**CRAMER EXITS**

**Gamble Wins WMAQ Programming Post**

Bill Gamble has been named Program Director for NBC's Country outlet, WMAQ/Chicago. Gamble replaces the exiting Ted Cramer.

Gamble most recently programmed WUSN/Tampa for three years when it was under the ownership of Rush/Black Broadcasting, leaving in June when the station was sold to Taft. Prior to WUSN, Gamble had been PD for WEFM/Chicago; National PD for WEFM's parent company, General Cinema; and Operations Director at WPFI/Philadelphia.

**Doubleday Buys WHN From Mutual For $13 Million**

Mutual Affiliation Continues; Doubleday Expresses Support For Country Format

Doubleday Broadcasting has agreed to purchase 50% of Country-formatted WHN/New York for $13 million from Mutual. The transaction, pending FCC approval, will give Doubleday an AM complement to recently converted CHR outlet WAPP.

Doubleday President Gary Stevens told R&R, "We're delighted to have the station as part of the Doubleday organization. It's the New York Mets' flagship station, and since Doubleday owns the Mets, there is excellent synergy here."

"I've been quoted as not being high on AM radio, and this by no means signals a dramatic move by Doubleday back into AM; we're still an FM company. WHN is more of a consolidation of our interests in New York City than an acquisition. It was such a unique opportunity in the New York market that it was hard to pass up. I'm delighted with everything presently happening at the station, including the format and the staff."

Mutual Broadcasting Exec VP/GM Jack Clements told R&R, "We have had many inquiries regarding the sale of WHN for some time, but all the terms, including the price, affiliation, and purchaser, had to be right. Doubleday has expressed its commitment to WHN to maintain its present staff, support its Country format, and continue as an affiliate of Mutual."

"WHN is and will continue to be a radio success story in New York," he continued. "We are selling WHN with the station clearly in the black, and poised for a long road of success ahead."

The sale takes Mutual out of the station ownership arena. Besides WAPP, Doubleday owns WMET/Chicago, WLLZ/Chicago, WRAS-New York; WLS-A, Chicago; WSKY-Detroit, WAXY-Cleveland, WJX-Filadelphia, and WNS-York. Mutual remains a 50% owner of WHN, which was purchased from Alfred E. Smith in 1970.
"I think that this will hit them like a hurricane... I think it redefines what rock and roll can be."

—Jim Steinman
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TILLARY KXXY-AM & FM GM

Kirkpatrick Summit VP

Bill Kirkpatrick has been promoted to the newly-created position of VP/Summit Communications of Oklahoma. Kirkpatrick had served as VP/GM for KXXY-AM & FM/OKlahoma City for the past three years. In his new role, Kirkpatrick will oversee operations of the two Country radio outlets as well as a new company, Thunderweed Prising.

At the same time, Kirkpatrick and Allen Shaw, VP/Radio for Summit, announced the promotions of KXXY's Sales Manager Jim Tillery to GM for the two stations. Shaw commented, "Bill has done an outstanding job for the radio stations. Now that we're involved in the printing business as well as radio business we needed someone to oversee the whole thing — and Bill is the man."

Shaw continued, "Jim is being promoted not only because of the outstanding job he did as GSM; it's also indicative of our desire to groom our department heads to assume GM positions when the opportunity arises."

KXXY To KCNN, N/T Format Kirkpatrick, who served four years as GM of WHLY/Orlando and earlier was WMG in Detroit, disclosed plans to change KXXY (AM)'s calls and format. "With the new treaty the US has signed with Mexico (on frequency protection), KXXY-AM expects to go full-power, full-time around December 1. Jim was promoted to help with the increased responsibilities that come from running two aggressive stations on a day-to-day basis. Present plans for the AM call for it to change calls letters and format sometime after the first of the year. The new calls applied for are KCNN, and we'll be debuting a new, innovative format that borders on News/Talk with a few of our own wrinkles. We'll obviously be using the CNN Radio Network and we'll probably hook up with another major net as well."

Three-year GSM Tillery was previously GSM for WVTK-AM & FM/Lexington, KY and a WRKX, New Orleans, GM. He told R&R, "We've come a long way in the three years we've been in Oklahoma City. We have a lot of things in experience for the future and it's looking like I'm going to be the one to head them up."

Allen Upped To RCA National AOR Post

Andy Allen has been promoted to Manager, National Album Promotion/East Coast for RCA Records. He had been RCA's Midwest promotion rep for the past four years, having joined the company in 1978 as a field promotion following experience in retail and as an personality at KSHE/St. Louis.

National Album Promotion Director Alan Weirman commented, "Andy's track record in promotion, retail, and radio makes him a great addition to RCA's album department. His enthusiasm and energy will greatly enhance the department's efforts."

Allen will report to Weirman, working alongside West Coast counterpart Jeff Naumann.

Reagan To VP At Shamrock

Ross Reagan has made to Shamrock Broadcasting, not only as GM of KUDL, but in helping the PDs of our other stations, develop and execute individual market plans. He is a key member of the Shamrock executive team and we're proud to make him an officer of the company.

Reagan, who has been with KUDL since it was taken over by Shamrock five years ago, was promoted to GM in June 1982. He joined KUDL as Program Director "I was excited about making a greater contribution to Shamrock's future, and I'm grateful for the extraordinary opportunities I've had over the last five years, as they've shared Shamrock's values and successes."

MARKET'S THIRD CH

WYHY Drops A/C For CHR

Sun Group's WYHY (101.7)/New York has switched formats from A/C to CHR under the direction of recently named PD Gabe Hobbs and group consultant Michael St. John. The station is now calling itself the "Hot 101.7." GM Mike Sleetski told R&R, "The change to CHR is the culmination of our progression of our format from a foreground A/C station. We're increasing our market visibility to make the deepest penetration, and feel that adults need a hit-or-miss 18-34 station.

St. John, who programmed KX144/Nash- ville for six weeks and worked for years at crosstown WSMR, tells R&R, "We're rebuilding this radio station, which has a great signal and dial position. With our adult-oriented CHR, I think we'll find a middle ground between the two CHRs, the AOR, and the remaining A/C."

Hobbs, who joined the station six weeks ago after programming WKG/D/Evanvilles, IN, explained the format change. "This market is in a state of flux with all the CHRs having new PDs and modified personalities, so this is the time to strike."

As a result of the format change, three airstaffers were let go and the remainder reassigned.

TRANSACTIONS

Affiliated Acquires KHEP-FM For $6 Million

Affiliated Broadcasting has reached agreement to acquire KHEP-FM for $6 million from Grand Canyon Broadcasting, pending FCC approval. The station airs a Classic format on 101.5 MHz with 100 kw and antenna height of 1740 ft. above average terrain. The station will retain the format but change call letters, since Grand Can-  try retains KHEP in the market.


GILMORE BUYS WIVY

Gilmores Broadcasting has purchased WIVY (105.1)/Jacksonville from Infinity Broadcasting for $6.5 million, subject to FCC approval. A/C-formatted WIVY is a Class D station with antenna height of 632 ft. above average terrain. Gilmore recently bought WLVE & Miami to add it to its radio cluster of WSVA & WPOF/Philadelphia, VA and KODE/Joplin, MO. The company also owns WIRELESS. (See Page 18)
Republic Radio
Katz Radio
Christal Radio

monumental battle is shaping up over a proposed ban on advertising of alcoholic beverages on radio and television. The financial stakes of the radio industry are enormous. Beer and wine interests bought $1603 million in national spot time in 1983 and spent $103.3 million on radio networks. That's 12% of radio's national business. By contrast, cigarettes made up only 3.8% of radio's national business in 1970, the final year they were advertised on the air.

The ban campaign, which even in its infancy has galvanized NAB and NRBA, was launched in June by Project SMART, or Stop Marketing Alcohol on Radio and Television. It's coordinated by the Center for Science in the Public Interest, which calls itself a "nonprofit health advocacy citizens' group." The initial goal is to collect one million petition signatures to be delivered to the President and Congress early in 1985.

"We plan to stick to it," vows project director George Hacker. "We don't expect results instantly, either. We expect this will be a multi-year debate. These are just the opening salvoes." Hacker has no firm count but says "hundreds of thousands of names of names have already been gathered, and will be presented in Washington "sometime after the inauguration" in January. The issue is also drawing "a fair airing from the press," he notes, including recent coverage in the New York Times and on the "Today Show" and "McNeil-Lehrer Report.

Hacker is unwilling to outline SMART's Congressional strategy, or even say whether a sponsor for ban legislation has been lined up. But he says there is "some serious interest" in the issue on Capitol Hill. "The question of how it will be addressed we're still working out. But I wouldn't be surprised to see more than one piece of legislation."

SMART seeks an outright ban, or a requirement that alcohol ads be balanced with the airing of health information about alcohol. Enforcers include 25 national groups, such as the Southern Baptist Convention, the Mormon and United Methodist Churches, Consumer Federation of America, Action for Children's Television, and Americans for Democratic Action.

The FCC is expected to issue a Federal Trade Commission ruling shortly on a widening petition it filed last November to curb advertising of alcohol marketing pitches aimed at young people and problem drinkers.

Ban Is Top Priority
For NAB, NRBA
Project SMART has already prompted an extraordinary response from NAB and NRBA, who have made defeat of the ban a top priority. They seem to have a two-way prove that a ban wouldn't work, while at the same time redefining and showcasing broadcaster efforts in the campaign against drunk driving.

NAB formed a Freedom of Advertising Task Force, headed by Dufty Broadcasting principal Bob Duffy, of broadcasters and officials from the advertising, beer, and wine industries. After its first meeting last week, Duffy promised an emphasis on "education and treatment, not prohibition."

He told NAB, "We intend to attack this impending prohibition movement head-on."

The panel agrees there's an alcohol abuse problem, but doesn't believe silencing broadcast ads is the solution. Should cars, which are dangerous weapons in the hands of drunks, also be banned, he wondered: "Where do you stop?" And he noted a rise in alcohol consumption in Russia and Sweden despite ad bans there.

NAB's efforts are headed up by its Alcohol and Drug Abuse Task Force, chaired by WMAJ/Washington VP/GM Andy Ocker.

Industry PSAs Called "Smokescreen"

But SMART's Hacker is unimpressed with nothing on the "smokescreen," which he calls "a smokescreen" and "a very limited response to the problems related to alcohol in our society."

Some PSAs carry "very ambiguous" and "perhaps very dangerous messages," he complains. For example, Hacker says a spot that urges listeners to "know your limit" actually encourages drinking as it seeks to discourage drinking and driving.

Brewers Among Top 1983 Spot Advertisers.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Brand</th>
<th>Spot Sales</th>
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</thead>
<tbody>
<tr>
<td>#1</td>
<td>Anheuser-Busch</td>
<td>$407 million</td>
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<tr>
<td>#2</td>
<td>Coors</td>
<td>$216 million</td>
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<tr>
<td>#3</td>
<td>Miller</td>
<td>$192 million</td>
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<tr>
<td>#4</td>
<td>Van Munching (Heineken)</td>
<td>$14.6 million</td>
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<tr>
<td>#14</td>
<td>Molson</td>
<td>$10.9 million</td>
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<tr>
<td>#15</td>
<td>Stroh</td>
<td>$10.5 million</td>
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* Radio Expenditure Reports
Radio: America's First Daily News Source

When it comes to news, radio is still where most Americans hear it first. Those were the findings of a recent national telephone survey conducted by R. H. Bruskin Associates. Polling 1000 adults (18+), the Radio Advertising Bureau-sponsored survey found that the majority (52%) of those sampled claimed radio as their first morning news source. Television finished second with 31%, while newspapers ranked first with only 13% of the respondents.

Along with leading in every demographic category (18-49), radio rated strongest among poll participants earning $30,000 per year or more. These upper-income group members chose radio as a first morning news source over television by a three-to-one ratio. Morning was defined as 6-10am.

Radio is also the emergency medium, as 56% of those sampled said they would turn to radio first for up-to-the-minute news in an emergency situation. Only 43% chose television. Radio again posted its strongest victory margin among respondents under 50 years of age and those earning more than $30,000 per year.

Rolling Stones Gather Two Bios

Odd how some images never die. In a time when the Rolling Stones seem about as threatening as the Thompson Twins, two new biographies of the legendary rock band perpetuate the Stones identification with the devil in their titles. Aside from their titular similarity, Stanley Booth's "Dance With The Devil" (Random House) and Philip Norman's "Symphony For The Devil" (Simon & Schuster) are contrasting treatments of the Stones saga - all they have in common is their excellence.

Booth's book, delayed for 14 years by various factors, concentrates on (and ends with) the group's 1969 American tour, culminating with the disastrous free concert at Altamont. Booth was a member of the tour party, and his eloquent account recreates the claustrophobic atmosphere of the event. His secondary focus is the death of Brian Jones, with the Stones' history rechannelled to lead up to that tragedy.

Norman's history covers the entire lifespan of the group and its members, but, tellingly, only 66 of its 384 pages chronicle the post-Altamont period. Apparently, while the Stones have become an institution, their story has become...
Our Figures Are In Good Shape.

Paul McCartney
“No More Lonely Nights”

Barbra Streisand
“Left In The Dark”

Rebbie Jackson
“Centipede”

Freddie Mercury
“Love Kills”

Paul McCartney
“No More Lonely Nights”

Produced by George Martin
Written by Paul McCartney

Barbra Streisand
“Left In The Dark”

“This Is The Best Record Of 1984!”
Sonny Joe White, PD
KISS-FM 106/Boston

“...I want you to listen to the lyric and the way in which she interprets it...You will immediately realize the full power of this record.”

Rebbie Jackson Is Starting To Explode!
David Coleman, Singles Buyer for 42 Turtles stores in Georgia and Alabama, states:

Without any CHR/Top 40 Airplay, we are already getting crossover sales and in many stores we are SOLD OUT! The single ‘CENTIPEDE’ is the #2 selling single in Atlanta and Birmingham. It looks like a #1 record and we have doubled our initial album order.

Also, Bill Shannon, Programmer and Consultant of WCCK(104)/Erie, WXIU Parkersburg; WIXV/Savannah, says: “In callout research, the Rebbie is outperforming several of my heaviest rotation records. It’s a hit!”

Added This Week:

Freddie Mercury
“Love Kills”

K104 add

KQ6 add

95XIL add

95XIL add

9XIL add

9TG add

K093 add

K104 add

KQ5 add

K093 add

WHOT add

KHYT add

On Columbia Records
PolyGram Promotes

Gasper

Jerome Gasper is the new V.P./A&R, Urban Contemporary Music Division of PolyGram Records. Prior to this, he had served as Director of the division since 1982. Before that he was Director of A&R at A&M. Gasper also held similar positions with RCA and CBS.

Rab New KGH!KXDX GSM

Jon Rand has been named General Sales Manager of KGH!KXDX/Billings, MT. He previously served as RAB’s Western Regional Director, GSM at KPLJ/Seattle, and GM at KCDD/Bozeman, MT.

Gray Joins WB/Nashville

Johnny Gray shifts from radio to records as Regional Marketing Coordinator for Warner Bros. Records’ Nashville Division, based out of Atlanta. For the past five years, he was Program Manager of WPLO/Atlanta.

Harmony Established

Harmony Records is a Los Angeles-based independent label. Its first single, Russ Coletti’s “Look At My Face,” is set for an October release.

Continental Appoints Harrison

J. Eugene Harrison has been named President/CEO Dallas-based Continental Electronics Mfg. Co. He hails from the Southcom Division of Loral Corporation, where he served as President for nine years. Prior to that he was VP/GM of RF Communications’ Government Products Division.

Hackett Joins Mike’s Artist Management

Eric Hackett, administrator of the Half & Gates/Pontiac Fiero tour, has announced his new association with Michael J. Lembo to expand the opportunities and publishing interests of Mike’s Artist Management, Ltd. The company is in the process of developing various corporate sponsorship collaborations, as well as continuing its association with MCA Records as artist development consultants.

Burbach Reorganizes

Burbach Broadcasting has resigned its executive staff, naming Jack Laubach Chairman of the Board, Larry Garrett, Division President; Robert Burstein, Treasurer; and former company controller Connie Edes, VP/Finance. Among Burbach’s station holdings are WYXV & KX104/Erie.

Phoenix Label Takes Off

Phoenix Records has been launched under the direction of President John Apostol, Executive VP Andrew Frances, and General Manager Barbara Warren. Previously, Apostol operated the artist management firm Apostol Enterprises, while Frances served as Millennium Records’ V.P./Marketing. Phoenix kicked off its debut with a Gary U.S. Bonds single and LP, both titled “Standing In The Line Of Fire.” The label will be distributed nationally by Alpha Distributing Corporation.

Mohr-Engledow Launch Firm

Former WIBC/Indianapolis Sales Manager Mark Engledow and AE K. Stephen Mohr have resigned to form Mohr-Engledow Broadcasting, Inc. The company’s first acquisition is WCTW & WMDH/New Castle-Muncie, IN. Mohr serves as the firm’s Chairman of the Board; prior to WIBC he spent eight years with United Way of Greater Indianapolis, Seven-year radio vet Engledow doubles as company President and Station Manager of WCTW & WMDH.

Smith Named WKLT GSM

Dave Smith has been appointed General Sales Manager of WKLT/Kalkaska, MI. He succeeds Dave Dufi, who took on Account Executive duties with WLAV/Grand Rapids.

WBLM Ups Rubins, Sambrook

WBLM/Portland has appointed Eve Rubins to the newly-created position of Station Manager. Rubins has been with WBLM since 1976; she moved up from GSM in 1977. In other related activity, Mike Sambrook has assumed the duties of Local Sales Manager. He joined the station as an Account Executive in 1981.

Miscellaneous & Assoc. Formed

Randy Lavigne has established a new creative services company, Miscellaneous & Associates. Located in Nashville, the firm may be reached at (615) 383-7077. Lavigne formerly served as Product Manager for RCA Records.

Emergency Adds Tufel, LePew

Peter Tufel and Spanky LePew join Emergency Records as Director/National Radio Promotion and Director of Publicity, respectively. Tufel was formerly Director of National Retail at Aria Records. LePew moves over from Emergency’s Fireworks division.

A MONTH OF WIT FROM THE FABULOUS ERMA BOMBECK FOR FREE?

WE MUST BE KIDDING!!!

She will . . . but we’re not!

How would you like Erma Bombeck on your station everyday in October, in delightful 60-second features about MOTHERHOOD: THE SECOND OLDEST PROFESSION? Completely free — no commercials, no barter, no contracts! Great for drivetime and midday, or any time you choose.

Here’s all you do: Just record our digital feed from Satcom 1-R, Transponder 3, Channel 01 at 15 kHz format, and broadcast a month of marvelous entertainment, Thursdays at 3:15PM ET, Fridays at 12:15PM and 5:15PM ET, and Sundays at 11:15AM ET. We’ll provide the following week’s 7 60-second features starring the wonderful Erma Bombeck.

Questions? Call Leslie Corn at Arielle Productions, 212-535-3581, and while you’re at it, ask for free copies of Erma’s bestselling book for giveaways. Need a crystal for Transponder 3? Call IDB Communications at 213-870-9000.

Erma Bombeck will delight your audience without your spending a cent or giving up a second of commercial time. And that’s no joke!

Satellite distribution provided by the IDB Communications Group.

Produced by Arielle Productions International. 212-535-3581
Annual Research Quiz Revisited

Yes, boys and girls, it's time for that annual favorite - R&R's Annual Research Quiz. Hundreds of entries cross my desk each year, so this has apparently become quite a popular feature, with everyone from group heads to air personalities getting in the act. If you've entered before but haven't won, give it a try again — and if you're seeing this for the first time, why not test your research mettle?

The ground rules this year are as follows:

1. Since there were four entrants last year who scored 100% on the quiz, it occurred to me that you folks are definitely becoming more research-wise. Therefore, this year's test is designed to be tougher than the '83 version.

2. The sources for the questions/answers are my columns over the last year, as well as the semi-annual R&R Ratings Reports.

3. Entrants should send in to me either the quiz column or a duplicate thereof, with business card or name/address/station noted prominently on the entry blank/column.

4. Be sure to fill in as many of the questions as you can, including the tiebreaker.

5. No fair calling the ratings services or other outside sources to help fill in the blanks — just give me your best feedback. The average score over the last few years has been approximately 80% correct.

6. Entries must reach my desk at R&R in L.A. by October 24. Entries arriving after that date will not be examined or considered.

7. The winner will be announced, and the correct answers revealed, in my November 2 column.

Good luck to all!

1984 Annual Research Quiz

1. Arbitrends is currently available to broadcasters in how many markets?

A. 10
B. 14
C. 18
D. 23
E. Other

2. Individual Focus Sessions is a research technique that involves (fill in) ________

3. Birch Radio generally surveys a market how many weeks per month?

A. 4
B. 3
C. 2

4. A "share" is a percentage of ________

A. "rating" is a percentage of ________

5. Which one of the following formats did not rise in overall 12+ share in the spring '84 Arbitron results compared to the Ratings Report tally for the spring '83 Arbitron sweep?

