.** Call Norm Gregory, KXMR, 623-287-0707.

**WHYY/Am has opening for 6pm-10pm announcer.** Aided by tape experience, aids are DF. Excellent resume, please include phone number and tell me why you’re the one for the job. Tapes and resumes to AM Programming.

**Washington, DC based AOF looking for mass appeal Portland, OR FM.** Call Norm Gregory, KXMR, 623-287-0707.

**武侠 AM-AM/FM seeking experienced News Director with 2-3 years experience in a major market.** Tapes and resume to: Ted James, WPW, 1211 S. Wacker Dr., Chicago, IL 60606.

**Miscellaneous**

We have changed formats from County to Pop/Adult, KDVA, KXMR, 1X0, 9-11-1.
January 11, 1980

EAGLES / The Long Run (Asylum)
MICHAEL JACKSON / Rock With You (Epix)
FLEETWOOD MAC / Sara (WB)
JEFFERSON STARSHIP / Jane (RCA/Grunt)
CAPTAIN & TINNELLE / Do That To Me One... (Casablanca)
KENNY ROGERS / Coward Of The County (UA)
TOM PETTY / Don't Me Like That (Backstreet/MCA)
CLIFF RICHARD / We Don't Talk Anymore (EMI/America)
KENNY LOGGINS / This Is It (Columbia)
RUPERT HOLMES / Escape (MCA)
SMOKE ROBINSON / Crislin (Tama)
TERI DE SARZIO / Kc/ye's I'm Ready (Casablanca)
DIONNE WARWICK / Deja Vu (Arista)
FOGHAT / Third Time Lucky (Beavisville/WB)
STEVE FORBER / Romeo's Tune (Nemperor)
YANNI / For Her Own / Head Games (Atlantic)
QUEEN / Little Thing Called Love (Elektra)
LITTLE RIVER BAND / Cool Change (Capitol)
DAN FOGELBERG / Longer (Full Moon/Epic)
KOOL & THE GANG / Ladies' Night (De-Lite)
STYX / Babe (A&M)
PRINCE / Wanna Be Your Lover (War)
CHEAP TRICK / Tricks (Epic)
ISAAC HAYES / Don't Let Go (Polydor)
DARYL HALL & JOHN OATES / Wait For Me (RCA)
DIRT BAND / An American Dream (UA)
DR. HOOK / Better Love Next Time (Capitol)
TOM JOHNSTON / Savannah Nights (WB)
ANNE MURRAY / Daydream Believer (Capitol)

NEW & ACTIVE
NEIL DIAMOND / September Morn (Columbia) 85/28
MOVES: Up 10, Same 7, Down 0, Add 12, Included WBCW, WCBS, WQXR, WMCA, WPLJ, WABC, WNYC, WBBM, WMCA.

SPINNER'S "Workin' My Way Back To You" (Atlantic) 81/21
MOVES: Up 56, Same 12, Down 0, Add 21, Including WTKS, JRTA, WQXR, WBR, WUSC, WOR, WFCN, WPLJ, WABC, HWH, WCBS, WABC.

LEDPENNELL / " Fool In The Rain " (Swan Song) 86/25
MOVES: Up 42, Same 8, Down 0, Add 3, Including WLUP, WOR, WPLJ, WABC, WQXR, WMCA.

SANITANA / " You Know That I Love You " (Columbia) 86/12
MOVES: Up 40, Same 1, Down 4, Add 1, WHT, WICON, WBEI, WABC, WROX.

ELECTRIC LIGHT ORCHESTRA / Last Train To London (J暨) 85/16
MOVES: Up 27, Same 9, Down 1, Add 2, WPLJ, WCBS, WQXR, WMCA, WMCA, WQXR, WCBS, WPLJ.

JOHN STEWART / Lost Her In The Sun (RSO) 83/2
MOVES: Up 38, Same 22, Down 0, Add 3, WABE, WOR, WXYK, W633, WPLJ, WOR, W634, WPLJ, WOR, W635, WPLJ, WOR, W636, WPLJ, WOR.

ROD STARR / I Don't Want To Be Alone (Atlantic) 81/12
MOVES: Up 28, Same 12, Down 1, Add 1, Including WQXR, WPLJ, WMCA, WPLJ, WABC, WABC, WQXR, WPLJ, WABC.

ROBERT JOHNSON / Long Eye (Elektra) 81/6
MOVES: Up 34, Same 16, Down 1, Add 1, WPLJ, WABC, WQXR, WMCA.

PAT BENATAR / Heartbreakers (Chrysalis) 85/11
MOVES: Up 30, Same 6, Down 1, Add 1, Including WKHK, WPLJ, WMCA, WQXR, WPLJ.

DONNA SUMMER / On The Radio (Casablanca) 54/23
MOVES: Up 25, Same 8, Down 2, Add 1, Including WBZ, WPLJ, WABC, WMCA, WQXR, WMCA.

OTHERS GETTING SIGNIFICANT ACTION

O'JAYS "Forever Mine" (Philadelphiainternetal) 47/8
MOVES: Up 30, Same 6, Down 2, Add 9, Including WBZ, WOR, WABC, WMCA, WQXR, WMCA.

RITA COOLIDGE / "I'd Rather Leave While I'm In Love" (Abc) 40/41
MOVES: Up 40, Same 14, Down 0, Add 4, Included in WOZ, WMCA.

MICOLLE LARSON / "Let Me Go, Love" (WB) 34/17
MOVES: Up 19, Same 1, Down 0, Add 1, Including WGCI, WHJY, WITN, WQXR, WMCA, WMCA.

JIMMY BUFFETT / "Volcano" (Mca) 18/4
MOVES: Up 9, Same 4, Down 0, Add 4, Including WTK, WQXR, WMCA, WMCA, WMCA.

DEBBIE SHERWOOD appointed Atlantic Promotion person.
DARRELL POWE appointed Elektra/Applay Promotion Representative in Chicago.

DEBBIE SHERWOOD appointed Atlantic Promotion person.
DARRELL POWE appointed Elektra/Applay Promotion Representative in Chicago.

DEBBIE SHERWOOD appointed Atlantic Promotion person.
DARRELL POWE appointed Elektra/Applay Promotion Representative in Chicago.

DEBBIE SHERWOOD appointed Atlantic Promotion person.
DARRELL POWE appointed Elektra/Applay Promotion Representative in Chicago.

DEBBIE SHERWOOD appointed Atlantic Promotion person.
DARRELL POWE appointed Elektra/Applay Promotion Representative in Chicago.