

I N S I D E :

NAB Board Rates Radio Outlook

R&R interviews six NAB Radio Board members on the eve of the NAB convention, and finds mixed feelings about radio's present and future. Page 8

UPI Customizes For Radio News Needs

Tired of wading through wire copy? UPI's new CustomCast system allows radio stations to be selective in culling their news items, as Brad Woodward explains. Page 36

WOJO Wins Important Renewal

In a precedent-setting case, a good service record won WOJO/Chicago a license renewal against a challenger with superior qualifications in some areas. Plus — NRBA calls for a joint all-radio convention combining NAB, NRBA, and RAB. Page 6

First Winter Arbitron Results

Los Angeles: KIIS, KROQ-FM Dominate Contemporaries
 Detroit: WABX, WCZY, WDRQ, WNIC-FM, WRIF The Winners
 San Diego: XTRA-FM Roars Into AOR Lead Page 24

People In The News This Week

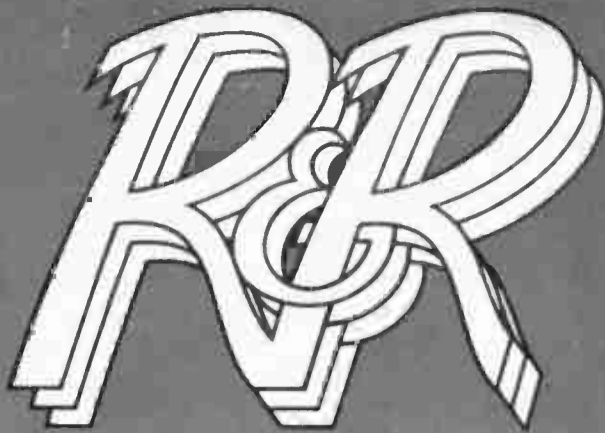
- John Conomikes Hearst Broadcasting GM
- Jose Menendez Exec. VP at RCA, Don Ellis VP/USA, Larry Gallagher VP/Sales
- James Lack Mariner President, Bill McCarthy WMRE GM
- Jim Snowden PD at KMJQ
- Chris Witting VP at WOWO
- Charley Lake WHFM PD
- Drew Bentley Ops. Mgr. at WHIO Page 3, 32

Radio Sales: Room For Improvement

"Devaluation by national reps has a much larger effect on radio's integrity than an overzealous local rep in Peoria trying to cut a better deal." KAAM & KAFM GM Bill Steding throws down the gauntlet to reps, and he's not the only industry notable making controversial statements in Jonathan Hall's provocative look at the national sales picture this week. Page 38

Formulating New Formats For The Future

Are you ready for all-Beatles radio? How about the "Killer B's?" And John Sebastian's new format? We can't tell you what it is, but we can tell you it's not Urban Contemporary. All this intrigue and more in Street Talk this week. Page 34



RADIO & RECORDS

DOUBLEDAY TAKES OVER

Gould Becomes GM At WMET

Doubleday Broadcasting assumed control of WMET/Chicago from Metromedia this week (4-4), and immediately promoted General Sales Manager Bob Gould to GM. Gary Brandt, who had been serving as GM on an interim basis until the takeover, returns to his Operations Director position at Metromedia's KRLD/Dallas.

Gould told R&R, "I'm just delighted, not only to be a GM in a major market, but to be the GM of a Doubleday station. They'll

provide the support we're looking for to win big here." The new position marks Gould's first GM post; he had been GSM since September 1981 after serving as Director of Sales for the Enterprise Radio network.

Gould added that Kevin Driscoll will join WMET as GSM from crosstown WMAQ, and former KWK-AM & FM/St. Louis MD John McCrae will be WMET's new Music Director. No PD replacement has been named for Trip Reeb, who left to return to WCMF/Rochester as PD (R&R 3-25), but Doubleday consultant Bob Hattrik will be based at the station until the position is filled.

Morgan Set To Program WKQX

WOMC/Detroit PD Chuck Morgan has been named to succeed Randy Lane as Program Manager of WKQX/Chicago. Last week (R&R 4-1) Lane announced his resignation at the NBC station to join WABB-AM & FM/Mobile as VP/GM.

Commenting on Morgan's hiring, WKQX VP/GM Jim Smith told R&R, "Even though Chuck's current station is A/C, we fully intend to stay with our hybrid-CHR format. He has a full understanding of what we are doing, and that was one of the reasons he got the job. His track record shows a string of hits in Tampa, New York, and now Detroit. In each place he has bettered the station's performance."

WOMC VP/GM Elaine Baker commented on Chuck's departure. "Chuck and I had some

Networks Foil Attempted Satellite Switch By RCA

Strong resistance by RKO, ABC, CBS, and NBC forced RCA Americom to back away from a plan unveiled last week to bump the nets from Satcom I-R to Satcom II-R later this year. "The flap has subsided for now," an RCA spokesman confirmed. "They will be on I-R."

Apparently the dispute arose from confusion over whether Satcom I-R is a backup in case another satellite fails.

The plan infuriated network officials, who are confident their contracts guarantee them space on I-R for the audio digital distribution system

(ADDS) they are sharing. And the timing unnerved officials of ABC, CBS, and NBC. All three will make a major push at the NAB Convention to persuade affiliates to sign up for satellite earth stations.

"Everybody was screaming," said one VP. "We gave them a cold, hard, firm no." ABC VP/Planning, Finance & Satellite Development Bill Battison told R&R, "We intend to make sure that our supplier, RCA, sticks to the contract." Another network official complained, "We don't know anything about this satellite's design, power, or footprint." He said the change would "trade one set of problems for another."

The several dozen stations already on the ADDS system now use Satcom I. Under the RCA contract, they'll switch to I-R in

WQSR Sues Arbitron Over Ascription

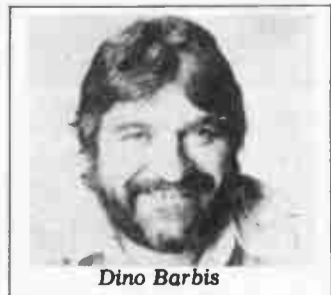
Key Broadcasting, licensee of WQSR/Baltimore, has filed a \$2.1 million lawsuit against Arbitron over "carelessness, negligence, and omissions" that allegedly hurt the station's standing in the fall '82 sweep. According to Carl Brenner, Executive VP of the corporation, Arbitron mishandled slogan entries through the use of its ascription process, which credits stations with non-call letter diary entries. In question are entries that involved two station identifiers, "FM 105" and "Super Q."

Brenner told R&R that when WQSR changed calls last year

(from WKTK), "We thought that the geographic proximity of Washington and Baltimore might lead to confusion between ourselves and Washington stations Q107 (WRQX) and FM105 (WAVA). Last August we wrote to the powers at Arbitron, including (VP/Station Relations) Mike Membrado in New York and (policies and procedures executive) Lynn Turner in

Backstreet Moves Barbis Up To VP

Dino Barbis has been promoted to Vice President at Backstreet Records as part of an expansion drive by the label. Barbis joined the company last summer as Promotion Direc-



Dino Barbis

tor, and will continue to head that department. However, Backstreet President Danny Bramson told R&R that Barbis will take on an expanded role in all label activities.

BARBIS/See Page 32

KHJ Drops Country Format

Hamilton Now Operations Manager; Scarry New PD

After months of repeated denials that it would do so, KHJ/Los Angeles dropped its Country format Friday (4-1), returning to a contemporary sound. As part of the change, KRTH/Los Angeles PD Bob Hamilton was named Operations Manager for both KHJ & KRTH, and KRTH Production Director Rick Scarry became KHJ's new PD. Former KHJ PD Lon Helton and Assistant PD/MD Gary Greenberg exited the station.

"The Boss Is Back?"

Using the promotional slogan "The Boss Is Back," KHJ abruptly began playing Top 40 oldies out of the noon newscast on April Fool's Day, leading many listeners to believe the Country station was playing a joke. However, it was no joke, although Oldies is apparently not the format to which KHJ will eventually convert. Hamilton explained: "It won't be Oldies, but it will be contemporary... just which specific direction

in the contemporary area, I can't say yet. I can say that KHJ's new sound will be unique

both to the market and the country. We should have it ready to go in 4-6 weeks."

Scarry echoed Hamilton's statement, telling R&R, "It's KHJ/See Page 32



NEW FACES AT KHJ — KHJ's format shift away from Country involved (l-r) new morning man "Sweet" Dick Whittington, PD Rick Scarry, VP/GM Allan Chlowitz, and Operations Manager Bob Hamilton.

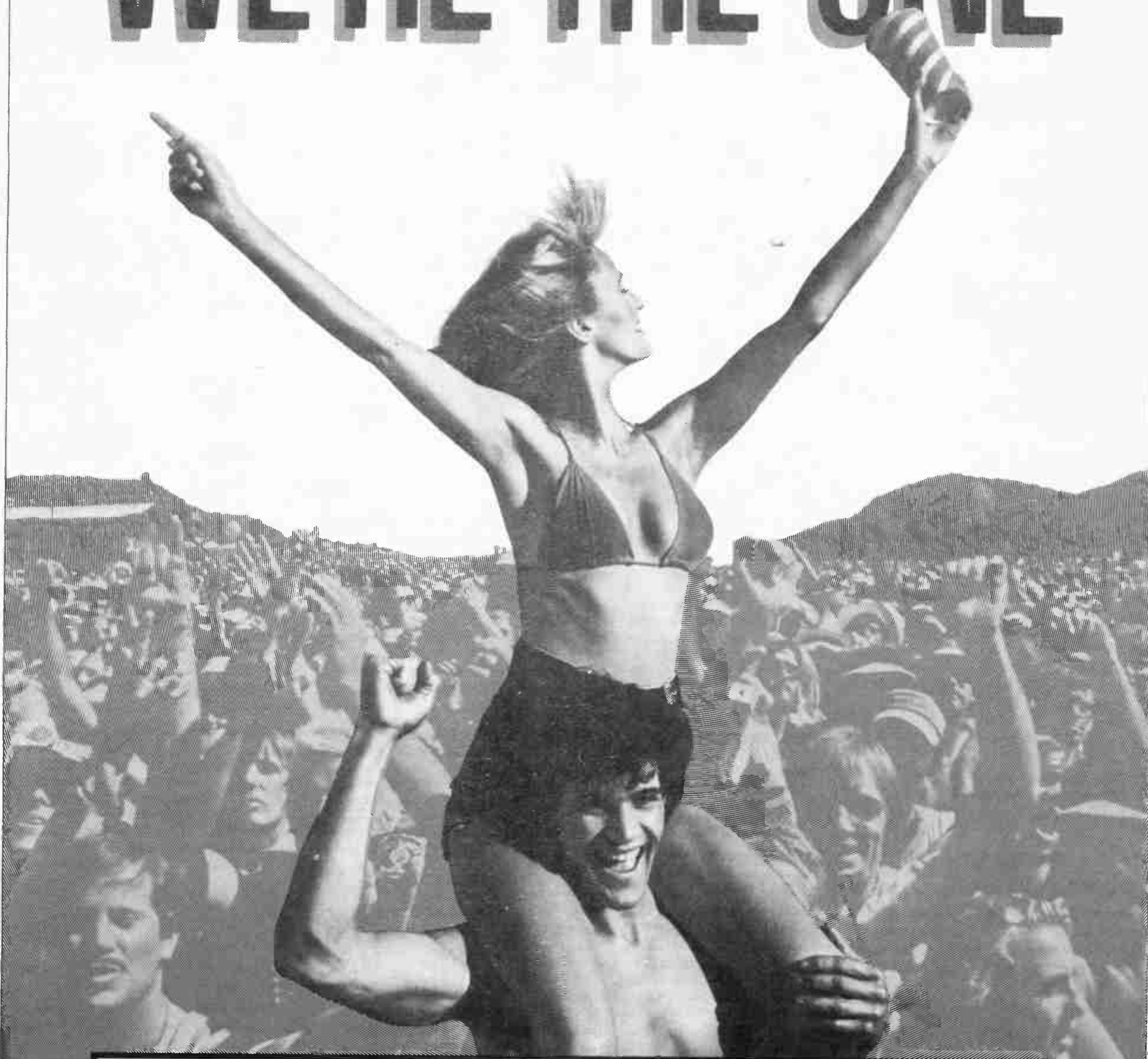
McGinley Shifts To Cap Cities' WKHX

Former WKBW/Buffalo PD Neil McGinley will become PD of sister Cap Cities station WKHX/Atlanta Monday (4-11). McGinley replaces Ted Stecker, who is opening his own consultancy (R&R 3-25). McGinley's

move to Atlanta reunites him with WKHX GM Norm Schruttt, the two having previously worked together at WKBW.

Schrutt told R&R, "It's ways nice to have j WKHX/Sr

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The 1983 R&R

RATINGS REPORT

Volume I

Coming Next Week

The most comprehensive and easy-to-use ratings guide available is on its way, free to all R&R subscribers.

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Hearst Ups Conomikes To VP/GM

Longtime Hearst Broadcasting executive John Conomikes has been promoted from GM/TV Operations to GM/Broadcasting Group. Conomikes was also elected VP of the Hearst Corporation.

Long Adds VP Stripes At WJR

James Long adds the title of Vice President to his Station Manager & Director of Sales position at WJR/Detroit, a post he's held for the past three years. Long is a 19-year veteran at WJR.

Commenting on his promotion, Long told R&R, "It's rather dull copy. I'm not one who has scooted around the country, working here and there. I've been with the station since 1964; always in sales. However, I am very pleased and excited to take on the additional responsibilities." Long also said he foresaw no immediate changes at WJR.

Conomikes, who succeeds 15-year Broadcasting GM Franklin Snyder, will now supervise Hearst's seven radio properties as well as its five TV stations. Snyder will continue as a corporate VP through the end of this year, when he will retire from active management.

Conomikes joined Hearst in 1959 as an account executive at WTAE-TV/Pittsburgh, and has been GM of the Group's TV operations and Snyder's deputy since 1981. He told R&R, "I'm very happy to assume the new responsibilities. After 25 years here, this represents the normal progression within Hearst, and I will be working directly with (President/CEO) Frank Bennack Jr. This certainly fits in with my personal long-range goals." Conomikes added that he does not plan to appoint a new TV operations GM or Broadcast Group deputy in the immediate future.

RCA Installs New Management Team

Menendez Exec. VP; Ellis New Domestic VP; Gallagher Heads Sales

RCA Records restructured its senior management organization last week, with Jose Menendez moving to the new position of Division Exec. VP/Operations and Don Ellis returning to the U.S. as Division VP/RCA Records, USA & Canada. Menendez transferred to RCA Records in January 1982 as VP/Staff Operations & Finance after several years in key executive positions with RCA's Hertz and CIT divisions. In his new position, he will oversee all domestic and international

operations functions, and he is additionally taking on an acting VP/International title.

Ellis, who had been RCA UK Managing Director for 2½ years, replaces Jack Craig, who left to join Chrysalis as Presi-



Jose Menendez



Don Ellis

Bentley Named Operations Manager At WHIO

Drew Bentley, who resigned last week as PD of KFMW & KWLO/Waterloo, has been named to the newly-created position of Operations Manager at A/C-formatted WHIO/Dayton.

WHIO-AM & FM VP/GM Ron Kempff told R&R, "Drew will be responsible for the sound of the station from the technical aspects, through programming, music, and news. I talked with a lot of people, and Drew stood out among the crowd as the most energetic, knowledgeable programmer/businessman I could find. We're delighted to have him." PD Judy Kelly will stay on and report to Bentley.

Concerning his new position, Bentley said, "While this is a bit different than



Larry Gallagher

RCA Records President Bob Summer, to

RCA/See Page 32

McCARTHY NEW WMRE GM

Lack Mariner's New President

Mariner Broadcasting has established a new corporate structure, headed by new President James Lack, and has relocated from Cincinnati to Boston. The moves come as a result of the impending sales of three of Mariner's four radio stations, KBEQ/Kansas City; WSKS/Hamilton, OH; and former flagship WLW/Cincinnati.

In addition to the appointment of Lack, a former mutual fund executive and financial consultant to radio groups, Mariner announced a new GM for its last radio holding, WMRE/Boston (formerly WITS). WMRE Operations Manager/PD Bill McCarthy has been promoted to the GM position, replacing the exiting Frank Tenore.

Lack commented, "My first priority is to help make WMRE a highly profitable

operation and to create a financial structure that will permit the company to take advantage of future acquisition opportunities." McCarthy added, "I believe that with appropriate on-air and operational refinements, WMRE can become one of Boston's finest radio properties. My commitment is to see that WMRE reaches its full potential."

Lake Makes Radio Return At WHFM

Radio veteran Charley Lake, a former National Promotion Director for Warner Brothers Records, has returned to broadcasting as Program Director for Rust Communications' WHFM/Rochester. He will replace Kelly McCann, PD for the last two years.

Lake, who had most recently been involved in a number of promotion enterprises, told R&R, "There's no way to express in just a few words what this opportunity means to me at this particular time. Although I wouldn't trade my four years' experience in the music business for anything, I'm returning to my first love, radio. I'm truly excited



Charley Lake

about this chance to work at such a great station, and I forecast continued growth for WHFM."

WHFM VP/GM Larry Conti commented, "Kelly has done a fine job for us, and under the circumstances, I'm sorry to see him go. Charley has an excellent background in programming and in the music business, so I'm looking forward to working with him. I'm sure Charley will be able to continue our upward growth." McCann will stay on through the transition, which will occur around May 1.

During Lake's programming career, he served as National PD for Charter Broadcasting and PD at WPEZ/Pittsburgh, among other notable positions.

Witting Elevated To VP At WOWO

WOWO/Ft. Wayne Program Manager Chris Witting Jr. has been promoted to VP/Station Operations. Witting will retain his programming responsibilities while he takes on operations management and promotional duties.

WOWO Executive VP/GM Bill Latz stated, "Chris Witting's new title reflects the additional responsibilities he now has at WOWO in the areas of programming, promotion, daily station operations, and his role within (station owner) Price Communications as we continue to grow and expand. Chris is an exceptional individual with multiple talents. In his first year at WOWO, he achieved tremendous ratings success, and he has been responsible for major promotional and programming efforts."

Before joining WOWO in 1981, Witting worked at WBZ/Boston as Executive Producer and Production Director. He told R&R, "I'm very happy to receive this new appointment, as Price Communications is really an exciting company to be part of. I truly enjoy working with Bill Latz and (President) Bob Price, and I appreciate this new challenge."



Chris Witting

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BENTLEY/See Page 32



Which radio network puts you "On A Country Road" with Lee Arnold?

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Washington Report

NRBA Asks RAB, NAB For Unified Radio Convention

NRBA President Sis Kaplan sent a letter this week to NAB President Eddie Fritts and RAB President Miles David suggesting that the three groups get together to discuss "a single, all-industry radio meeting." Kaplan said her suggestion was prompted by reports that the other two groups are discussing a merger of NAB's summer programming conference and RAB's winter sales meeting.

Said Kaplan, "NRBA is willing to enter into a discussion to explore the practicality of establishing a single NAB-RAB-NRBA annual radio meeting." Even though all three associations sponsor successful events each year, said Kaplan, "there might be some merit to the radio industry in one combined meeting." She offered to meet with Fritts and David to discuss the idea "at any time and place that is mutually acceptable."

And, lest her remarks be misinterpreted, Kaplan added, "This is in no way to be construed as a suggestion for a merger of the organizations."

Three Groups Seek Reversal Of KHQ Contempt Citation

Three national associations have come to the aid of KHQ/Spokane, which was found in contempt of court and fined \$2000 last year for airing tapes used as evidence in a sensational trial. The tapes, supplied to KHQ by the prosecutor, had been played in open court and were widely reported in local publications.

The NAB, RTNDA, and the Reporters Committee for Freedom of the Press have asked the Washington State Supreme Court to overturn the citation. They claim the lower court's action amounts to improper prior restraint.

In its filing, NAB pointed out that the U.S. Supreme Court has always held it to be unconstitutional to impose criminal penalties for the publication of lawfully obtained materials.

Clear Channels To Get More Daytimers

Last week the FCC affirmed its 1982 decision to resume assigning new daytime-only stations to the 25 Class I-A clear channels. The decision had been challenged on procedural grounds.

No daytimers were placed on clears for several years because the Commission didn't want to cause problems for potential new fulltime stations on those same channels. But now, since fulltimers can only be located outside the I-A station's nighttime skywave contour, the FCC believes it can safely assign daytimers much closer to the primary outlet without creating problems.

NBN Shut Out As Six Nets Elected To NAB Radio Board

NAB's radio members have chosen CBS, NBC, ABC, RKO, Mutual, and Sheridan for the six network seats on the association's Radio Board. For the first time this year, there were more networks than seats available. The National Black Network, which came in last in the balloting, failed to win a seat. The winners will serve two-year terms beginning in June.

Radio Left Out As FCC Okays Lotteries

As expected, the FCC last week excluded radio when it adopted rules for awarding new licenses by lottery. The Commission regards radio as a mature service that doesn't need lotteries to speed processing. Primarily, the FCC hopes lotteries will help clear out a backlog of thousands of low-power TV (LP TV) applications by ending the need for lengthy and costly comparative hearings.