A. Adult Contemporary
B. Album Oriented Rock

C. Contemporary Hit Radio
D. Country

6. Birch Radio measures how many markets monthly?

A. 45
B. 79
C. 94
D. Other

7. Which of the following items should always be part of the focus group process? (check those that apply)

A. Recruiting heavy listeners to your station
B. Having the station GM/PD moderate the discussion groups
C. Making format change decisions
D. Following up with a large-sample perceptual study

8. Which one of the following demos is not currently available from Arbitrend?

A. M18+
B. A18-49
C. W18+
D. Teens

9. Which of the formats below generally garner higher 12+ shares in Birch than Arbitron? (check those that apply)

A. AOR
B. Classical
C. Talk
D. Country

10. How can you determine, in the spring '84 Arbitron books, what the usable sample size was for each demographic? (fill in) ________

---

Tiebreaker: Which of the following phonetic spellings equates to the correct pronunciation of my name?

A. Jan Hibber
B. Juan Hibber
C. John Hibber

There you have it, my friends. Get those entries in by October 24, then tune in to the November 2 column for the answers and the announcement of the lucky winner. Have fun!
IN SEARCH OF A DEFINITION

You Say Exclusive, They Say Elusive

Exclusive (eks-klu-siv) adj 1. Excluding or having the power to exclude; 2. Limiting or limited to possession, control, or use by a single individual or group; 3. Excluding others from participation; 4. Snobbishly averse; 5. Accepting or soliciting restricted patronage. —Webster’s Seventh Edition.

Depending on how it’s used in conversation, “exclusive” has several varied definitions. In radio—or any other form of entertainment programming—exclusive shares similarly nebulous definitions, which can lead to puzzling frustration and/or unsettling despair. An exclusive deal, an exclusive interview, an exclusive program, and an elusive meaning for all three. Just what does the term “exclusive” really mean, and how does it affect the world of radio and networks? This week’s column takes an exclusive look at network exclusives.

What Value Exclusive?

In the radio network business (and for the purposes of this column), exclusivity usually applies to either concert programs or interview features and covers a specified period of time over which a company retains exclusive exposure rights to an artist or act. If Network A obtains the rights to all “Chomencliss” concert broadcasts for one year, no other network can broadcast an authorized “Chomencliss” concert, until that agreement expires. Exclusivity for interview material doesn’t necessarily work along the same lines; if Network B obtains a feature exclusive with “Billy Keenan and the Metric Geese,” this could mean the network either paid for that particular interview, or simply had the only tape recorder in the room at the time.

“Exclusivity means different things to different people,” explains Frank Cody, Director/Programming at NBC’s Source. “If you have an act exclusively, it means you have negotiation rights for the act. If you network A obtains an interview with “Billy Keenan and the Metric Geese,” this could mean the network either paid for that particular interview, or simply had the only tape recorder in the room at the time. If you have an exclusive interview, it may mean that you are the only network with that particular interview, or that you got it first, or that the artist will talk only to you. The word ‘exclusive’ really doesn’t mean anything anymore; it’s like ‘new and improved.’ Everything these days is new and improved, and everything is exclusive.”

In acquiring the rights to an exclusive feature, the negotiating terms typically involve monetary compensation in exchange for a window or exclusivity. This insures the network or syndicator that no other company can broadcast similar programming from the same artist within that window, and cementa deal that adds a marketing punch to the network’s programming.

Who Benefits?

According to Westwood One President Norm Pattiz, an exclusive deal is beneficial to both the network and the artist. “When we sign an exclusive deal with an artist, it goes far beyond the dollars that we pay them,” he says. “We look at it more as a marketing vehicle that locks in our position as well as that of the artist. An exclusive deal keeps a concert from being overexposed, and most major artists today are more worried about overexposure than underexposure.1

The obvious thinking behind this is that an artist is featured in a review of other shows, listeners may get burnt out, and the affiliate stations aren’t going to want to clear them all. Since many of the networks do business in a more exclusive fashion, and in more than one network, if more than one features the same concert (or act), both the artist and the networks do business in a more exclusive fashion, and in more than one network.

Dave Roberts, Vice President/Programming at RK0 Radio Networks, agrees that an exclusive “window” is necessary to maintain audience and station interest in an artist, but feels that paying for that exclusivity can be harmful to all parties concerned. “Exclusive deals are definitely damaging,” he says. Artists can price themselves out of the market, and the network can end up paying a fee that just doesn’t make sense economically. The artists are really a pretty homogeneous group — there aren’t very many real superstars in the business — and if they all start signing longer-term exclusive contracts they’ll be limiting their exposure and leaving very little for the other networks.

In addition, artists could possibly hurt themselves by submitting to an arrangement that restricts their promotion and coverage. If they’re an artist that doesn’t make sense economically. The artists are really a pretty homogeneous group — there aren’t very many real superstars in the business — and if they all start signing longer-term exclusive contracts they’ll be limiting their exposure and leaving very little for the other networks.

“Exclusive” deals have a lot of risk for artists, “an artist can’t lose. The networks have more at stake,” explains Steve Webster, President/Programs/Marketing at Mutual. “Exclusive doesn’t mean that artists can’t be sold to other stations, but it does mean that they have an extra layer of protection.”

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Dave Roberts, Vice President/Programming at RK0 Radio Networks, agrees that an exclusive “window” is necessary to maintain audience and station interest in an artist, but feels that paying for that exclusivity can be harmful to all parties concerned. “Exclusive deals are definitely damaging,” he says. Artists can price themselves out of the market, and the network can end up paying a fee that just doesn’t make sense economically. The artists are really a pretty homogeneous group — there aren’t very many real superstars in the business — and if they all start signing longer-term exclusive contracts they’ll be limiting their exposure and leaving very little for the other networks.

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I Do WANNA KNOW
### NETWORK PROMOS

Donald Sebastian has been named managing director for the CBS Radio Network. He had been associate director for the network since 1980. CBS Radio has promoted Marilyn Drucker to manager of sales service. She has been with CBS for 23 years. Associated Press has appointed Burt Goodman to the post of broadcast executive for Arizona and New Mexico. He was formerly broadcast supervisor for Arizona.... Rusty Lutz is the new manager/Radio News in NBC's Washington Bureau. For the last two years Lutz was Senior Editor in that office. Former Mutual Broadcasting Director/Sales Julie Tallbott has been named Vice President/General Manager of the network. Two announcements from Mutual Broadcasting: John Guadella has joined the network as an Accounting Executive in the New York office, while Eric Welas has been hired to serve as a Legal Assistant. Ed Howard has been named Account Executive for the RKO Radio Networks. He comes to the network from John Blair & Company, where he spent 16 years as a Senior Account Executive.

### PROGRAM SUPPLIERS KEY

- **ABCD**: ABC Direction Net
- **ABRC**: ABC Entertainment Net
- **ABCW**: ABC Classic Net
- **ACB**: ABC Youth Voice
- **AMN**: American Media Services
- **AP**: Associated Press
- **ARP**: All Radio Net
- **BS**: Broadcaster
- **DC**: Don Cherry
- **DR** : Direct Broadcasting
- **GEN**: General Satellite Net
- **IN**: Invision
- **IR**: I-Network
- **LP**: Line/Line Post
- **LR**: London/Line Post
- **MBW**: Mutual Broadcasting
- **ME**: Marketplace Entertainment
- **MJB**: Mutual Jukebox
- **MRC**: Mutual Record
- **MPM**: Mutual Programming
- **NP**: NBC Net
- **NWR**: NBC Weekly Rate
- **PRM**: PRM Inc.
- **PR**: PIP Net
- **PIA**: Public Interest Aff.
- **RJ**: Radio International
- **RKO**: RKO Radio Net
- **RCA**: RCA Net
- **RRC**: RKO One
- **SB**: Spanish Broadcast
- **SSS**: Weekend Service
- **TBC**: The Business
- **TBP**: The Business Post
- **ST**: The Sports Page
- **TVL**: TV Line
- **US**: United States
- **WB**: Western Business
- **XR**: NBC News
- **XPN**: NBC News Network
- **YRK**: York Radio Network

### NEWS & INFORMATION FEATURES

**OCTOBER 7-13**

- **Lifestyle**
  - Lifelines w/ Bill Fantini (ABCR)
  - Elvis Costello/Parole (10/8)
  - Steve Benner/Six Damned Of Love (10/10-12)
- **Playboy Adviser**
  - Friends want to tease friend into finally asking his "other woman" on a date (WO)
- **Spaces & Places**
  - Starting A Business (10/8-12)

- **Daily Feed**
  - Debate slightly affecting 1st Amendment (10/8-12)
  - Octubre Tampico (10/9-12)
  - Jack Carey's Country Show (CW)
  - George Byrns (10/9-12)

- **Entertainment**
  - Entertainment Update (CBS)
  - Johnny Williams/Ron Paul (10/9-12)
  - Brian Sprouse/Mary Byrnes (10/9-12)

- **Lifestyle**
  - Rock Noses With Pal St. John (ABCR)
  - Jim Capes' new album (10/8)
  - Florence & The Machine (10/8-10)

- **Screen Scenes**
  - Ev'ry Day Live (10/9)
  - Roadside Caterpillar (10/8)

- **Public Affairs**
  - Public Affairs (PRN)
  - Public Affairs (PRN)

- **General Information**
  - Brad Messer's Daybook (WO)
  - Computer Program (PRN)
  - Getting Ahead (YRN)
  - Health Care (PAM)
  - Video Check (PAM)

- **Sports**
  - Olympic News (10/12)
  - Olympic News (10/12)
  - Olympic News (10/12)
  - Olympic News (10/12)
  - Olympic News (10/12)
  - Olympic News (10/12)

### The Week Of

**OCTOBER 15-19**

- **Country Closup** (NP)
- **Earth News** (WO)
- **Interview** (RI)
- **Live From Gilley's** (WO)
- **Music Makers** (NP)
- **Off The Record** (WO)
- **Off The Record Special** (WO)
- **Pop Concert** (WO)
- **Special Edition** (WO)

### The Weekend

**OCTOBER 13-14**

- **Saturday**
  - Country Calendar (CW)
  - Dick Bartley's Solid Gold Saturday Night (RKO)
  - Rare Track (CW)
  - Silver Eagle (ABCE)

- **Sunday**
  - Country Calendar (CW)
  - Radioscope (LBP)
  - Rolling Stones' Historical Discography (RKO)
  - Music & Memories (SB)

- **Monday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 17**

- **Wednesday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 19**

- **Friday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 21**

- **Saturday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

- **Sunday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 25**

- **Wednesday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 27**

- **Saturday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 29**

- **Monday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 30**

- **Saturday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)

### The Weekend

**OCTOBER 31**

- **Saturday**
  - Country Calendar (CW)
  - Rare Track (CW)
  - Sound Check (RKO)
Creative Selling

By Andy Rainey

If you live by the numbers, you die by the numbers. How many times have we all heard that moth eaten cliché? Yet no matter how smart any of us think we are, too often we let the numbers determine our course of action. We use them as an excuse for getting a lower rate than we might have, for not getting on the buy or, in some cases, for not even pitching a station.

On the other hand, maybe that big order you got was strictly the result of big ratings, not a superior sales effort on your part. It's nice to get those. But isn't it more gratifying to write up an order that you had to fight for? Admit it, you're a radio salesperson because you thrive on challenge - otherwise, you'd probably be working for a TV rep!

But the numbers are here to stay. If a buyer calls you and says, "I'm buying markets W, X, Y and Z based on women 25-49 per point," only a fool would walk into his office without that information. But the fact remains, whether your chances look good or bad on the basis of what that buyer requested, every station deserves to be pitched. That's a rep's job; in reality, our reason for being. Because you're not only a mean and hungry salesperson, but a smart one, you'll also have reasons why your station should be on the buy. And this is the real topic of this article - creativity.

Creativity is... Just what is creativity or creative thinking? Creativity certainly has its basis in what we know. However, there's a catch: Creative people are usually very knowledgeable, but all knowledgeable people aren't creative. We all know people whose heads are chock full of facts and figures. Those are the folks who store data in their brains (probably waiting for someone to ask them to play "Trivial Pursuit"), but never think about things in any new or different ways. What really makes you a creative person is how you manipulate what you know and merge it with your own experiences to devise a new way of solving a problem. Even the most ordinary problem will can be visualized as the starting point to come up with a workable new approach. Don't limit yourself to "A equals B" thinking only. Break the rules and come up with something unique that will help make the buyer think about why your station should be looked at in a different way. "A doesn't equal B, but here's why Z is for better you.

Maybe you'll take a flying at pitching an account which all reason dictates you'll never get. Pitch your idea to the station for a women 25-49 target, because those kids have mothers who probably can't afford to buy radio. Pitch your male-oriented AOR station for a cosmetic product, because that mother's boyfriend sitting next to him as he listens to the car radio. Changes are your compeletent competitor will have already shot down this idea, but you'll have a reason to tell this buyer why your station is better.

There's another key to creativity, and that is thinking. Thinking is the key to unlocking your creative process. But where do you learn how to do it? We have all kinds of schools and courses to teach us how to do any number of things but think. We learn how to search for needed information, which kinds of ideas to pay attention to; we learn concepts that we use to order and understand our little section of the world. The "Right Answer"
The problem is that as we grow from children, who are inherently open and creative, nearly all of our education is geared to teaching us there's a "right" answer. By the time the average person finishes school, he's taken so many tests that's he literally becomes obsessed with the need to deliver that one right answer. But in most real-life situations, including many radio sales pitches, there's usually more than one way to go and still be "right." Since it's been ingrained in us that there's only one answer, we're inclined to stop thinking about our problems as soon as we've come up with that one solution. Thus, many opportunities are lost that could have been turned into orders.

If you think a buyer is only looking at cost per point, and you don't think about why your station might be good even though your CPP is out of line, then you deserve the order he gives you. Rethink the opportunity. Is there just one station that's right for the account to buy? No. It's up to you as the salesperson/give to the buyer, the "right" reason to choose your station and help him justify that decision.

To determine whether you've really hit on a great idea, you have to examine it in relation to other ideas. Otherwise, you won't be able to weigh its relative strengths and weaknesses. Learn to look at a "problem" from several different points of view (yours, the buyer's, the station manager's). You'll find you're a more effective salesperson. One idea-thinking also tends to make proposals conservative.

Since you've got (in your mind) just one shot, you go in with the sure thing rather than taking a chance. The buyer says the CPM has to be "X." That's one-idea thinking.

Creative Expansion

Here's an example of multi-idea thinking. During a recent meeting, a station manager said his station is expensive, but damn if we don't listen to the radio. Pitch a gay-oriented station from that really just delivers men (18-34). Yet we consistently put his station among the top hits in stations in his market. Because he forces us to look beyond his numbers. We emphasize his coverage, his track record; even his marginal demographics - and it works.

One letter of the alphabet can expand your creative capacity. Just add an "S." Instead of looking for the right answer, train yourself to ask what the answers are. You'll think a little more deeply and come up with more than one idea. You don't need to be a fountain of facts. Use your common sense and own life experiences to make your buyer relate to what you have to sell, as opposed to what she thinks she wants to buy.

Look for the second right answer, which, though it might be offbeat or unusual, is exactly what you need to solve a problem in an innovative way.

It's In The Pitch

Don't limit your "creative" thinking to simply whipping out Simmons, Qualidata, or International Demographics. Qualitative research is great backup, but it's still just another number. Remember, research basically shows the profile of an audience and isn't an accurate study of who really uses or buys the product.

There is a fallacy in some of this data. For instance, every airline account in the world will buy a Classical station first and justify its low numbers because research shows that it reaches the upscale, professional/mangerial male who frequently travels on business. That particular business traveler tells his assistant to make the plane reservations. Next time you get a buy for an airline account, and you're thinking of not pitching it because you've got a soft rock station or a heavily-targeting A/C, try pitching this concept.

Are you creative? If you think you are, you probably will. Pay attention to your little ideas, because you never know when a small idea can lead to a breakthrough. You have to believe and take a chance on making that happen. If you're not writing a pitch and thinking of an angle, relate it to the buyer, no matter how crazy it seems. He'll laugh it out of the office, or he may find a way to buy your station. Take the time to be creative. Be the winner that you really are.
When Only The Best Will Do

CULTURE CLUB
"The War Song"
CHR BREAKERS
160/44 66%
One of The Most Added

MATTHEW WILDER
"Bouncin' Off The Walls"
Now On Over 113 Radio Stations Including:
WXKS-FM 293
WPHD Y100
CKOI WQXZ Q103
WCAU-FM WHYN KOPA
PRO-FM KDWB-FM XTRA

MOLLY HATCHET
"Satisfied Man"

SURVIVOR
"I Can't Hold Back"
CHR Chart: 186/14 77%

At EPA
Being The Best Is Our Business
Distributed by CBS Records
“When our studio was built we insisted on the best equipment... Beaucart offered professional features at affordable prices.

Built-in extra features are becoming “standard features” on Beaucart equipment, without the extra feature costs.

The Beaucart Recorder/Recorders offer simple and reliable drive with the capability to stay in phase during tape changes. Our versatile SFE-100 Slice Finder and Bulk Eraser is engineered to be the best in its field. In fact, all Beaucart equipment is engineered to maximize audio performance with dependable service and ease of operation.

**Summer Quarterly Arbitron Results**

**Chicago**

Unconfirmed Advances

WGN Takes Pendant With Cucks;
WLOO Moves Up To Second;
WBWX Passes WGGC-FM

### Chicago

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Frequency</th>
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<td>Talk</td>
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<td>WLOO</td>
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<td>WBWX</td>
<td>A/C</td>
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<tr>
<td>WGGC-FM</td>
<td>A/C</td>
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<td>FM</td>
<td>1270 kHz</td>
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<td>FM</td>
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<td>CHR</td>
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<tr>
<td>WVON</td>
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### San Diego

**Unconfirmed Advances**

KFMB, Padres Take First; KGB Climbs Into Tie For Second

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Frequency</th>
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<tbody>
<tr>
<td>KFMB</td>
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<td>KJQY (Easy)</td>
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<td>KGB (OR)</td>
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<td>KSDO-FM (CHR)</td>
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<td>XHRM1 (Urban)</td>
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<td>XTRA (CHR)</td>
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### Philadelphia

Unconfirmed Advances

WEAZ Slips Past KYW

For Lead; WMGK, WMMR

Post Gains; WCAU-FM Off Slightly

<table>
<thead>
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</tbody>
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### Scherer

**New KSFO & KYA GSM**

After five years as General Sales Manager at KGW/Portland, Robert Scherer has transferred to the vacant GSM post at King Broadcasting sister stations KSFO & KYA/San Francisco.

VP/GM Ron Salo commented, "Having worked with Bob at KGW, I'm pleased to have someone of his caliber to help us enhance the restructuring of the sales department."

Before joining KGW, Scherer spent a year in the local sales department of crosstown KUPL-AM & FM. Regarding the transfer, Scherer said, "It's not easy to walk away from Bob..."
Industrial strength rock from America’s premier metal band. Quiet Riot, live from San Antonio on their “Condition Critical” tour October 19. Another great “Live Supergroups” from ABC! Call (212) 887-5218 for details.
EASTMAN RADIO

proudly announces its appointment as national sales rep for

WFIL/WUSL

Philadelphia
Bruce Holberg
President & General Manager

LIN Broadcasting

EASTMAN RADIO
WE'RE MAKING IT HAPPEN
Doubleday is still searching for an Operations Manager for its WAPP/NEW YORK. The position represents a sharing of duties with new PD Michael Ellis. Those still interested in this desirable off-air position should contact either VP/Programming David Martin or Michael Ellis.

Looks like the Blizzard has scored a pretty hefty one. WMMS/CLEVELAND is the official host of the JACKSONS' Cleveland dates, reportedly the only station in the country to land that designation in its market. WMMS gets its call on every pair of tickets and the ticket envelopes. What makes the story even more interesting is that the station has reportedly guaranteed the promoters, Cleveland Stadium Corporation, a complete sellout. That would mean MALRITE is willing to cover CSC for 50,000 times $30 (two shows of 45,000 each) ... sure looks like a cool $2.7 million to us.

Would you like to head up a three-person news department at a country combo in the nation's sixth largest market (no winter)? Call KCUB & KIM/TUCSON GM JAY PRICE.

CHF-formatted KROK/SHREVEPORT joined its Country sister station KWKH on September 27, becoming KWKH-FM and adopting a Country format. The two GREAT EMPIRE stations will simulcast only the all-night "Interstate Road Show" program. KWKH-FM will feature a "more music" approach compared to the more traditional AM.

Congratulations to FM ASSOCIATES on moving into its newly-built headquarters in Tucson (6045 East Grant Road, Tucson, AZ 85717). BRUCE FOUH, President of the radio research firm, also tells us MIKE MALRITE has joined the company as a Research Associate. Samosis, a radio veteran of Rochester, Knoxville, and Tallahassee as Mick St. John, was most recently Assistant Director of Florida State University's Communication Research Center. The consulting firm SHERWOOD, HENNES & ASSOCIATES has reformed under the new title BILL HENNES & ASSOCIATES. The new company, obviously without BURT SHERWOOD, but with BILL HENNES as President, remains headquartered in Mt. Prospect, IL.

Longtime KXLGRAND FORKS PD DON NORDINE is taking an unscheduled vacation at United Hospital in Grand Forks. Our best wishes for a speedy recovery to one of the Midwest's most respected programmers.

DC101/WASHINGTON morning star THE GREASEMAN has been inked to a long-term contract in excess of the reported $200,000 a year he was already earning, according to the Washington Post.

JOHN CANTERBURY has joined WXBMP/PENSACOLA, FL as Operations Manager/morning drive personality. Before joining the 100.3/104.9/107.5组合, John programmed crosstown WOWZ, and most recently headed his own Canterbury Productions, which will continue to operate.

WISE/ASHVEILLE will transfer its CHF format to new FM sister station WKSF (KISS-FM); PD/MD of both stations is JOHN STEVENS. WISE will move more A/C as the months go on.

Continued on Page 23

Destined To Be The Classic Ballad Of Fall '84!

STEPHEN STILLS
(Featuring MIKE FINNEGAN)

“Can’t Let Go”

STEPHEN STILLS
RIGHT BY YOU

On Atlantic Records & Cassettes

Records 

Produced by Ron Albert and Howard Albert for Fat Albert Productions, Inc. and Stephen Stillas

© 1984 Atlantic Recording Corp. A Warner Communications Co.
THERE'S NO STOPPING HIM NOW...

JOHN WAITE

EARS

THE NEW SINGLE

PRODUCED BY JOHN WAITE, DAVID THOEN & GARY GERSH

FROM THE LP HD BRAKES 53-1234

AVAILABLE ON EMI AMERICA RECORDS AND HIGH-QUALITY 10" CATTLE

MANAGED BY STEVEN MACKAY AND RICHARD SMITH

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AC/ROB HOT TRACKS #8 - 4 WEEKS IN THE TOP TEN TO DATE
Street Talk

Continued from Page 21

TRAVEL: ST. PABANA CITY has named DAVE MACEY to the Operations Manager’s post.

In an upcoming episode of CBS’s “Knots Landing,” look for the main ve. winners from KJMK/PORTLAND’s “Lucky Star” who is the one sitting at the bus stop reading R&R. Thank you, Gang.

Congratulations to WKKD-KRONFON PD MATT PATRICK and Belinda Setten, who are getting married October 20.

Wedding bells, too, for XXJUSAN ANTONIO PD RAY ST. JAMES and Donna Brister.

DAVID LEACH has left his Northeast Regional promotion post at POLYGRAM to join FRED DISPHO’s Central Marketing & Promotion firm.

Widely-respected MD JOHN MAVOS is leaving WXTIC/CHICAGO to pursue other opportunities, and can be reached at (312) 421-3248. His replacement is LIN BREGANS from WOBK-FM/ALBANY.

After seven years with POLYGRAM, National Singles Director JOE GROSSMAN has resigned to join TONY (A.D. MUSCOLO PROMOTIONS as VP/Promotion. Joe will officially join the independent promotion firm October 22.

Industry veteran STAN MONTERO has joined forces with FLORENCE SEMON, longtime personal manager, to form SEMONIMONTEIRO PERSONAL MANAGEMENT. The Los Angeles-based firm is up and running with several acts. The phone number is (213) 850-0971.

WYDITPITTSBURGH, PA GEORGE (ANTHONY) CANTAFIO is the latest radio person to record jingles, as he takes on the Midwest Regional promotion duties for ISLAND RECORDS.

ATLANTIC National Singles Director SAM KAISER makes his TV debut on NBC’s “Woppey And Practical Jokes” on Monday, October 15. Sam plays a network executive looking to hire the Source’s DAN NEER.

The twist is that Sam has two children with him as the office, and Dan has brought special friend CYNDI LAUPER along for moral support. The interview goes well, Sam and Dan exit for a moment, leaving Cyndi with Sam’s two little angels, who soon become monsters. They take Cyndi’s autograph, and when she begins to protest, they threaten to tell “Daddy,” which would cost Dan the job. Cyndi was a great sport about it, and didn’t say a word about the brats in an effort to help Dan get the gig.

Manchester Moves With MCA

Following her appearance at the NAB/NRBA Convention in Los Angeles, Melissa Manchester announced her new association with MCA Records. Smiling backstage were (l-r): Westwood One President Norm Patzl, MCA President Irving Azoff, Melissa, MCA Executive VP Richard Palmese, and Melissa’s manager Michael Lipman.

At WMUS/MUSKEGON, MI, DAN MASON, formerly of WICKSTROM, MI, is the new PD. He replaces MICHAEL MURPHY, who was named PD at WFMK/LEADING three weeks ago. Also at WMUS, evening talent CHRIS ROBERTS is now Assi. PD/Romany man, while JOHN ALAN joins WFMK as WQX for evenings.

BRYAN GERONIMO, afternoon personality at Q100/ALLENTOWN, has been upped to PD, replacing DAVE DILLON, who moves to WZER/SABER.

One of the Motor City’s best-known air personalities, JOEY RYAN, has joined WHN/DETROIT to handle weekends and swing.

WXSUS/CHICAGO, in PD-JIM LEVEN exits as the A/C station goes in for “Humanation” for night hours. He’s available at (312) 743-1366.

ROB SMITH is the new MD on INFINITY’S WJMK/CHICAGO.

TOM O’HARE has shifted from weekends to late evenings at KFLOS ANGELES, and L.A. radio veteran NANCY PLUM has joined the 50 kw A/C outlet for weeknights.

DANCIN’ DANNY WRIGHT and Q107/WASHINGTON have parted company over philosophical differences. PD ALAN BURNS is looking for a new afternoon talent, and Danny is looking to relocate. Contact Q107 if you want Danny or Danny’s gig.

PAT GARRETT is the new PD on KEZY-AM & FM ANAHEIM. Pat, who once served as the stations’ Production Director, succeeds former PD DAVE SYMONDS, who exits along with morning personality BILL DAVIS.

TOM MAILEY has been promoted to the newly-created post of Operations Manager at WENT & WLEZ/ELMIRA, NY. Tom will continue to handle his morning show on A/C-formatted WENT.

In our last week last week about the “tighty-whitey” staff at WPTP/INDIANAPOLIS, we made a couple of gaffes. PAM CARR is an Account Exec. at WPTP, not GSM, and she is married to WPTP afternoon personality STEVE COOPER. We incorrectly had Steve employed at crosstown WPBC. Incidentally, “the new WPTP” debuts on October 15.

STORKSTOPS: MULTIMEDIA RADIO VP PAUL FIDICK and his wife Julie recently had their first child, Lea Elizabeth... WBYQ-FM/KANNAKEE, IL News Director STEVE DAGGERS and his wife Renee welcomed Nicholas Jay on September 10... Born to new WHAS & WAMZ/LOUISVILLE Station Manager SANDY GLENN and his wife Tracy on September 19, Brandon Roy... KK/KPHOENIX Senior VP-DJ TOMMY VASCOU and KDKB Station Manager ELIZABETH YOUNG became parents on September 26 when Nicholas Ray Young Vascou arrived... ARISTA’s new Regional promo rep JEFF BACON and his wife Susan are the proud parents of Jenny Michelle Backer.

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The First (And Maybe Last) Annual On The Records Multiple Choice Pop Quiz

As R&R approaches its 11th anniversary, what could be more appropriate than a lavish, no-expenses-spared, full-page quiz? (Probably a lot of things, but a quiz is what I'm going to do anyway.) Countless games have made trivia a respectable pursuit, and I'm interested to see who the swifts pursuers are. The ever-generous R&R Prize & Gratuity Department has graciously offered me a budget that will allow me to print the best quiz performers' names in a forthcoming issue.

This quiz is designed to amuse, confuse, and bemuse, so watch out. There are no overt trick questions, but there may be a few puzzlers, and occasionally more than one answer is correct. All decisions of the judges are final; scoring conforms to an entirely arbitrary pattern devised by me. Traditionally, five points per question plus ten for the mix-and-match in the upper right corner, and, because of the extraordinary value of the prizes, R&R employees and their families are just as eligible as anyone else. You can enter by writing on this page or a Xerox copy and tearing it out, or jotting down your answers on a separate sheet of paper, like Joe Reinh's column (just kidding, Lon). Mail it to me here at the paper. Go get 'em!

1. Cyndi Lauper's first group was called
   A. The Fun Girls
   B. Incompetent by most critics
   C. Blue Angel
   D. The Female Wrestlers
   E. Every five minutes by neighbors
   complaining about their loud rehearsals

2. What do Prince, Jimi Hendrix, the Collectors, and Nino Tempo & April Stevens share?
   A. The same makeup
   B. Songs involving the color purple
   C. A bathroom at the end of the hall
   D. Records on WEA labels
   E. Grateful to be preferred stock

3. Willie Nelson has sung with everyone in the entire recording industry except
   A. Julio Iglesias
   B. Dolly Parton
   C. Walter Yetnikoff
   D. Michael McDonald
   E. Carlos Santana

4. At the end of September, all nine singing members of this Jackson family were represented on the Black/Urban chart. This has to be considered
   A. Ridiculous
   B. A lot of Jacksons
   C. A monopoly, subject to antitrust law
   D. An alltime record
   E. Overkill

5. The original version of Rod Stewart's "Some Guys Have All The Luck" was performed by
   A. Trained seals
   B. Robert Palmer
   C. The Persuasions
   D. Tone-deaf Janitors
   E. The Persuaders

6. When the Commodores started out, Lionel Richie used to play
   A. Basketball
   B. Keyboards
   C. Silently
   D. Saxophone
   E. Vibraharp

7. The Sex Pistols did a song about a record company. What was its title?
   A. "Casablanca"
   B. "WEA Family"
   C. "EMI"
   D. "Mourning Becomes Elektra"
   E. "Capitol Punishment"

8. Peter Wolf was a jock for
   A. WOR-FM
   B. The Boston Patriots
   C. WBCN
   D. The fun of it
   E. WMEX

9. Before "General Hospital," Rick Springfield appeared on TV in
   A. A deodorant commercial
   B. A "Dating Game" lineup
   C. "Three's Company"
   D. "Battlestar Galactica"
   E. "Mr. T & Tina"

10. Madonna got her name from
    A. A classmate, who wants her to return it
    B. Her parents; it's her real name
    C. Ritchie Valens' girlfriend's mother
    D. A painting in a church
    E. A street vendor

11. The SOS in SOS Basel stands for
    A. The national anthem
    B. Sort Of Suggestive
    C. Save Our Souls
    D. Sound Of Success
    E. Some Other Stuff

12. The Rolling Stones' first drummer went on to play with
    A. Dolls
    B. Fire
    C. The Pretty Things
    D. The Kinks
    E. The Kansas City Royals

13. The Primettes were
    A. Deniece Williams' first group
    B. Diana Ross' first group
    C. Boy George's first group
    D. Donna Summer's first group
    E. The "Saturday Night Live" vocal trio comprising Gilda Radner, Jane Curtain, and Laraine Newman

14. Fifities Texas group the Scholars featured
    A. Three National Merit finalists
    B. A harmonica-playing midget
    C. The young David Bowie
    D. An old David Bowie
    E. A young Kenny Rogers

15. Billy Idol's hair is
    A. Oily
    B. Dried
    C. Unbecoming
    D. Its true color
    E. Falling out

16. Tina Turner's first hit offered young lovers the following admonition:
    A. "Sometimes we like to do it nice and easy, and sometimes we like to do it rough"
    B. "Oh darling, I think it's gonna work out fine"
    C. "I love you just the way I loved that rag doll"
    D. "You know he loves you, you can't understand why he treats you like he does when he touches a man"
    E. "What's love got to do with it? What's love but a secondhand emotion?"

17. As a leisure pastime, Ellen John collects
    A. Gold & platinum
    B. Sauson jeans
    C. Records
    D. Royalties
    E. Stamps

18. Eleven years ago, R&R introduced
    A. Neil Diamond at the Forum
    B. The Back Page
    C. The Parallels
    D. Bob Wilson to Dick Kriszman
    E. A John Denver contest devised by former Editor Mark Shipper whose concept I "borrowed" for this quiz
HOW MANY OF AMERICA'S BIG THREE CAR MAKERS ARE GOING WITH THE MOTOROLA C-QUAM® AM STEREO SYSTEM?

ALL OF THEM!

Ford's aboard! The Motorola C-Quam AM stereo bandwagon continues to pick up steam and decision makers. Chrysler, Ford and GM are all on board.

Meanwhile, leading manufacturers of AM stereo receivers are adding to our momentum—Pioneer, Jensen, Marantz, and McIntosh opted for Motorola C-Quam AM stereo. Another then another climbed on the bandwagon—Concord... Potomac... Samsung... Sherwood...

That's good news. Now the fantastic news. Motorola is now producing IC's for C-Quam system receivers in volume. Toshiba signed up as an alternate source. Another will be announced soon. That means hundreds of thousands of sets for the Motorola system this year alone. Next year, we project millions!

If your station is still on the fence instead of the bandwagon, call Dick Harasek at 312-576-2879. He'll give you the information that helped swing the decisions of leading car makers and radio builders to Motorola C-Quam AM stereo.

MOTOROLA AM STEREO. THE WINNING SYSTEM.
Upward Mobility!

CYNDI LAUPER
“All Through The Night”
CHR CHART Debut 37 90%

JOHN CAFFERTY
AND THE BEAVER BROWN BAND
“One On The Dark Side”
From The Original Soundtrack Album
“EDDIE & THE CRUISERS”
CHR CHART 8 95%

distributed by CBS records
The last time

JOE COCKER

put his voice on a soundtrack theme, it hit No. 1 across the board.

History is about to repeat itself.

Edge of A Dream

(Theme from "TEACHERS")

The second hit single from the Original Motion Picture Soundtrack

TEACHERS

An Aaron Russo Production

Produced by Keith Forsey

An United Artists Company
Rick Dees Pt. II: Transition To Stardom

R&R: When you were in Memphis and still building your reputation, how did you line up your personal appearances?

Dees: The first thing I did was ask the people at the radio station if they would print up some flyers. They said, "What for?" and I said, "Well, I'm going to put them up on the bulletin boards of businesses all over Memphis, saying I'll come to your office and we'll have a coffee break together, I'll bring record albums, etc."

R&R: This was a totally off-air promotion?

Dees: Yeah. I put the flyers up on bulletin boards in laundromats. I had high school kids put them underneath the windshield wiper blades on cars: "Rick Dees wants to come have coffee with you and bring you free albums."

People started calling and saying, "Hey, would you come out to International Harvester?" So the day before, I'd call the company and say, "I'm going to be coming out tomorrow and I'll be talking about you people on the radio." They'd put it on their忍受ment info memo so that the whole office staff would be listening.

Well, you have to hit only about 30 major businesses before you realize that somebody out there has a diary. And my gosh, when the ratings book came out, the sales manager came in and his face was white— which was tough, because he was a black man! He said, "I can't believe it! You are #1 in this city after six months!" And that's when it started. That's when the confidence kicked in and "Rick Dees" really was born.

That triggered interest in me from other people. When I'd go out and do appearances, I'd try to give them a show. So I did "The Rick Dees X-Rated Puppets" and a lot of things I have to ask forgiveness for from time to time! Finally Estelle Axton of Stax Records called and wanted me to do a couple of comedy songs that they would release locally. I did one called "The National Wet-Off." It was about wet T-shirts, and it was terrible, just awful.

The disco thing was starting to hit, so I came up with an idea. There was a song called "Do the Duck" back in 1966. It didn't have any quack-quack in it, but I remembered it and thought, "Gee, what great alliteration: 'Duck-Duck.'" We released it locally. They played it on WMPS one time, and the phones burned out. Roy Mack, the Program Director, flew to L.A. and met with Al Coury of RSO Records. Al Coury took it home and played it for his kids, who thought it was the greatest record ever recorded. He bought the master, released it internationally, and by now it's sold nearly four million copies worldwide.

R&R: How did WMPS feel about all this?

Dees: It certainly soured as if they backed you with the record in the beginning.

"I've said this over and over: I think AM is dead. I don't care how many Motorola AM Stereos they make, AM radio is dead."

Dees: Shortly thereafter, Roy Mack quit the station. When I mentioned that my record was #1 nationally but wasn't being played in Memphis—none of the other stations would play it because it promoted me—WMPS fired me. They felt it was a conflict of interest.

R&R: With their morning jock having a national hit record, you'd think they'd be very excited.

Dees: I know. What happened was they had a general manager who made a judgment that it was a conflict of interest. The company that owns Pleas Broadcastting is a drug company, and they're used to being extremely conservative.

R&R: And how long after being fired did it take for WHBQ to sign you?

Dees: A week.

R&R: I tell people that one of the most impressive things I have seen in modern radio history is that you pretty much took your ratings across the street with you. Is that accurate?

Dees: Yes, and it was wonderful. This was back in 1977, 1978. WHBQ had a 5 or 6 share in the morning before I got there. In the next book, they had an 18.3.

R&R: And I'd guess they played "Duck-Duck."

Dees: All the time! I could play it any time I wanted.

The KHJ Experience

R&R: And eventually you left Memphis for Los Angeles.

Dees: I came to KHJ based on the success at WHBQ. This was 1979. Dwight Case and Chuck Martin and Tim Sullivan were all instrumental in bringing me out here. All three were very hard-working people who really wanted to win. But I've found this over and over: I think AM is dead. I don't care how many Motorola AM Stereos they make, AM radio is dead.

KHJ was "the station I used to listen to." Plus, I was working with my wife. I love my wife, but how would you like to be around your wife 34 hours a day?

R&R: Did that affect you personally or professionally or both?

Dees: Both. My wife before noon is the biggest jerk in the world. After noon, she's the most wonderful person in the world.

R&R: You were a huge success in Memphis. You came to L.A., you were still good, you had the talent, but the ratings weren't there. How did that feel?

Dees: It felt just terrible. I wanted to make it in the big market so much. I got here and I found out I couldn't just come in and win over a market in 30 days.

R&R: Did KHJ think you could do it in such a short time?

Dees: I guess I did. I worked there for the 18-month contract, and they let my contract expire. I was sitting in the general manager's office and his secretary said, "We've decided not to renew your contract." They fired me. He (Neil Rockoff) was out of town. I was hoping he'd at least call.

"I got here and I found out I couldn't just come in and win over a market in 30 days."

Vindication

That's when it changed for me in L.A., and for ten months I gave up radio. I said, "Don't fire me, I'm going to be an actor. I'm going to be a comedian, whatever it takes," And I did it. I did voiceovers for CBS and made more money during those ten months than I'd made at KHJ the previous year.

After nine months, Don Bensen called from KIIS-FM. Now, this is the same station that had been called about 30 times by my attorney. My attorney called all 80 stations in Los Angeles—including the Spanish stations—literally begging them to put Rick Dees on the radio. And they all said, "He's just not talented enough. He doesn't have what it takes to make it in the big market."

And now all those people from other radio stations came up to me and say, "Gosh, if we had only known! I think that's the greatest feeling in the world."

"My attorney called all 80 stations in Los Angeles, begging them to put Rick Dees on the radio. And they all said, 'He's just not talented enough. He doesn't have what it takes to make it in the big market.'"

"And now all those people from other radio stations come up to me and say, 'Gosh, if we had only known!' I think that's the greatest feeling in the world. Can it all explode and blow up in our face, but we can't take away what's already happened. Once you've hit Number One on the charts, even if you're... Who's a one-time artist?... Daniel Boone. "Beautiful Sunday.""

Dees: Right. Even if you're Daniel Boone singing "Beautiful Sunday," they can never take away from him his one big hit. I mean, I could have dreamed a career like this. How can you dream having a contract with Paramount Pictures, of being on Atlantic Records?

R&R: I have a bunch there are lots of disc jockeys who see your numbers here, they hear your "Whiskey Top 40," they see you hosting "Solid Gold,"... and they're saying, "Well, sure, all that just comes to him. If I were doing mornings at KIIS-FM, I'd be doing just as well." They seem to think all of these people just come to you and said, "Rick, would you mind hosting this show, doing these voiceovers?" Is that how it happened?

Dees: No. It's a tremendous undertaking. I knew what I wanted to do and how I wanted to accomplish it. It took years. I'm with a wonderful agent, Bernie Carneal, and the greatest manager in the industry, Sandy Gallin. They put together a game plan, and we stuck with it. It takes a long time. I've felt, "Gee, I've accomplished this, I've accomplished that." But it's beautiful. I can't have people don't have any concept of what we're doing... including some radio people. There's so much competition in a market, there's no way to take time away from our own market to see what's going on in L.A. I think that the thing that flatters me the most is people who tape our show.

Flattery

R&R: Speaking of people from other markets taping your show, I hear a lot of Rick Dees riffs. How do you feel about that?

Dees: To me, it's a very sincere form of flattery.

R&R: What about the point of copying your homemade jingles? Do you think, "Hey, I created this! Where do these guys get it?"

Dees: It makes me feel like Coca Cola must've felt when they found out there was a C&C Cola. Well, Coke's always going to be innovative and go to the next level, probably before C&C Cola will. It's just a compliment. I'm always onto something new.

NEXT: The final installment of the Rick Dees Interview... including KIIS-FM's "public apology," complaints from the Jewish Defense League... and more...
MJL BROADCASTING PRESENTS

“Every Man Has a Woman
Who Loves Him”

CELEBRATE JOHN AND SEAN
LENNON’S BIRTHDAY

A Live Birthday Party

FEATURING
Yoko Ono
Sean Lennon
Elvis Costello
Harry Nilsson
Klaus Voormann
Roberta Flack
Rosanne Cash

LIVE VIA SATELLITE
TUESDAY, OCTOBER 9, 1984
FROM 11PM-12 MIDNIGHT EST

HOSTED BY SCOTT MUNI
PRODUCED BY CHARLIE KENDALL AND DENNY SOMACH
SPECIAL THANKS TO WNEW-FM
EXECUTIVE PRODUCER JOSHUA FEIGENBAUM
SPONSORED BY NESTLE CRUNCH

MJL BROADCASTING INC., 666 FIFTH AVENUE, NEW YORK, N.Y. 10103 (212) 983-5010
They're So Excited

RCA executives join the Pointer Sisters to celebrate their opening performance at Caesar's in Las Vegas, and their gold LP, "Break Out." Pictured from left: RCA's Basil Marshall, Ruth, Anita, and June Pointer, and Pointer road manager Louie Lind.