Minority-controlled firms will get a two-to-one preference in lotteries, as will those who control no other mass media outlets. A smaller preference of 1½-to-one goes to those who control three or fewer mass media outlets. Applicants may qualify for both types of preferences.

Petitions to deny will only be permitted after the lotteries, and only against the winners. If possible, such cases will be resolved with "paper hearings" rather than oral testimony. If a winner is found unqualified, a new licensee will be chosen from the original pool of applicants.

Other Key Developments:

- The FCC this week planned to vote on a proposal that would throw FM subcarriers open to a wide array of new uses, and allow each station to use a second subcarrier.

- Inside word at the FCC is that a vote on FM drop-ins (Docket 80-90) could come as early as April 14, but most likely no later than early May.

WKAT FIGHTS WSAI

Government Silence Irks Cuban Task Force

The All-Industry Cuban Interference Task Force last week expressed irritation that neither the State Department nor the FCC has yet responded to an options paper it submitted more than three months ago.

The paper concluded that only a negotiated agreement between the U.S. and Cuba can resolve mounting AM interference problems. To bring Cuba to the bargaining table, the task force suggested letting American stations broadcast into Cuba with unlimited power.

Voicing frustration at the lack of response last week, task force Chairman Cullie Tarleton, Jefferson Pilot Executive VP/Radio, said, "We've done what was asked of us by our government." Meetings with State Department and FCC officials late last

WIOO BEATS CHALLENGE

Public Service Programming Pays Off In Renewal For WOJO

Praising WOJO/Evanston, IL for "a pronounced and abiding public spirited commitment," the FCC Review Board this week renewed the Chicago market station's license, throwing out a challenge by Genesis Broadcasting.

WOJO's victory shows clearly how incumbent broadcasters now enjoy more security since a federal court ruled last year (Cowles Broadcasting, Inc.) that stations with superior past programming deserve "renewal expectancy" in comparative renewals.

The Review Board was impressed that WOJO had devoted 21% of its airtime to non-entertainment programming, including Spanish language shows, PSAs, news, public affairs, and high school sports. The board gave WOJO additional credit for having a Spanish format that serves the public interest better than the rock and jazz proposed by Genesis.

On a comparative basis, Genesis was found better qualified in two areas. It proposed 100% integration of its owners in management, and has no other media interests. Only 55.6% of WOJO's owners are involved in management, and they owned an AM in Evanston when Genesis first filed its challenge.

But the Review Board made WOJO the winner, saying the Cowles court decision requires that "a substantial record, sound, favorable, and substantially above a level of mediocre service which might just minimally warrant renewal, gives rise to a renewal expectancy which in turn warrants a preference in comparative renewal proceedings."

Under those conditions the board concluded that the integration and ownership diversity credits given to Genesis "are not

sufficient to outweigh WOJO's preferences for past and proposed programming service."

WIOO Fights Back

In another comparative renewal case, the Commission voted in a closed session last week to instruct its staff to draw up a draft decision renewing the license of WIOO/Carlisle, PA.

In 1979 WIOO won a law judge's initial decision, only to see the victory overturned by the full Commission last July. At the time, WIOO's renewal was denied and the license awarded to Carlisle Broadcasting. The Commission said WIOO wasn't qualified to remain a licensee because owner Harold Swidler used improper tactics to thwart an FM competitor a decade ago, and failed to conduct ascertainment interviews in person.

But last November the Commission changed its mind, finding WIOO fit to hold a license. That once again pitted the station against Carlisle Broadcasting in a comparative battle. Last week's decision settled that contest in WIOO's favor — but the Commission reserved the right to change its mind before finalizing the action.

"We're very happy," said WIOO Operations Director Ben Barber, who hopes the matter is now resolved. Barber said negative local publicity about the dispute has been "very damaging" in terms of staff recruitment and maintaining advertiser confidence.

WSUA/Miami Beach; John Dille, Federated Media, Elkhart, IN; James Champlin, WBLI/Patchogue, NY; Jim Eddens, VP/GM, WOW/Omaha; and NRBA Executive VP Abe Voron.

Channel Neighbor Says 'No' To WKAT

Meanwhile, the Cuban interference problem has created a conflict between WKAT/Miami Beach and WSAI/Cincinnati, which both broadcast on 1360 kHz. Plagued by signals from a 10kw Cuban station, WKAT has asked the FCC for permission to boost nighttime power from 1kw to 2.3kw, even though it would cause interference to WSAI.

WSAI has refused to accept the interference voluntarily, and the FCC staff has twice turned down WKAT's application because of the conflict. This week WKAT appealed its case to the full Commission.

WKAT attorney Bob Healy of the Washington firm Gordon & Healy told R&R, "An individual licensee shouldn't have to be a jamming device. This should be addressed as a national problem."

But WSAI told the Commission it would lose 1150 square miles of nighttime coverage, and claims WKAT's plea is based solely "on its naked, private economic interests." It added, "WKAT has not shown why the area and population that would receive its service at night, as a result of its power increase, is more in need of that service than the residents of the extensive area that would lose service from WSAI."

WSAI has also alleged that rules against "ex parte" contacts in restricted proceedings may have been violated when a Florida Congressman contacted FCC Chairman Mark Fowler's office on WKAT's behalf.

Mutual Creating National FM Subcarrier Network

Mutual announced this week that it intends to lease FM subcarriers all over the country and connect them with its satellite system, forming a national private communications network. Mutual will begin soliciting options on specific subcarriers at next week's NAB Convention, with preference going to Mutual affiliates, which are already equipped with satellite earth stations.

The first user of the new system is expected to be Mutual's parent corporation, Amway, which could use the subcarriers to communicate with its far-flung sales force. Mutual, claiming a significant revenue potential, says other uses will be private voice or data networks for various clients. Mutual President/CEO Marty Rubenstein said, "Mutual expects to generate half of its revenue from non-broadcast sources by 1990."

A key to Mutual's plan is this week's expected FCC approval of a plan authorizing the use of FM subcarriers for virtually any purpose. They are now restricted to "broadcast-like" programming, such as background music services. The proposal would let each station use a second subcarrier, permit noncommercial FMs for the first time to lease their subcarriers for profit, and permit stations to begin using subcarriers without advance FCC permission.

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abc rock radio network 

MICK JONES OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

NAB Board Outlines Radio Concerns

As thousands of NAB members gather in Las Vegas for the association's annual convention, R&R presents interviews with a half dozen members of the 31-member Radio Board of Directors. We spoke with those who hold leadership positions, as well as those who don't. And we sought the views of a pair of newly-elected directors, who won't actually assume office until June.

What emerges is a picture of unified support for basic NAB goals, such as achieving radio deregulation and full First Amendment rights. There's also satisfaction with — even admiration for — the leadership of new NAB President Eddie Fritts.

But there seems to be a more divided view on the impact of competition and new technologies. Undoubtedly reflecting a split in the industry as a whole, some board members fear increasing competition for advertising dollars, while others view new technologies as opportunities for broadcasters, rather than threats.

Bill Stakelin, Executive VP, Bluegrass Broadcasting

Chairman Gives Fritts High Marks

Bill Stakelin, who steps down as Joint Board Chairman of NAB in June, asserts the association is "as healthy, vibrant, and aggressive as it has ever been." But he tacks on the warning that NAB "is only as strong as its most vital asset, which is its membership. Too often people sit back and think the paid staff or that thing called NAB up in Washington should be doing the job for them."

And he volunteers, "I take it personally sometimes when I hear criticisms that NAB is run by the big networks, operators, and chains, and is dominated by television. I find that to be absolutely untrue. And there's no validity at all to the charge that radio takes a back seat at NAB, which is a bullet that's often been thrown at us by some people."



Bill Stakelin

Assessing NAB President Eddie Fritts's first six months in office, Stakelin says, "I'm very impressed, not only with the way he's handled himself, but what he's been able to accomplish, the doors he's been able to open, the circles he's been able to travel in during the very short time he's been on the job."

NAB's top radio priority is getting Congress to approve deregulation, in the Chairman's view. At this "crucial" time, he says, "The question is no longer whether to deregulate but at what price."

Stakelin is convinced broadcasters fiercely oppose spectrum fees, which he says could total \$160 million a year. And he gives a veiled warning to NRBA, which supports a modest fee in return for total deregulation and longterm license leases: "I would urge anyone who's involved in that process to use intelligent caution and not throw the baby out with the bathwater."

Stakelin seems less concerned about new technologies than some NAB board members. "It doesn't worry me," he admits. "Our interest is that we don't get shut out. I think the good operators are looking at cable and other things to find ways to use them to their advantage. I think they're

looking at it as opportunities, not as something that's scaring them to death."

Tom Young, President, KVON & KVVN/Napa, CA

Signal Glut Hurting Public Service

Tom Young, just elected to represent broadcasters in Northern California and Alaska, joins the NAB Radio Board for the first time in June. Asked to identify the radio industry's most pressing concern today, Young replies, "There's no question but that it's the proliferation of signals."

Recently, Young relates, "I realized when I went into radio in 1950 there were some 2700 radio stations and now there are 9000 — three times as many. At the same time there are only about 1776 daily newspapers in the United States. Somewhere you kind of wonder if there's a saturation point."

Young acknowledges the Reagan administration pro-competition stance and confesses, "I'm sure every guy who runs a restaurant or a gas station on the corner would like to legislate against having more gas stations and more restaurants." But he fears too much competition will hurt, rather than help, listeners.

As audiences and ad revenues are spread thinner among more stations, Young predicts news and community affairs programming will get cut, especially "if you're just fighting to make the payroll."

He adds, "I don't think the advertising dollars are going to keep on stretching. Somebody's going to suffer and I'm afraid it's the public. In my market you can go across your radio dial and pick up 55 very nice radio signals. Is there really a need for 56, 57 or 58?"



Tom Young

Charlie Jones, VP/GM, WSRZ/ Sarasota, FL



Charlie Jones

NAB's First Radio VP Returns

After a five-year absence, Charlie Jones is returning to NAB. Before leaving in 1978, Jones served for six years as NAB's first Radio Vice President. Then he briefly headed up O'Connor Creative Services (where he produced Ronald Reagan's radio program) before joining Cosmos Broadcasting, for whom he bought and now runs WSRZ.

"Now that we have this station in such fine shape, I have the time to begin contributing to the industry," Jones says in explaining his NAB comeback. "I have a lot to offer the industry, I think, because of my experience and background. I think we all have to put back in; we can't just take out. And it's really that simple. There isn't any complicated motive other than that."

By mid-June, Jones says he'll decide whether to seek the Radio Board Vice Chairmanship, as several board members are urging him to do. "I'm considering it, but I don't think I'm going to," says Jones, who has sent a letter to all board members seeking their "input and advice."

And he adds, "Apparently the current board members and those who are newly elected are a group of very deep-thinking, serious broadcasters, and the frivolity that sometimes used to dominate the NAB Board has been replaced by seriousness, which is good for the industry. The board needed that."

While identifying Radio Marti and deregulation as key issues, Jones says he won't have a better handle on current NAB concerns "until I've had a chance to meet with the board and see what they're up against."

Marty Beck, President, Beck-Ross Communications

Competition Overkill Worries Radio Chairman

"When 35 to 40% of the guys who own radio stations didn't make any money last year — and some of them lost pretty badly — we don't need more stations," says NAB Radio Board Chairman Marty Beck.

Beck opposes Docket 80-90, which would create hundreds of FM drop-ins, and is irritated by the FCC's lack of concern for the industry's bottom line. "Dammit, it is their business," he insists. "It'll be their business when 40% of the radio frequencies in the United States go begging." He favors opening up more stations for minority ownership, "but not at the cost of everybody losing money."

So far unopposed in his bid for Radio Chairman in June's board elections, Beck also worries about new technologies. "Low-power television is a tremendous stab to radio. It's like everybody says cable and radio aren't the least bit competitive. But I own a lot of radio stations and the cable boys are out there selling my clients at rates that are lower than mine!"

Top NAB priorities must be First Amendment freedoms and legislative deregulation, Beck believes. "Chairman Fowler is a wonderful guy and he's been very good for us, but he's fixed on obtaining a spectrum fee. And we're dead against it. I see no reason at all for us to underwrite the cost of public radio and television."

Beck seems satisfied with NAB's leadership on the issues that concern him. "I think NAB has never been healthier. We've had a truly remarkable takeover by Eddie Fritts.

All the concern and the so-called politicizing everyone was accused of has long disappeared. And he has endeared himself to our industry very quickly."

Ted Snider, President, KARN/Little Rock

News/Talk Owner Seeks Vice Chairmanship

Ted Snider has just been reelected to the Radio Board, and is waging an active campaign to become Vice Chairman. Like Bill Stakelin and Marty Beck, Snider speaks highly of NAB's new President.

"I think Eddie Fritts is a very capable person. He's a broadcaster who has come up through the trenches. He knows almost intuitively what's important to broadcasters, how they feel. I think it's important to have a broadcaster as head of the organization."

Asked to identify his priorities, Snider responds, "Getting full First Amendment rights, I think, is probably right at the top. Other than that, getting a deregulation bill through the House is crucial. We've gotten a lot of deregulation out of the FCC, but it hasn't been codified; it can be taken away."

Radio has been hurt by the recession, according to Snider. "But it's strong enough to survive. I think we're not as bad off as a lot of other industries."

And he predicts a mixed impact from new technologies. "In some cases it will hurt. But radio is resilient. I've seen it go through a lot of threats. I remember when television came along and people started referring to AM as OM — obsolete medium. And it found another niche."

"I think along with the problems there are also increased opportunities. And innovative broadcasters, being the creative group they are, will find ways to use that technology to their advantage. Most broadcasters I know are optimistic about the new opportunities. They're looking at such things as cable radio, increased use of subcarriers — AM and FM — and even associated industries like cellular radio and low-power TV."

Bev Brown, Owner, KGAS/Carthage, TX

Lobbying Is Daytimer's Top Concern

Bev Brown earned the seat he'll assume this summer on NAB's Radio Board by defeating incumbent Dick Osburn, co-owner of the Osburn/Reynolds Group. He won, Brown believes, due to his high visibility last year as President of the Texas Association of Broadcasters, and the contrast of his status as a station manager with Osburn's rule as an absentee group owner.

"I think the number one priority of NAB is lobbying and Congressional and FCC relations," Brown explains. "If we're going to turn into a member service organization and let lobbying go, we're going to be back into problems on the Hill. There's nobody else to do the lobbying for us."

A daytimer operator himself, Brown is eager to see operating hours extended. "Virtually every segment of the industry, except daytimers and clear channels, have been able to upgrade their facilities since I've been in the industry these 27 years. The clear channel people haven't needed to, and daytimers haven't been allowed to. I think most broadcasters want the daytimers to get a better break, but not at the expense of a fulltimer."



Ted Snider



Marty Beck



Bev Brown

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If you're not already an affiliate, the NAB will be a good place to learn more about these two full-service news and demographic information networks. And about RKO Radioshows' long format weekly countdowns, music specials, rock concerts, live oldie call-ins and live all-nighters.

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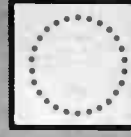
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|----------------|----------|-------------|---------------|-------------|
| WBEN-FM add 39 | WABX on | KZFM 20-18 | WJXQ 19-17 | KQIZ-FM add |
| WPHD 26-24 | KFI add | WDCG add | WVIC 15-14 | WFLB add |
| WCAU-FM 39-35 | KIQQ on | WOKI 38-30 | Z104 deb 29 | WYKS deb 30 |
| KEGL 37 | KMJK on | KITY 33-26 | K107 add 39 | WBWB add |
| WLS-FM add | K104 add | WSEZ add | KBBK add | KCDQ 40-37 |
| WGCL deb 27 | WKEE add | WKDD 30-23 | WOMP-FM 40-34 | |
| WLOL-FM 40-36 | WSSX 7-6 | WZZR deb 38 | WZYQ deb 39 | |



LOU RAWLS "Wind Beneath My Wings"

CHR NEW & ACTIVE



| | | | |
|---------------|-------------|-------------|-------------|
| WXKS-FM add | WLAN-FM add | KRGV 23-19 | WTSN add |
| WCAU-FM 38-33 | WHFM add | WTIX 33-28 | WKHI add |
| Y100 on | WCSC add | KITY 38-30 | WQLT deb 36 |
| KAMZ 24-20 | WGCL on | KTFM 28 | WBWB 35-27 |
| 94TYX deb 38 | WHYT on | KROK 25 | KTRS add |
| KFI on | WJDX 25-20 | KLIK add 22 | KKAZ add 29 |
| KIQQ on | Y103 21-18 | KGGI 25 | KBIM deb 36 |



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|----------------|------------|------------|---------|
| KMJK 7-1 | WDOQ 30-27 | WJBQ add | WKFM |
| WCAU-FM deb 40 | WNVZ 39-26 | KCBN 37-31 | WKRZ-FM |
| WLOL-FM add | KSKD add | WXKS-FM | KENI |
| WFLY add | KYYX 38-23 | WPHD | KCDQ |
| K104 add | WGUY add | CKGM | |
| KITE 29-25 | OK100 add | WABX | |



CARL WILSON "What You Do To Me"

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| | | | | | |
|---------|-------|------|---------|------|------|
| WBEN-FM | WHB | WHBY | KUGN | WTNY | KFSB |
| KIQQ | WCCO | WHBC | KKUA | WSKY | KFQD |
| KYUU | KGW | KMBZ | KUDO | WCKQ | KTWO |
| Q106 | B-100 | KUDL | WAYV | WCHV | KRLC |
| WCSC | WSLI | WQUA | WWNR | WDEF | KRNO |
| 94TYX | WMAZ | KKRD | WKZE-FM | WGSV | KRKK |
| Y103 | WHYH | KBOI | WEIM | KRLB | KRSB |
| KCDQ | WSRZ | KRDO | WKNE | WLVA | KISN |
| | | | | WORG | KVSF |
| | | | | WJBC | KSRO |
| | | | | KCRG | KALE |

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Baby Boom Years Bogus?

Popular belief has the baby boom falling between the end of World War II and the late '50s. But **William Wells** of **Needham, Harper & Steers** told the **Wall Street Journal** that it isn't necessarily so. There's no question that birth rates did increase during that time span. However, the actual height

of the boom occurred in the 11 years between 1954 and 1964, when yearly births averaged four million, with a 4.4 million peak in 1957. Bona fide baby boomers, Wells says, range from 19 to 29 years, number 46 million, and make up 30% of the adult population.

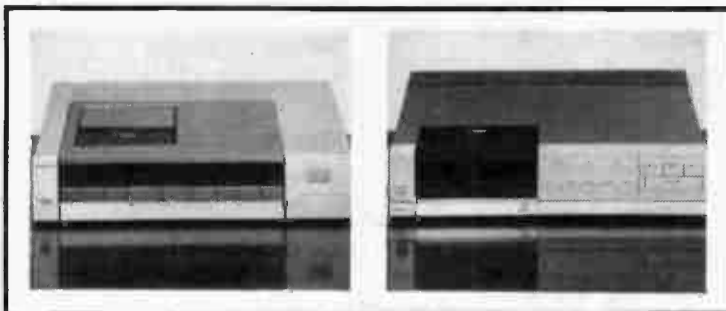
Radio Ad Volume Vaults Billion Mark

National spot radio ad volume passed \$1 billion in 1982, thanks to \$153.3 million in food products (the largest single ad category) and a 22.5% increase in airline spending, \$100.8 million. According to **Radio Expenditure Reports**, this is the first time ad volume has surpassed the billion mark, up 4.5% over 1981. Fourth quarter volume rose 12.5% over the year previous.

In related activity, the **Radio Network Association** reports a 13.7% advertiser investment hike in network radio for January '83, as compared to the same time a year ago. This revenue increase equals the 14% growth network radio reached in the last half of 1982.

MAGNAVOX APRIL PREVIEW SET

Record, Audio Firms Group For CD's Domestic Debut



Model FD2000SL Slim-Line, Front-loading FD3000SL: two of three Magnavox players featured in nationwide preview

As the push behind the compact disk's domestic debut intensifies, two dozen record companies and audio hardware firms have banded together to form the **Compact Disk Group** (CDG). Supported by both **RIAA** and **NARM**, the group plans to promote the new technology through several projects, one of which is a quarterly CD catalog that will provide all available disk titles, the names and addresses of CDG-affiliated companies, and a consumer education section. The publication will premiere at the summer CES in Chicago.

Record labels participating in recent organizational meetings included **A&M**, **Capitol**, **CBS**, **Chrysalis**, **Motown**, **PolyGram**, and **WEA**. On the hardware side were **Hitachi**, **Kenwood**, **Sony**, **Sharp**, **Sansui**, and **Magnavox**, among others. Depending on the size of the company, group fees will run up to \$2500.

Magnavox, in fact, is embarking on a nationwide preview campaign in conjunction with PolyGram this month. Demonstrations in key markets across the country will spotlight Magnavox's three player models, which retail for \$800 and \$900. Coupled with this inaugural launch, 35 PolyGram software titles will be made available.