Greenwood Greetings

Lee Greenwood was greeted by label execs after a show in Los Angeles. Celebrating backstage were (l-r): MCA Executive VP Richard Pellene, MCA's Susan Koonz and Glen Lejeski, Greenwood, MCA VP Steve Meyer, and MCA's Billy Bolt.

Ratt Found In Tower Records

Atlantic's Ratt found time to stop in Manhattan's Tower Records during their stay in New York. Here at the in-store appearance are: (standing, l-r) Atlantic's Bruce Tenenbaum, Atlantic VP Sal Uterano, Tower's Steve Harmon, Atlantic's Nick Maria and Danny Buch, Tower's Melissa Psenny, and WEA's Warren Pujdak and Andy Uterano; (seated, l-r) Ratt's Warren De Martini, Juan Croucier, Stephen Pearcy, and Robbin Crosby.

No Wall Here

Columbia executives visited Roger Waters backstage after a recent show in New Jersey. Shown from left are: Columbia VPs Bob Wilcox and Anna Andon, Waters, Columbia Sr. VP/VMD Al Teller, Waters's manager Peter Asher, and Columbia VPs Ray Anderson and Bob Sherwood.
Introducing
AP NewsPower 1200

Now you can break the AP news story you want 18 times faster.
AP has its fastest breaking news story ever. Our NewsPower 1200.
It delivers AP quality news and features at 1,200 words per
minute, 18 times faster than the standard AP Radio Wire.

Weather in a flash. Sports as soon as there's a score.
NewsPower 1200 is so fast it can move sports scores
the moment they happen. Dow Jones averages the
minute the market closes. State and regional stories
the second they break.
And weather information comes to you
directly from the National Weather Service!
It delivers all the quality news
programming radio stations expect from
AP, on a system that's been fully
researched, designed and tested to meet
AP's exacting standards — and yours.

Total control, even at this high speed.
NewsPower 1200 also gives you
total control over the categories of
news you receive.
And the volume of stories coming into
your newsroom.
You can get everything
that's currently on the AP Radio Wire,
or program the selections to your requirements.

The news you need, when you need it.
Every hour you'll get ready-to-air summaries of
the top news stories, if that's what you want, in plenty
of time for top of the hour newscasts.
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of your busiest day parts. And AP's highly salable
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Speed, selectivity and reliability —
a powerful combination.
If you're ready to get the weather faster, gain
control over your news volume, and still keep the
highest level of programming quality and salability —
you're ready for AP NewsPower 1200.
For more information call your local AP
Broadcast Executive or Glenn Serafin,
collect, at the Broadcast Services Division

Associated Press
Broadcast Services.
Without a doubt.
THE PICTURE PAGES

Right By Annie's Side

Posing with big smiles after a show in Los Angeles were Annie Lennox and assorted friends. Pictured (l-r) are: RCA's Jeff Neumann, KROQ MD Larry Greaves, KNAC PD Jimmy Christopher, CBS's Lu Davidson, KIIS MD Mike Schefer, Annie Lennox of the Eurythmics, R&R's Yvonne Olson, KIIS Music Coordinator Gene Sanibloob, and RCA's Steve Leavitt.

Twisted Sister Goes For Gold


Gary O's Strange Behavior

Gary O', singer/songwriter whose work has been covered by the likes of Rod Stewart, Pat Benatar, and others, has now signed with RCA Records, with the "Strange Behavior" LP just out. Celebrating the association are (l-r): RCA's Brian Bell, Radio Active Music's Steven Glass, Gary O', RCA VP John Ford, RCA's Wendy Goldstein, VPs Pete Jones and Gregg Gefer. Kneeling (l-r) are RCA's Jack Maher and Alan Wolmark.

Tina Turns Gold

Tina Turner recently earned her first gold single since "Proud Mary" with "What's Love Got To Do With It." Shown presenting the award are (l-r): Capitol Records President Don Zimmermann, Tina, and CRI Chairman Of The Board Bhaskar Menon.

Jakata Lights The Night


Jermaine's Dynamite Party

Arista President Clive Davis recently hosted a bash for Jermaine Jackson after a Jacksons show at New York's Madison Square Garden. Pictured while moving through the crowd are (l-r) Clive Davis and Jackson.

Animation In Motion

L.A.-based band Animation has signed with PolyGram Records and will release a debut album sometime this month. On hand for the signing were (l-r): PG Sr. VP Emile Petrone, Animation managers John Johnson and Larry Ross, PG Sr. VP Russ Regan, band members Charles Ottevio, Astrid Plane, and Bill Wedhams, and band attorney Lindsay Feldman.

Love, Neon Style

Mentor Williams, writer of Alabama's number one song "When We Make Love," was recently honored by Merit Music for his achievement with a special neon award. Pictured here are (l-r): Merit Exec. VP Dave Burgess, Williams, and Merit Sr. VP Mel Bly.
WE'RE OFF AND RUNNING IN THE RACE TO BEAT CANCER

Join us for the first annual
Neil Bogart Memorial Laboratory

Night at the Races

Wednesday, November 14  5:00 P.M.
Pavilion Of The Stars, Hollywood Park

Barbra Streisand, our Honorary Chairperson and the other people on this page, are already at the starting gate. Join them for an evening of good times for an even better cause:

- Scrip betting on a private 10th Race with horses sponsored by rival entertainment corporations.

- Casino gambling for high-roller-sized prizes. Trips by private jet to exotic places, jewels, furs and dreams come true.
- An "Autumn Elegance" dinner dance.

It's all at Hollywood Park. And all to support The Neil Bogart Memorial Laboratory for children's cancer research. With your help we'll cross the finish line in this vital race.

WE'RE GOING TO CURE CANCER—YOU CAN BET ON IT!

Night at the Races Hotline: (213)274-7712
NEW JEFFREY OSBORNE SINGLE AND ALBUM HITTING HOT AND HEAVY...STOP...NO SURPRISE AFTER FOUR MULTI-FORMAT HITS FROM HIS GOING-PLATINUM "STAY WITH ME TONIGHT" PACKAGE...STOP...
JEFFREY RETURNING TO SOLID GOLD AND SOUL TRAIN...STOP...NOW ON 50-CITY CONCERT TOUR...STOP...NEW PROMO VIDEO TAKING HIM EVERYWHERE ELSE...STOP...MUST STOP TO THANK RADIO AND RETAIL FOR NON-STOP SUPPORT.
DON'T STOP

JEFFREY OSBORNE
DON'T STOP

The first single (AM 2687) from his brand new album (SP 6017). Coming soon...the 12" extended re-mix of "Don't Stop" (SP 12111).
Produced by George Duke for George Duke Enterprises
Management: Jack Nelson & Associates
ON A&M RECORDS & BASF CHROME CASSETTES.
CHR Rolls On, And On, And On

One of the hottest topics at the NAB/NRBA RCPC was CHR and its impact on music, the marketplace, and other formats. I was asked to moderate a great panel of programming experts: Q107/Washington's Alan Burns, KKHU/Los Angeles' Ed Scarborough, WHHT/Boston's Rick Peters, Bob Balon & Associates President Rob Balon, KPKE/Denver's Tim Fox, Cat Michaels of Z95 (WZUU)/Milwaukee, WKTI/Milwaukee's Dallas Cole, and John Lander from KKBQ-AM & FM/Houston.

MTV Presence

One of the first issues discussed was the significance of MTV on CHR programming, and whether it should be looked upon as a threat or an ally. John said, "I don't view MTV as competition for us. I work with them as often as possible. Everyone knows about them and if anything, they help us stay on top of the trends." Rob also spoke in a positive manner about the video service. "If anything, we've found MTV has helped to reinforce the positives of new records and artists. The only real negatives we see are the VJs themselves. Most people think they come off phony."

CHR Saturation

The topic of three, four, and more CHRs in a market came to the surface. There was some concern that due to overcrowding within CHR, the large shares would be fragmented and the format pendulum might swing the other way again. However, a confident panel pointed out that FM helped in the supposed demise of CHR, as most of it was on AM; now, most of CHR is on FM. The format basics which used to work are still valid today. Most likely, the panel concluded, those sound principles will keep CHR strong for years. Gary noted, "We can look for the survivors in the format to be the ones who not only do it correctly, but who also are committed to the format and to winning." Most predicted that some of the lade-comers in this format would fall by the wayside as the opportunities to find a unique niche within CHR dwindle.

Emotion Vs. Science: Music Research

The battle continues: Is music programming a science, or emotion, or a combination of both? Moderated by Dobbeyday VP/Programming Dave Martin, consultants Jon Coleman and Bob Harper locked horns with NICO's VP/Programming Dave Roberts and Z100/New York PD Scott Shannon.

Jon stated, "When I first heard the title of this session, I had to say, quite frankly, that there isn't a choice. We've all heard the arguments about research and its role in selecting music, and I'm tired of them. In 1984, we should be seeking ways of gaining new knowledge and information, not arguing over the past. We need to know how listeners respond to music." The only music that should be played is what the audience likes and wants to hear. And the only way to do that is to gather information on the listener's attitudes and opinions about their music. To guess about what they like is an obvious lie. The problem inherent in emotional programming is far more dangerous than those in possible problems with research-programmed music. "Emotion and science are necessary," countered Roberts. "We call it gut, and it's a very important part of programming. I don't believe you can put all of your faith in the numbers. They must be tempered with your gut. GMs stifle PDs, saying, 'I paid for this research, so we're going to use it.' On the other hand, PDs who say, 'Research is no good' are a distortion. Your emotion is based on your experience and knowledge of the music, the artist, and the marketplace."
CHR Rolls On, And On, And On

Promotional Involvement
Everyone on the panel agreed with the need to promote and be active in the marketplace. So where do concerts stand in today's CHR station? Alan said, "Concerts are very important to the profile of Q107. We make every effort to be a part of as many as we can. We've even arranged for the security personnel to wear Q107 Security shirts." Dallas pointed out, "Concerts are less important now than in the heyday of AOR, but we still like to be involved." And for KISW, "They are more of a seasonal focus. In the summer, it's concerts; in the winter, it's skiing which is the important leisure activity in our market."

Research Vs. Guts
In the ongoing battle between research and guts, it would seem that guts are winning out. Panelists acknowledged that CHR overresearched itself, and was "far better off returning to the active methods of promotion."
JOHN WAITE
LIVE. ON RADIO.

No brakes and no limits. John Waite. In concert. Live-via-satellite from Philadelphia's Tower Theatre. From compelling ballads to hard-driving rock'n'roll, John Waite has grown since his days as frontman for the Babys. Now leading a powerful new band, John Waite is back in the spotlight as the momentum of his No Brakes Tour spreads across the country. Don't miss it! Call The Source at (212) 664-5538/5705.

Saturday, October 13.
Produced exclusively for The Source by Gary Geller Productions.
"NO, NO, NO... DON'T TOUCH THAT DIAL"  

Increasing Your Time Spent Listening  

In my callow youth, I thought "quarter-hour maintenance" referred to the cleaning crew's work schedule. Thankfully, a generous soul enlightened me by way of a beautifully clear analogy. When you're a retailer, you want a customer to spend more dollars once he's in your store. When you're a radio programmer, you want a listener to spend more time listening once he's tuned into your station. Neat, eh?

If you look at the columns headed "Turn-over/average minutes listened" in R&R's Spring Ratings Report's market charts, you'll find that most stations keep their audience between an hour and 90 minutes per day. There are some AORs, though, with unusually long average listening spans (see accompanying chart), and it's worth our own "time spent listening" to ask these PDs for some tips on how to extract those extra quarter-hours.

Oh, You Tease  

The cheapest and easiest form of extending time spent listening is simply reminding listeners not to touch that dial because something delightful awaits them just around the bend. WFYY/Jacksonville PD Chris Jones explains, "We're always teasing about exciting things that are coming up to get them to stay with us. It's built into the liners, but it's really up to the disk jockey to think on his feet and inspire listeners to not turn us off.

Special programs deserve special advance mention, says Jones. "For instance, our afternoon disc jockey does a 'Top Five At 5' countdown every day. When he plays one of those songs during his show, he'll tease the countdown.

Holding Hot News  

KMJX/Phoenix PD Tom Wood doesn't just blurt out an announcement upon receiving it. Instead, he stages it for maximum effect. "If we're privy to any hot items—events, promotions, such as concert dates, we pump it by the minute. We'll say, 'Thirty minutes from now, you'll hear about ...' and then, 'Fifteen minutes,' then 'right up until we actually let it go.'

In the case of a news story, a tease can be a matter of circumstances, as when the story on the John DeLorean verdict came in bits and pieces over the course of 45 minutes. First, the newswire relayed that the jury had finished deliberations. Then came word that there would be a wait for DeLorean to arrive, who was delayed initially by traffic and then by the crush of reporters surrounding the courthouse.

Morning newscasts at KMJX are billboarded in a traditional manner, with personality Brian Gallagher teasing in advance the headlines of the stories that News Director Paula Rice will elaborate on during the course of the day."

But as WNOR/Norfolk PD Ron Reger observes, "That works only if people fill out diaries religiously, minute-by-minute, which they don't. They do it by a rough approximation of how they view the passage of time." Reger says he changes the time of his stognito daily in order to make it difficult for his competition to counter-program him.

PD Ted Ud of KTXQ/Dallas is also a skeptic on the issue of breaking in the middle of quarter-hours, and prefers instead to "beat the competition into spots by as little as possible, and then get back into music by as much as possible." Rad Messick at WDIZ/Orlando does the same, moving his breaks around to ensure that he's out of music while his competitors are still playing commercials.

WYNF/Tampa PD Carey Curelop places his breaks so that his almost 30-minute stognito starts around five minutes before the top of the hour and goes until about 24 minutes after the hour. "People think in terms of hours," he believes, "and if you can get them to start listening before the hour and take them close to the bottom of when filling out a diary."

Pre-Selling The Next Song  

That is to say, Tom Wood, doesn't engage in pre-selling the songs that follow spots: most of the other programmers I spoke with agree with his approach. He reasons, "If I say I'll be back in a couple of minutes with Pat Benatar, I don't want to take the chance that somebody who doesn't like her will immediately tune out." Ron Reger teases the tune that's coming up "only if it's something special, like an extremely hot current or a new record by a major act."

AOR Time-Spent-Listening Leaders  

These AORs bear listening to—they all averaged at least 100 minutes per day in the spring '84 Arbitron.

<table>
<thead>
<tr>
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<th>Market</th>
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R&R/Friday, October 5, 1984  

Chris Jones suggests plugging brand new records "well in the airwaves of their airing.

"You do a sales pitch: If you've got the new Little Dragon coming up, tease it an hour in advance, and then an hour right before it comes up, and, of course, introduce it as you play it."

Cross-Promoting Other Jocks  

For recycling listeners from one daypart to another in order to rack up even more quarter-hours, Jones advocates jocks mentioning one another on the air. "We've taken steps to get the airstaff close to one another, since the morning and evening guys may not normally see each one of them. We want them to refer to one another in a positive light. If you're going to talk about the afternoon guy out drinking the night before, don't paint him as a total booser. You can be just as responsible for developing his image as he is."

"Teasing ahead is built into the liners, but it's up to the jock to think on his feet and inspire people to not turn us off."

— Chris Jones, WFYY/Jacksonville

Jones also runs daily promos that feature highlights from the morning show. That both reinforces bits with listeners who heard the show, and encourages people who missed it to listen in the future. He also uses the same gambit for special programing, offering samples of shows such as Dr. Ruth Westheimer's and "an Electric Lunch" oldies program when doing produced promos.

Positioning Song Categories  

Another play is coming out of stogots with power currents. "It's a subliminal reward for having set through the commercials," says Tom Wood, "Coming out of a stogot with an old Jefferson Starship cut is just not as powerful right now as using Billy Squier's 'The Face of Love'."

Tom also places particularly strong records, both current and gold, as the last element going into his stogots at :07 and :22. "I adhere to the theory that your most-listened-to quarter-hours are the first and third. Things start at the top and bottom of hours—alarm clocks go off, work begins or ends, lunch hours start."

Spot Sequencing  

Stacking spots from longest to shortest in length can make a stogot seem psychologically shorter in length. Given two :30s and two :30s, it makes sense to lead with the

Continued on Page 40
DO YOU KNOW THIS MAN?

The first single & promotional 12", "Naughty Naughty."

Produced by John Parr and Pete Salley
A 21st Century Wolff Production

It was a cold, blustery rain-driven night on the English moors. Noted rock manager John Wolff was cruising down the highway when a shadowy figure staggered in front of the headlights, forcing the car to a stop. Opening the door, Wolff was greeted by a dazed, shocked man. He could not say where he had been, he did not even know his name. But the stranger pulled from his pocket a cassette, slipped it into the stereo, and played some of the freshest new rock music to come down the pike in some time. And when the mysterious figure began to sing along, Wolff realized that he had stumbled upon a major new talent. The songs, it seems, were flashbacks from his murky past, the only clues to his identity. Dubbed John Parr (as good a name as any, it was reckoned), he was brought to a recording studio. Many days later, Parr emerged with a premiere LP of magical power. Now, only one question remains, "Do you know this man?"
Bahaike Broadcasting assumes ownership of KLO/Colorado Springs and Stuurt Broadcasting takes over KAWY/Casper. ... Bill Kapler becomes manager of BWOB & WZZQ/Terre Haute after serving as GM of WDBZ/Detorit, IL.

KSOY/rapid City brings in Jack Daniels (a market vet, the only one from Charlotte) as PD. Roger Mayer from KFNN/Sweet Springs, CO joins WIZN/Vermagies, VT for PD duties. As Russ Knibby bids his farewell to WIZN, Miguel Devi is named MD at KFNM/Albuquerque. ... Reggie Jones is WGF/Fullserville's new MD. ... Ivy Goldfarb is appointed MD at WPLR/New Haven.

Afternoon drive at KLO/Atlanta is now handled by Harvey "Dr. K." Koljan from WGRQ/Buffalo. ... KBBS/San Diego brings back Michael Berger after his stint at KLYN/Tucson. He'll be on middays, replacing David Good, who exits along with late-nighter/former Research Director Kerry McCall, as John Leslie moves to 10pm-2am from overnight, which now belong to ex-weekender Keith Royer. ... Over at KLX, OM Jim Ray will assume the programming duties. John Hublesom from KWWAS Louis joins for mornings, Hank Cookenboo from KZRP/Phoenix takes over middays, and Margie Wynn handles evenings.

I Can Dream About You

KCO/L-Salt Lake City gave Eurythincs tickets to listeners who wrote in with their favorite "Sweet Dream" involving a station personality.

A Month of Freebies

KLYV/Dubuque's "Live Free For a Month" promotion will pay for a listener's fixed expenses for a month: car payment, rent or mortgage, utilities, property tax, and allowances for groceries and gas. Listeners sign up at participating sponsors, which include local savings and loan.

Rocktober In Rhineland

KLOIS/Los Angeles is sending morning newsreel Shana Shasaa to Munich, Germany to broadcast her show from the Hofbrausen Beirgarden. Ten pairs of listeners will accompany Shana on the trip, which will include visits to local rock clubs, the Olympic Village site for the 1972 games, and the BMW factory.

Doc Rock

WMMSS/Cleveland personality and rock 'n' roll historian Denay Saunders joined with EMI artist Michael Stanley and other experts to present a day-long course on the history of rock music at Lakeland Community College.

Fuzz Detector

Every time KQRS/Minneapolis played a Sammy "I Can't Drive 55" Hagar song over a weekend, listeners called in for a chance to win a radar detector.

Beach Blow-Out

WNOR/Penfield helped draw over 40,000 people to the area's East Coast Surfing Championship. For the first time in the event's 22-year history, the crowd was so huge that cars had to be turned away.

RADIO ACTIVITY

The most amazing radio production library of our times features 271 separate examples of what happens when high tech becomes high impact. Promos, logos, i.d's, beds for commercials — from one to seventy seconds — like no one has ever done them before. Digitally remastered and available on Ampex 456 Grand Master tape. ROCK TRAX is offered on a market exclusive basis. Discover the sonic edge of ROCK TRAX by requesting a demo immediately!

BROWN BAG PRODUCTIONS

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DENVER COLORADO 80224
(303)348-9245

Time Spent Listening

Continued from Page 38

:30s and close with the :30s. The listener's patience decreases every time an additional spot begins, it's thought, so when his patience is low after two or three spots, better to play a :30 instead of a :60.

Placing the least objectionable spots first in a set, such as a concert movie spots, is automatic at many AOR stations. The same treatment is accorded station promotions, so that, in the words of Uta, "if somebody tunes out during the break, at least there's a chance he'll hear about our product first."

Bill Bruns, PD at KICT/Wichita, believes in more breaks of shorter duration than fewer breaks of longer length. "Following 30 minutes of non-stop music with four or five spots changes the whole context of what you're trying to do," he proposes. Meanwhile, Uta argues the other side of the coin, saying, "The fewer stop sets you have, the less chance you have of losing button-pushers."

One Zillion In A Row

While allowing that "X In A Row" music guarantees are fun and create excitement, Uta is a bit skeptical of the gimmick that awards cash to listeners who catch a station not playing a minimum amount of songs between spots. "You're not going to get some body to listen for an hour if they only have 30 minutes available. People don't live by the radio. Instead, let them know that your station is interesting enough to come back the first chance they have."

Additionally, he warns stations to offer the guarantee in place of spending dollars on outside advertising designed to attract Tune.

Forced Listening

All of Tom Wood's giveaways use forced-listening techniques. When awarding tickets to Rainbow college football games, KJUX airs the sound of the "hog call," a yell that fans do at the games. Tickets for "Indiana Jones" were up for grabs at the sound of a bull whip being cracked.

In addition to a standard secret song contest, WYFN/Tampa PD Harry Cerelegno used a "Triple Tracks" promotion. Game cards with some 200 different sequences of three song titles were distributed at 7-11s. Each time one of the sequences aired, the first caller holding the correct card won cash triple the card's face value and/or a key that might open one of two Corvette's the station was giving away. The first song in the sequence was usually a high-population song, assuring that card holders were frequently drawn into sticking around for the next two songs.

WWCK/Films did a music recall promotion that "worked like a charm," recalls PD Mark Miller. Upon hearing a sounder, listeners had to recall anywhere between the last five to 30 songs that had been played prior to the sounder. Even when asking for as many as the last 20 songs, the station had no trouble getting a winner who had been tracking titles all the while.

This is the second time this gambit produced results for WWCK. Last fall, the station did it only during the second month of the book, and breakdowns showed considerably higher numbers for that part of the sweep.

And Now, These Final Words

A few points to keep in mind: First, a station that's the lone market outlet for its format can understandably expect to have a healthier listening span than one that has direct competition.

Second, though many of these ideas are time-tested basics, they're still worth reviewing as you head into the fall sweep. If you're already familiar with the particular techniques cited, then perhaps you'll be spurred to think of some new variations. Let me know of 'em.

Third, and most important, superior programming is always the best device for increasing listening. On-air excitement and the right musical balance and rotations will take you much further than fancy gimmicks and techniques.

FD Oedipus's view of WBCN/Boston's quarter-hour maintenance success sums it up nicely: "We're a fun, diverse station where something unexpected is always happening. If you tune out, you'll never know what you're going to miss, a constant announcement, a band stopping by, a programming feature, a jock with something clever to say, a hotline, our music is unpredictable, just like New England weather — if you don't like it one minute, you'll like it the next."

ROCK TRAX

First 45 Days Out, And Already On These Key Stations:

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<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
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<td>WQFM</td>
<td>Milwaukee</td>
<td>WZLO Boston</td>
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</table>

and dozens more.
Tools For New News Readers

Two of the more common mistakes made by inexperienced news readers are running stories together and failing to emphasize important words.

Story separation is easy to teach in a day or two. Merely recognizing the problem is half the cure. Simply have your new newspaper person place a blank sheet of paper between every story in the newspaper. The physical act of removing the blank takes a bit of time, but the real effectiveness of the technique is the repeated mental reinforcement of the lesson that there must always be a pause separating stories.

Key word emphasis is much, much tougher. Putting the right amount of emphasis on important words requires combinations of several visual techniques, but just as with story-jamming, defining the problem and suggesting one solution accomplishes a great deal in a short time.

A neophyte announcer is likely to consider a sentence just as a sentence, instead of realizing some words are absolutely vital while others are almost throwaways. Have your new news reader underline the important words in his stories and he will awaken to the need to consciously search each sentence for the key words. A few days of underlining accomplishes a lot, opening the way for introduction of the basic techniques of keyword emphasis, the pause, and PUNCHing.

One of my old mentors used to grumble that radio would serve up much better product if beginners skipped the "tricks of the trade" and went straight to learning the trade itself. I pass along these basic techniques for teaching story separation and key word emphasis as tools, not tricks.

If you have found other useful training tools, I'd welcome your input. Heck, I'd even appreciate learning some new tricks.

National Fire Prevention Week

MONDAY, OCTOBER 8 — Two of America's worst fires began on this date in 1711. The Chicago fire burned three days, killed 300 people and left 900,000 homeless. Legend says it was started when Mrs. O'Leary's cow kicked over a kerosene lantern, but modern historians believe it was actually touched off by a man who had snuck out to his barn to have a smoke. The other fire—which began the same day—lit up public opinion, despite being the largest and deadliest in U.S. history; it was a Wisconsin forest fire which raced across 400 square miles, killing an estimated 1500 people as it burned through several villages.

San Francisco settled 1769. Safety pin invented 1849. "Give My Regards To Broadway" premiered in George Cohan play "Little Johnny Jones" 1904.


Loudest Musical Instrument

TUESDAY, OCTOBER 9 — The world's loudest unamplified musical instrument was patented in 1855. The cymbal (cymb-L-Y) "o-pool is similar to an organ, but is driven by meaner rather than air. Thunder registers about 90 decibels, a jet plane on takeoff is 100 decibels loud, while a cymbal produces 150dB... right on the threshold of physical pain. Only about 35 cymbals were ever made and most were used by circus.

Norwegian explorer Leif Erickson is thought to have landed in North America on this date in the year 1000, about 492 years before Columbus. His settlement didn't survive because his colonists had trouble with Indians and simply packed up and went back home. In Norway this is Leif Erickson Day.


Why U.S. Doesn't Own The Moon

WEDNESDAY, OCTOBER 10 — Traditionally an explorer found a new world, he would plant his flag and claim the territory for his nation. If space exploration worked that way, America might have claimed the moon when we landed there in 1969, but two years earlier—on this date in 1967—we ratified the Space Treaty, agreeing not to make extraterritorial land claims. The treaty also prohibits establishing military bases and testing nuclear weapons in space. The United States and the Soviet Union are among 84 signatories to the Space Treaty.

U.S. Navel Academy opened at Annapolis, MD 1845. Tinted introduced 1846. Laundry detergent marketed 1933. First international direct-dial telephone call 1915. Vice President Spiro Agnew forced to resign 1972.


First Radio Giveaway Show

THURSDAY, OCTOBER 11 — Radio's tradition of giving away cash and prizes began on this date in 1936, when the CBS network introduced "Professor Quiz." Although the first quiz show inspired many imitators, including "Professor I.Q." and "The Quiz Kids," the format has disappeared from radio. Quiz shows aren't dead; they've just moved to daytime television.

City of Baltimore founded 1729. Tom Edison filed for his first patent in 1868. His "electric vote recorder" worked but the intended customer, the U.S. Congress, didn't purchase one. First in-flight meals (simple box lunch served 1919. Fiberglass patented 1938. Unmanned U.S. Pioneer-1 first rocket to moon 1958.

Daryl Hall (Hall & Oates) 35. Dotte West 52.

National Amateur Golf Tournament

FRIDAY, OCTOBER 12 — Competitors wearing ties and jackets concluded the first U.S. National Amateur golf tournament in 1903 (Charles MacDonald winner, Newport Country Club, Rhode Island). Back then the golf clubs were all wood; balls didn't yet have rubber centers, and the tee was no more than a little pile of sand; the wooden tee was patented six years later (1899).

Christopher Columbus arrived in the New World on this date in 1492, probably in the Bahamas. When he returned to Spain, he took several kidnapped "Indians" with him, to show around as proof that his expedition had reached a strange land.

Luciano Pavarotti 49. Sam Moore (Sam & Dave) 49. Dick Gregory 52.


Brown Promoted To KGW GSM

KGW/Portland Account Executive Kena Brown has been promoted to General Sales Manager. Brown joined the KGW sales team in 1982, having previously worked as Sales Manager at KEZJ/Spokane.

Station Manager Alan Masen said, "Kena brings a lot of excitement to KGW's already-dominant sales team. He's a leader, motivator, and an innovator."

Brown told RAR, "I look forward to meeting the challenge of excellence that has made KGW a leader in this market, and some exciting possibilities for new ways to present radio in the future."

RCA/Motown International Pact

RCA will distribute Motown Records outside of North America and Africa under the terms of a new agreement. The pact extends RCA's current Motown distribution charter, which has covered Mexico and England in recent years and in 1984 encompassed all of Europe. In certain territories, the pact will take place following the expiration of current deals. Potrudo (seated) are Motown President Jay Lasker and RCA Exec. VP Jose Menendez; (standing) Motown VP Lee Young Jr. and RCA VP Ekke Schnabel.
RCPC—A Successful Meeting Of The Minds

The first merger of the NAB and NBA radio meetings was the best gathering yet for blacks working in Black and Urban formats. I'm sure there are things that could have made it even more effective for black broadcasters, but the exchange of conversation in itself was music to my ears.

New Faces In The Crowd
I've been attending both conventions for years and have always learned something to help continue my quest for excellence in my chosen profession. I must also admit that, while I was always treated with the utmost respect from my fellow broadcasters, it was also intimidating to be one of only a handful of blacks present.

So last year after the NAB programming conference in San Francisco, I mentioned the need for black broadcasters to attend such functions in order to acquire program/management skills sorely needed in Black/Urban radio. Specifically, programmers lamented the demeaning black commercials that we've all heard at one time or another on Black radio (e.g. the Spiritual Advisor, Palms Reader, the Kingfish BBQ spot, and especially abortion commercials). Confronted by both a college broadcaster who cited the need for Black radio to project a better image and an advertising exec who saw abortion commercials as a public service, Patterson responded that while he didn't object to all abortion commercials. "The ones that mention tubal ligation and band-aid sterilization are gross."

Commercial Quality
There was also a lively debate about the quality of commercials on Black/Urban radio. Specifically, some managers invested in their black employees by sending them to such events. Obviously, someone must have agreed with me. It was great to see both blacks and whites from the format in attendance: this is the first time this sort of thing has taken place.

The numbers were still admittedly lip service, but more encouraging. Out of the estimated 5000 persons attending, roughly 35 to 40 blacks were there. Most important, some of the corporate folks of both races who control the destinies of Black/Urban stations were present for the minority sessions. This at least is a beginning for all of us to be proud of!

I even heard one black broadcaster say, "This is the first time in the 12 years I've been in the industry that I've attended a conference like this one." Such eye-opening enthusiasm explains why I advocate knowing what's going on around you: we don't live in an all-black world.

Session Highlights
Two minority sessions took place—one on Sunday (9-16) and another on Monday (9-17). Both were well-attended. The Sunday meeting devoted 80 minutes to minority ownership (see accompanying article); an additional hour featured discussions on programming and syndication. Monday's session dealt with the Urban format.

Sunday's programming/syndication panel had some spirited exchanges with audience members. The panelists included Syndicate-It President/founder Bob Dockery, BRE publisher/founder Sidney Miller, KDAY/Los Angeles PD Jack Patterson, and myself.

Who Gets The Money?
There was an interesting discussion between WTMF/Tampa President Paul Makers and Bob Dockery about the amount of dollars being spent by national advertisers with syndicators and local radio. Makers contends that dollars that would normally be spent on Black/Urban radio through local buys are being directed to syndicators with minority-oriented programming. Dockery and I disagreed with Makers, citing the separate budgeting processes that take place for syndicated and local buys.

Choosing The Right Format
Also discussed was the fact that the majority of blacks who manage to obtain facilities choose to program them with a Black or Urban format. Most seemed to agree with the point that the format should be decided by what's needed in the marketplace. That is, it shouldn't matter what the format is as long as the operator can have a profitable financial venture. In conclusion, what color one may be has nothing to do with what the format should be.

The Urban Meeting
In the Urban format room, there was an impressive turnout by blacks and whites who were interested in the format itself. In attendance was a veritable "Who's Who" of minority/Urban radio. Among the group heads, GMs, PDs, and MDs were WKYS/ Washington PD Donnie Simpson and VP/GM Barl Walsh, WZAK/Cleveland PD Marvin Robinson and OM Berni Moody.

Overall, the exchanges between the panelists and the audience were tremendous because everyone gave their true feelings. Let's do it again next year!

The Ownership Direction
It's important for all black broadcasters to know that in the ownership session, there were a number of blacks in attendance who had little or no radio experience at all, yet obviously have money and interest in acquiring broadcasting facilities. They, too, have heard of the Docket 80-90 proposal.

A number of other people apparently shared my appreciation for Kamp's honesty about the route most of the ownership waters. Chris Hart was also very up-front about the prospective costs of breaking into broadcasting; he repeatedly emphasized the importance of lead time. Too many prospective owners, Hart suggested, try to enter the market, but do so at the last minute.

The one thing the six panelists had in common was their desire to somehow reverse the numbers that generally stack up against minority owners. The ownership opportunity, however, clearly will not come to you, but there are people for prospective station owners to go to if and when you want to get serious.

President Ken Zapzal, BENI Broadcasting President Chuck Schwartz, WCGI/Chicago President/GM Mary Dylan, KSQL/San Francisco PD Marvin Robinson and OM Overall, the exchanges between the panelists and the audience were tremendous because everyone gave their true feelings about whatever they were commenting on. At the event, each panelist was challenged by someone in the audience who happened to disagree—a learning process which is healthy for us all.

Selling Your Real Value
Mary Dylan, who gave the group a good stern lesson in black pride, commented on the syndrome of rate-cutting. Mary said, "Advertisers are going to have to pay top dollar for Urban stations which have the numbers. But the only way it will happen is for top-level management to hold the line."

Jeff Wyatt also commented on the importance of a station being able to sell its numbers, theorizing that if the company makes more money from advertising, it should be more amenable to paying higher salaries to its "product." I, the talent! We all concurred.

Alonzo Miller stated at one point that even though his station doesn't have large numbers, it stays profitable through its heavy retail sales efforts. Lee Zapis added some constructive input on maintaining one's station image in a positive light. All in all, there were good ideas from everyone in the room, and I'm proud to say I was connected with the RCPC in a small way. Let's do it again next year and make it even bigger and better!
ASHFORD & SIMPSON
SOLID *Black/Urban* BREAKER. 9/28 85%

TINA TURNER
BETTER BE GOOD TO ME
*Black/Urban* BREAKER. 9/21 79%

BEAU WILLIAMS
YOU ARE THE ONE
SIGNIFICANT ACTION 28/1 35%

O'BRYAN
GO ON AND CRY
ON YOUR DESK!

LILLO THOMAS
FEATURING
MELBA MOORE
ALL OF YOU
COMING THIS WEEK!
FALL PREVIEW

Digging Up The Most Competitive Adult Markets

The fall book is underway, and a quick scan around the country uncovers some sizzling radio battles. Many of you are interested in what's happening in markets other than yours, so here are a geographic sampling of metros where the outcomes are anybody's guess.

All of the figures refer to Arbitron average quarter hour share of 25-49 adults, Monday-Sunday 6am-midnight, metro survey area. Due to the ratings company's policy, the numbers have been rounded off.

Anchorage
Station KFQD 25-49 share 04

Seeing that AM competitor KFQD has lost three shares in the last three years, KKLV seeks to dominate the adult radio market this time around. The FM upset debuted with an eclectic-oriented format last year, but has since moved towards mainstream A/C. KKLV has gained at least three shares in each of the last two books.

Atlanta
Station WSB-FM 25-49 share 07
WSRM 07
WSB 05

Although there are only three stations listed here, a fourth competitor has reached itself for the fall battle. Shramek's WFOX debuted just a few weeks ago with a gold-oriented A/C.

Bob MacNeil is the new PD at WROX/Boston. Managing the sitcoms at WCCO/Minnepasopolis is David Heep. Making the move from KYX/real to WXIN/Orlando, Brian Chase continues to drive afternoon. At WYEL/Jacksonville, Mike Porter is new MD from WCRW. WLHT/Grand Rapids pics Bill Ashton from WUSB/Lafayette as PD to replace the exiting Steve Brooks, who moves to KEZI/Jacksonville. "It's a good market. The station is No. 1 in the country's most congested market. The closeness was a result of the field of an enlarged metro, this AM vs. FM contest ended with only a tenth of a point separating the two stations. The closeness was a result of a slight stumble by WBT. This is the fourth sweep for WESC in its A/C incarnation. Three strong competitors are involved in this battle, but the question is whether KLDL can continue its drive towards leader KLKI. However, the George Johns consulted station remains one of his - and major market radio's - most successful A/C efforts."

New Orleans
Station WAFB 25-49 share 09

Longtime leader WAFB was upset by former Beautiful Music outlet WOXY in the spring. 'QXY was one of the country's top two stations in A/C radio's Top 100 as well. This is a C/A radio's most receptive top-ten market. WVF's surge to the top took a lot of people by surprise. Its long pre-race was the best of any major market A/C station. The seesaw battle between APs on full-service AMs was won by WBB last spring.

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Progress
Station KFQD 25-49 share 04

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Baltimore
Station WYST-FM 25-49 share 06

United's WYST-FM has been on top for several sweeps now and it's showing up its strength to stay there. WBFR will try to keep pace without Baltimore baseball.

San Francisco
Station KWKW 25-49 share 3

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FORMAT ROOM RAMBLINGS

RCPC Wrap-Up

Another convention has come and gone, and for those who weren't able to attend, it's time for another post-mortem to fill you in on what you missed — at least in the 75 minutes allotted to the Country format room. Joel Raab, WNOE/New Orleans PD Ron Harper, consultant Bob Cole, WHN/New York PD Joel Lindahl, BPI President Bob English, WSOC/Charlotte PD Don Bell, and yours truly as moderator.

The panel took on a different look than occurs at many other conventions. Instead of making individual eight-minute presentations, the panel members were used as conversation catalysts. "The meeting was on the shape of a discussion," panelists were presented with questions covering areas of concern to all Country broadcasters. Following the answer or discussion, specific members of the audience were then called upon for their comments. Questions from the audience were also a major part of the session's makeup.

A number of topics were covered, including the following:

- The need for Country stations to attract more people to the format at a time when CHR music/radio are hot items, the marketing and positioning of Country stations today, syndication, and use of consultants.
- One caveat for those who attended as well as for those who were looking for answers: In that type of forum, it is impossible to present hard-and-fast answers of any kind.
- Everyone in the room was in a different situation. Some are running 50 kw AM giants in large cities, others have Class C FM's in medium-markets. Some work in small-market stations powered by 1 kw days/250 watts nights. Everyone had different needs, thus the varied interest in different questions. As I said at the start of the session, more questions are usually raised than answered.

The purpose of the discussion was to get people to realize there are ideas and ways of doing things that are different than their own. The goal is to make people ask the question what they are doing and why, so intelligent decisions can be made as to what is right for their individual market. No one can tell you what will work in your town — you have to supply your own answers based upon all available information. This session was designed to offer a variety of input from a myriad of sources.

Increased Competition

The session began with a discussion of the down trend in the spring Country shares and these questions: "What can you do to get more people to sample your station? What can you do to raise the curve? How do you get the shares to grow?" The point was made early in that these times of increased competition for the 25-54 listener, one must decide what percentage of his time and resources he's going to devote either to attracting a "fringe audience" or focusing on the core. Gregg Lindahl felt that you should spend the bulk of your energies on the core, and if you become the second or third choice for "pop" listeners, that's just gravy.

Another point made from the floor was that in the quest for listeners, Country stations had to either "attack or be attacked." The gist of the remark was that every market is as competitive that, for Country stations to get their share of the audience, they had to be every bit as aggressive in their advertising and marketing campaigns as the contemporary music outlets. When the rhetorical question was raised as to whether Country stations are generally outmaneuvered and outmaneuvered, there was an awful lot of heads nodding affirmatively.

Michael Who?

The question of how stations should respond to the cultural influence of rock also came up. Does one get involved in it, and try to position it for its own audience, or just avoid it completely? In other words, do you ignore Michael Jackson as a cultural phenomenon just because you don't want to play his records? Joel Raab commented that at one point he was considering giving away Jackson concert tickets, but opted not to for fear of clouding his image — or the promotion being a negative — among listeners. However, he cited an example of a 25-34-targeted station which did give away those tickets and made it a positive through positioning. The station liners played upon the theme of parents being a "hero to their teenagers" by winning the tickets and letting the kids go to the show. With this kind of tie-in, you can take advantage of the promotional benefits without the actually negative involved in dealing with an artist outside your format.

When the discussion came to knowing who was "safe" and would not present a large negative to the audience, Charlie Cook said that using People magazine as a guideline can be a relatively safe way to go. If it's in People, you can figure the subject is familiar to the bulk of the population. Other barometers include the TV network morning shows and the syndicated variety shows.

Talkin' Country

On-air use of the word "Country" also came up. It wasn't that long ago that Country stations didn't say that word on the air for fear of alienating those who might listen to the station but really didn't think of themselves as "Country." In the effort to be more mass appeal, perhaps Country stations relinquished a bit of their identity in the process. It seems to be a different story today, however. When the audience was asked if anyone was not using the word "Country" on the air, nary a hand was raised.