Guide Promotes Successful Radio Contests

There's more to a successful radio promotion or contest than just having the 20th caller win the cash equivalent of the station frequency. **Dan O'Day's** "Great Radio Promotions & Contests" provides a helpful guideline.

Starting with an opening list of dos and don'ts, O'Day segues to 30 year-round image-building prizes. These vary from potholders (which O'Day cautions are the *real* things) to kazooos. Bumper stickers and dumb promotions are also given the onceover, along with promotional ideas tied into obvious calendar events like the forthcoming Academy Awards or the not-so-obvious Popcorn Poppin' Month of October. Additional contest ideas/executions from actual station experiences round out the book.

"Great Radio Promotions & Contests" is available for \$19.95, including postage and handling. Another edition is in the planning stage; those with promotional experiences they'd like to share are welcome to write O'Day at 838 Fifth St., Suite 6, Santa Monica, CA 90025. Phone orders, call (213) 395-1120.

Postal Service Stamps Out Music Ban

Following a four-month ban, postal employees have been given the stamp of approval on the use of radio and tape player headsets. Although the sets may be worn where previously authorized, the U.S. Postal Service made one stipulation — workers must not be plugged in while walking or driving on their appointed rounds.

The ban, imposed in late November, had enveloped many of the service's 600,000 employees, who primarily used the headsets to escape the drone of machinery noise. Officials stated then that such equipment drew "concentration away from potentially hazard-



ous situations." Now that a compromise has been reached, maybe it will induce postal workers to lick the slow mail problem — Please, Mr. Postman?

RIVERSIDE, CA TOPS LIST

Fastest Growing Cities Ranked

Based on current population/employment trends, **Chase Econometrics** ranks the ten fastest growing cities in the next five years. They are Riverside, CA; Houston; Miami; Phoenix; Dallas-Ft. Worth; Denver; Sacramento; San Diego; Atlanta; and Seattle. Affected by high unemployment and slower salary growth, Buffalo, Pittsburgh, Cleveland, Philadelphia, and New York are expected to lose population.

It's time to get out from under all the snow and rain of the past few weeks and look ahead to summer sun and fun. "Keep 'Em Kool Can Wraps" are made of insulated polyester in assorted colors with Velcro fasteners. Your station calls or logo may be imprinted through embroidery, flock transfer, sublimation, direct screen printing, or **AdverTogs'** exclusive "Puff-Print" method. The side pocket of the latest model, Style 8*, holds cigarettes, money, or keys. Direct inquiries to 7180 West 107th Street, Overland Park, KS 66212.

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MUSIC FEATURES

Clayton Webster

Country Calendar:

Shelly West (April 25)
Dottie West (April 26)
Anne Murray (April 27)
John Anderson (April 28)
Danny Davis (April 29)
Willie Nelson (April 30)
Sonny James (May 1)

Rarities:

Talking Heads (April 25)
Kiss (April 26)
Molly Hatchet (April 27)
Robert Plant (April 28)
Moody Blues (April 29)

Retro Rock:

Billy Squier/Dave Edmunds (April 25)

Continuum Broadcasting

On Bleeker Street:

RadioFree Bleeker Special (April 22-24)
Danny & the Juniors/Joey Dee/Chubby Checker (April 29-May 2)

Country Sessions, Inc.

Country Sessions USA:

Vern Gosdin (April 23)
Mel Tillis (April 30)

Creative Factor

Fleetwood Mac (April 23-24)
Ronnie Millsap (April 23-24)
Waylon Jennings (May 21-22)

Concert Magazine:

Santana/The B'zz/The Jam live (April 30-May 1)

Creative Radio Shows:

Judy Garland: Rainbow of Song (April)
Glenn Miller/Air Force Band Salute (April)

NBC

Source:

Jim Capaldi/Steve Winwood special (April 22-24)
"Mayday: Live Metal At Its Best" w/Ozzy Osbourne, Ted Nugent, and others (April 29-May 1)

RKO Networks

Solid Gold Saturday Night (Dick Bartley):

The Hollies (April 23)
Diana Ross & Supremes (April 30)

Rolling Stone

Magazine Productions

Guest DJ:

Culture Club's Boy George (April 25)
Pat Simmons (May 2)

United Stations

Dick Clark's Rock

Roll And Remember:

Lesley Gore (April 22-24)
Lovin' Spoonful (April 30-May 1)

The Great Sounds:

Bob Crosby & the Bob Cats (April 22-24)
Heien O'Connell (April 30-May 1)

Weekly Country Music Countdown:

Don Williams (April 22-24)
Michael Murphey (April 30-May 1)

Watermark

Musical:

Wanda Richert/Barbara Streisand/Anything Goes (April 23-24)

Soundtrack of the '60s:

Darlene Love/Actor Al Lewis/Zombies (April 23-24)

Weedeck Radio

"Willie Nelson, Superstar!" (May 14)

Westwood One

Budweiser Concert Hour:

Atlantic Starr (April 29-May 1)

The Countdown:

Kashif/Dazz Band (April 22-24)

Dr. Demento:

Remember the Smothers Bros. (April 22-24)

In Concert:

Greg Kihn (April 29-May 1)

Off The Record Specials:

Steve Winwood (April 22-24)
Pete Townshend (April 29-May 1)

Pop Concerts:

Jacksons (April 22-24)

Rock Album Countdown:

Def Leppard/Journey (April 22-24)

Rock Chronicles:

Lights, Lasers & Rock 'n' Roll (April 22-24)
Artists As Producers (April 29-May 1)

Special Edition:

Smokey Robinson/Pt. I (April 22-24)
Smokey Robinson/Pt. II (April 29-May 1)

Star Trak Profile:

Stevie Nicks (April 29-May 1)

ABC

Contemporary Net/

Spotlight Special (Watermark):

Toto (May 22)

Entertainment Net/

Silver Eagle (DIR):

Bellamy Brothers (April 23)
Razzy Bailey (April 30)

Rock Net/Continuous History of Rock & Roll (Rolling Stone):

Producer Profile w/Felix Pappalardi and Jimmy Iovine (April 24)

Rock Net/King Biscuit (DIR):

Golden Earring/B'zz (April 24)

Rock Net/Supergroups (DIR):

Jefferson Starship (May 7)

NEWS & INFORMATION FEATURES

ABC

Direction Net:

"Let's Cope" w/Dr. Laura Schlessinger discusses failing, winning, evil, and bad problems (April 11-15)

Information Net:

Buying your own phone on "John Stossel Consumer Lookout" (April 16-17)

AP

Boston Marathon preview (April 11-15)

CBS

Masters Golf Tournament (April 7-10)

RadioRadio:

"Kris Erik Stevens — In Touch" talks with Marsha Mason, Lee Curreri of "Fame," Irene Cara, and Dennis Quaid, and looks at taxes and Eric Clapton's career (April 11-17)

Clayton Webster

Jack Carney's Comedy Show:

The Old West with Bob & Ray, Smothers Brothers, Jonathan Winters (April 25)

Mutual

"Taxes 1983" (Now through April 16)

Masters Tournament (April 6-10)

Narwood

Minding Your Business:

Tax tips/Pt. III (April 8)

Trimming insurance costs (April 11)

Administrative assistants (April 12)

Paperwork wars (April 13)

New books for business (April 14)

NBC

Source:

"Coping With" examines color and your image; thin is "in" (Week of April 11)

"Rock Chronicles: Today in Rock History": Dan Formento highlights Eddie Van Halen's marriage and Billy Joel's accident (Week of April 11)

Progressive Radio Network

Laugh Machine:

Rodney Dangerfield/Flip Wilson/Rich Little (Week of April 11)

News Blimp:

Pac-Man good for the eyes/Rock 'n' roll vacations/Marathon running and anorexia link (Week of April 11)

Sound Advice:

Open-reel tape decks/Picking a cassette deck/Dolby vs. DBX (Week of April 11)

RKO Radio Networks

RKO One's "Money, Money, Money" offers tax tips (Now through April 15)

Strand Broadcast Services

Movie CloseUps:

Movie News (April 11)
"Baby It's You" review (April 12)
"Max Dugan Returns" (April 13)
"Man, Woman & Child" (April 14)

Something You Should Know:

Stretching and exercise (April 11)
Self-criticism (April 12-13)
TV's influence (April 14)

Westwood One

Earth News:

Monty Python's "Meaning of Life," Scandal, Stephen Bishop (Week of April 11)

Spaces & Places:

A look at comedy (April 15-17)

PEOPLE

● **Sylvia Westerman** has been appointed VP/Special Projects for UPI. Prior to this appointment, Westerman served as VP and executive assistant to the president of NBC



Sylvia Westerman

News. Her background also includes a VP stint with CBS News. In other related activity, two new staffers have joined UPI's radio network: **Vicki Barker**, weekend/feature editor, and **Bonnie Erbe**, general assignment reporter. They both work out of the net's Washington Bureau.

● **Jim Vieck** has been named VP/Director of Marketing for Radio Free America. RFA syndicates "New Music — The Alternative 10."



SHARING THE WELCH — While taping his new LP, Bob Welch took time out to tape a "Guest DJ" segment for Rolling Stone Magazine Productions. Welch (l) is pictured above with Rolling Stone's Mike Weiss.

● **KARN/Little Rock GM Larry Wilson** takes on additional responsibilities as GM of the Arkansas Radio Network. Prior to joining KARN last year, Wilson was GM/co-owner of WDSM & KZIO/Duluth, MN. **Chuck Martin**, Operations Manager of KARN, expands his duties to include the programming and operations aspects of the ARN.

● **KLAC/Los Angeles Program Director Charlie Cook** is set to host three Mutual country music specials this year. He will emcee specials slated to run Memorial Day weekend, Fourth of July, and Labor Day.

● **Jack Stokes** becomes Deputy Broadcast Editor of AP, moving in-house from his previous night supervisor position. He succeeds **Sue Cunniff**, newly-appointed General Broadcast Editor for the wire service.

● **David Kragoskow** joins Clayton Webster's radio promotion department. He moves over from a Midwest promotion rep post with MCA Records.

● **Sportscasters** set for CBS coverage of 11 NCAA Basketball Tournament games are **Marty Glickman**, **Joe Tait**, **Curt Gowdy**, **Jim Kelly**, **Phil Schaefer**, **Cawood Ledford**, and **Ed Ingles**. **Brent Musburger** will handle play-by-play action for coverage of the All Star Baseball Game on July 7. And **Jack Buck** will perform play-by-play duties for network's live coverage of the '83 World Series in October.

● The five-part "Alcohol — Fuel of the Future?" series which ran on RadioRadio recently won first place in the National Society of Professional Engineers' Electronic Media Awards competition. Two CBS Radio Network shows, "The Information Explosion" and "Home Computers," were awarded honorable mentions in the contest, which recognizes programs that make the complex world of engineering and technology more understandable to the lay person.

● **Dan Perry** promoted to VP/Western Sales Manager for ABC Radio Networks, moving up from Midwest Sales Manager. **John Lyons** named London Bureau Chief for ABC News, Radio, upped from editor/producer and space reporter. In other network activity, "General Hospital's" **Jacklyn Zeman** is set to host "Soap Talk," a daily feature program airing on the ABC FM Network beginning May 2.

● **TM** is sponsoring a "Winners Circle Breakfast" to honor all client stations that reached first place in Arbitron. Keynote speaker is **WEAM/Washington GM Stan Karas**. The continental breakfast will be held Tuesday, April 12 in Ballroom G, Las Vegas Hilton at 7am.

Eileen Seidowitz

appointed Director/Research, Radio Stations, NBC. She was most recently Administrator/Research and Sales Development, NBC Radio Stations.



Eileen Seidowitz

● Congratulations to **Carol Strauss Kienfner** and her husband **Michael** on the birth of **Bryn Victoria**. Carol serves as VP/Public Relations and Advertising for DIR Broadcasting.

We feel we're being used...



and we like it. You will too.

Proven successful contemporary hit format...fun, listenable — everything your audience wants...and your advertisers will pay for!

Most recent results: KLAV, Las Vegas #1 rated AM!

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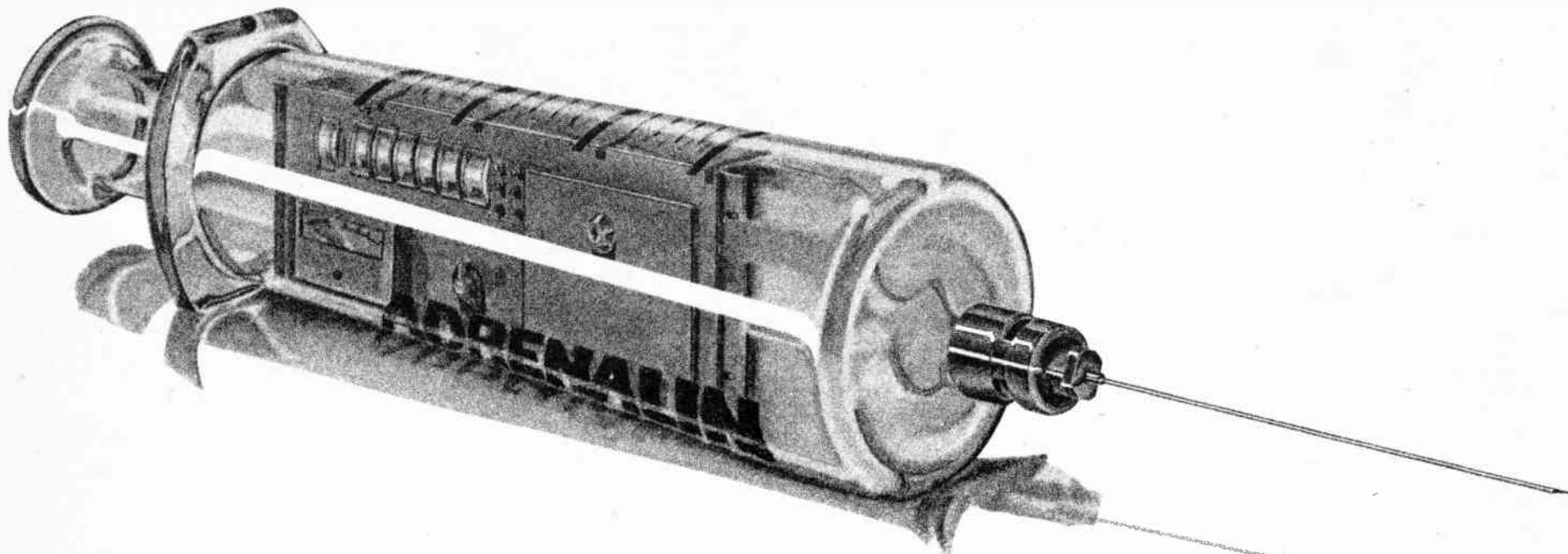
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ORBAN PROCESSING KEEPS YOU COMPETITIVE

There May Be Bad News For Beautiful Music, But The

by John E. Patton, Chairman & Chief Executive Officer, Bonneville Broadcasting System

First The Bad News

Everybody says that the Beautiful Music format is dead. Stop and think for a minute when you last (before this) read something positive about this beleaguered format. And to be honest, we must admit that gross share of audience has declined over the past few years and as a result more and more station operators are defecting.

In defense we can point to the fact that almost all radio audiences have been fragmenting over the past few years. And we can point to other poor souls like us who now seem to be in trouble. Just go through your back issues of the trade press, cross out Beautiful Music and insert A.O.R. for all those negative stories and you'll be on top of the "format doom" news for the next year.

Worse news than the decline of total audience has been the increasing disaffection of our core listeners — women 25-54 — in the midday. This trend (which has just been reversed by many of our stations in the Fall Arbitron) is not related to vagaries of the research, but to the programming.

Because of the programming problems, Beautiful Music or Easy Listening (as we prefer to call it) has also suffered from terrible sales and image problems. The competitors of Easy Listening radio stations in every market tell the same story about John E. Patton us over and over again. They claim that Easy Listening is "background music," that the audience is ancient and that in any event, they don't hear the commercials. The net result is that the format has become a decidedly difficult sell. Instead of fighting back, those of us in the business seem to have developed a group inferiority complex.

In market after market, the weak Easy Listening stations are being phased out of the format. This seemingly bad news is in fact good news. Operators who are not committed, who don't want to spend money to promote the product and who don't want to pioneer new ways to sell it are changing to Adult Contemporary or Country or "other" in droves.

The latest ratings lead us to believe that we have identified the causes and are well on the way to correcting them. A massive amount of research has been conducted over the past few years by Bonneville International Corporation for Bonneville Broadcasting System and our company owned radio stations in New York, Los Angeles, San Francisco, Seattle and Kansas City. A common plea from the respondents was, "Please, please, do something! I can't take any more strings!"

So Where's The Good News

We're coming now to some very good news for our clients that we expect will also be very good for us in the future. To address the programming problems, we literally created an orchestra . . . the Bonneville Million Dollar Sound . . . and we hired Lex De-

A&R executive and arranger, to put together for us a stable of top flight arrangers and artists. Lex and the musicians interface with our programmers to create and record arrangements of today's most popular tunes that are both more foreground and more modern. Our new recordings feature exciting contemporary in-

strumentation, fewer "stringy" instrumentals and far more interesting arrangements. Yet they are designed to maintain their utility for both the active and the environmental listener.

Even with the new music in hand we were still faced with the problem of delivering it in a time sensitive way to the radio stations.

(The more contemporary the music, the more time critical it is.) To do this we invented a revolutionary Individual Selection Satellite Delivery System that allows us to program the new instrumental material combined with the best contemporary solo vocal tunes on a "real time" cut by cut basis totally different everyday.



Their system.

News Is Good For Easy Listening Radio

The Good Business News

The system also makes it possible for a station to reduce its operating overhead while achieving the highest technical quality available in the format. A station can have, if it likes, a turn-key operation. The very same system in the hands of experienced Easy Listening broadcasters, like our flagship stations KBIG and KOIT,

can be operated with heavy local input and live personnel . . . non-automated, simply substituting the satellite feed for the taped music segments. Our programming staff headed by Jeff Mathieu has truly designed an ingenious system that is full of options for the station and extremely "user friendly" from the largest to the smallest market situation.

In addition to potential cost savings, the new system may help produce more revenue. Our format has always been hampered by the lack of commercial inventory. Bonneville has recommended a limit of eight commercials per hour for a number of years. But recently we have shown, in controlled situations, that as many as 10 may be tolerated.

Is There Really Good News For Easy Listening Radio?

In spite of the genuine problems the format faces (and I think I've hit most), those who address them squarely and bring to the table a businesslike approach to problem-solving and a longterm financial commitment will reap longterm benefits. What you need at the station is simply a strong longterm

ADVERTISEMENT
business plan and the resources to execute it.

But your plan must include a source of the programming material.

So if you choose to be the long-term player in Easy Listening Radio in your market, now is the time to start planning. Just as there are going to be fewer stations programming the format in the months ahead, there are bound to be fewer programming options. Who knows? We may even be in each other's longterm plan!

(Following the article above, Mr. Patton was asked to comment on the 10 most-often-asked questions about the Bonneville Satellite Delivery System. Here are his answers . . .)

1. Do I have to switch from my current Bonneville tape service?

No. We'll continue to produce our tape services. But, satellite is far superior in terms of quality, speed of delivery, and ease of use, either live or automated.

2. I'd consider going satellite, but do I have to give up a spot?

No.

3. With satellite, don't I lose local control?

No. In fact, most stations sound more locally-oriented with satellite than they did on tape. Because of our unique format, the satellite service accommodates a wide range of local options for spot loads and information elements.

4. What about "dayparting"?

The Bonneville Satellite Service is very lightly dayparted. It is carefully designed to be appropriate across all time zones.

5. Just how contemporary is the new Satellite Service?

Very. Instrumental versions of the tunes 25-54-year-olds tell us are their favorites are mixed with popular solo vocals. It contains very few choral covers, and even these will be phased out after an initial transition period.

6. Will it be as contemporary as WLAK?

No. Because of the unique competitive conditions in Chicago, WLAK today is where the Bonneville Satellite Service will be some years down the road. David Verdery has tested the hardware and computer software at WLAK, but the actual Satellite Service is highly compatible with the sound of our most successful tape stations.

7. How much of a longterm contract do I have to sign?

You decide. Anywhere from 90-days to five years is fine with us.

8. How much will it cost?

In many cases, less than you're paying now. But, in all cases, the costs will be competitive with other high-quality programming services.

9. How do I get the signal?

You can purchase a receiving dish, installed, for usually less than \$10,000. Or, you can arrange to have the signal brought in by your local cable company. Or, Bonneville will help you arrange a leasing plan that will cost between \$200 and \$300 per month.

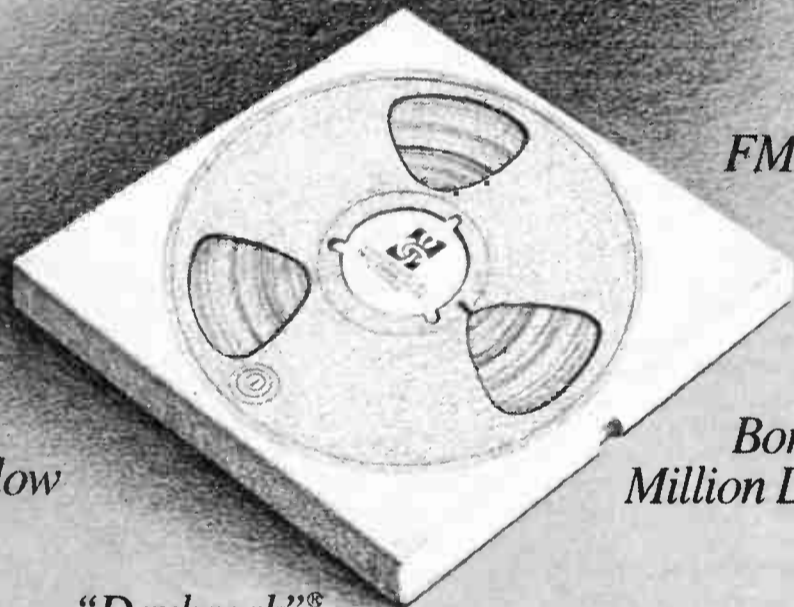
10. What guarantees do I have that a switch to the Bonneville Satellite Service will work for me, and improve my station's ratings?

The guarantee is in your hands. You can go back to tape whenever you want. But, so far, nobody who's turned the Satellite Service on has turned it off.

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— Thomas Pless, WSPH-FM, Baltimore

"This is not a boast, but the fact is there is no other station in Arkansas that I am aware of that has a sound anywhere near the clarity and fidelity that we have."

— Norm Lawrence, KLAZ-FM, Little Rock

"Material sounds unprocessed; yet offers attention-getting sound without the fatigue factor."

— Milford Smith, WPGC-FM, Washington D.C.

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MCA To Distribute Rocshire

MCA Distributing Corporation has agreed to distribute Rocshire Records. The pact also covers Rocshire's two licensed labels, X and High Velocity Records. Current label product features albums by Tony Carey, Suzy Andrews, and Yellow Power. Newly-signed artists include Chad Stuart and Jeremy Clyde, better known in the '60s as Chad & Jeremy.

Nod Alert

You're driving across the country to your next radio gig. As the towns get fewer and farther between, white-line fever creeps up on you. Some station is playing *Asleep At The Wheel* and not even your snappy patter is enough to keep you awake. Safex, Inc.'s "Drive Alert" fits behind the ear, much like a hearing aid, and steers motorists away from drowsing behind the wheel. When battery-powered Drive Alert senses a sleepy driver's head nodding forward, a buzzer is sounded. Hartford-based Safex (203-643-1242) offers these quick buzzes at \$30 apiece.



COUNTING DOWN THE HITS — RadioRadio, in association with Osmond Entertainment's Broadcast International, will present a weekly three-hour adult contemporary countdown show, debuting in July. The series will be produced in flexi-format, which allows local DJs to host the show themselves. Shown following the signing of the three and a half-year agreement are (l-r) RadioRadio VP/GM Robert Kipperman, Broadcast International President Gerard Ferri, Osmond Entertainment's Merrill Osmond, and RadioRadio Director/Programming Leslie Corn.



FAMOUS LAST WORDS — A&M recording group Supertramp were the center of attention recently during a live news conference broadcast on the ABC Rock Radio Network from KLOS/Los Angeles. Group members discussed their upcoming tour (the group's first in almost four years) and their future: at the end of this tour Roger Hodgson will exit to pursue a solo career, with the group continuing under the leadership of Rick Davies. Pictured here are (l-r) KLOS anchor Steve Downes, Hodgson, Davies, and John Helliwell.



SILVER EAGLE LANDS WYNETTE — A recent installment of DIR's "Silver Eagle" series featured veteran Country artist Tammy Wynette. Flanking Wynette are her manager George Richey (l) and program producer Bob Kaminsky (r).

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JHAN HIBER

Ted Dorf Speaks Out

The new Chairman of the Arbitron Radio Advisory Council is Ted Dorf, a highly respected broadcast veteran who serves as VP/GM of WGAY-AM & FM/Washington, DC. Ted and the new members of the Council were recently given a tour of the Arbitron facility in Beltsville, and ARAC's first meeting with Arbitron will be coming up in May. Therefore, I thought it might be a good time to interview Dorf on what he sees ahead for the Council as it attempts to speak to Arbitron on behalf of over 1100 station subscribers.

Accomplishments

R&R: Ted, you've been on the Council for one year and will head the panel this year. What do you think you learned in your first year on the body and how will that help you be a better Chairman?

TD: Well, it's been an enlightening experience, to say the least. Generally I've found the Council perceived as a rubber stamp, and I have learned that this is not the case. The dialogue in the meetings is both strong and candid.

However, I feel that in my first year I sensed that the general station operator, by and large, forgot or didn't realize that our group is an advisory council, set up by Arbitron. As a private company they are free to make the final decisions regarding our recommendations. Because they may not always go along with our thoughts, some people lose sight of the progress that has been made. I hope to continue progress in several key areas.

R&R: What items do you feel have been successfully dealt with by the Council?

TD: Probably the top item last year had to do with a new diary they were pressing ahead with. After council members saw examples of the new diary in your column, we developed some serious concerns over some of the wording. When we expressed alarm over how the diary might adversely affect stations, they (Arbitron) got on the phone and stopped the presses right there. They were printing the new diaries and stopped the presses to make changes we suggested!

R&R: Were there other achievements last year you felt were noteworthy?

TD: I don't think many realize how much has happened, especially last year under then-Chairman George Green (VP/GM of KABC/Los Angeles). Among our accomplishments were:

- Elimination of the monthly reports, reports that Arbitron wanted to expand but which we were able to put an end to. Now, with the use of the microcomputer that will be available to stations, broadcasters can generate rolling monthly data, an improvement over the previous monthlies.

- Continuation of the option of a five-year contract. Arbitron wanted just one and three-year options for sta-

tions, but we were able to preserve the choice for the station to sign for five years, as a way to put a cap on escalating costs.

- The elimination of the Highest Open Minute Rate (HOMR) basis for pricing Arbitron contracts. Whether or not you like the coverage approach to pricing, most everyone seems to be pleased that the HOMR method is no longer in use.

- Having Arbitron take a further look at Differential Survey Treatment (DST). They are now doing a follow-up study to investigate ethnic versus non-ethnic return in five markets, as well as look into the impact of lower premiums than the \$5 currently used in some households. They didn't want to do all this but we pressed for it.

These are just some of the matters that we were able to get Arbitron to move on.

Frustrations

R&R: What have been some of the biggest frustrations you've had to cope with as a member of the Advisory Council?

TD: It's damn perplexing, and maybe it's a communications problem, but I get the feeling that many broadcasters just don't pay attention to what we're doing. That's certainly one major frustration.

R&R: That may relate to one of the findings in the ARAC survey sent to stations last fall. The data showed that almost 40% of those returning questionnaires were unable to name their representative on the Council. That might indicate the apathy you are implying. What other frustrations do you face in dealing with Arbitron?

TD: Nothing gets done overnight, and that's frustrating because there's a lot of things I'd like to see done. Things seem to drag on, and I think the system has to be sped up so at least you get an answer more quickly — whether it's a positive or negative reply — so you can then know your course of action.

Another problem is that we rarely hear from our constituents. Before every meeting we send letters to the stations we each represent asking if they have any issues for us to bring before Arbitron. Maybe once the industry realizes there are conscientious, hard-working people championing their causes with Arbitron they'll be

Week In Review

Birch Survey Security Questioned

Phoenix station KNIX-AM & FM has raised the question of whether the Birch Radio surveys are subject to security problems owing to media infiltration. According to the station (in a letter to Tom Birch), the wife of KNIX's chief engineer was called and surveyed without any query regarding whether she might be related to someone in the media. Birch replied by stating that his firm used to have such a security screening question but discontinued it at the end of 1981. He also stated that the impact of potential sabotage would be lessened since just one person per home is interviewed.

Grudman Joins RAB

Jaquie Grudman, who was with WABC/New York for approximately 10 years — most recently as Director of Research and Sales Development — has joined the staff of the Radio Advertising Bureau. Grudman will serve as Manager, Research for the organization and will have as one of her priorities acting as liaison with the RAB GOALS Committee.

Keane Cuts Up

Who says researchers never have any fun? Pictured here is Ed Keane, Eastern Regional Manager for Birch Radio, dancing his annual Irish jig at the New England Broadcasters Association St. Patrick's Day bash recently. There are unconfirmed rumors that Keane also displays his Irish sentiments in other ways — such as a display of a good luck piece on a posterior portion of his anatomy.



more responsive — and maybe even remember the name of their Council representative.

Stations should remember also that even if the Council brings up an issue which Arbitron doesn't resolve in the desired way, there is still another source of relief. The Electronic Media Rating Council (EMRC) has a mediation process which to date has been only used once (by KBIG/Los Angeles). If we on the Council aren't able to win agreement from Arbitron on a station issue, we are not the court of last resort — the EMRC process is still available.

Goals

R&R: Given the past accomplishments and frustrations you've noted, what do you see ahead as priorities for the Dorf administration of the Advisory Council?

TD: It's going to be an interesting year, to say the least. However, I think my first concern will be to try to reduce the cost of Arbitron's service.

R&R: Do you think that's realistic?

TD: In certain areas I believe there are steps that could be taken. For example, Arbitron is starting to market their microcomputers and currently offer stations the choice of buying hardware, software, and ratings data all together — or not buying any of these items. Buying the total package could lead to costs getting wild. What I'd like to see is not the all-or-nothing choice currently available but for stations to be able to choose from the menu, a la carte so to speak. Why should a station that already has in-house hardware and software have to buy Arbitron's offerings in order to access the ratings?

R&R: What other goals do you have for the Council?

TD: I'd like to see the following matters addressed:

- A further examination of DST — we'd like to see the results of the rollout study now underway before we come to final conclusions as to whether or not DST is real-world.

- There needs to be a review of the

edit procedures. The entire manual needs to be looked at based on some problems that have cropped up.

R&R: Such as?

TD: Well, for example, slogan editing. The way the rules of the game are now, if you wanted to be unscrupulous you could duplicate the slogan of a very successful radio station, use the slogan occasionally, and through the use of the ascription process wind up with credit that perhaps you didn't deserve. There are also changes needed in how network entries are credited and in what happens to demographics when a diarykeeper enters "mid-50s" (or whatever decade) in the back of their diary. As it currently stands, Arbitron credits the diaries to either age 54 or 55 (for the example above), alternating between the two years as such diaries are received. That doesn't seem like very good research, and it doesn't seem fair to the stations.

In addition to these goals I'd like to see more relevant reissue criteria — the current 12+ impact criterion doesn't deal with the real world of sales impact in smaller demos and day-parts. Also, I'll push to see further development of the four-week cume study and the closed-end diary. Finally, I want to see Arbitron get more involved in the sales end — not in selling to stations, but in selling the medium to generate more revenues for radio. They could make presentations to organizations such as the Retail Dry-goods Association, trying to sell an industry on the use of radio. They have been starting to move in this direction and I'll try to stimulate that effort.

* * * * *

Ted Dorf has outlined an ambitious agenda. Whether or not he and the other members of the Arbitron Radio Advisory Council are able to make headway to some extent depends on you. Let your Council rep know how you feel, and if you don't know who to contact on the Council, give Ted a ring at WGAY — (301) 587-4900.

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RATINGS REPORT

ARBITRON RADIO

Los Angeles

Advance unconfirmed winter '83 quarterly.

KABC, KBIG, KIIS Remain 1-2-3; KROQ-FM Widens AOR Lead; KRTH, KOST, KRLA Up; KZLA-FM Tops Country

KABC (Talk) continued its role as market leader with an improved 5.6-6.2 showing. Perennial runner-up KBIG (Easy) was stronger also, 5-1.5.3 garnering its best share in recent sweeps, and KIIS (CHR) rose again, 4.4-4.7. In the competitive AOR battle, KROQ-FM established itself the clear 12+ leader with a 3.9-4.6 jump while KLOS went 3.7-4.0 and KMET tumbled 3.7-3.0. News stations were stable, KFWB posting a 4.2-4.3 score and KNX garnering a level 3.7. Rebounds were notched by KRTH (CHR), which surged 2.6-3.5, and KRLA (Gold) 1.5-2.5, while KOST went 2.4-2.8 in its first full A/C book. On the Country front there was a new leader as KZLA-FM rose

2.1-2.3 while KLAC slipped, 2.4-2.1.

Others apparently earning at least a one share included KACE (Blk) 1.4-1.6, KALI (Span) 1.9-1.3, KDAY (Blk) level at 1.0, KFAC-FM (Clas) .8-1.0, KFI (CHR) 2.3-1.6, KGFJ (Blk) 2.1-1.5, KHJ (in its last Country book) 1.4-1.2, KHTZ (AC) 2.9-2.7, KIEV (Talk) 7-1.0, KIQQ (CHR) 3.1-2.6, KJLH (Blk) 1.3-1.7, KJOI (BM) 3.8-3.4, KKGO (Jazz) 1.3-1.5, KLVE (Span) 1.4-1.9, KMGG (CHR) 1.3-1.9, KMPC (Easy) 2.8-2.6, KNOB (Easy) 1.2-1.1, KNX-FM (AOR) 2.5-1.4, KPRZ (BBnd) 2.0-2.1, KTNQ (Span) 2.2-2.0, KUTE (Urbn) 1.4-1.6, KWKW (Span) 1.7-1.6, and XTRA (CHR) 1.8-1.2.

Detroit

Advance unconfirmed winter '83 quarterly.

WJR Stable On Top; WJOI Slips; WDRQ Up; WNIC-FM Rebounds; WRIF Widens AOR Margin; WABX Debuts Nicely

WJR (Misc) continues to hold onto the Motor City lead with a 9.3-9.1 showing, good enough to lead by three. WJOI (BM) slipped 6.6-6.1, while WNIC-FM (AC) rebounded into a tie for second with a 4.8-6.1 boost. WRIF enlarged its lead in the AOR race by rising 5.4-5.9 while WLLZ slipped 4.3-3.9. WABX debuted its CHR format with a 3.5, WDRQ (Urbn) rebounded 5.1-5.9, and WHYT (CHR) was softer, 4.9-4.0. CKLW (CHR) dropped 2.9-2.0, while WCZY (AC) jumped 2.8-4.0. Information source WWJ (News) had a stable 5.5 score.

Others with at least a one share reportedly included WCXI (Ctry) 2.3-2.9, WCXI-FM (Ctry) 2.2-1.3, WGPR (Blk) 1.8-1.3, WJLB (Blk) 4.7-4.0, WJZZ (Jazz) 1.7-2.2, WLBS (Blk) 1.9-1.8, WMJC (AC) 3.9-4.3, WMUZ (Rel) .8-1.0, WOMC (AC) steady at 3.5, WQRS (Clas) 1.4-1.8, WWWW (Ctry) 4.0-3.4, WXYZ (Talk) 5.6-4.4, WHND (Gold) 1.6-1.7, and CKJY (BBnd) 1.8-2.4.

San Diego

Advance unconfirmed winter '83 quarterly.

KJQY Widens Lead; XTRA-FM Adds Three, Takes Second; KCBQ-AM & FM Take Country Crown; XHRM Drops

Group W's KJQY (BM) stretched its lead with a 9.2-9.8 rise, while XTRA-FM (AOR) bolted into second, surging 3.5-6.2 with its "new music" approach. The other top AORs slipped - KGB moved 6.6-5.4 and KPRI went 5.1-4.6. KFMB (AC) rebounded with a 4.7-5.5 gain; also improving was KSDO (N/T) with a 4.8-5.4 movement. FM A/C stations did well - KFMB-FM going 4.2-4.6, KYXY up 3.7-4.5, KBZT scoring a 3.2-4.0 advance, and KSDO-FM moving 2.8-3.4. XHRM (Blk), which had three up books in a

row, dropped notably this sweep, 5.7-3.3. In the Country arena KCBQ-FM was the new pacesetter, 2.2-3.6, while KCBQ also rose 3.0-3.5.

Additional stations that apparently won at least a one share included KCNN (N/T) 1.2-1.5, KFSD (Clas) 3.3-2.4, KIFM (AOR) 3.1-1.6, KJFM (BM) 1.8-1.5, KMLO (BBnd) 5.2-3.6, KOGO (AC) 3.4-3.0, KSON (Ctry) 2.4-1.9, KSON-FM (Ctry) 3.1-2.4, KNX (News) 2.5-2.6, and XTRA (CHR) 4.2-3.5.

Format Legend

A/C—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Blk/Urbn—Black/Urban, BM/Easy—Beautiful Music, Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, Rel—Religious, Span—Spanish, Talk—Talk.

RADIO'S BEST MORNING TEAM

| | | | |
|---|--|---|--|
| <p>LOS ANGELES</p> <p>KPRZ  Gary Owens 6:00 AM - 10:00 AM</p> <p>KIIS-FM  Rick Dees 6:00 AM - 10:00 AM</p> | | <p>SAN DIEGO</p> <p>KSDO  Ernie Myers 6:00 AM - 10:00 AM</p> <p>KS-103 FM  Ron Jordan 6:00 AM - 10:00 AM</p> | |
| <p>CHICAGO</p> <p>WVON  Yvonne Daniels 6:00 AM - 10:00 AM</p> <p>WGCI-FM  Bob Wall 6:00 AM - 10:00 AM</p> | | <p>DETROIT</p> <p>WLQV  John Christian 6:00 AM - 10:00 AM</p> <p>WCZY-FM  Dick Purtan 6:00 AM - 10:00 AM</p> | |
| <p>ST. LOUIS</p> <p>KSD  "Wilkie" 6:00 AM - 10:00 AM</p> <p>KS-94 FM  "Morgan & Crunch" 6:00 AM - 10:00 AM</p> | | <p>CLEVELAND</p> <p>WWWE  "Marron & McGuire" 6:00 AM - 10:00 AM</p> <p>WDOK-FM  Ted Hallaman 6:00 AM - 10:00 AM</p> | |
| <p>TAMPA</p> <p>W-101 FM  Bob DeCarlo 6:00 AM - 10:00 AM</p> | | | |

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Ringo's Yellow Submarine

A voyage through Beatles magic!

abc

Photo by Homer Sykes/ABC

ABC PRESENTS THE STARR DJ OF ALL TIME.

If you want to make radio history in your marketplace, Ringo's Yellow Submarine—A Voyage Through Beatles Magic is the star vehicle for you. For the first time ever, a Beatle will be a DJ—presenting 26 weeks of Beatles music and personal Beatle memories. Nothing in radio history can top this combination for ratings power and advertiser pull—except maybe the last show of the 26 week series. It's a live call-in that lets listeners actually talk to the Starr DJ of all time—Ringo Starr.

Ringo's Yellow Submarine—A Voyage Through Beatles Magic. On their 20th anniversary. 26 weeks and 26 hours of radio history. Starting June, 1983. Only on the ABC FM Radio Network. On a first call basis.