Beyond The Playlist

Among the examples of elements other than music which can be used to attract an audience and/or build an image for a Country outlet, the talk turned to syndicated programming. United Stations VP Programming Ed Salamone pointed out these shows can be utilized to build a favorable image for a station through association with Country stars. You can position yourself as the "home of the stars" not only by airing the shows, but by talking about them during the week. Thus, even though a listener might not hear the actual show, the station can benefit by the use of the stars' names in conjunction with the perception of their "appearances" on the station during the show's time slot.

On the subject of outside programming, KZLA/Los Angeles PD Bill Mayne suggested that stations who select shows for airing "shouldn't bury them in obscure time slots." He felt if the shows are good enough to air, they should be showcased and turned into a positive programming element.

A Friendly Ear

Wrapping up the session was a friendly discussion of the role consultants play in Country radio. The point was made that in any given market, many of the contemporary stations are aided in the ratings battle by top-notch consultants, whereas Country stations seem to be lagging in this kind of support. It was mentioned that all levels of station management can benefit by having another party — especially one with Country experience — available for various kinds of assistance, including just being there to bounce ideas off of.

Again I want to thank those on the panel for their time and thoughts. I must say I would've preferred to have written more about what people actually said, and I wish that I could tell you to get the tapes so you could listen in for yourself. However, the Country format room was one of the few sessions that did not have microphones for the participants, so the meeting was not recorded. It was for this reason the recap was necessary, as both my recollections of a few of the participants and myself.

Overall, the response to the Country session was good, and I hope this overview serves as a thought-provoker for those of you who weren't able to be there.

Have You Heard

...there's some more help on the horizon for Country air personalities. Former KFOX/Long Beach and KHJ Los Angeles personality Terry Moss, who's currently on the Transister Country Network, has just purchased Galaxy from Dan O'Day. Galaxy is a show preparation service which is published twice a month, and the big news is it will soon include a country music edition. The kick-off country issue will be out sometime in October and will feature about 30 artists. Larry Boxer, writer and editor of "Coors Country News" and "Country Music's Top Ten," has been named as Country Editor. Terry says you ought to be watching your mail box for the free stuff that's on the way to you. Chris Michaels, who has been moved to PD at WAMS/Wilmington, DE... WOKK/Meridian, MS MD Van Mac has been upped to OM for the Country outlet and its AM sister WALT. Jessica James remains as WOKK PD, Van replaced Tom. Bild, who moved to WDNGI/Anniston, MS to do mornings... Dan Mason is the new PD at WMUS/Muskogean, MI... Ross Brooks is now PD at WKZ/Tuscalosa (formerly WIXO)... KWN/Tulsa personally Jim Davis has been upped to Asst. PD/Manager. Filling those same slots at KOM/Ashland is Dan Roberts, who comes from KSAL/Salina, KS... Len Spencer is now programming KIGO/St. Anthony... What have you heard lately?
Nashville
This Week

SHARON ALLEN

“Countryline” Showcases Videos

Until now there’s been no major outlet for country videos, but now there’s a television show, “Countryline,” to fill that programming gap.

“Countryline” is being launched with a two-hour special airing in major markets around the country. The pilot was produced by RCA Video Productions, Inc. and is being distributed in syndication by Syndicated Television Services. Sam Riddle and Bob Feid served as Executive Producers.

The show will provide music videos by some of the top names in country music combined with a behind-the-scenes look at their production, in-depth interviews, and footage of five artists fielding phone calls from fans around the country. You’ll see Deborah Allen, Earl Thomas Conley, Waylon Jennings, Ronnie Milsap, and Sylvia answer questions on a variety of subjects and music videos from Alabama, Earl Thomas Conley, Waylon Jennings, Ronnie Milsap, the Judds, Juice Newton, Dolly Parton, Kenny Rogers, Sylvia, and Steve Wariner.

The “Countryline” pilot is hosted by Ty Herndon, who was discovered on “Star Search.” President of RCA Video Productions Tom Kahn said, “We hope to develop “Countryline” into an hour-long series in 1985, with country artists from many different labels.” More than that, the producer has already scheduled the two-hour pilot.

Another Television Special

The older I get the faster it seems time flies. It’s already fall ’84, and time to start thinking about the “holiday season.”

Country News
Proudly Welcomes The All New
KHWY/SACRAMENTO

131 Ocean Park Blvd., Santa Monica, CA 90405 (213) 392-8743

There’s only one good reason not to add this record immediately...

And we’ve already contacted the post office.

THE JUDDS first single, “Why Not Me” (PB-13923) from their forthcoming album “Why Not Me” (AHL1-5319) continues the success story that defies description.

CMA NOMINATIONS
Single Of The Year for their #1 hit, “Mama, He’s Crazy” Vocal Group Of The Year Horizon Award

2nd WEEK BREAKER!!!!

R&R 36* BB 48* CB 50*

CASHBOX
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Top New Vocal Duet (singles)

BILLBOARD
1984 Breakthrough Award
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Special issue #5-41 features SEATTLE'S CHR. KMTL. KJZ. KUBE & KNBQ. A&C's KR. KLYT. KZQI & KM. AOR. KEW & KZQK. plus VANCOUVER'S CHR. CFUN & CAXL. 90-minute cassette. $5.50


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Jane/Prince. O.K.

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**ELECTRIC WEEG**

RADIO'S MOST RESPECTED DJ GAG SHEET SINCE 1970

HEC. 600, WESLAM. Tom, you were The Best. Ready and forward to the arrival of The Electric WEEG. Have a shot in the arm for your Waking New Day!

FOR FREE SAMPLES WRITE: The Electric WEEG. P.O. Box 25-666 Honolulu, Hawaii 96825 (808) 396-2900

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**PROFESSIONAL SERVICES**

Tired Of Playing Record Company "Short Versions?"

When the album cuts or dance mixes are hotter? Chances are we can remedy that. Airchecks, medleys, and custom music beds also spelled. Call (216) 725-1902.

**FEATURES**

Free Sample Of RADIO'S DAILY ON-AIR PREPARATION SERVICES

Airchart-ready music notes, star facts, calendar, more!

**GALAXY**


The Jersey shore's top CHR has immediate opening for full-time producer. Parsons also needed. T&R: 11077, Box 580, Long Branch, NJ 07740. EOE M/F 110-5.

WLNK is looking for part-time help with 3-5 years AOR experience. Join the family. T&R: Zaks Inbound, 1294 Chapel St., New Haven, CT. 06511. EOE M/F 110-5.

Downtown Station country in upstate NY needs experienced, creative & warm morning pro. T&R: Stannic, ONEI, Box 181, Enfield, CT 06806. EOE M/F 110-5.

WNCN needs a producer/director if you can write, create concepts, and produce. Apply to: Dan Flaherty, Hayden, Program Director, WNCN, Inc., 1039 Park Ave., Hartford, CT 06105. No phone calls. EOE M/F 110-5.

WCHC needs a production director if you can write, create concepts, and produce, apply to: Daniel Francis Hayden, Program Director, WCHC, Inc., 1039 Park Ave., Hartford, CT 06105. Salary and stability assured. EOE

Ready To Move Up? Great opportunity for sold, creative, On-Air personality in C/D on a beautiful, Country format. Tape, resume and philosophy to:

**LEM BAYLOR**

4601 Parkway Drive, Irving, TX 75062

Producer/Writer

Nationally-syndicated Country music series looking for experienced producer/writer. Experienced in location music recording, scheduling, budget management, script drafting, all phases of production. Send resume to: THE LINEAR GROUP, P.O. Box 18267, Asheville, NC 28814. EOE M/F

Program Director

On-Air

WQXY-FM needs hard-working, experienced Program Director for aggressive A/C in Bartonville, IL. No calls please. T&R: To Low Campbell, GM, WQXY, One American Plaza, Barton Rouge, LA 70805 EOE M/F.

Knowledgeable in Fitzgerald is now staffing in all areas of CHR. T&R: Chris Davis, P.O. Box 1506, Lumberton, NC 28551. EOE M/F 110-5.

**South**

Country KAR seeks talent for news, sports, sales & on-air in small market near Houston. T&R: Box 360, Wharton, TX 77488. EOE M/F 110-5

VOC-MKX needs an immediate opening for a driven personality. T&R: Greg Atkinson, 12801. EOE M/F 110-5

KFLS (CLASS) San Antonio, Full-servic A/C needs a production director to head up our production department. Please send your tape and resume to: Cat Simon, 5041 Data Point Drive, Suite 4900, San Antonio, TX 78216 If you're interested, CALL US! PLEASE: EOE M/F.

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EXPERIENCED MORNING PERSONALITY
For Easy Listening 3rd FM format on Florida’s East Coast. Tape and resumes to Radio & Records, 1930 Century Park West, #705, Los Angeles, CA 90067.

A/C-CHR Personalities
Top-rated group expanding staff. Strong A/C-CHR personalities will receive excellent city and benefits. PLUS a chance to grow with expansion group. Apply resume and resume to: Radio & Records, 1930 Century Park West, #705, Los Angeles, CA 90067.

KOFM 104
Oklahoma City’s hottest CHR needs good personalities now! Send taping & resume to: Mike Miller, KOFM, P.O. Box 14006, Oklahoma City, OK 73113. EOE MF.

KXNI 1100
For aggregation manager. Prefer MOR or A/C experience. Send resume, salary history, management philosophy to: John Krogstad, WSAY-FM, P.O. Box 3335, Peoria, IL 61614. EOE.

WOBM has rare fulltime night opening. T&R: Mike Judon, Box 8, Birmingham, AL 35209. No e-cf, EOE MF 11-01.

CBS has rare fulltime opening. T&R: Mike Judon, Box 8, Birmingham, AL 35209. No e-cf, EOE MF 11-01.

EACTIVE MORNING PERSONALITY
For Easy Listening 3rd FM format on Florida’s East Coast. Tape and resumes to Radio & Records, 1930 Century Park West, #705, Los Angeles, CA 90067.

MIDWEST
FM Country reader looking for personality for 7 - midnight shift. Must be dependable & have good attitude. T&R: KGDR, Box 84, Bismarck, ND 58503. EOE MF 11-15.

West has rare fulltime opening. T&R: Mike Judon, Box 8, Birmingham, AL 35209. No e-cf, EOE MF 11-01.

KALM 920
Wichita, Kansas. Send resumes to: T&R: John Bynum, Box 1386, Wichita, KS 67209. EOE MF 11-01.

KMOX 580
St. Louis, Missouri. Send resumes to: T&R: Gary Darmody, Box 1044, The Dallas, TX 75229. EOE MF 11-01.

KSE 1150
For aggregation manager. Prefer MOR or A/C experience. Send resume, salary history, management philosophy to: John Krogstad, WSAY-FM, P.O. Box 3335, Peoria, IL 61614. EOE.
Opportunities

Positioned Sought

Scott Robinson writes CHR/programmer seeks aggressive company needing top programming, promotion, sales & research. Ten years experience. (323) 547-5581 (10-5)

Adult personality looking for PD/afternoon in NW. Family man, 12 years experience & availability immediately. (702) 442-4485 (10-5)

Experienced newsmeat wants to relocate to small/mid-size market. Eight year veteran has organized & directed seamless delivery. (314) 914-2214 (10-5)

This unemployment just isn't working. Emotionsal personality needs station to display his wares — where are you? (310) 781-7765 (10-5)

College grad who wins full-time position. Major market internships & 18 years in medium market. (913) 387-6912 (10-5)

Currently employed Urban/CHR or personality available immediately. PC, MO & on-air skill considered at major/local markets only. TERRY TROUET (303) 951-2325 (10-5)

Four years experience in A/C/Progressive/Top 40. Enthusiastic, forward-thinking format. Prefer S/W/M. JANEY (502) 895-5283 (10-5)

I have the education & experience, all I need is the job. Prefer S/W/M, 12 years experience. (318) 278-2366, after 3pm call, 10-5.

Announcer/representative with eight years CHR, four years (1412) 221-1348 (10-5)

New York, I'm coming home! Four years Country/rock/production, writing, promotion & research experience. Prefer upper market. [616] 365-2926 (10-5)

Openings in small market seeks to become part of a new team in South or West. Two years experience & college degree required. (414) 248-1952 (10-5)

Call me before General Hospital drives me crazy! Looking for CHR or country/mid-formats. Ten years experience. KEVIN (360) 385-4825 (9-7)

ENTRY LEVEL POSITION

EMERSON COLLEGE GRAD

Seeking an entry level position in radio. Wealth of experience in radio & TV. Exceptional knowledge of broadcast industry. Complete and thorough experience/knowledge of music, sales, promotion, production, & research experience. (203) 961-5185 (10-5)

Six years experience in mid/major market as an on-air personality. Excellent writing & on-air personality for CHR. (408) 915-2456 (10-5)

Verdictus performer seeks full-time on-air job. Currently working part-time in medium market. GAVE MUNDLOCK (270) 805-6014 (10-5)

Serious about newsroom. Award-winning pro seeks exclusive news slot in NE or mid-South. Eight years experience, one in public relations. RANDALL BARGAR (304) 476-4712 (10-5)

Two men PBP team seeks new assignments, 17 years combined. New York, broadcast, college level experience. RANDY/ (414) 734-4792, after 2pm call. (10-5)

Josh looking for a new challenge. Prefer CHR, but will consider traditional 9 years experience. RICH STEVENS (503) 563-3825 (10-5)

Morning specialityLooking for NW medium CHR market who's not afraid of a challenge. (502) 827-9410 (10-5)

Experienced, cool, smooth, creative & witty delivery. Good on phone, fast & excellent references. JACK (311) 499-7772 (10-5)

LUE GILLETTE Master/conduction pro is out at WYGL/Cleveland, WI. Wire release. (216) 681-3710 (10-5)

Ron Cutler produces quality . . .

- The Rick Dees Weekly Top 40
- Musical (Hosted by the award-winning Chuck Southcott)

Changes


Craig Melone appointed International Promotion/Marketing Coordinator Capital Records/Hollywood.

I N D U S T R Y


Neal Mazzoli named Account Executive Eastern Radio/St. Louis.

Miscellaneous

Tokyo Cable Radio needs Jazz & A/C service. Rick Bellami, KYTO, Watervale Road #5, 1-22 Watavale, Shikoku-ku, Toko-
yo, Japan 110.

STL/NJ Here needs CHR record service. Contact: Bill Ellis, 71 Bay Pkwy Warrington, OH 44065. (216) 461-7428 (9-21)

Country & Gospel record service needed. Contact: Mike S, 6th, Waxi. Route 4, Bozeman, MT 59737. (802) 588-2058 (9-21)

WETL/WDBY/Windsor, New Hampshire needs Black & Country record service. Contact: Bill Benjamin (603) 784-3131.

Looking for better Country record service. Contact: Dave Moore PD, WODT, Box 1814, Greenville, SC 29611.

Dates appearing at the end of each listings signify first week listed.

R&R Opportunities

Advertising

Radio & Records provides free (24 words or 3 lists) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: $30 per inch in width (maximum 35 words per inch). Includes border and logo.

Blank Box: $45 per inch per week (maximum 35 words per inch). Includes border, box number and postcard handling.

Payable in Advance

Display & Blank Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in add-

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (215) 555-4333. Opportunities, 1930 Century Park West, Los Angeles, CA 90067.
# National Music Formats Added This Week

## Satellite Music Network
George Williams (214) 343-9205

**The Starstation**

- MADONNA “Lucky Star”
- LIONEL RICHIE “Penny Lover”
- HALL & OATES “Out Of Touch”
- BARBRA STREISAND “Left In The Dark”
- CULTURE CLUB “The War Song”

**Country Coast-To-Coast**

- RAY CHARLES & B.J. THOMAS “Rock ‘n Roll Shoes”
- EDDIE RABBITT “The Best Years Of My Life”
- WAYLON JENNINGS “America”
- DAVID FRIEZELL & SOTTHE WEST
- “It’s A Be Together Night”

**Rock America**

- STEVE PERRY “Strung Out”
- CYNDI LAUPER “All Through The Night”
- CULTURE CLUB “The War Song”
- LIONEL RICHIE “Penny Lover”

## Media General Broadcast Services
Bob Dumas (901) 320-4433

**Action**

- LIONEL RICHIE “Penny Lover”
- JULIO IGLESIAS “Moonlight Lady”
- JOE JACKSON “Be My Number Two”
- SHAKIN’ STEVENS “A Love Worth Waiting For”

**Your Country**

- BELLAMY BROTHERS “World’s Greatest Lover”
- EDDIE RABBITT “The Best Year Of My Life”
- WAYLON JENNINGS “America”
- JUDOS “Why Not Me”
- GEORGE STRAIT
- “Does Fort Worth Ever Cross Your Mind”
- STEVE WARNER “Don’t You Give Up On Love”
- VINCE GILL “Turn Me Loose”

**Hit Rock**

- PRINCE “Purple Rain”
- SURVIVOR “I Can’t Hold Back”
- CYNDI LAUPER “All Through The Night”
- ROMEO VOIV
- “A Girl In Trouble (Is A Temporary Thing)”
- COREY HART “It Ain’t Enough”
- MARIA VIDAL “Body Rock”

## Concept Productions
Dick Wagner (915) 782-7754

**CHR**

- CYNDI LAUPER “All Through The Night”
- CULTURE CLUB “The War Song”
- LIONEL RICHIE “Penny Lover”
- PAUL McCARTNEY “No More Lonely Nights”
- STEVE MILLER “Shangri-La”

## TM Programming

**Cal Casey (214) 934-8511**

**Stereo Rock**

- PAUL McCARTNEY “No More Lonely Nights”
- ROMEO VOIV
- “A Girl In Trouble (Is A Temporary Thing)”
- LIONEL RICHIE “Penny Lover”
- SAMMY HAGAR “I Can’t Drive 55”

**TM A/C**

- LIONEL RICHIE “Penny Lover”

**TM Country**

- GEORGE STRAIT
- “Does Fort Worth Ever Cross Your Mind”
- TOM T. HALL “P.S. I Love You”
- BELLAMY BROTHERS “World’s Greatest Lover”
- BRENDA LEE “A Sweetest Love I’ll Never Know”

## Century 21

**Greg Stephens (214) 934-2121**

**The Z Format**

- PAUL McCARTNEY “No More Lonely Nights”
- DANNY HARTMAN “We Are The Young”
- STEVE MILLER “Shangri-La”

**The A/C Format**

- COREY HART “It Ain’t Enough”
- CYNDI LAUPER “All Through The Night”
- STEPHEN STILL “Can’t Let Go”
- JULIO IGLESIAS “Moonlight Lady”
- BAND OF GOLD “Love Song Are Back Again”

**Super-Country**

- MOE BANDY & JOE STAMPELEY
- “The Boys Night Out”
- DEBORAH ALLEN “Heartache And A Hail”
- JOHN CONLEE “Years After You”
- REBA McENTIRE “How Blue”
- GAIL DAVIES “Jagged Edge Of A Broken Heart”

## Transtar

**Chuck Watkins (303) 576-0700**

**Adult Contemporary**

- LIONEL RICHIE “Penny Lover”
- BARRY GIBB “Shine Shiny”

**Country**

- Tom Casey (213) 460-6383
- ANNE MURRAY w/DAVE LOGGINS
- “Nobody Loves Me Like You Do”
- LOUISE MANDRELL “Goodbye Heartache”
- MICHAEL MARTIN MURPHY “Radical”
- WHITES “Pins And Needles”

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**Peters Productions, Inc.**

Debbie Welsh (619) 555-9511

**Country Lovin’**

- BRENDA LEE “A Sweetest Love I’ll Never Know”
- GEORGE JONES “She’s My Rock”

**The Great Ones**

- LIONEL RICHIE “Penny Lover”
- WHAM “Make Me Up Before You Go-Go”
- STEPHEN STILL “Can’t Let Go”
- DARYL HALL & JOHN OATES “Out Of Touch”
- SHAKIN’ STEVENS “A Love Worth Waiting For”
- BAND OF GOLD “Love Song Are Back Again”
- JOYCE KENNEDY & JEFFREY OSBORNE
- “The Last Time I Made Love”

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**Drake-Chenault**

Bob Laurence (818) 883-7400

**XT-40**

- COREY HART “It Ain’t Enough”
- CYNDI LAUPER “All Through The Night”
- CULTURE CLUB “The War Song”
- PAUL McCARTNEY “No More Lonely Nights”
- SAMMY HAGAR “I Can’t Drive 55”
- TOMMY SHAW “Girls Without Guns”

**Contempo 300**

- WHAM “Make Me Up Before You Go-Go”
- PAUL McCARTNEY “No More Lonely Nights”
- LIONEL RICHIE “Penny Lover”

**Great American Country**

- CHARLY McClAIN “Some Hearts Get All The Breaks”
- DAVID FRIEZELL & SHELLY WEST
- “It’s A Be Together Night”
- BELLAMY BROTHERS “World’s Greatest Lover”

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**Radio Arts**

John Benedict (818) 841-0225

**Country’s Best**

- WAYLON JENNINGS “America”
- JUDOS “Why Not Me”
- ATLANTA “Wishful Drinkin’”

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**Soft Contemporary**

- AL JARREAU “After All”
- JULIO IGLESIAS “Moonlight Lady”
- STEPHEN STILL “Can’t Let Go”

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**Sound 10**

- PAUL McCARTNEY “No More Lonely Nights”
- COREY HART “It Ain’t Enough”
- LIONEL RICHIE “Penny Lover”
- CYNDI LAUPER “All Through The Night”
- JULIO IGLESIAS “Moonlight Lady”
EVELYN "CHAMPAGNE" KING "Just For The Night" (RCA) 48/15
Rotations: Heavy 1/1, Medium 1/0, Light 3/1, Extra Adds 0, Total Adds 4, WDIA, WHRK, WQMG, WLOU, WAAA. Heavy: WDIA, WHRK, WQMG, WLOU, WAAA. Medium: WJMI, KOKA. Light: KDYS, WABA. Extra Adds: 0.