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ABC FM RADIO NETWORK 

New Haven-W. Haven METRO RANK **81**
POP(00): 3756

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|--------|------------|---------|----------|--------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WELI-AM | 14.6 | WELI-AM | 15.5 | WELI-AM | 13.8 | (AC) | 1 | WELI-AM | 13.8 | (AC) |
| 2 | WKCI-FM | 10.9 | WKCI-FM | 8.6 | WKCI-FM | 9.6 | (CHN) | 2 | WKCI-FM | 9.6 | (CHN) |
| 3 | WAVZ-AM | 8.6 | WPLR-FM | 7.1 | WAVZ-AM | 8.4 | (Mloc) | 3 | WAVZ-AM | 8.4 | (Mloc) |
| 4 | WNHC-AM | 6.9 | WAVZ-AM | 6.4 | WNHC-AM | 8.1 | (CHN) | 4 | WNHC-AM | 8.1 | (CHN) |
| 5 | WPLR-FM | 6.7 | WNHC-AM | 6.0 | WEZN-FM | 6.3 | (Mloc) | 5 | WPLR-FM | 6.0 | (AOR) |
| 6 | WNHC-AM | 6.2 | WEZN-FM | 5.1 | WPLR-FM | 6.0 | (AOR) | 6 | WNHC-AM | 6.2 | (AOR) |
| 7 | WEZN-FM | 5.6 | WCBS-AM | 4.9 | WCBS-AM | 4.6 | (Mloc) | 7 | WEZN-FM | 5.6 | (Mloc) |
| 8 | WKSS-FM | 4.6 | WHCN-FM | 4.8 | WVYZ-FM | 4.5 | (AC) | 8 | WKSS-FM | 4.6 | (AC) |
| 9 | WCBS-AM | 3.5 | WVYZ-FM | 4.5 | WKSS-FM | 4.0 | (Mloc) | 9 | WCBS-AM | 3.5 | (Mloc) |
| 10 | WVYZ-FM | 3.5 | WKSS-FM | 3.6 | WHCN-FM | 3.7 | (AOR) | 10 | WVYZ-FM | 3.5 | (AOR) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WKCI-FM | 1 | WELI-AM |
| 2 | WNHC-AM | 2 | WKCI-FM |
| 3 | WPLR-FM | 3 | WVYZ-FM |
| 4 | WVYZ-FM | 4 | WAVZ-AM |
| 5 | WYBC-FM | 5 | WNHC-AM |

Johnson City METRO RANK **82**
POP(00): 3747

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|--------|------------|---------|----------|--------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WXBQ-FM | 14.2 | WQUT-FM | 18.3 | WQUT-FM | 19.2 | (CHN) | 1 | WXBQ-FM | 19.2 | (CHN) |
| 2 | WJCV-AM | 14.2 | WXBQ-FM | 13.3 | WXBQ-FM | 16.7 | (CHN) | 2 | WJCV-AM | 16.7 | (CHN) |
| 3 | WQUT-FM | 10.6 | WKPT-FM | 10.1 | WTFM-FM | 12.6 | (Mloc) | 3 | WQUT-FM | 10.6 | (Mloc) |
| 4 | WKPT-FM | 6.8 | WJCV-AM | 8.7 | WJCV-AM | 7.9 | (CHN) | 4 | WKPT-FM | 6.8 | (CHN) |
| 5 | WFHC-AM | 5.2 | WFHC-AM | 4.8 | WFHC-AM | 4.5 | (CHN) | 5 | WFHC-AM | 5.2 | (CHN) |
| 6 | WETB-AM | 5.0 | WZXY-FM | 4.1 | WRGS-AM | 3.8 | (Mloc) | 6 | WETB-AM | 5.0 | (Mloc) |
| 7 | WJSU-AM | 4.2 | WETB-AM | 3.6 | WIDD-FM | 3.5 | (CHN) | 7 | WJSU-AM | 4.2 | (CHN) |
| 8 | WGOC-AM | 2.9 | WIVK-FM | 3.6 | WIMZ-FM | 3.5 | (AOR) | 8 | WGOC-AM | 2.9 | (AOR) |
| 9 | WIDD-FM | 2.9 | WKIN-AM | 2.9 | WZXY-FM | 3.3 | (AOR) | 9 | WIDD-FM | 2.9 | (AOR) |
| 10 | WZAP-AM | 2.9 | WGOC-AM | 2.9 | WETB-AM | 2.6 | (CHN) | 10 | WZAP-AM | 2.9 | (CHN) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WQUT-FM | 1 | WXBQ-FM |
| 2 | WXBQ-FM | 2 | WQUT-FM |
| 3 | WIMZ-FM | 3 | WTFM-FM |
| 4 | WZXY-FM | 4 | WJCV-AM |
| 5 | WIDD-FM | 5 | WIDD-FM |

RATINGS REPORT

ARBITRON RADIO

Mobile METRO RANK **83**
POP(00): 3712

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|--------|------------|---------|----------|--------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WKSJ-FM | 19.3 | WKSJ-FM | 18.7 | WBLX-FM | 17.8 | (Mloc) | 1 | WKSJ-FM | 18.7 | (Mloc) |
| 2 | WABB-FM | 13.7 | WBLX-FM | 18.6 | WKSJ-FM | 17.2 | (CHN) | 2 | WABB-FM | 13.7 | (CHN) |
| 3 | WBLX-FM | 12.0 | WKRK-FM | 12.1 | WKRK-FM | 10.7 | (CHN) | 3 | WBLX-FM | 12.0 | (CHN) |
| 4 | WKRK-FM | 11.4 | WQOK-AM | 9.6 | WQOK-AM | 10.6 | (Mloc) | 4 | WKRK-FM | 11.4 | (Mloc) |
| 5 | WKRK-AM | 7.5 | WABB-FM | 9.5 | WABB-FM | 10.2 | (AOR) | 5 | WKRK-AM | 7.5 | (AOR) |
| 6 | WQOK-AM | 7.4 | WKRK-AM | 5.7 | WKRK-AM | 6.6 | (Mloc) | 6 | WQOK-AM | 7.4 | (Mloc) |
| 7 | WLPR-FM | 6.8 | WLPR-FM | 4.7 | WLPR-FM | 5.3 | (Mloc) | 7 | WLPR-FM | 6.8 | (Mloc) |
| 8 | WUNI-AM | 3.3 | WUNI-AM | 3.7 | WUNI-AM | 3.5 | (CHN) | 8 | WUNI-AM | 3.3 | (CHN) |
| 9 | WKSJ-AM | 2.1 | WLLF-AM | 3.2 | WMOO-AM | 2.7 | (CHN) | 9 | WKSJ-AM | 2.1 | (CHN) |
| 10 | WMOO-AM | 2.1 | WJQY-FM | 2.5 | WJQY-FM | 1.9 | (CHN) | 10 | WMOO-AM | 2.1 | (CHN) |
| 11 | WABB-AM | 2.1 | WABB-AM | 1.8 | WLLF-AM | 1.9 | (Mloc) | 11 | WABB-AM | 2.1 | (Mloc) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WBLX-FM | 1 | WKSJ-FM |
| 2 | WABB-FM | 2 | WBLX-FM |
| 3 | WKSJ-FM | 3 | WQOK-AM |
| 4 | WKRK-FM | 4 | WKRK-FM |
| 5 | WQOK-AM | 5 | WABB-FM |

Charleston, SC METRO RANK **84**
POP(00): 3658

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|---------|------------|---------|----------|---------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WSSX-FM | 12.7 | WWWZ-FM | 15.8 | WEZL-FM | 13.2 | (CHN) | 1 | WSSX-FM | 15.8 | (CHN) |
| 2 | WEZL-FM | 11.5 | WPAL-AM | 14.0 | WPAL-AM | 12.6 | (Mloc) | 2 | WEZL-FM | 11.5 | (Mloc) |
| 3 | WXTC-FM | 11.5 | WEZL-FM | 12.3 | WWWZ-FM | 11.6 | (Urban) | 3 | WXTC-FM | 11.5 | (Urban) |
| 4 | WCSC-AM | 10.8 | WXTC-FM | 10.1 | WSSX-FM | 11.5 | (CHN) | 4 | WCSC-AM | 10.8 | (CHN) |
| 5 | WWWZ-FM | 9.0 | WSSX-FM | 9.7 | WXTC-FM | 11.2 | (Mloc) | 5 | WWWZ-FM | 9.0 | (Mloc) |
| 6 | WQIZ-AM | 8.1 | WCSC-AM | 6.9 | WCSC-AM | 7.2 | (AC) | 6 | WQIZ-AM | 8.1 | (AC) |
| 7 | WPAL-AM | 7.1 | WKTm-FM | 5.5 | WQIZ-AM | 6.3 | (CHN) | 7 | WPAL-AM | 7.1 | (CHN) |
| 8 | WKTm-FM | 5.4 | WTMA-AM | 5.4 | WKTm-FM | 4.7 | (AOR) | 8 | WKTm-FM | 5.4 | (AOR) |
| 9 | WDWQ-FM | 5.2 | WQIZ-AM | 4.8 | WTMA-AM | 4.0 | (AC) | 9 | WDWQ-FM | 5.2 | (AC) |
| 10 | WTMA-AM | 4.4 | WDWQ-FM | 3.8 | WUKE-AM | 3.7 | (Mloc) | 10 | WTMA-AM | 4.4 | (Mloc) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WSSX-FM | 1 | WEZL-FM |
| 2 | WWWZ-FM | 2 | WPAL-AM |
| 3 | WPAL-AM | 3 | WXTC-FM |
| 4 | WEZL-FM | 4 | WWWZ-FM |
| 5 | WKTm-FM | 5 | WCSC-AM |

Chattanooga METRO RANK **85**
POP(00): 3627

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|--------|------------|---------|----------|--------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WSKZ-FM | 15.5 | WSKZ-FM | 15.3 | WDOU-FM | 12.3 | (CHN) | 1 | WSKZ-FM | 15.3 | (CHN) |
| 2 | WDEF-FM | 10.3 | WDEF-FM | 11.6 | WSKZ-FM | 12.1 | (CHN) | 2 | WDEF-FM | 10.3 | (CHN) |
| 3 | WDOU-FM | 9.2 | WDOU-FM | 10.9 | WJTT-FM | 10.1 | (Mloc) | 3 | WDOU-FM | 9.2 | (Mloc) |
| 4 | WDEF-AM | 8.5 | WJTT-FM | 10.8 | WDEF-FM | 9.8 | (Mloc) | 4 | WDEF-AM | 8.5 | (Mloc) |
| 5 | WDOU-AM | 6.2 | WDEF-FM | 9.3 | WDEF-AM | 9.5 | (AC) | 5 | WDOU-AM | 6.2 | (AC) |
| 6 | WQJW-AM | 3.8 | WNOU-AM | 6.9 | WDOU-AM | 6.5 | (CHN) | 6 | WQJW-AM | 3.8 | (CHN) |
| 7 | WKXC-FM | 2.7 | WQJW-AM | 5.5 | WNOU-AM | 6.5 | (Mloc) | 7 | WKXC-FM | 2.7 | (Mloc) |
| 8 | WNOU-AM | 2.7 | WDOU-AM | 4.8 | WQLS-FM | 4.8 | (AC) | 8 | WNOU-AM | 2.7 | (AC) |
| 9 | WDXB-AM | 2.2 | WFLI-AM | 4.7 | WOWE-FM | 4.5 | (Mloc) | 9 | WDXB-AM | 2.2 | (Mloc) |
| 10 | WMOC-AM | 1.7 | WQLS-FM | 4.0 | WFLI-AM | 4.5 | (CHN) | 10 | WMOC-AM | 1.7 | (CHN) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WSKZ-FM | 1 | WDOU-FM |
| 2 | WJTT-FM | 2 | WDEF-FM |
| 3 | WDOU-FM | 3 | WSKZ-FM |
| 4 | WOWE-FM | 4 | WDOU-AM |
| 5 | WQLS-FM | 5 | WDEF-AM |

Columbia, SC METRO RANK **86**
POP(00): 3556

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|---------|------------|-------------|----------|---------|-----------------|--------|------------|---------|----------|--------|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WNOK-FM | 20.0 | WNOK-FM | 18.2 | WCOS-FM | 16.0 | (CHN) | 1 | WNOK-FM | 18.2 | (CHN) |
| 2 | WCOS-FM | 15.7 | WCOS-FM | 14.2 | WNOK-FM | 14.6 | (CHN) | 2 | WCOS-FM | 15.7 | (CHN) |
| 3 | WIS-AM | 12.0 | WOIC-AM | 13.8 | WIS-AM | 11.5 | (AC) | 3 | WIS-AM | 12.0 | (AC) |
| 4 | WOIC-AM | 11.8 | WWDM-FM | 10.0 | WOIC-AM | 11.1 | (Mloc) | 4 | WOIC-AM | 11.8 | (Mloc) |
| 5 | WZLD-FM | 7.9 | WZLD-FM | 9.2 | WZLD-FM | 9.7 | (AC) | 5 | WZLD-FM | 7.9 | (AC) |
| 6 | WWDM-FM | 7.7 | WIS-AM | 7.8 | WWDM-FM | 8.8 | (Mloc) | 6 | WWDM-FM | 7.7 | (Mloc) |
| 7 | WXRY-FM | 7.7 | WXRY-FM | 7.5 | WXRY-FM | 6.1 | (Mloc) | 7 | WXRY-FM | 7.7 | (Mloc) |
| 8 | WSCQ-FM | 4.7 | WSCQ-FM | 3.6 | WDPN-FM | 4.2 | (Mloc) | 8 | WSCQ-FM | 4.7 | (Mloc) |
| 9 | WQXL-AM | 1.8 | WLFM-AM | 3.0 | WSCQ-FM | 3.8 | (AC) | 9 | WQXL-AM | 1.8 | (AC) |
| 10 | WNOK-AM | 1.2 | WNOK-AM | 2.2 | WLFM-AM | 2.2 | (Mloc) | 10 | WNOK-AM | 1.2 | (Mloc) |

| Adults 16-34 | | Adults 26-54 | |
|-----------------|---------|-----------------|---------|
| Mon-Sun 6AM-Mid | | Mon-Sun 6AM-Mid | |
| RANK | STATION | RANK | STATION |
| 1 | WNOK-FM | 1 | WCOS-FM |
| 2 | WZLD-FM | 2 | WNOK-FM |
| 3 | WCOS-FM | 3 | WIS-AM |
| 4 | WWDM-FM | 4 | WOIC-AM |
| 5 | WOIC-AM | 5 | WXRY-FM |

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Adolph Coors Company, Golden, Colorado 80401

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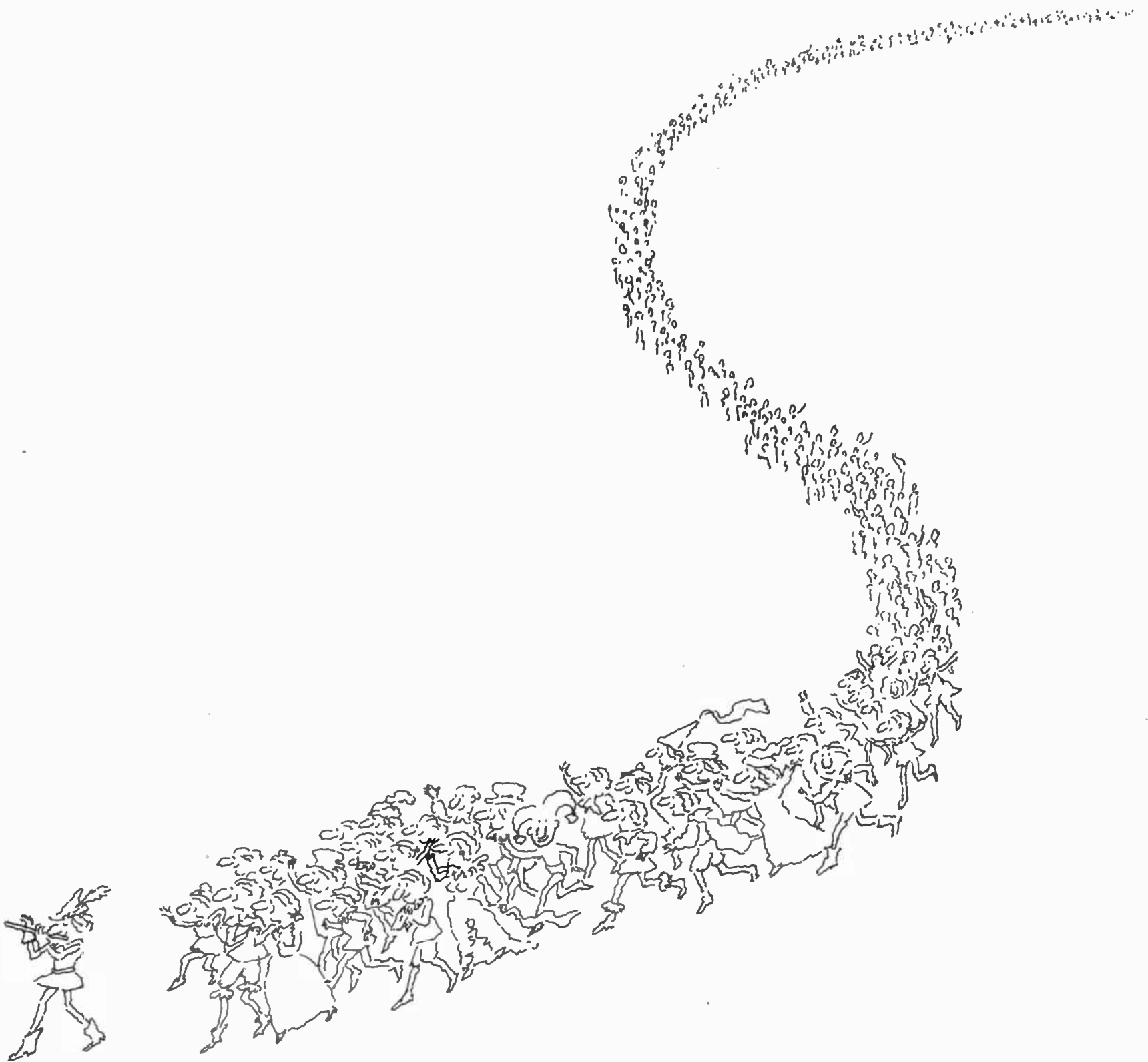
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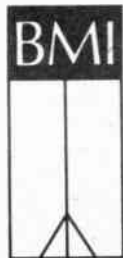
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Bridgeport METRO RANK 87

POP(00): 3537

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|--------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WEZN-FM 15.9 | WEZN-FM 16.4 | WEZN-FM 18.0 | (M) | | | | | | | |
| 2 | WICC-AM 13.9 | WICC-AM 15.4 | WICC-AM 13.2 | (AC) | | | | | | | |
| 3 | WNAB-AM 7.5 | WNAB-AM 6.4 | WKCI-FM 7.2 | (CHR) | | | | | | | |
| 4 | WNBC-AM 7.2 | WNBC-AM 6.1 | WNAB-AM 6.0 | (AC) | | | | | | | |
| 5 | WKCI-FM 4.9 | WKCI-FM 5.9 | WNBC-AM 5.4 | (CHR) | | | | | | | |
| 6 | WJZ-AM 4.9 | WRKI-FM 5.0 | WRKI-FM 3.1 | (AOR) | | | | | | | |
| 7 | WCHS-AM 4.3 | WPLR-FM 4.4 | WHN-AM 3.1 | (City) | | | | | | | |
| 8 | WPLR-FM 4.1 | WCHS-AM 4.3 | WPLR-FM 2.9 | (AOR) | | | | | | | |
| 9 | WRKI-FM 3.2 | WJZ-AM 3.6 | WAPP-FM 2.5 | (AOR) | | | | | | | |
| 10 | WBLS-FM 2.5 | WRKS-FM 3.1 | WBLS-FM 2.3 | (Urban) | | | | | | | |
| 11 | WADS-AM 2.5 | WOR-AM 2.4 | WCHS-AM 2.3 | (News) | | | | | | | |
| 12 | WOR-AM 1.9 | WADS-AM 2.2 | WJZ-AM 2.3 | (Blind) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | WKCI-FM | 1 | WEZN-FM |
| 2 | WICC-AM | 2 | WICC-AM |
| 3 | WEZN-FM | 3 | WKCI-FM |
| 4 | WNBC-AM | 4 | WNBC-AM |
| 5 | WPLR-FM | 5 | WNAB-AM |

Wichita, KS METRO RANK 88

POP(00): 3448

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|--------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | KEYN-FM 15.5 | KEYN-FM 15.3 | KEYN-FM 15.9 | (CHR) | | | | | | | |
| 2 | KFH-AM 13.0 | KBRA-FM 10.5 | KAKZ-AM 10.9 | (AC) | | | | | | | |
| 3 | KFDI-AM 11.5 | KAKZ-AM 10.3 | KFH-AM 9.8 | (City) | | | | | | | |
| 4 | KICT-FM 8.9 | KICT-FM 10.1 | KFDI-AM 9.4 | (City) | | | | | | | |
| 5 | KAKZ-AM 7.8 | KFH-AM 9.6 | KICT-FM 8.3 | (AOR) | | | | | | | |
| 6 | KKRD-FM 7.2 | KFDI-FM 8.2 | KOEZ-FM 7.6 | (M) | | | | | | | |
| 7 | KBRA-FM 6.6 | KKRD-FM 7.4 | KKRD-FM 7.2 | (AC) | | | | | | | |
| 8 | KFDI-FM 5.2 | KFDI-AM 7.2 | KFDI-FM 7.0 | (City) | | | | | | | |
| 9 | KQAM-AM 5.2 | KQAM-AM 5.5 | KBRA-FM 5.2 | (AC) | | | | | | | |
| 10 | KWKN-AM 4.3 | KGCS-FM 4.0 | KQAM-AM 3.7 | (AC) | | | | | | | |
| 11 | KGCS-FM 4.1 | KSGI-AM 1.5 | KGCS-FM 3.7 | (City) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | KEYN-FM | 1 | KEYN-FM |
| 2 | KICT-FM | 2 | KOEZ-FM |
| 3 | KKRD-FM | 3 | KFH-AM |
| 4 | KBRA-FM | 4 | KFDI-AM |
| 5 | KQAM-AM | 5 | KFDI-FM |

RATINGS REPORT

ARBITRON RADIO

Bakersfield METRO RANK 90

POP(00): 3421

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|--------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | KUZZ-AM 14.1 | KUZZ-AM 14.9 | KUZZ-AM 12.3 | (City) | | | | | | | |
| 2 | KKXX-FM 10.5 | KKXX-FM 14.6 | KKXX-FM 10.8 | (CHR) | | | | | | | |
| 3 | KWAC-AM 9.6 | KGEO-AM 8.5 | KWAC-AM 6.8 | (Open) | | | | | | | |
| 4 | KXEM-AM 5.9 | KERN-AM 6.6 | KLYD-AM 6.5 | (CHR) | | | | | | | |
| 5 | KERN-AM 5.2 | KWAC-AM 5.9 | KGFM-FM 6.3 | (M) | | | | | | | |
| 6 | KGFM-FM 5.2 | KGEO-AM 5.7 | KGEO-AM 5.6 | (Blind) | | | | | | | |
| 7 | KGEO-AM 5.0 | KXEM-AM 3.6 | KQXR-FM 5.5 | (AOR) | | | | | | | |
| 8 | KLYD-FM 3.3 | KTKR-AM 3.1 | KERN-AM 4.6 | (CHR) | | | | | | | |
| 9 | KAFY-AM 2.8 | KMGN-FM 2.8 | KXEM-AM 3.1 | (Open) | | | | | | | |
| 10 | KLOS-FM 2.8 | KAFY-AM 2.3 | KAFY-AM 2.2 | (City) | | | | | | | |
| 11 | KLOA-AM 2.6 | KPMC-AM 2.3 | KPMC-AM 2.2 | (Easy) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | KKXX-FM | 1 | KUZZ-AM |
| 2 | KQXR-FM | 2 | KKXX-FM |
| 3 | KLYD-AM | 3 | KGFM-FM |
| 4 | KGEO-AM | 4 | KWAC-AM |
| 5 | KUZZ-AM | 5 | KGEO-AM |

Canton METRO RANK 91

POP(00): 3363

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|---------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WHBC-AM 16.4 | WHBC-AM 15.1 | WHBC-AM 16.8 | (AC) | | | | | | | |
| 2 | WHBC-FM 11.6 | WHBC-FM 14.8 | WHBC-FM 11.2 | (M) | | | | | | | |
| 3 | WDJQ-FM 9.4 | WMM S-FM 11.0 | WMM S-FM 9.6 | (AOR) | | | | | | | |
| 4 | WMM S-FM 7.5 | WDJQ-FM 7.2 | WDJQ-FM 8.2 | (CHR) | | | | | | | |
| 5 | WOOS-FM 5.4 | WOOS-FM 5.4 | WKDU-FM 5.5 | (CHR) | | | | | | | |
| 6 | WGAR-AM 5.0 | WGAR-AM 4.9 | WOOS-FM 5.3 | (CHR) | | | | | | | |
| 7 | WQXK-FM 3.9 | WKDU-FM 4.5 | WSLR-AM 4.8 | (City) | | | | | | | |
| 8 | WSLR-AM 3.9 | WQXK-FM 3.8 | WQXK-FM 4.1 | (City) | | | | | | | |
| 9 | WOBN-FM 3.5 | WSLR-AM 2.9 | WGAR-AM 3.5 | (AC) | | | | | | | |
| 10 | WGCL-FM 2.3 | WFAH-AM 2.0 | WOBN-FM 3.0 | (M) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | WMM S-FM | 1 | WHBC-AM |
| 2 | WDJQ-FM | 2 | WHBC-FM |
| 3 | WOOS-FM | 3 | WMM S-FM |
| 4 | WKDU-FM | 4 | WDJQ-FM |
| 5 | WGAR-AM | 5 | WOOS-FM |

Little Rock METRO RANK 92

POP(00): 3347

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|--------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | KSSN-FM 17.7 | KSSN-FM 18.0 | KKYK-FM 14.5 | (CHR) | | | | | | | |
| 2 | KEZQ-FM 12.9 | KOKY-AM 15.1 | KSSN-FM 13.9 | (City) | | | | | | | |
| 3 | KOKY-AM 11.7 | KKYK-FM 10.7 | KLAZ-FM 11.1 | (City) | | | | | | | |
| 4 | KKYK-FM 9.8 | KEZQ-FM 9.3 | KARN-AM 11.1 | (M) | | | | | | | |
| 5 | KARN-AM 7.9 | KARN-AM 7.6 | KMJX-FM 9.3 | (CHR) | | | | | | | |
| 6 | KMJX-FM 7.7 | KL PQ-FM 7.0 | KOKY-AM 8.6 | (Urban) | | | | | | | |
| 7 | KLRA-AM 6.5 | KLRA-AM 6.2 | KEZQ-FM 7.1 | (Easy) | | | | | | | |
| 8 | KL PQ-FM 5.6 | KLAZ-FM 5.0 | KAAV-AM 5.2 | (AC) | | | | | | | |
| 9 | KLAZ-FM 4.8 | KMJX-FM 4.5 | KLRA-AM 5.2 | (City) | | | | | | | |
| 10 | KAAV-AM 4.6 | KAAV-AM 4.5 | KL PQ-FM 3.9 | (City) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | KKYK-FM | 1 | KSSN-FM |
| 2 | KMJX-FM | 2 | KKYK-FM |
| 3 | KLAZ-FM | 3 | KLAZ-FM |
| 4 | KSSN-FM | 4 | KOKY-AM |
| 5 | KOKY-AM | 5 | KAAV-AM |

York METRO RANK 93

POP(00): 3300

| Share Trends | | | Persons 12+ | | | Mon-Sun 6AM-Mid | | | | | |
|--------------|--------------|--------------|--------------|----------|--|-----------------|--|------------|--|----------|--|
| Fall '81 | | Spring '82 | | Fall '82 | | Fall '81 | | Spring '82 | | Fall '82 | |
| 1 | WSBA-AM 10.8 | WSBA-AM 13.7 | WSBA-AM 11.8 | (AC) | | | | | | | |
| 2 | WQXA-FM 10.6 | WYCR-FM 11.2 | WRKZ-FM 11.4 | (City) | | | | | | | |
| 3 | WRKZ-FM 10.1 | WQXA-FM 9.6 | WQXA-FM 10.8 | (CHR) | | | | | | | |
| 4 | WYCR-FM 9.3 | WRKZ-FM 9.0 | WSBA-FM 7.2 | (AC) | | | | | | | |
| 5 | WSBA-FM 7.3 | WSBA-FM 7.8 | WYCR-FM 6.9 | (CHR) | | | | | | | |
| 6 | WNOW-AM 6.5 | WTPA-FM 5.5 | WNCE-FM 6.8 | (M) | | | | | | | |
| 7 | WNCE-FM 5.4 | WNCE-FM 5.1 | WTPA-FM 6.8 | (M) | | | | | | | |
| 8 | WTPA-FM 5.0 | WOYK-AM 3.9 | WNOW-AM 5.4 | (City) | | | | | | | |
| 9 | WRHY-FM 4.1 | WNOW-AM 3.9 | WPOC-FM 3.2 | (City) | | | | | | | |
| 10 | WHVR-AM 2.4 | WHVR-AM 3.2 | WHP-FM 3.2 | (M) | | | | | | | |

| Adults 18-34 | | Adults 25-54 | |
|-----------------|--------------|-----------------|--------------|
| Mon-Sun 6AM-Mid | RANK STATION | Mon-Sun 6AM-Mid | RANK STATION |
| 1 | WQXA-FM | 1 | WRKZ-FM |
| 2 | WTPA-FM | 2 | WQXA-FM |
| 3 | WRKZ-FM | 3 | WSBA-AM |
| 4 | WYCR-FM | 4 | WSBA-FM |
| 5 | WSBA-FM | 5 | WNOW-AM |

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On The ABC FM Radio Network

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Pittman Promoted To WASEC Exec. VP

Former radio programmer Bob Pittman has been promoted to Executive VP/Chief Operating Officer at Warner Amex Satellite Entertainment Co. Pittman had been Senior VP for the WCI/American Express cable joint venture, which owns MTV, the Movie Channel, and the Nickelodeon children's cable service, and may soon include a part-interest in the Showtime cable operation.

In Pittman's new position, regarded as the number two post in the WASEC organization, he will supervise advertising, cable sales, creative services, research, and program development. He joined WASEC in 1980 as Director/Pay TV Programming, and was instrumental in structuring the MTV operation. Before coming to WASEC, Pittman programmed, WNBC/New York and WMAQ/Chicago.

Satellite

Continued from Page 1

a few months, requiring only a slight redirecting of receiving dishes. But a shift to II-R would necessitate pointing dishes in the opposite direction, a major operation that in many cases could be complicated by buildings and other obstructions. ABC's Battison put the pricetag for redirecting his affiliates' dishes at several million dollars.

As an incentive to get affiliates to sign up for dishes, meanwhile, the networks are beginning to announce firm dates for disconnecting land lines. On August 29 ABC will discontinue phone line feeds to 300 affiliates, with another cut-off September 30.

WQSR

Continued from Page 1

Laurel. We met with Turner, who said he'd take the necessary safeguards to assure proper handling of the potential problem."

At a post-survey diary review by the station, according to Brenner, "We found there was carelessness, negligence, and omissions - if this situation was flagged for special attention, it sure didn't help." Brenner said he talked to Turner about the diary crediting and was given the explanation, "Our computer doesn't like you."

Brenner told R&R that ascription, which he termed "second rate at best," was "far from accurate in three counties. In fact, in some cases we got just one-quarter of the entries we were entitled to, while in another county (Harford) their clerks completely omitted us."

Besides suing over the issues of problems in the fall Baltimore book, WQSR is also asking that Arbitron be charged with breach of contract, as well as with antitrust violations involving Arbitron's pricing policy.

Arbitron General Counsel Tony Kelsey was not available for comment on the lawsuit. Membrado told R&R that he vaguely remembered the WQSR correspondence last fall, and would look more closely into the matter now.

WQSR, which spent "lots of money" promoting its new identity in the fall sweep, went 1.2-1.0 in the book. At the same time WRQX and WAVA both notched their best showings ever in the Baltimore numbers, each beating WQSR's share total.

Barbis

Continued from Page 1

Bramson stated, "In the short time Dino and I have worked together, I've found him to be one of the most respected and creative people in this business. I look forward to his contributions to the ever-expanding executive team at Backstreet."

Barbis told R&R, "This is an incredible opportunity, because we've got nowhere to go but up. We have a lot of exciting new artists on the roster that we'll be announcing soon. Being associated with Danny Bramson is a real charge, and I'm very grateful for the chance."

Barbis added that Robin Huff, a seven-year veteran of Elektra-Asylum's promotion and A&R departments, would become Promotion Coordinator for the label.

UPS ANTE IN PITTSBURGH PAYOFFS

3WS Offers \$1 Million Bounty

Spurred by large cash giveaways at several competing stations, 3WS/Pittsburgh has initiated what it hopes will be the biggest bonus of the book: a \$1 million opportunity for one lucky listener.

Called the "Million Dollar Decision," the promotion invites participants to mail in a postcard with any three songs they hear on 3WS, regardless of when or in what order the songs are played. A single card will be drawn in mid-May, giving the winner a choice of either a guaranteed \$100,000 or a chance to scoop up as much cash as possible in 95 seconds from the floor of a local bank vault.

3WS Program Coordinator Herb Crowe, who assisted station President/GM Mike Harvey in conceiving the idea, acknowledged that area banks were less than enthusiastic about permitting \$1 million in cash to be strewn about their high-security vault areas. He said that play money would be used for the actual 95-second spree, which afterwards would be exchanged for legal tender. "It was impossible to get a bank to do it with real cash," he explained. "They were very nervous about the security. The bank we're doing the contest with has even asked to remain anonymous until the event happens."

Crowe documented the abundance of money giveaways by competing stations and expressed concern that confusion would be the end result. He told R&R, "Besides WTAE on the AM band, four FMs side by side on the dial - B94, 3WS (95), WHTX (96), and WHYW (Y97) - are each doing some kind of cash giveaway. Confusion may well occur, and the winner's going to be the one who stands out in the crowd. It should be very interesting, because now everyone's got going what they

feel is a major promotion. Everybody feels they're giving their best shot." Crowe observed, "Pittsburgh hasn't been this cash-conscious since the 13Q days. This has become a very expensive town to play radio in because the entry fee is so high. It's either ante up or fold."

KHJ

Continued from Page 1

not an Oldies radio station, and it's not 'Boss Radio.' That's just a promotional hook we're using, quite honestly, to get some press."

KHJ & KRTH VP/GM Allan Chlowitz said, "We're bringing back that million-dollar sound... the excitement and energy that made KHJ a legend. We all didn't grow up to be cowboys... but all of us who grew up in Southern California grew up listening to 93/KHJ..."

Helton's vacated morning shift was filled by longtime L.A. personality "Sweet" Dick Whittington. Scarry indicated the rest of the current KHJ airstaff would remain in place. As of Tuesday (4-5), the station continued playing 100% oldies, claiming in promos, "You're listening to a sneak preview of the new KHJ to come."

Morgan

Continued from Page 1

goals when he joined us last summer, and many of those have been accomplished. This gives us an opportunity to move into phase two. It's always hard to bring someone from a consultancy back into a local programming situation (Morgan had worked with Todd Wallace), so we had our eyes wide open to the longevity of his stay. Chuck did a fine job for us and I think we're in a better position today from a ratings point of view than we were when he took over. I wish him luck in Chicago. While I have no replacement for Chuck yet, I expect to make that announcement next week."

Morgan, who takes over his new duties at WKQX April 25, told R&R, "I've had a chance to really learn some important things while at WOMC, and will miss everyone. Randy Lane and I are old friends and share very similar philosophies. I'm thankful to be getting the chance to work for NBC and WKQX."

Morgan's programming background includes: WYNF/Tampa, Director of Consultation Todd Wallace Radio Index, and WPIX/New York.

RCA

Continued from Page 3

whom Menendez will report, commented, "This organization enhances my opportunity to devote more time to the creative growth of the company. We have entered the age of the multi-media artist, a new era in which the requirements of artist selection and career development take on a complexity - and potential - heretofore unknown in this industry."

Reporting to Summer, along with Menendez, are VP/Communications Robbin Ahrold, VP/Business Affairs Paul Altman, VP/Finance David Campbell, and VP/Industrial Relations Daniel Sassi.

Bentley

Continued from Page 3

what I did at CHR-formatted KFMW, this is very similar to my duties at KWLO. WHIO is an excellent station, and I'm here to maintain and improve its market share. My staff is very solid and extremely knowledgeable about the market, so things will remain status quo in the programming department."

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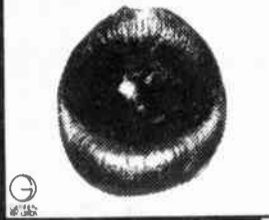
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THREE LOCK BOX

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GHS 2021

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- | | | |
|----------------|---------------|-------------|
| WCAU-FM 37-34 | KITY 34-28 | 99KG deb 40 |
| WBBM-FM 40-34 | WSEZ 35-30 | KDVV deb 33 |
| WLOL-FM 36-33 | WKDD deb 29 | KCDQ 32-28 |
| KFI 37-36 | KMGK 40-32 | KTRS deb 28 |
| KMJK 30-27 | WJXQ 13-9 | KGHO add |
| K 104 30-27 | K 107 add 38 | KOZE 20-14 |
| WKEE deb 40 | WOMP-FM 32-26 | KDZA add |
| WKFM 38-32 | WERZ deb 28 | KCBN 28-22 |
| WPST add | OK 100 33-27 | B104 |
| WRCK 29-27 | WKHI 38-35 | WPHD |
| KZZB deb 36 | 95XIL 25-18 | KAFM |
| WSSX 28-18 | WJBQ 33-30 | KEGL |
| WOKI 39-36 | WYKS 29-21 | WLS-FM |
| WTIX deb 39 | KFMZ add 19 | WHYT |
| KKXL-FM add 34 | KYTN 38-27 | KIQQ |
| | | KNBQ |

PLANET P

"Why Me?"

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PLANET P

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GHS 4000

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- WXKS-FM add
- 79Q add
- KMJK 34-31
- WYCR add
- WRCK add
- WSSX deb 30
- WABB-FM add
- WZZR add
- WZPL add
- WJXQ 26-23
- KBBK add
- KKFM add
- KQMQ add
- KSKD add
- KQIZ-FM add

- WCGQ add
- WBWB deb 40
- KFMZ 15-12
- KYTN add
- WPHD
- WCAU-FM
- KEGL
- WTRY
- WKFM
- WQID
- WCSC
- KITE
- KSET-FM
- WANS-FM
- WOKI
- KTFM
- WSEZ
- WKDD
- WIGY
- WCIR
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STREET TALK

Trouble at the Satellite Music Network? Look for SMN President Ivan Braiker to exit the company following a dispute with VP/principal John Tyler.

Todd Wallace has announced a new service called "AM Futures," which he describes as "a collection of formats dedicated to the challenge of improving the ratings and profits of AM stations." The first format revealed this week is "BeatleRadio," all Beatles music, which Todd claims is "the first serious approach to AM narrowcasting for the under-45 audience target. It won't pull a 10 share 12+, but for the dying AM station with under a 2 share, it can give the 18-44 audience a specific new reason to go out of their way to listen to AM radio . . ." If you're thinking it's just too specialized, Todd says, "If television is ready for MTV and a 24-hour Weather Channel, then I submit that radio is ready for a steady diet of Beatles."

This may be the season for new formats . . . researcher Rob Balon and consultant Lee Bayley plan a "major announcement" at next week's NAB convention regarding a new 25+ music format they've perfected. Now on the air at KIXK/Dallas, the format will be offered to other stations as a complete consultancy package the two will market under the Killer B's company name.

Room for one more? Despite what you have read elsewhere, John Sebastian's new consultation format will *not* be Urban Contemporary. Quoting John, "The report is totally inaccurate, without any basis in reality."

In the Motor City CJOM-FM/Windsor has switched formats from A/C-Oldies to CHR in an apparent attempt to beat CKLW to the punch. You'll recall that CKLW has petitioned the CRTC for permission to move its contemporary format to FM sister CKJY. The strangest thing about CJOM-FM's move is that it was done *without* the approval of the CRTC, but the station does have an application filed for a "modification of license," presumably to request the format change. We called the station, but GM George Ferguson and PD Ian Davies were unavailable for comment. Just how much of a problem this will cause at the Canadian equivalent of our FCC is yet to be determined. In Canada the CRTC must sanction all radio format changes. We'll keep you posted.

KABC/Los Angeles has completed its talent search for a female sports commentator by selecting Merrie Rich as the winner. Merrie, currently a resident of New York, comes from a long family line of sports writers. Her uncle is the retired New York Post writer Ike Gellis, and her late cousin was the nationally syndicated sports writer Milton Gross.

Here's a question for you: Does Double-day know that one of its stations' regular callout research respondents is the Music Director of its AOR competition? Ouch!

The two radio reporters arrested last week in El Salvador (R&R 4-1) have been freed unharmed, although AP Radio stringer T.J. Western is still under investigation for suspected contacts with leftist rebels.

When Arista's Mike Bone takes over E/A's National AOR promotion job April 15 (is E/A ever going to announce this officially?), we hear Bone's successor will vacate a National AOR gig on the West Coast to join Arista in New York.

WRJZ/Knoxville switched from Country to Oldies Tuesday (4-5), with station co-owner Bert Sherwood handling the management duties, replacing exiting GM "Doc" Fiddler. Why the switch? Bert said, "There are five Country stations in the market, which is at least one too many." PD/MD Bob Ziegler will remain with the station.

Bill Newman joins KMOD/Tulsa as GM, replacing Bob Brooks, who vacated the post in February. Newman comes to KMOD from the GSM's slot at KCMO/Kansas City.

Berry Burks is the new PD at KYTE/Portland, shifting from an airshift position at Country competitor KWJJ. Berry takes over from Jim Linger, who had been KYTE's PD.

If you get a chance to see Saga's video "Wind Him Up," check the "actor" playing the "pit boss" role . . . it's Epic VP/Promotion Frank Dileo!

Stephen Dean has been named General Manager of KTOM & KWYT/Salinas-Monterey. A Vice President of Community Pacific Broadcasting, Dean was GM of KGA & KDRK/Spokane.

As of last Friday (4-1), KLOS/Los Angeles and WPLJ/New York stopped using NABET board operators for station DJ shifts. In other words, the jocks at both ABC-owned FM AORs are now running their own shows. Apparently ABC came to an agreement with NABET allowing AFTRA members to take over certain NABET duties. Will WABC/New York and KABC/Los Angeles follow suit? It's not likely in light of Talkradio's technical complexities.

The vacancy left at WROK & WZOK/Rockford when Charlie Quinn headed west to program KZZP-AM & FM/Phoenix has been filled by WLS/Chicago programming assistant Tom Graye. Tom, who's been in Chicago radio for seven years, takes over his first programming gig on April 19.

Our condolences to the family and friends of Anne Keough, MD at WSEN/Syracuse. Anne was killed in an auto accident Easter morning. The 26-year-old had just been promoted to Music Director at the station.

Jack Weston, PD at KMEZ/Dallas (formerly KBOX), is the new Southwest Regional Manager for RCA Records, replacing Wayne Edwards. Jack will begin his new job in mid-April.