JUNIOR "APOLLONIA 6" (Glenview) 40/8
Rotations: Heavy 1/0, Medium 3/2, Light 13/12, Extra Adds 0, Total Adds 0. Medium: KOKA.

RODNEY SAULSBERY "I Wonder" (Allegheny) 40/3
Rotations: Heavy 1/0, Medium 3/0, Light 11/5, Extra Adds 0, Total Adds 0. Medium: KOKA.

LIONEL RICHIE "Penny Lover" (Motown) 35/31
Rotations: Heavy 3/0, Medium 8/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

CULTURE CLUB "The War Song" (Virgin) 16/1
Rotations: Heavy 1/0, Medium 3/2, Extra Adds 0, Total Adds 0. Extra Adds: 0.

DARYL HALL & JOHN OATES "Out Of Touch" (RIAC) 34/14
Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

PHILIP BALEY "Photogenic Memory" (Columbia) 34/6
Rotations: Heavy 3/0, Medium 1/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

KURTIS BROWN "8 Million Stories" (Mercury/PolyGram) 32/5
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

FORCE MD's "Tears" (Tomboy Boy) 31/4
Rotations: Heavy 3/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

HANNAH "The World Is Out" (A&M) 30/12
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

KENNY ROGERS w/ CARNES & J. INGRAM "What About Me?" (RIAC) 28/7
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

BEAU WILLIAMS "You Are The One" (Capitol) 28/1
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

JEFFREY OSBOURNE "Look The Other Way" (CBS Associated) 23/24
Rotations: Heavy 0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

LIONEL RICHIE \(21\) Penny Lover (Motown)
PRINCE \(29\) Purple Rain (Warner Bros.)
DAZZ Band \(25\) Let It All Blow (Motown)
E. ISLEY, C. JASPER, S. COLE \(24\) Look The Other Way (CBS Associated)
JEFFREY OSBOURNE \(24\) Don’t Stop (A&M)

GOODIE "Because Of You" (Total Experience/RCA) 22/2
Rotations: Heavy 5/1, Medium 13/1, Extra Adds 0, Total Adds 6. Extra Adds: 0.

DARYL HALL & JOHN OATES "She's Out Of Her Mind" (Atlantic) 22/1
Rotations: Heavy 3/0, Medium 5/0, Extra Adds 0, Total Adds 8. Extra Adds: 0.

BILLY JOE "Sweet Sixteen" (Atlantic) 20/2
Rotations: Heavy 5/1, Medium 10/2, Extra Adds 0, Total Adds 15. Extra Adds: 0.

DENICE WILLIAMS "Black Beauty" (Columbia) 25/23
Rotations: Heavy 2/0, Medium 4/3, Extra Adds 0, Total Adds 6. Extra Adds: 0.

DREAMBOY "You Promise (I Do Love You)" (Qwest/WB) 27/7
Rotations: Heavy 0, Medium 1/0, Light 4/1, Extra Adds 0, Total Adds 5. Extra Adds: 0.

BILLY JOE "Who Do You Love" (Atlantic) 22/2
Rotations: Heavy 3/0, Medium 5/0, Extra Adds 0, Total Adds 8. Extra Adds: 0.

JEFFREY OSBOURNE "I'm Doin' It Myself" (CBS Associated) 23/24
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 4. Extra Adds: 0.

OCTOBER 19, 1984

GLORIA "I Love You" (Total Experience/RCA) 22/2
Rotations: Heavy 5/1, Medium 13/1, Extra Adds 0, Total Adds 6. Extra Adds: 0.

DARYL HALL & JOHN OATES "Out Of Touch" (RIAC) 34/14
Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

PHILIP BALEY "Photogenic Memory" (Columbia) 34/6
Rotations: Heavy 3/0, Medium 1/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

KURTIS BROWN "8 Million Stories" (Mercury/PolyGram) 32/5
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

DARYL HALL & JOHN OATES "Out Of Touch" (RIAC) 34/14
Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

PHILIP BALEY "Photogenic Memory" (Columbia) 34/6
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KURTIS BROWN "8 Million Stories" (Mercury/PolyGram) 32/5
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

FORCE MD's "Tears" (Tomboy Boy) 31/4
Rotations: Heavy 3/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

HANNAH "The World Is Out" (A&M) 30/12
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

KENNY ROGERS w/ CARNES & J. INGRAM "What About Me?" (RIAC) 28/7
Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

JEFFREY OSBOURNE "Look The Other Way" (CBS Associated) 23/24
Rotations: Heavy 0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

LIONEL RICHIE \(21\) Penny Lover (Motown)
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PHILIP BALEY "Photogenic Memory" (Columbia) 34/6
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KURTIS BROWN "8 Million Stories" (Mercury/PolyGram) 32/5
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FORCE MD's "Tears" (Tomboy Boy) 31/4
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Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

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Rotations: Heavy 1/0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.

JEFFREY OSBOURNE "Look The Other Way" (CBS Associated) 23/24
Rotations: Heavy 0, Medium 3/0, Extra Adds 0, Total Adds 0. Extra Adds: 0.
YBPC Seventh Annual Meeting
NOVEMBER 16, 17, & 18, 1984
HYATT REGENCY HOTEL
1200 LOUISIANA STREET • HOUSTON, TEXAS 77002
(713) 654-1234

Special YBPC Room Rates $52.00 per day/per room

Theme: TALK, TALK, "ACTION FOR 85"

I. Radio and Record Promotions
   A. Programming - How To Program A Winning Format
   B. Promotions - A Lasting Relationship
      1. Problems Each Encounters (Radio Personnel & Promotional Personnel)
      2. Solutions To The Problems
      3. How Radio And Promotional People Affect Each Other

II. Trade Publications And How They Work
   A. Charting Records
   B. Accurate And Consistent Reports

III. Is Their Life After Arbitron
   A. Selling Stations By The Numbers (Good/Bad)
   B. Getting Maximum From The Numbers
   C. Selling Stations Without The Numbers

EARLY BIRD REGISTRATION FEES
Members...........................................$50.00
Non-Members..................................$60.00
Late Fee After October 31..................$10.00
Spouse Regular or Banquet Ticket........$40.00

CONTACT: SONDRA FREELS (504) 822-1945
BARBARA A. LEWIS (504) 242-3131

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$150.00.........................................Fourth Page
$75.00..........................................Eighth Page
$50.00..........................................Professional Card And Name

SOUVENIR BOOKLET INFORMATION
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CONTACT: A. O. WASHINGTON, 10835 PHANTOM HILL
DALLAS, TEXAS 75217 • (214) 556-2002

THE SEVENTH ANNUAL
YBPC NATIONAL MEETING '84
YBPC, INC. • c/o Ms. Sondra Freels • 7011 Salem Dr.
New Orleans, Louisiana 70127
(504) 822-1945

NAME:______________________________
RADIO/TV STATION:________________
COMPANY:________________________
CITY:________________ STATE:______ ZIP:_____
PHONE:________________ $____________

[CHECKS OR MONEY ORDERS ONLY]
**PAT METHENY GROUP FIRST CIRCLE**

Highest debut ever on R&B/FN's National Jazz Chart.

**ECM**

Featuring the cuts:

**THE FIRST CIRCLE** and **END OF THE GAME**

Edited versions available on 12" pro-V 1984 ECM Records.

---

**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>Artist/Title/Label</th>
<th>Station/Format</th>
<th>Rotation</th>
<th>Total Adds</th>
<th>Extra Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dan Siegel “Another Time, Another Place” (Pacifica) 18/1</td>
<td>WYBC/New Orleans</td>
<td>2/1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Phil Woods/Chris Swanson “Pipe At The Gates Of Dawn” (Sax Brasil) 5/5</td>
<td>WHRS/Washington, DC</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Johnnie Taylor “Tell It Like It Is” (Concord) 12/4</td>
<td>WYBC/New Orleans</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Peter Petersen’s Collection Jazz “Jazz Journey” (Pacifica) 12/1</td>
<td>WYBC/New Orleans</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Andreas Vollenweider “Pase Verda” (Columbia) 12/0</td>
<td>WHRS/Washington, DC</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Don Slicker “Music Of Kenny Dorham” (Pacifica) 11/1</td>
<td>WYBC/New Orleans</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Ivan Conti “The Human Factors” (Tribeca) 11/1</td>
<td>WHRS/Washington, DC</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Frank Zappa w/Quintones Orchestra (Isa) “I'm My Lady” (Dwest/BW7) 9/4</td>
<td>WYBC/New Orleans</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>John Schofield “Electric Outlet” (Greenvision) 7/7</td>
<td>WHRS/Washington, DC</td>
<td>1/0</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

**RESPECTED ADDS & HOTS**

Printed adds are first ten provided by station. Hots are printed in order given by reporter. * symbol denotes commercial station.

---

**POPPYHOT**

**WASHINGTON**

- WHUT/Washington, DC
- WHUR/Washington, DC
- WHAV/Harvard University
- WTTW/Tribeca
- WYBC/New Orleans
- WHSL/Washington, DC
- WJAM/Washington, DC
- WOGG/Greensboro
- WNBC/New York City
- WJBC/Baltimore

**SOUTH**

- WHCB/Miami
- WRAL/Chapel Hill
- WOR/New York City
- WBBR/Boston
- WHNS/Charleston
- WSRX/San Francisco
- WSNB/San Antonio
- WLLZ/Kansas City
- WTVW/TV
- WMBN/Indianapolis

**MIDWEST**

- WBEZ-Chicago
- WBOX/Bloomington
- WDMX/Detroit
- WPYX/Toronto
- WJLB/Jacksonville
- WSNB/San Antonio
- WJXW/Worcester
- WMIN/Milwaukee
- WPTZ/Plattsburgh
- WYNN/Tampa

**WEST**

- KJAZ/San Francisco
- KJZZ/Phoenix
- KUSC/Santa Barbara
- KJAZ/San Diego
- KJAZ/San Francisco
- KJAZ/San Francisco
- KJAZ/San Francisco
- KJAZ/San Francisco
- KJAZ/San Francisco
- KJAZ/San Francisco

---

**Regionalized Adds & Hots**

The following stations added: station/program.

---

**MOST ADDED**

- WHUT/Washington, DC
- WHUR/Washington, DC
- WHAV/Harvard University
- WTTW/Tribeca
- WYBC/New Orleans
- WHSL/Washington, DC
- WOGG/Greensboro
- WNBC/New York City
- WJAM/Washington, DC
- WJBC/Baltimore

**HOTTEST**

- WHUT/Washington, DC
- WHUR/Washington, DC
- WHAV/Harvard University
- WTTW/Tribeca
- WYBC/New Orleans
- WHSL/Washington, DC
- WOGG/Greensboro
- WNBC/New York City
- WJAM/Washington, DC
- WJBC/Baltimore

---

**GEOGRLe SHEARING w/DON THOMPSON “Live At The Cafe Carlyle” (Concord) 7/2**

Sponsored: N/A. Medium: WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, 94.9, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ.

**JIMMY SMITH & WES MONTGOMERY “Dynamic Duo” (Verve) 7/1**

Sponsored: N/A. Medium: WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ.

**PEPPER ADAMS “Live At Fat Tuesday’s” (Upstairs) 7/1**

Sponsored: N/A. Medium: WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ.

**BUDDY DeFRANCO “Mr. Lucky” (Pablo) 7/1**

Sponsored: N/A. Medium: WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ.

**DIRTY DOZEN BRASS BAND “My Feet Can’t Feel Now” (George Wein) 6/3**

Sponsored: N/A. Medium: WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ, WWOZ.
**Most Added**

**Breakers**

**Most Added & Hottest**

**Hottest**

**Florida picks**

**Pros**
### MOST ADDED

#### EAST

<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
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<tbody>
<tr>
<td>WAVG</td>
<td>Morgantown, WV</td>
</tr>
<tr>
<td>KQOR</td>
<td>Oklahoma City, OK</td>
</tr>
<tr>
<td>WBBN</td>
<td>Allen, TX</td>
</tr>
<tr>
<td>WBTN</td>
<td>Nashville, TN</td>
</tr>
<tr>
<td>WAGA</td>
<td>Fort Worth, TX</td>
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#### MIDWEST

<table>
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<th>Station</th>
<th>City, State</th>
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<tbody>
<tr>
<td>WFLY</td>
<td>St. Louis, MO</td>
</tr>
<tr>
<td>WABC</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>WMAG</td>
<td>Milwaukee, WI</td>
</tr>
<tr>
<td>WJW</td>
<td>Minneapolis, MN</td>
</tr>
<tr>
<td>WJKE</td>
<td>Kansas City, MO</td>
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#### SOUTH

<table>
<thead>
<tr>
<th>Station</th>
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<tbody>
<tr>
<td>WADV</td>
<td>Orlando, FL</td>
</tr>
<tr>
<td>KVIS</td>
<td>Waco, TX</td>
</tr>
<tr>
<td>WRGB</td>
<td>Greenville, SC</td>
</tr>
<tr>
<td>WJSA</td>
<td>Savannah, GA</td>
</tr>
<tr>
<td>WJQY</td>
<td>Charleston, SC</td>
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#### WEST

<table>
<thead>
<tr>
<th>Station</th>
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<tbody>
<tr>
<td>KGRT</td>
<td>Oklahoma City, OK</td>
</tr>
<tr>
<td>KQD</td>
<td>Houston, TX</td>
</tr>
<tr>
<td>KGNC</td>
<td>Phoenix, AZ</td>
</tr>
<tr>
<td>KQSD</td>
<td>Long Beach, CA</td>
</tr>
<tr>
<td>KQHH</td>
<td>San Diego, CA</td>
</tr>
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</table>

### HOTTEST

#### EAST

- John Schneider (MCA)
- Willie Nelson (Columbia)

#### MIDWEST

- John Schneider (MCA)
- Willie Nelson (Columbia)

#### SOUTH

- John Schneider (MCA)
- Willie Nelson (Columbia)

#### WEST

- John Schneider (MCA)
- Willie Nelson (Columbia)
### WHAMI

**Wake Me Up Before You Go-Go (Columbia)**

67% of our reporters on it.

Rotations: Heavy 5/0, Medium 55/9, Light 31/3.

<table>
<thead>
<tr>
<th>Total Adds</th>
<th>22</th>
<th>WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAFB, WBTX, WEXC, WAHR, WJKJ, WHFY, WLAC-FM, WLTE, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</th>
<th>Debuts at number 24 on the A/C chart</th>
</tr>
</thead>
</table>

### NEW & ACTIVE

<table>
<thead>
<tr>
<th>JUlio Iglesias</th>
<th>&quot;Moonlight Lady&quot; (Columbia) 2/17</th>
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</thead>
<tbody>
<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 14/0, Light 32/0</td>
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<tr>
<td>Total Adds:</td>
<td>17, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAFB, WBTX, WEXC, WAHR, WJKJ, WHFY, WLAC-FM, WLTE, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>PAUL McCARTNEY</th>
<th>&quot;No More Lonely Nights&quot; (Columbia) 6/85</th>
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<tbody>
<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 21/2, Light 44/2, Total Adds: 60, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAFB, WBTX, WEXC, WAHR, WJKJ, WHFY, WLAC-FM, WLTE, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>RICKIE Lee JONES</th>
<th>&quot;The Real End&quot; (WB) 6/4</th>
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<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 37/0, Light 71/4, Total Adds: 4, STAS, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAHR, KWEB, WQCH, WVBS, WBRC, KSFS, WUSB, KWEB, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
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<table>
<thead>
<tr>
<th>POINTER SISTERS</th>
<th>&quot;I'm So Excited&quot; (Planet/RCAL) 5/93</th>
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<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 29/0, Light 52/0, Total Adds: 3, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAHR, KWEB, WQCH, WVBS, WBRC, KSFS, WUSB, KWEB, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
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<table>
<thead>
<tr>
<th>CYNDI LAUPER</th>
<th>&quot;All Through The Night&quot; (Portrait/CBS) 5/93</th>
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<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 26/0, Light 50/0, Total Adds: 3, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAHR, KWEB, WQCH, WVBS, WBRC, KSFS, WUSB, KWEB, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>PAUL McCARTNEY</th>
<th>&quot;Long Tall Sally&quot; (Columbia) 4/94</th>
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<td>rotations:</td>
<td>Heavy 0/2, Medium 19/0, Light 40/0, Total Adds: 48, WCLR, WISN, KMJU, KJRR, WABE, WGY, WKGW, WAHR, KWEB, WQCH, WVBS, WBRC, KSFS, WUSB, KWEB, KQIL, WQCH, WVBS, WBRC, KSFS, WUSB</td>
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### BREAKOUTS

<table>
<thead>
<tr>
<th>STEVIE WONDER</th>
<th>135/1</th>
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<td>rotations:</td>
<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<tr>
<th>CHICAGO</th>
<th>129/0</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>K ROGERS w/K CARNES &amp; J INGRAM</th>
<th>133/3</th>
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<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>CARS</th>
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<table>
<thead>
<tr>
<th>RALPH MacDONALD F/BILL WITHERS</th>
<th>116/2</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>JOHN WAITE</th>
<th>102/0</th>
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<thead>
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<th>BARBRA STREISAND</th>
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<th>LIONEL RICHIE</th>
<th>124/36</th>
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<table>
<thead>
<tr>
<th>LAURA BRANIGAN</th>
<th>105/53</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>11 IRENE CARA</th>
<th>90/84</th>
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<table>
<thead>
<tr>
<th>BILLY JOCS</th>
<th>108/11</th>
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<tr>
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<table>
<thead>
<tr>
<th>TWILIGHT BROTHERS</th>
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<tr>
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<table>
<thead>
<tr>
<th>ELTON JOHN</th>
<th>110/4</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<thead>
<tr>
<th>DENNIS DAY</th>
<th>115/9</th>
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<table>
<thead>
<tr>
<th>16 HUEY LEWIS &amp; THE NEWS</th>
<th>90/0</th>
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<tbody>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>NEL DIAMOND</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>ANNE MURRAY w/DAVE LOGGINS</th>
<th>102/6</th>
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<tbody>
<tr>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>MADONNA</th>
<th>90/2</th>
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<tbody>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>20 JOHN SUMMER</th>
<th>90/2</th>
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</thead>
<tbody>
<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<table>
<thead>
<tr>
<th>BILLY JOE</th>
<th>75/0</th>
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<tbody>
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<td>rotations:</td>
<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>DARYL HALL &amp; JOHN OATES</th>
<th>98/15</th>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<th>AMERICA</th>
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<tbody>
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<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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<thead>
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<th>WHAM!</th>
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<th>SERGIO MENDES</th>
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<tbody>
<tr>
<td>rotations:</td>
<td>Heavy 0/2, Medium 110/0, Light 16/3</td>
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</tbody>
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**Most Added**

**Paul McCartney (EMI)**

No More Lonely Nights (Columbia)

After 14 adds

Rigorous Penny Lover (Motown)

Cindy Lauper (EMI)

All Through The Night (Portrait/CBS)

**Whami** (ABC)

Wake Me Up Before You Go-Go (Columbia)

**Corey Hart (EMI)**

It Ain't Enough (EMI American)

---

**SIGNSIFICANT ACTION**

**Stephanie Ferras Featuring Mike Finnegan**

"Can't Let Go" (Atlantic) 29/12

**Sheena Easton**

"Stay" (EMI American) 19/10

**Stephen Stills**

"Off And On Love" (Columbia) 26/9

**Champain**

"Swept Away" (RCAL) 24/0

**Diana Ross**

"Sweetest Dream" (Motown) 13/5

**Eurthymics**

"Who's That Girl" (Virgin/Epic) 19/1

**Giora Mordey**

"Together In Electric Dreams" (Virgin/Epic) 19/1

**John Cafferty & The Beaver Brown Band**

"On The Dark Side" (Scorpio/CBS) 10/1

---

**Brenders**

are those records that have achieved concurrent airplay at 60% of our reporting stations.

**New & Activens** are records receiving airplay at 30 or more stations.

Records in **SIGNIFICANT ACTION** are receiving airplay from 10-25 stations. Records with substantial medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart; records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart.