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**index
research**

**Todd Wallace
associates**

CHR IS GOING ON
AND GROWING ON THESE THREE  SMASHES

ZZ TOP "Gimme All Your Lovin"

WBEN-FM 37-34
WNYS add
WPHD deb 27
WCAU-FM on
CHUM add
Z93 add
79Q add
Q105 31-30
WBBM-FM 32-30
WHYT add
Q103 add
KFI on
KMJK on

KNBQ on
WKEE deb 37
WKFM deb 40
WRCK deb 29
WKRZ-FM 38-34
WBBQ add
KZZB 37-30
WQID deb 29
WCSC deb 32
WSSX 30-26
WNOK-FM deb 32
KITE 27-20
WANS-FM add

WOKI 35-23
KBFM 30-24
KX104 add
WTIX add
KITY 37-29
KTFM 37-35
KTSA add
WSEZ deb 34
92X add
KMGK deb 37
WZZR add
WJXQ 21-19
Z104 add

K107 40-35
KBBK 34-29
KQMQ add
WERZ DEB 31
OK 100 deb 38
WKHI add
WJBQ 34-29
WSQV add
KQIZ-FM 28-18
WISE deb 36
WJAD add
WFLB 38-35
Q104 28-18

KVOL 39-35
FM99 add
WGLF add
KKQV 28-25
WBWB deb 36
KFMZ deb 17
KYTN add
KDVV 28-20
KCDQ 39-33
KGHO add
KBIM 30-20

Produced by Bill Ham



GERARD McMAHON "Count On Me"

| | | | | |
|----------------|----------------|-------------|-------------|-------------|
| WXKS-FM | WRCK | KITY | WERZ | KDZA |
| WPHD | WQID | KBBK | WJBQ | KCBN |
| WCAU-FM | WDCG | KHOP | WFLB | KBIM |
| Y100 | WANS-FM | KSKD | KILE | KSLY |
| KIMN | WOKI | KHYT | KVOL | |
| KMJK | G100 | WFBG | WHSL | |
| KNBQ | KRGV | WGUY | KENI | |
| WKFM | WSFL | WIGY | KCDQ | |

Produced by Gerard McMahon and Michael Ostin



MODERN ENGLISH "I Melt With You"

| | | | |
|-----------------------|-------------------|-------------|-------------|
| WXKS-FM 11-10 | WFLB add | WHTT | WISE |
| WCAU-FM deb 19 | WHSL 29-27 | WCSC | KILE |
| WLOL-FM add | WBWB add | KZFM | WGLF |
| WKRZ-FM 31-25 | KFMZ 23-16 | KITY | KCDQ |
| KSET-FM 16-11 | KCBN 31-25 | WSEZ | |
| WZZR 29-25 | KEGL | Z104 | |
| WGUY add 25 | 79Q | KHYT | |
| WSQV 26-22 | I95 | WZYQ | |
| KQIZ-FM add | KMJK | WJBQ | |

Produced and Engineered by Hugh Jones



Manufactured & Distributed by Warner Bros. Records

News/Talk



BRAD WOODWARD

UPI's CustomCast Cuts Broadcast Wire Overload

What broadcast innovation may let morning news people sack in an extra 15 minutes each morning, and at the same time cut trash collection bills? The answer is UPI's new CustomCast broadcast wire service. It should sharply cut into the amount of wire copy to be "cleared" (and hauled away) by letting each station program its own wire, setting only the kind of stories the news director wants, and only when they're needed.

CustomCast is just being introduced in UPI's Southwest and Central regions, and will be available in the rest of the country by mid-summer. UPI, which now has 3700 broadcast wire clients, is counting on CustomCast to help boost its total to 5000 stations — much closer to AP's claimed 6000 clients.

Diverse Industry Needs Many Wires

To learn more about the philosophy behind CustomCast and how the service works, I spoke with the man who originated the concept, UPI VP/Executive Editor Bill Ferguson. "I don't think there's any doubt that UPI's biggest problem serving broadcasters is the fact that we try to serve a very diverse industry with one single newswire," Ferguson explained. "We've had to serve stations with a wide variance of geographical and demographic needs with a single wire. Therefore, we've not been able to serve any of them very well, as far as we're concerned."



Bill Ferguson

Although Ferguson began pushing his idea in the mid-1970s, he says "the old UPI" just didn't have the money or the satellite technology to pull it off. When Media News bought UPI last year, Ferguson pitched his idea to the new owners: "They recognized one of our real potential expansions would be in broadcasting. I came in with all the rationale for it, and they felt UPI could serve a much larger share of the broadcast industry than it does now, and better serve them. So they got behind it enthusiastically."

On the Move

After two years away, host Jeff Brooks has returned to WPLP/Tampa in the 2-6pm slot. Meanwhile, the station has lost evening host Valerie Geller to KPPL & KLAQ/Denver... Eric Tracy, once co-host of RKO's cancelled "America Overnight," has been signed by KABC/Los Angeles to host three baseball shows. Moving over to KABC from KGIL is Michael Durnerin, as Direct Response Marketing Consultant... Joining KFWB/Los Angeles as account execs are Dwight Wallace of crosstown KJLH, Andrea Cohen of the Daily News, Joey Aines of Metro Network... Washington Redskins place-kicker Mark Mosely takes on air, sales, advertising, promotion and community affairs duties at WRC/Washington... WCBM/Baltimore's newest sales manager is realtor James Lomenick... Mike Siegel takes over evening talk at WGBS/Miami, which hires assignment editor/producers Jim Marriam from WNWS/Miami and Kay Barone from WPLG-TV/Miami.

Coding Out Clutter

Here's how CustomCast operates. Each time a story or regular UPI feature is written, an editor assigns one or more computerized codes based largely on subject matter. When copy arrives at a CustomCast client, a microprocessor scans the codes and only lets through items whose codes have been pre-selected by the station.

Because many stories fall into more than one category, most go out with from one to ten codes assigned. Ferguson also points out that many items don't require constant coding decisions: "A lot of this stuff with UPI is set shows. A certain world news roundup moves at a certain time and it'll have a select code."

"In my entire career I've never needed to know a frozen pork belly price." —Lee Hall

CustomCast operates on high-speed, 1200-word-per-minute printers and is entirely satellite-delivered. Affiliates of the UPI Radio Network receive CustomCast on the same three-meter dish that pulls in their audio from Westar 3. Others will get either a phone loop to another earth station in town, or their own two-foot dish (which isn't sensitive enough for audio) that works from Westar 4. UPI picks up the installation tab, whichever option is used. The wire service also claims cutting out costly phone lines makes CustomCast a bit cheaper for stations than its standard broadcast wire.

600-Item Menu

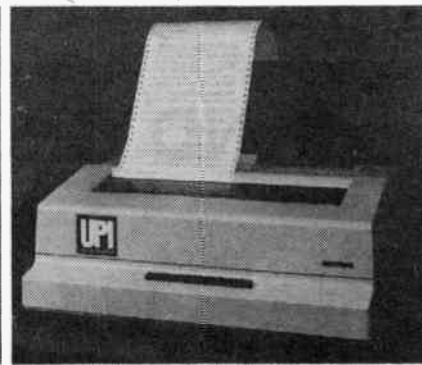
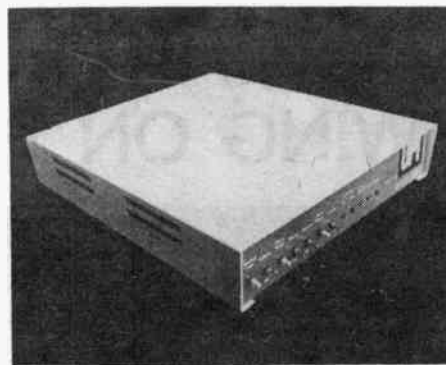
According to Ferguson, news directors get to choose from 600 individual codes. "What they do is order from a UPI shopping list of news and information available on CustomCast. We tell them what it is, what time of day it's delivered, and they check whether they want it."

Programming the codes into the microprocessor is done via satellite by UPI, which can send commands to each station's "addressable" unit using yet another special code. After signing up for CustomCast, stations are allowed one free reprogramming to finetune their selections.

But that doesn't mean they're stuck with their first choices. For a small fee, probably around \$25 each time, stations can reprogram as often and as extensively as they want. Although Ferguson expects most stations to request changes by letter, he adds, "If it's something essential and a guy called up here, we could probably do a reprogram for him in 15 minutes."

More Ag, Sports & Business News

Perhaps as important as CustomCast's weeding-out function is the fact that UPI



The key to UPI's new CustomCast service is this microprocessor (left), which attaches to the high-speed, 1200-word-per-minute printer (right). After news directors choose from among 600 individual wire features and news categories, the microprocessor is programmed accordingly via satellite by UPI.

will now be able to deliver far more information in each category of news. "We didn't lack the ability to get this news before," Ferguson told me. "We just lacked the ability to get it to the client. In Illinois, for example, if we used all the Chicago area news that was available to us, we'd use the whole wire and our downstate clients would be out of luck."

"We are going to be able to expand our financial offering to broadcasters somewhere between 300% and 400%. We'll also be able to offer about three or four times as much agriculture news and markets. We will be able to expand our entertainment information — record charts, entertainment calendars, music shows. We are, I think, going to have a significant expansion in sports."

Ferguson also predicts more national, state and local news for stations that want it. For example, he says, "Stations in the bigger cities will see a lot more urban area news than they ever did before. We now have room to put it on there."

CustomCast could be especially useful in radio stations with large news departments. A big newsroom could get three printers, and then program one only for hard news, one for sports and another just for financial news — giving each department its own wire.

WFLA Signs First

The first radio station to contract for CustomCast was Blair Radio's WFLA/Tampa. Although News Director Lee Hall won't actually get the service until June, he's enthusiastic.

Hall told me, "Based on what I've seen, heard, and been told, it sounds like the greatest thing since the teletype. Probably 70% of the stuff that clears the wire you'll never use. It winds up in the trash can. If you don't have news on the weekend, your guy comes in Monday morning and he's got to wade through just tons of useless copy."

"The idea behind CustomCast is to allow us to program out the frozen pork belly prices and the temperatures in Omaha."

"We don't think there are many machines that are smart enough to edit news copy in lieu of humans." —Jim Hood

We'll be able to concentrate on issues and the stories we feel are important to our listeners. And it should save us a lot of time and effort. In my entire career I've never needed to know a frozen pork belly price. And as long as I've been in Florida, nobody's ever called us for an ice hockey score."

Hall says he'll be cautious about selecting his CustomCast codes. "My plan is to go at it very conservatively. I'm not going to cut out a lot, except for things I absolutely know I'll never need. I don't want to cut into the meat. I just want to get rid of the fat. We're

exercising our wire, making it tough and lean. We're not going to be overwhelmed with a bunch of junk we know we're not going to use."

"We didn't lack the ability to get this news before. We just lacked the ability to get it to the client."

—Bill Ferguson

Over Machine At AP

Jim Hood, AP Deputy Director/Broadcast Services, says AP has no immediate plans to copy CustomCast, although it already has some selectorized printers on its highspeed APTV wire. "We just don't think there are many machines that are smart enough to edit news copy in lieu of humans," Hood explained. "We think they're overdesigning the system."

Hood believes news people spot important stories as they scan the wire, but will miss those items on CustomCast because they won't necessarily have pre-selected the right codes. "We get complaints from people that we're giving them a lot more than they need and wasting paper, and that's probably true. But we'd rather give them more than they need and waste paper, at our expense, than give them a lot less than they need," Hood reasons.

And, although he's not ready to give details, Hood promises, "We plan some exciting new services for broadcasters that will reduce reliance on teleprinters."

Asked to comment on Hood's reservations, Ferguson chuckles and says, "I hope they continue to think that way. I'd be very delighted."

News/Talk Notes

UPI Audio, adopting a more apt handle, becomes the UPI Radio Network... KMFO/Santa Cruz, CA has dropped CNN Radio... KOA/Denver's Alan Berg did his show from Israel in late March as part of a tour funded by the American Zionist Federation... RTNDA snags CBS newsman Bill Moyers for its Las Vegas Convention in September. News writing tips will be given by CBS Radio Net's Charles Osgood, Rob Sundae of WCBS/New York and Av Westin, ABC News... Up and out of the basement, WRC/Washington moves into new million-dollar, 10,000 square foot quarters... WGST/Atlanta locates a missing heir (who inherits \$34,000 from London) and forces a local judge to resign by revealing a conflict... CBS promotes its all-News AM stations with Roper polls of working journalists, e.g., 54% of 201 reporters in Chicago listen to WBBM... 1982 Achievement Awards from Society of Professional Journalists go to WEEI/Boston (reporting), WBBM/Chicago's Susan Nixon (editorial), WRAL/Raleigh (public service) and WXYZ/Detroit (honorable mention)... KSDO/San Diego and KYXI/Portland offer free ad time to businesses creating new jobs.

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In just one year, 125 stations have plugged into Talknet, our unique call-in programming service featuring Bruce Williams and Sally Jessy Raphael weeknights and Bernard Meltzer and Dr. Harvey Ruben weekends. Results? During the hours that Talknet is carried, affiliates enjoyed an average increase of 36% in average quarter hour audience.*

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Talknet
FROM NBC RADIO



*Source: NBC Estimate for measurable stations, based on Arbitron Ratings/Radio, Fall, 1982 vs. Fall, 1981, AQH, Persons 12+. Time periods various.

Sales



JONATHAN HALL

NETS, REPS & AGENCIES OFFER VIEWS

National Business And Radio's Role

It's been almost a year since the Ogilvy & Mather ad agency suggested that radio's survival may be linked to radio networks. At the time, there was considerable antagonism from broadcasters to the giant agency's scenario, based on growing fragmentation and market segmentation for the future of radio sales.

The O&M commentary, prepared by Sr. VP Jack Deitchman and VP John Hunt, noted, "In this decade of high CPMs, network radio will be an effective and efficient medium for an increasing number of national advertisers."

The two advertising agency executives also stated, "The coming fight for local advertising dollars could be a further incentive for the growth of network affiliations in general." But with some network affiliates reluctant to install satellite receiving equipment, there has been a reexamination on

"Our goal is to take business away from TV, not spot."

—Lou Severine

the part of many broadcasters as to the value of their affiliations.

Networks & Syndicators: Cheap Radio?

Furthermore, the nets are under fire from their new competitors — reps with their unwired networks. However, that competition has come in for some of the same criticism from radio operators fearing that the unwired nets will produce less revenue from national business. The concern is that reps, like networks, will sell their stations for less than what can be earned from selling a commercial locally.

But most rep executives are disdainful of that claim. And in their replies, they are putting the blame for lower rates on the networks. For example, in a memo to all Christal client stations dated March 4, 1983, Executive VP/COO Charlie Columbo claims that syndicators and networks are siphoning off dollars that historically were spent in spot radio.

One example of that phenomenon is that Detroit — traditionally dominated by spot advertising — discovered network radio in

1982. As a result, the following happened last year:

General Motors: Spot -8%; Network up +25%

Chrysler: Spot -34%; Network +170%

Ford: Spot almost -30%; Network -25%. (Source: RAB)

Citing Ford as an example, Charlie warned, "With the proliferation of network and syndicated programs has come an increase in (their) avails. And with the increase in competition, the rates go down, thus making it more enticing for the national advertiser to get cheap radio."

The Role Of A Network

What are the benefits of being a network affiliate? "Stations have more at stake with networks than they realize," according to RAB VP/Director of National Sales Bill Cummings. "We've seen over and over again big brands trying network and later on spot increases."

ABC VP/Director of Sales Lou Severine stated, "Affiliate support is a major factor for us. When a station gets Paul Harvey, we never get complaints. The rates they get in adjacencies more than make up for any difference."

Stations don't understand network pricing structures, Lou contends, because they are misled by the reps. "Everything stations hear is from the rep, who doesn't know either. It's not their fault; reps are service companies. Rarely do they make client calls. Spot is usually prompted from the agency side," Lou claims.

"The easiest thing they can say is that the nets have taken stations' money. The truth is that it is not cost-efficient to buy every market. Reps are mostly regional buys covering the top 20 to 50 markets. In reality, we recommend that advertisers overlay



Lou Severine

ARE REPS LOSING TOUCH?

"Take A Look In The Mirror"

Following my recent columns on rep concerns and national radio business, I received a strongly-worded letter from KAAM & KAFM/Dallas GM Bill Steding, responding from an entirely different perspective:

Dear R&R:

The time has come to clear the air about allegations made by whining radio rep CEOs trying to put the finger on waning national rep commissions and billings. It is apparent that those speaking out feel compelled to blame their clients (the station) for their own folly. It is also apparent that these same CEOs have lost touch with the things that once made the national rep business a meaningful station service: 1) Performance; 2) Service; and 3) Commitment to station objectives.

We should not be surprised, however, at this flurry of finger-pointing and vacant rhetoric by national radio rep CEOs. The American automobile industry behaved the same way several years ago when they blamed the Japanese, Germans and, finally, the American public for their declining sales and profits. Fortunately for the American automobile industry, they have realized that customers and competitors were not going to solve the problem for them. They finally pointed the finger in the mirror and are presently returning to the basics of building a better product; serving the needs of their customers; and becoming aggressively competitive with foreign producers.

The idea of developing a national direct sales force is becoming appealing, however, as national rep performance worsens and the contribution to national sales problem-solving becomes non-existent from national rep management.

Reps concerned about the integrity and credibility of their business, cite station rate-cutting, etc., as the problem. Never in my experience has the average local unit rate been lower than the average national unit rate. In addition, it is not the explicit practice of station management to "take it all direct." We've got enough local sales concerns to handle, thank you!

I think it is more meaningful to look at the national rep industry's latest "innovation," called "unwired networks," and assess the impact of the "value of radio time" of this form of cheaper rates. All unwired networks have achieved for stations is a serious devaluation of their inventory and the migration of more profitable spot dollars into the network area. This devaluation by national reps has a much larger effect on radio's integrity than an overzealous local rep in Peoria, trying to cut a better deal.

Beyond the allegations of rate-cutting, direct business, etc., what is even more appalling about all this rhetoric is the fact that if these gentlemen are so dissatisfied with their stations, why don't they get rid of them? If the relationship is costing them so much, why don't they walk away from it?

It is crucial that rep executives take a "personal" look at the real problem affecting their growth and subsistence. Take a look in the mirror, guys, the "culprit" is staring you right in the face.



Bill Steding

Regards,
Bill Steding

General Manager
KAAM & KAFM/Dallas

their network buys with spot," he explains.

Developing Radio Reach

"Our goal is to take business away from TV, not spot. Our salespeople spend 40 to 50% of their time developing new business," Lou continued. As an example, he cited a presentation to Procter & Gamble suggesting that P&G take money from daytime TV and use radio to reach working women.

"The name of the game is reach, anyway," Lou contends. "There has to be 50 to

"Syndicators and networks are siphoning off dollars that historically were spent in spot radio."

—Charlie Columbo

60% reach in a demo before product people will really listen. We have the potential of hitting that kind of reach using all the radio networks by selling in clusters."

Networks having the clout to see the right people among brand advertising executives have other benefits, too. For one, Lou says that his salespeople often find out about co-op and are able to alert stations.

National Dollars:

Biggest Window Of Opportunity

Another benefit networks bring to radio is often increasing the pie (total ad dollars). RAB's Cummings says national business is the single biggest growth area for radio. "When you take a look at the volume of dollars spent by national advertisers compared to the present volume radio enjoys vis-a-vis TV and print, and look at national

advertisers multiplying costs for those two media, it's easy to see that the radio industry's biggest window of opportunity is with national advertisers."

As examples, Bill says the movie, automobile, and airline industries are advertisers with big budgets that must function better in these tight economic times. Additionally, large radio advertisers — such as Anheuser-Busch, which spends \$40 million in radio — are also prime targets for spending more in radio. For example, Bill has used new research at several beer distributor conventions that documents beer drinkers spending more time with radio than TV.

In addition to the efforts of radio networks in targeting and pitching new business, RAB salespeople are calling on accounts directly. Asked to comment on RAB's role, ABC's Severine says that his sales force often follows RAB into a brand's media department.

One example of new business skimming from a network/program supplier has been the "Wall Street Journal Report." Director

"The radio industry's biggest window of opportunity is with national advertisers."

—Bill Cummings

Bob Rush notes that several accounts in the financial services area, including Shearson-American Express, are using radio to reach upscale, on-the-go executives who don't watch a lot of TV.

Continued on Page 40

NYMRAD Salutes Radio Advertisers



NYMRAD, New York City's radio association, held its eighth annual "Big Apple Radio Awards" — luncheon at the Sheraton Centre Imperial Ballroom. McGavren Guild was the host, the first rep firm to do the honors, and the top radio commercials were recognized. Pictured in front of a display of vintage radios courtesy of McGavren Guild President Ralph Guild are (l-r) NYMRAD Exec. Director Maurie Webster, MC Patrick O'Neal, NYMRAD Chairman Jack Thayer (VP/GM of WNEW), and Guild.

THE NAB GUIDE TO RADIO PROGRAMMING

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National Business And Radio's Role

Continued from Page 38

ABC maintains one of the biggest commitments to attracting new advertisers by calling on them directly. The sales department consists of 26 people each concentrating on specific categories of business. Adding to the overall effort is ABC Director for Sales/Marketing Presentations Carmen Willix, a former Gray media planner. Carmen's department tracks advertising expenditures for all media. This data is then plugged into presentations often aimed at new accounts to demonstrate how radio can be added to a media mix to meet marketing objectives.