---

**Hottest**

**Stevie Wonder (EMI)**

I Just Called To Say I Love You (Motown)

**Chicago (Columbia)**

Hard Hat's Brace For Break (WB)

**Cars (Atlantic)**

Drive Electric

**K. Rogers W/Carnes & Ingram (EMI)**

What About Me? (RCAL)

**Ralph MacDonald F/Bill Wither**s (EMI American)

In the Name of Love (PolyGram)

---
October 5, 1984

161 REPORTERS

DEBUT

1. DAVID BOWIE/Tonight (EMI America)
2. J. CAFFERTY &.../Eddie & The... (Scotti Bros./CBS)
3. FIXX/Phantoms (MCA)
4. U2/The Unforgettable Fire (Island)
5. BRUCE SPRINGSTEEN/ Born In The U.S.A. (Columbia)
6. TEACHERS/Soundtrack (Capitol)
7. SURVIVOR/Vital Signs (Scotti Bros./CBS)
8. JOHN WAITE/No Brakes (EMI America)
9. SCANDAL/PPATTY SMYTH/The Warrior (Columbia)
10. BILLY IDOL/Rebel Yell (Chrysalis)
11. SAMMY HAGAR/VOA (Geffen)
12. KROKUS/The Blitz (Arista)
13. BILLY JOE PUIER/Signs Of Life (Capitol)
14. PRINCE/Purple Rain (WB)
15. LINDSEY BUCKINGHAM/Go Insane (Elektra)
16. TOMMY SHAW/With Guns (A&M)
17. HONEYMOON SUITE/Honeymoon Suite (WB)
18. KISS/Animalize (Mercury/PG)
19. VARIOUS ARTISTS/Every Man Has... (Polydor/PG)
20. JON HAYES/Braking Hearts (Geffen)
21. ROMEO VOID/In Instincts (415/Columbia)
22. CARS/Heartbeat City (Elektra)
23. DAVE EDMUNDS/Riff-Raff (Columbia)
24. STEVE PERRY/Street Talk (Columbia)
25. ZEBRA/‘Neon Lies’ (Atlantic)
26. HALL & OATES/Big Bam Boom (RCA)
27. DENNIS DEYOUNG/Desert Moon (A&M)
28. JEREMIAH PAUL/Private Dancer (Capitol)
29. 9 DOG/The Last In Line (WB)
30. ROGER HODGSON/In The Eye Of The Storm (A&M)
31. HONEYDIPPERS/Volume One (Es Panorama/Ad.)
32. DOKKEN/Tooth And Nails (Elektra)
33. ELTON JOHN/Breaking Hearts (Geffen)
34. ROD STEWARD/Camouflage (WB)
35. HUEY LEWIS & THE NEWS/“The Power Of Love” (Chrysalis)
36. BLACKFOOT/Vertical Smiles (Atco)
37. PETER WOLF/Lights Out (EMI America)
38. TWISTED SISTER/Stay Hungry (Atlantic)
39. RATT/Out Of The Cellar (Atlantic)
40. JETHRO TULL/Under Wraps (Chrysalis)

“Blue” (156) “Neighborhood” (70) “Dancing” (17)
“On The Dark Side” (148) “Tender Years” (13)
“Are We” (135) “Sunshine” (89) “Cities” (16)
“Pride” (157) “Unforgettable” (25) “Wire” (24)
“Cover Me” (113) “Born” (42) “Surrender” (23)
“Teacher” (146) “Understanding” (98) “Interstate” (37)
“I Can’t Hold Back” (141) “Teardrops” (199) “Missing You” (32)
“Beat” (112) “The Warrior” (29) “Hands Tied” (14)
“Flesh For Fantasy” (113)
“I Can’t Drive 55” (119) “Two Sides” (13)
“Midnite Maniac” (118)
“All Night Long” (64) “Can’t Get” (43) “Rock” (31)
“Purple Rain” (92) “Crazy” (44)
“Go Insane” (90) “Loving Cup” (22)
“Girls With Guns” (121)
“New Girl Now” (96)
“Haven’s On Fire” (114)
“I’m Moving On” (101)
“Who Wears These Shoes?” (95)
“A Girl In Trouble” (108)
“Drive” (48) “Hello Again” (38) “It’s Not” (26)
“Something About You” (101)
“Strong Out” (91)
“Sears” (108)
“Out Of Touch” (97)
“Desert Moon” (98)
“Better Be Good To Me” (86)
“Myself” (86) “Last In Line” (13)
“Had A Dream” (107)
“Rockin’ At Midnight” (87) “Sea Of Love” (28)
“Into The Fire” (89)
“2 Minutes To Midnight” (75)
“Some Guys Have...” (62)
“Walking” (25) “If This” (24) “Found A Home” (22)
“Morning Dew” (74)
“I Need You Tonight” (37)
“I Wanna Rock” (40) “We’re Not Gonna...” (21)
“Wanted Man” (45) “Round” (15) “Back” (15)
“Lap Of Luxury” (70)

BREAKERS.

1. The Unforgettable Fire (Island)
98% of our reporters on it. 155/1 with adds at WQMF. Debuts at #4 on the Albums chart.

TEACHERS

Soundtrack (Capitol)
95% of our reporters on it. 15/18 with adds at CHOM, WLUP, KBCD, KINK, WQMF, WHEB, KSPN, KXTC. Debuts at #4 on the Albums chart.

ROGER HODGSON

In The Eye Of The Storm (A&M)
68% of our reporters on it. 110/109 including adds at: WMH, WDVE, KSRR, WGNR, WLUP, WMET, WILD, KLOS, KINK. Debuts at #30 on the Albums chart.

HONEYDIPPERS

Volume One (Es Paranza/Atlantic)
65% of our reporters on it. 105/103 including adds at: WNEW, WHJY, WTLS, KTXQ, WBBN, KKCI, KAZY, KLOS, WQMF. Debuts at #31 on the Albums chart.

HALL & OATES

Big Bam Boom (RCA)
62% of our reporters on it. 103/165 including adds at: KBCO, KZAP, WAXQ, WQMF, WTUE, KLO. Debuts at #28 on the Albums chart.

TINA TURNER

Private Dancer (Capitol)
54% of our reporters on it. 87/19 with adds at: CHOM, KYSS, KZAP, WDHA, WHEB, WQMF, KLBJ, WLWQ, WXXE. Moves 29-28 on the Albums chart.
The two most controversial areas in contemporary radio are thoroughly investigated and explained in the first book ever devoted exclusively to these volatile subjects.

In eleven easy-to-read and understand chapters, Jhan Hiber, President of Jhan Hiber & Associates, one of the leading research companies in the broadcast industry today, takes you through the history, theory and practice of ratings and research.
### Regional AOR Activity

#### EAST

**Parallel One**
- **WCN/Boston** (617) 266-1111
  - One: WAXL/Providence (401) 384-1110
  - Two: WYI/Boston (617) 323-1111
- **DC10/Washington** (202) 328-1132
  - One: WAXL/Providence (401) 384-1110
  - Two: WYI/Boston (617) 323-1111

**Parallel Two**
- **WCFL/New Haven** (203) 328-1133
  - One: WYI/New Haven (203) 328-1133
  - Two: WCFL/New Haven (203) 328-1133
- **WZZH/Syracuse** (315) 472-1134
  - One: WYI/Syracuse (315) 472-1134
  - Two: WZZH/Syracuse (315) 472-1134

**Parallel Three**
- **WRO/Washington** (202) 263-1111
  - One: WYI/Washington (202) 263-1111
  - Two: WZZH/Washington (202) 263-1111

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*Continued on next page*
### MIDWEST (continued)

#### Parallel Two

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<th>Station</th>
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<th>City</th>
<th>Owner</th>
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<tr>
<td>WKEX-FM/White</td>
<td>96.3</td>
<td>White Plains</td>
<td>Paul Allen</td>
</tr>
<tr>
<td>WROX/Spokane</td>
<td>106.7</td>
<td>Spokane</td>
<td>Jack Tietel</td>
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<tr>
<td>KGML/Denver</td>
<td>103.9</td>
<td>Denver</td>
<td>KKCO</td>
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<td>KZMK/Milwaukee</td>
<td>102.1</td>
<td>Milwaukee</td>
<td>WTMJ</td>
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<tr>
<td>WKRN/South Bend</td>
<td>105.5</td>
<td>South Bend</td>
<td>KLX-AM</td>
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<tr>
<td>WLYI/Madison</td>
<td>99.5</td>
<td>Madison</td>
<td>WQMI</td>
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<tr>
<td>WQDO/Dayton</td>
<td>100.1</td>
<td>Dayton</td>
<td>WDAY</td>
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<tr>
<td>KQCL/Cincinnati</td>
<td>104.7</td>
<td>Cincinnati</td>
<td>WQRC</td>
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<td>WBLF/Kalamazoo</td>
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<td>WABC</td>
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<td>WSNF</td>
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<td>WLSF/Grand Rapids</td>
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<td>WGLF</td>
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<td>WOIO/Dayton</td>
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<td>WDAY</td>
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<td>WJRT/Huntington</td>
<td>105.7</td>
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<td>WORI</td>
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<td>WUSK/South Bend</td>
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<td>WAFM/Troy</td>
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<td>WISK/Milwaukee</td>
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<td>WISX</td>
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<td>WAGS/Dayton</td>
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### WEST

#### Parallel One

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<td>KZAP/San Diego</td>
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<td>KQBW/Riverside</td>
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<td>KXRA/Las Vegas</td>
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<td>KQSB/Las Vegas</td>
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<td>KXMB/Las Vegas</td>
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#### Parallel Three

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<td>WSBG</td>
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<td>WJAX/Salt Lake</td>
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<td>WJAX</td>
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<td>WSEF/Salt Lake</td>
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<td>WQCS/Salt Lake</td>
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<td>WQCI/Salt Lake</td>
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<td>WQCO/Salt Lake</td>
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<td>WQQC/Salt Lake</td>
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<td>WQCD/Salt Lake</td>
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<td>CFTR</td>
<td>Toronto</td>
<td>CHR</td>
<td>Sandy Sanderson</td>
<td>Bob Saito</td>
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<td>WNYS</td>
<td>Buffalo</td>
<td>CHR</td>
<td>Bill Todd</td>
<td>P.J. Fox</td>
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<td>WLYI</td>
<td>Long Island</td>
<td>CHR</td>
<td>Bill Terry</td>
<td>Ralph Telson</td>
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<td>CKQM</td>
<td>Montreal</td>
<td>CHR</td>
<td>Bob Beauchamp</td>
<td>Guy Broadbent</td>
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<td>WYNY</td>
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<td>WHXI</td>
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<td>Keith Alana</td>
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<td>Keith Alana</td>
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<td>WPHD</td>
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<td>CHR</td>
<td>Mary Ellen</td>
<td>John Piccolo</td>
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<td>WPLJ</td>
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<td>CHR</td>
<td>Larry Berger</td>
<td>Lisa Tonacci</td>
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<td>WVKB</td>
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<td>CHR</td>
<td>Steve Kingston</td>
<td>Amy Kohnhal</td>
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<td>WBEC</td>
<td>New Orleans</td>
<td>CHR</td>
<td>Kim O'Kelly</td>
<td>Greg Rolling</td>
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</table>
Music Key: (DJ) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then re-added.
<table>
<thead>
<tr>
<th><strong>PRINCE</strong></th>
<th><strong>LIONEL RICHIE</strong></th>
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<tr>
<td>Purple Rain</td>
<td>Let's Go Crazy (WB)</td>
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<td>U/P Soundtrack Purple Rain</td>
<td>LP Soundtrack Purple Rain</td>
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<table>
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<tr>
<td>Try To Find (RCA)</td>
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<tr>
<td>LP</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
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<tr>
<td>Better Be Good To Me (Columbia)</td>
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<th><strong>TOMMY SHAW</strong></th>
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<tbody>
<tr>
<td>Guns (MGM)</td>
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<tr>
<td>Two Guns MGM</td>
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<tr>
<td>Say Hello To Ronnie (Arista)</td>
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<table>
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<tr>
<th><strong>TINA TURNER</strong></th>
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<tr>
<td>Better Be Good To Me (Columbia)</td>
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<td>LP: BARBRA STREISAND</td>
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<tr>
<td>The Dal* (Colgan/M)</td>
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<tr>
<th><strong>BARRA STRISAND</strong></th>
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<td>Left In The Dark (Columbia)</td>
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<td>Wrap Her Up (A&amp;M)</td>
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<td>LP, B040 In Cover Me (Columbia)</td>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
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<tr>
<td>Better Be Good To Me (Columbia)</td>
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<th><strong>TINA TURNER</strong></th>
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<tr>
<td>Better Be Good To Me (Columbia)</td>
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<tr>
<td>LP: B040 In Cover Me (Columbia)</td>
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**WEEK 3 AIR Priorities**

### CHR

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at (301) 964-5544. Deadline for CHR response is 6pm, Wednesday, October 10, 1984.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>WALKING ON THE THIN LINE</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>CHRYSLIS</td>
</tr>
<tr>
<td>ROCK IN AMERICA</td>
<td>NIGHT RANGER</td>
<td>CAMEL/MCA</td>
</tr>
<tr>
<td>AFTER ALL</td>
<td>AL JARREAU</td>
<td>WB</td>
</tr>
<tr>
<td>HEAVEN'S ON FIRE</td>
<td>KISS</td>
<td>MERCURY</td>
</tr>
<tr>
<td>YOU GET THE BEST FROM ME</td>
<td>ALICIA MYERS</td>
<td>MCA</td>
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</table>

### AOR

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at (301) 964-5544. Deadline for AOR responses is 6pm, Thursday, October 11, 1984.

<table>
<thead>
<tr>
<th>TITLE/CUTS</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>PLAYIN' IT COOL</td>
<td>TIMOTHY B. SCHMIT</td>
<td>ASYLUM</td>
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<tr>
<td>&quot;Cool&quot; &quot;Something's Wrong&quot; &quot;Money&quot;</td>
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</table>

**AIR (Active Industry Research)** is a nationwide network of program and music directors who assess CHR and AOR music for artist managers, producers and record companies.
COREY HART
It Ain’t Enough (EMI America)
76% of our reporters on it. Moves: Up 29, Debuts 60, Same 75, Down 0, Adds 31 including WBLI, 93FM, 195, 957, KBEG, WLQL-FM, KZJP. Complete airplay in Parallels.

ROMEO VOID
A Girl In Trouble (Is A Temporary...) (415/Columbia)
68% of our reporters on it. Moves: Up 74, Debuts 26, Same 52, Down 1, Adds including KOPA, KWOD, KC101, KHFI, WABB-FM, WHFY-FM, KLUC. Complete airplay in Parallels.

PAUL McCARTNEY
No More Lonely Nights (Columbia)
71% of our reporters on it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 172 including WHHT, Z93, Q105, WLS-FM, KDWB-FM, KISS-FM, KWSS. Complete airplay in Parallels.

38 SPECIAL
Teacher Teacher (Capitol)
67% of our reporters on it. Moves: Up 17, Debuts 34, Same 70, Down 0, Adds 41 including WXKS-FM, WBLI, PRO-FM, 93FM, WKTI, KDWB-FM, XTRA. Complete airplay in Parallels.

CULTURE CLUB
The War Song (Virgin/Epic)
66% of our reporters on it. Moves: Up 8, Debuts 55, Same 53, Down 0, Adds 44 including B104, 293, WN9V, WLQL-FM, KIMX, KXX106. Complete airplay in Parallels.

SAMMY HAGAR
I Can’t Drive 55 (Geffen)
64% of our reporters on it. Moves: Up 28, Debuts 34, Same 56, Down 0, Adds 37 including PRO-FM, KAFM, WHYF, KTHG, KOPA, KBOS. Complete airplay in Parallels.

MARIA Vidal
"Body Rock" (EMI America) 1419
Moves: Up 41, Debuts 6, Same 0, Down 20, Adds including WGLC-FM, K7KC-FM, KQFX-FM. Complete airplay in Parallels.

TOMMY SHAW: "Girls With Gum" (IAMI) 13740
Moves: Up 14, Debuts 21, Same 62, Down 0, Adds 40 including WCAC-FM, 93FM, KMRX, WMAAN, WBNM-FM, WFXF, WJAG, WJXZ, WQIK, WCNN, WKJX, KFJC, VOKY, WYAM, WCBE.

MATTHEW WILDER: "Bound (On The Walls)" (PolyGram) (Express/CBS) 11356

GLENN FREY: "The Alligator" (IAMI) 10919
Moves: Up 16, Debuts 12, Same 0, Down 0, Adds including WCAC-FM, 93FM, KMRX, WKJX, WJAG, WJXZ, WQIK, WCNN, WKJX, KFJC, WYAM, WCBE.

SAN HARRIS: "Sugar Don’t Last Forever" (Atlantic) 9118
Moves: Up 23, Debuts 73, Same 47, Down 0, Adds including WCAC-FM, WKJX, WQIK, KSKM, K909, WXMO.

"HAPPY HUNTERs: "Ocean Of Love" (Es Para Los/Atlantic) 9454
Moves: Up 8, Debuts 6, Same 0, Down 0, Adds including WCAC-FM, 93FM, KMRX, WKJX, WQIK, WCNN, WKJX, KFJC, WYAM, WCBE.

BARRA BRESSAND: "Let In The Dark" (Columbia) 9118
Moves: Up 30, Debuts 5, Same 57, Down 0, Adds 102, WXCD, KQAG, KQFX-FM, WBNM-FM, KX909, WKJX, WQIK, WCNN, KSKM, K909, WXMO.

New & Active
MARIA Vidal: “Body Rock” (EMI America) 1419
Moves: Up 41, Debuts 6, Same 0, Down 20, Adds including WGLC-FM, K7KC-FM, KQFX-FM. Complete airplay in Parallels.

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Contemporary Hit Radio

1. PRINCE/Let’s Go Crazy (WB)
2. CHICAGO/Hard Habit To Break (WB)
3. STEVIE WONDER/Just Called To Say I Love You (Motown)
4. MADONNA/Lucky Star (WB)
5. CARS/Drive (Elektra)
6. BRUCE SPRINGSTEEN/Cover Me (Columbia)
7. J. CAFFERTY & BEVYER/On The Dark... (Scotl Bros./CBS)
8. ROGER DOUTREW/Some Guys Have All The Luck (WB)
9. SHEILA E./The Glamorous Life (WB)
10. PRINCE/Purple Rain (WB)
11. JOHN WAITE/Missin’ You (EMI America)
12. ELTON JOHN/Who Wears These Shoes? (Geffen)
13. WHAM!/Wake Me Up Before You Go-Go (Columbia)
14. RICK SPRINGFIELD/bop ’Til You Drop ( RCA)
15. POINTER SISTERS/’Im So Excited (RCA)
16. DENNIS DU YOUNG/Desert Moon (A&M)
17. DONNA SUMMER/There Goes My Baby (Geffen)
18. CYNDI LAUPER/Shes Bop (Portrait/CBS)
19. BUCKINGHAM/Go Insane (Elektra)
20. NEW CULTURE/Swept Away ( RIAA)
21. BRUCE SPRINGSTEEN/You Know It (Columbia)
22. TINA TURNER/Better Be Good To Me (Capitol)
23. RORY STONE/In The Name Of Love (Polydor)
24. DARYL HALL & JOHN OATES/Out Of Touch (RCA)
25. JACKSON/Torture ( Epic)
26. BANANARAMA/Cruel Summer (London/P&G)
27. CHAKA KHAN/I Feel For You (WB)
28. HUEY LEWIS & THE NEWS/This Is It (Chrysalis)
29. JUNE & ROGER’S/CARNEES & INGRAM/What About Me? ( RCA)
30. LAURA BRANIGAN/The Lucky One (Atlantic)
31. NIGHT RANGER/When You Close Your Eyes... (Came/MCA)
32. TINA TURNER/Whats Love Got To Do With It? (Capitol)
33. CYNDI LAUPER/All Through The Night (Portrait/CBS)
34. BARRY GIBB/Shine Shine (MCA)
35. STEVE PERRY/Strung Out (Columbia)
36. SURVIVOR/Can’t Hold Back (Scotl Bros./CBS)

Black/Urban

1. CHAKA KHAN/I Feel For You (WB)
2. STEVIE WONDER/Just Called To Say I... (Motown)
3. NEW EDITION/Cool It Now (MCA)
4. DIANA ROSS/Swept Away (A&M)
5. REBBIE JACKSON/Centipede (Columbia)
6. TIME/Jungle Love (WB)
7. JANET JACKSON/Dont Stand Another Chance (A&M)
8. ALICIA MYERS/You Get The Best From Me... (MCA)
9. STEVE PERRY/Youre The Woman (War)
10. STEVE PERRY/Youre The Woman (War)
11. TINA TURNER/Better Be Good To Me (Capitol)
12. A BISH/HELLO/Myself (Columbia)
13. OMAR/On The Dark... (SCA)
14. PATRICE RUSHEJ/Get Out (You Fascinate Me) (Elektra)
15. TEDDY PENGERD/Your Re My Choices... (Asylum)
16. BILL & SAM/The Lady (A&M)
17. PEABO BRYSON/Silky Dancin´ (Elektra)
18. DONNA SUMMER/There Goes My Baby (Geffen)
19. KASHIF/Ar You The Woman (War)
20. MADONNA/Lucky Star (Sire/WB)
21. LAKESIDE/Make My Day (Solar/Elektra)
22. STAPLE SINGERS/Olaw Is Love (Capitol)
23. S.O.S./Band Just The Way You Like It (Tabu/CBS)
24. PRIME TIME/I Owe It To Myself (Total Experience/CAP)
25. JEFFREY OSBORNE/Dont Get Your Love (A&M)
26. PRINCE/Purple Rain (WB)
27. LaTOYA JACKSON/Hot Potato (Private/CBS)
28. GLEN CARINO/Show Me (A&M)
29. CHER/If I Could Find A Person (Capitol)
30. SMOKY ROBINSON/Cant Find (Tamla/Motown)
31. WHODINI/Friends (Jive/Arista)
32. APOLLO/Holiday (Motown)
33. JOEYSON BROWN/In Members Vinyl Dreams
34. NEW LEVEL/Computer Age (Rush The.../Sunview)