"Falling Down On The Job"

How are the networks' efforts rated overall? Ogilvy & Mather Broadcast Buying Supervisor Art Catalanello answers, "Advertisers' confidence is high for network radio as evidenced by the growth in the number of networks." But some agency executives think radio is too laid-back.

One is N.W. Ayer VP Beth Gordon, whose criticisms span past and present. *Art Catalanello* Looking at her appointment book, she noted that it was entirely filled with meetings with representatives from print and cable.



"I don't know whose job it is to get to people like myself, but they aren't doing it."

—Beth Gordon

Recalling a time two years ago when she pitched radio so strongly to a client she was accused of working for the RAB, Beth told me that with rare exception she received little support from the networks or RAB. She remembers, "Had we called them in to vie for a plan, they would have all been there. But we weren't there yet. We wanted to create a presence for our client and had the backing of our creative department, but the radio industry didn't support us."

"So often we are berated for lack of responsiveness," Beth offered, "but it's not true. I don't know whose job it is to get to people like myself, but they aren't doing it. Radio is falling down on the job and very few radio salesmen sell radio."

Problems With Radio

Beth goes on to explain why it's often hard to justify using radio. "The big problem is in follow-up research. Often people will identify TV as the medium used, even if a commercial was never aired on TV," she explains. "The tendency, even if radio is used correctly, is to visualize the product."

When asked to analyze existing radio research, Beth, in common with numerous industry observers, raves about RADAR, the networks' ratings service. But she adds there isn't enough research on syndicated programming. "There is just not enough to document its usefulness." Mentioning one prominent concert show, she says, "All their research was done five years ago."

Ogilvy & Mather Sr. VP Jack Deitchman describes the difference between radio and other media. "TV is considered a more powerful media because of all the elements — sight, motion and sound. Whereas radio is often considered a background medium, and in many cases the 'hook' of a commercial is a visual demonstration of the product."

"Radio tends to be the last media added to a media plan. The feeling," Jack explains, "is that TV is a primary medium with the most impact in terms of ability to generate reach. If something has to go, it usually is radio first."

Networks Of the '80s: A Big Change

In the final analysis, it will be programming that makes or breaks networks and syndicators. ABC's Severine notes that it's programming and satellites that will sell the networks to affiliates and advertisers.

"Programming has come into play more and more," Lou says. Selling local commercials and adjacencies in good programs at higher rates than could be garnered normally seems to be his battle cry. For example, he says ABC's Talkradio net is 52% ahead of budget for the year, and adds, "This hasn't affected KABC or KGO," two of the ABC O&O's carrying the programming.

"The future of networks will change with satellites," Lou predicts. "As a result, networks may only sell on the basis of programming. We may need a whole other form of research in order to block out and document markets. This will allow for more versatility and clarity because of the better signal."

And will all this be good for local stations? Won't the networks then be selling regionally against stations? Lou responds with a question of his own: "Do you know what would happen if we took \$150,000 from local stations on Coke? We'd go out of business."

I hope the above observations and those in my other recent columns will open up discussion on the relationship of national

"Radio tends to be the last media added to a media plan. If something has to go, it usually is radio first."

—Jack Deitchman

and local business. For radio to survive the rest of this decade, we will all need to be in sync and to formulate a sales blueprint that will allow for innovations in programming to be supported. "After all," every GM in the country must have uttered at least once, "this is a business."

CBS-FM Unleashes Male MIDDAYS Study

For a number of years, the radio industry has targeted daytime as a key opportunity for advertisers to reach women. CBS-FM National Sales, however, feels men are a pretty good buy during midday too, and is taking a presentation on the road to regional ad agencies.

Dubbed the "Midday Myth Exploded," the presentation's thesis is that male listeners can be reached as effectively during middays as in drivetimes, and more cost-effectively. The research, conducted by Maggie Hauck, Manager of Marketing and Research, concludes:

1) The male portion of the midday audience is the fastest growing of all.

2) A great percentage of midday listening occurs out of home. And 75% of the target males note midday listening out of home.

3) The midday male listeners are upscale.

4) One out of four men now listen to the radio while at work.

In summary, CBS-FM National Sales VP Eli Kaufman noted, "Major demographic changes in the 10am-3pm daypart, due primarily to new work styles, additions to the overall work force, and the development of ex-urban communities, have resulted in a swelling of upscale, professional/managerial men — and women — now listening to radio during midday in their cars, at work, and at home."

RKO Radio Sales Celebrates 21st

RKO Radio Sales celebrated its 21st anniversary as a rep firm with a daylong meeting for its owned and non-owned repped stations, featuring sessions from the company's VPs and managers and a guest speech on positioning and "marketing warfare" by Trout & Rels agency President Jack Trout. The day was topped off with an anniversary dinner at New York's 21 restaurant.



Clustered around the RKO anniversary cake are (l-r) RKO Radio President Bob Williamson, RKO Radio Sales President Bill Hogan, VP/Chicago Linda Packer-Spitz, VP/Sales Jerry Kelly, RKO General Vice Chairman/COO Hubert DeLynn, and Dallas Manager Christi Taylor.



Shane O'Neil (second from right), RKO General Exec. VP, addresses the anniversary dinner gathering at 21, while (l-r) RKO Radio Sales account executive Bob Bellin, RKO Radio Networks President Tom Burchill, and WRKO/Boston VP/GM Bob Fish look on.



RKO Radio Sales President Bill Hogan chats with Infinity Radio President Mel Karmazin.



Guest speaker Jack Trout opens the 21st anniversary sales sessions.



RKO Radio Sales executives celebrated around the cake; pictured (l-r) are New York Manager Don Garvey, Los Angeles Manager Jim Bell, VP/Director of Research Debbie Tassone, President Bill Hogan, VP/Chicago Linda Packer-Spitz, San Francisco Manager Sonny Mitchell, VP/Director of Sales Jerry Kelly, Atlanta Manager LinaJean Trospen, Detroit Manager Terry Grimme, and Dallas Manager Christi Taylor.

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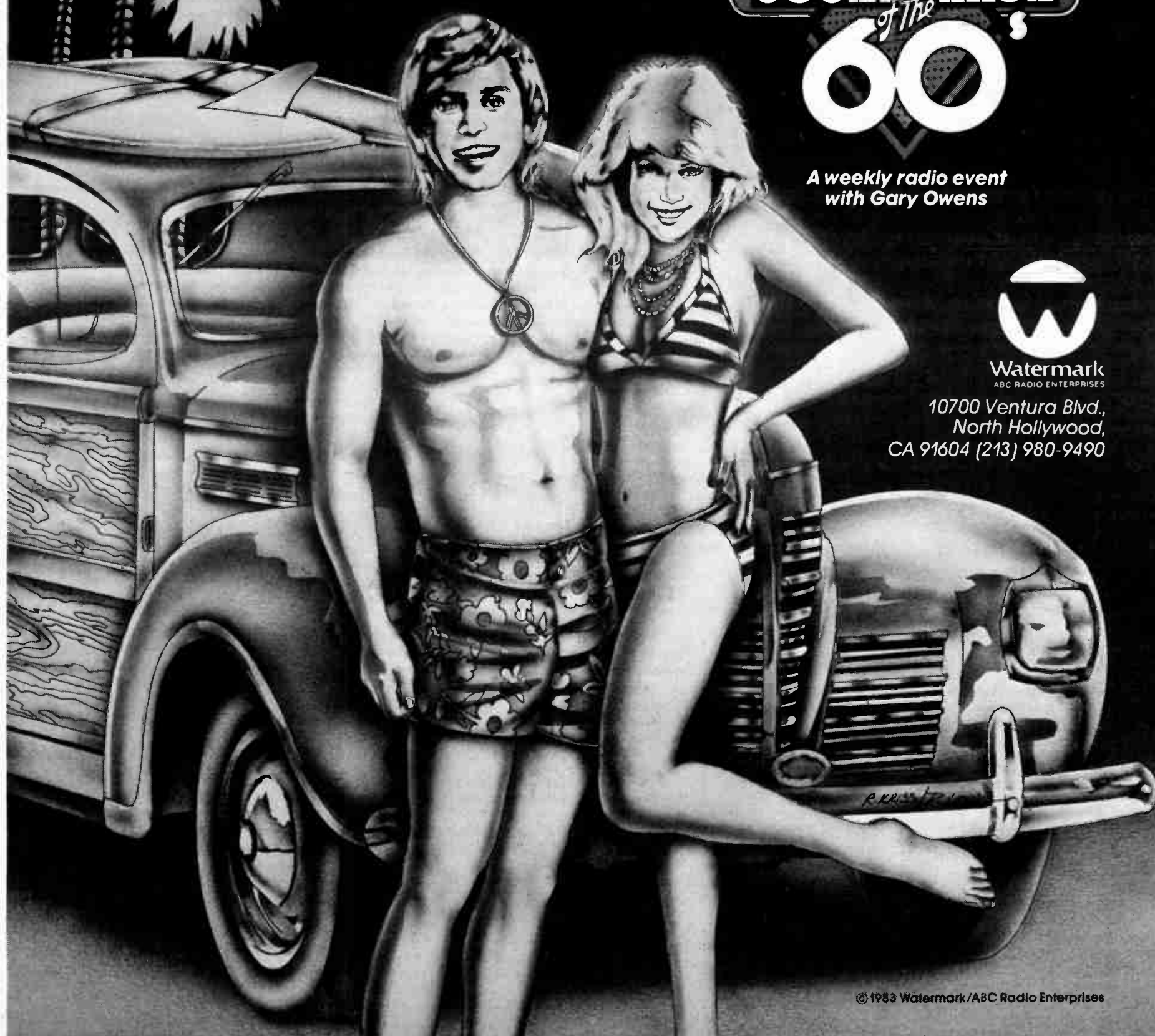


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| 79Q 20-19 | KTFM add | WXKS-FM |
| I95 deb 26 | KQMQ 36-28 | K104 |
| KFRC add | KHYT 27-22 | WKRZ-FM |
| WKFM add | WFBG add 40 | WJXQ |
| WQID add | WERZ add | WACZ |
| KITE add 27 | WJBQ add | OK100 |
| KZFM add | KVOL add | 95XIL |
| KSET-FM 30-25 | WCIL-FM 24-15 | 99KG |

TOTAL GOELO



As seen on MTV



Station Maintenance: The "How Great We Are" Memo

Having exactly no clinical research to back this statement, I believe the most pervasive cause of low staff morale is lack of skillful communications from management to troops, and conversely the reason some stations bubble with enthusiasm is management paying careful attention to spreading around what good news there is and taking time to pat a few individual backs.

"The biggest nation in the world is imagination," I've heard, and staffers left to imagine what's going on behind closed doors will conjure monsters where none exist. A rumor mill works best with no factual input.

Top brass spends a lot of effort telling outsiders why the station is wonderful, then frequently forgets to communicate the same bright picture to the staff. One department accomplished something but the other departments don't know about it. The station makes big changes and the staff finds out by reading the trades. Lack of communication.

Pessimists may argue that stations are too small and underfinanced to have monthly company magazines like really big businesses have, and I can't argue the point, but that's insufficient reason for leaving the creation of an organized Best Foot Forward image to the whims of fate. When you're talking staff morale, ignorance is not bliss.

The no-cost solution is a simple one-sheet memo once or twice a month. It can be amazingly effective in pulling a staff together and generating positive feelings. Just a few lines will do it, briefly outlining the station's successes by pointing out individual and departmental triumphs and always, repeat Always, reporting on current station promotions and outside campaigns.

Some sort of monthly How Great We Are memo builds overall staff morale, no question about it.

Then of course down on a one-on-one basis at any given time there's probably someone in the station having a Down Day, and despite his best efforts he just can't get Up. That situation can separate the One Big Happy Family stations from the rest. In a happy station there's always some cheerful support from management and co-workers for the person who happens to be temporarily up to his ears in the quicksand of the emotional pit.

The few minutes used to spread around some sunshine may turn out to have been the most productive minutes of the day.

It Wasn't Invented By Guillotine

MONDAY, APRIL 11 — French authorities used to execute criminals by torture, stretching the victims apart on racks and wheels, but human rights became a major French Revolution issue and a new method of execution was needed.

Joseph Guillotine suggested reviving the beheading machine called the louisette. On this date in 1792 the fast and efficient falling blade became the official means of execution. Although he didn't invent it, people began calling the beheading machine the guillotine, and during the final twenty years of his life Joseph Guillotine protested and pleaded, but it did him no good: two centuries later people still call it the guillotine.

Academy Award winner Joel Grey is 51. Ethel Kennedy is 55. Fashion designer Oleg Cassini is 70.

Shake, Rattle and Roll

TUESDAY, APRIL 12 — What some people consider the breakthrough rock 'n' roll song, "Shake, Rattle & Roll," was recorded 29 years ago in 1954 by Bill Haley & the Comets. William Nolan, Director of the Rhythm & Blues and Rock 'n' Roll Society (New Haven, CT), says until the time of his death last year, Haley "was doing revival shows, and his popularity never decreased overseas. He and other rock performers are still a sensation in European countries whereas this country has sought out new sounds. Overseas they still praise our music as rock 'n' roll. They don't call it oldies, they just call it American rock 'n' roll."

The first shots of the Civil War were fired in 1861 when Rebels began shelling the Yankee Fort Sumter in Charleston, SC. In 34 hours of fighting no one was killed, but in the Confederate victory celebration afterward a cannon exploded and a Rebel private became the war's first fatality.

Former "Partridge Family" teenybopper idol David Cassidy is 32. Herbie Hancock is 43. Late-sixties media flash-in-the-pan Tiny Tim is 51. Jane Withers is 57 and Ann Miller hits 60 today.

Unlucky Thirteens

WEDNESDAY, APRIL 13 — Thirteen years ago today on April 13 there was an explosion aboard the Apollo 13 spaceship on its way to the moon. Short of oxygen and flying a crippled ship, the Apollo 13 crew aborted the moon landing and returned to Earth under emergency conditions.

Sidney Poitier became the first black actor to win a major Academy Award when he picked up the Best Actor Oscar for "Lilies of the Field" 19 years ago today.

Fidel Castro is 57. Atheist movement activist Madalyn Murray O'Hair, who brought about the Supreme Court school prayer decision, is 64.

Unsinkable Ship Wasn't

THURSDAY, APRIL 14 — Seventy-one years ago tonight the world's largest passenger ship "Titanic" struck an iceberg and began sinking, but because it had been publicized as "unsinkable," some people refused to abandon ship and some of the lifeboats departed only partially filled. The radio operator had been sending the traditional distress signal C-Q-D, when a fellow crewman grimly joked that he should send the new signal S-O-S because "it might be your last chance to use it." He did, and it was. Rescue ships picked up 706 survivors, while 1517 went down with the Titanic at 2:20 the following morning.

Pete Rose and Julie Christie turn 42 today. Frank Serpico is 47. Loretta Lynn is 48 and Rod Steiger is 58.

Lincoln's Last Words

FRIDAY, APRIL 15 — President Abe Lincoln died 118 years ago this morning from wounds suffered the previous evening when John Booth shot him at Ford's Theater in Washington. Ruth Cook of the Lincoln Library (Ft. Wayne, IN) says, "He and Mary Todd Lincoln were holding hands in the theater box, and Mary Todd leaned over to him and coyly asked what others in the box would think of this holding hands, and Lincoln replied, 'They won't think anything about this!,' and at that moment John Wilkes Booth came in behind him and fired the pistol. Lincoln never regained consciousness and those were his last words."

Elizabeth Montgomery is 50, and so's country star Roy Clark. Tomorrow (4-16) Kareem Abdul-Jabbar will be 36, Bobby Vinton 48, Edie Adams 54, and Peter Ustinov 62. Sunday (4-17) Harry Reasoner will be 60.

WQSR BALTIMORE·WHTT BOSTON·WBBM/FM CHICAGO
WSKS CINCINNATI·WCXI AM/FM DETROIT·KMGX FRESNO
WWYZ/WATR HARTFORD/NEW HAVEN/WATERBURY
WENS INDIANAPOLIS·KKCI FM/AM KANSAS CITY
KNX/FM LOS ANGELES·WRKR MILWAUKEE·WCBS/FM NEW YORK
WWDE/WPEX NORFOLK·WCAU/FM PHILADELPHIA
WCMF ROCHESTER·KHTR ST. LOUIS·KPOP SACRAMENTO
KLRB/KIDD SALINAS/MONTEREY·KAJA SAN ANTONIO
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Contemporary Hit Radio



JOEL DENVER

THE "ARMCHAIR" PD — FRIEND OR FOE?

Programmers Discuss The PD Role

If you were to ask "What's it like to be a PD?," I'd say the answer to that is simple . . . try it and find out for yourself. But short of that, I thought it would be interesting to hear from some PDs about their own impressions and conceptions about the job. Each programmer will also discuss what it's like to have a staff full of "armchair PDs" who can either make life miserable or be a help. We'll also hear from one PD who's returning to the ranks of air talent about his year or so as a PD.

Q107/Washington PD Alan Burns

Of the PDs interviewed for this column, Alan Burns has the most experience as a programmer. He's been at Q107/Washington for the past three

and a half years, and has also served as MD at WLS/Chicago and was a jock at WDIA (now WLS-FM) and WBBM-FM. In addition, he also worked for a time with Frank Magid & Associates.



Because of Alan's experience, he isn't as flustered by having an "armchair" PD or two around the station. "I've got a staff full of armchair PDs, since most of them were PDs or MDs at one time. Sometimes when you get a jock who's being an armchair PD, he'll come in on the wrong day to do it, and it can really be a pain. But taking the time to talk with them shows you care. When they come to you, it shows they care, too," he noted — a good point to remember for a young PD who might get intimidated by one of the jocks offering too many suggestions.

Alan went on to explain where the armchair PD syndrome starts. "I think a lot of air talent get the impression that many decisions are made around them. If you are not party to the decision-making process, very frequently the decision itself can appear strange. Then your afternoon man comes and asks, 'Why are we saying Coca-Cola five times an hour all of a sudden?' Well, they don't know that the Coke people have given us cars, and trips, and other nice things just for saying Coca-Cola.

"As a result, it's important that a PD explain the reasons for things like this to the staff. It keeps the jocks from being alienated from the situation, and when you explain it, you let them know you've made a hell of a decision. This helps to build confidence in your decisions. They'll also feel better about the promotion."

Probably one of the biggest topics of jock lounge conversation is the music. Sometimes it even emanates from the MD, trying to be big man on campus in front of the other jocks. Alan explained, "Occasionally we'll get some comments about records we do or don't play, but unless that person has all the access to your research and the trades, then there will always be an area the person won't understand."

And there is a side benefit to having inquisitive jocks. "One of the things I like about my situation is that I've got people who won't always question things, but will offer additional support to a particular problem. There really is an art to getting

your airstaff to do what you want them to do. I only wish I was better with the brush and palette. It takes a lot of time and attention." He also offered this example of how not to work with a staff: "I used to have a PD who played golf every afternoon at about 3, and I used to wonder how he did that."

Not The White Knight

We continued the conversation by touching on how a PD functions . . . especially when it comes to getting things done. According to Alan, time is of the essence. "I spend a lot of time talking to the GM. To everyone's surprise, the PD is not the 'white knight' who walks in and gets everything he wants. Many times you spend some hard negotiating sessions with the GM and/or sales manager to hammer out the best deal for the station. Then from time to time your head snaps back and you realize you've spent more time with one department than you should. This means you may have been neglecting another department or you are having problems in the one you're spending a lot of time working with."

And speaking of time, there isn't a PD I know that doesn't hate the paperwork. "There is a perception that ABC PDs have to deal with a lot of 'corporate bullshit,'" Alan says, "but in reality this company is very free of paperwork. It does come and go at times, especially when it comes to planning budgets, but you don't have to be at a network station to have those problems.

"The one area I've gotten better about is being a businessman. It's too easy to come up with ways to spend money, but it's tough to find ways to do it effectively. Before going to the GM, I would advise that you take a few sober moments to really lay it all out and ask yourself the questions you think he'll want the answers to. If you can honestly answer them easily and intelligently, then go for it."

Early PD Training

It's hard enough just to get your first job in radio, but how about getting your first shot at PD? I've never seen a course offered so I asked Alan about it. "If a jock wants to become a PD, then I'd say get involved with your radio station. Don't just be an armchair PD doing your airshift and wondering why four records are being played instead of your favorites. Get involved in the music research. If you need these answers then get involved. All too often those with the most criticism are the least involved. It's too easy to say, 'Let's recart all 700 of our records.' There is a fine line between being an armchair PD and being helpful.

"PDs are managers and they have to learn to delegate responsibility. The first rule of delegation of duties is getting the right people. I recently was able to go out of town on vacation for two weeks and return to find everything in order. It made me very

From Jock To PD To Jock Again

Randy Stewart has left the PD chair at KZZP/Phoenix after a year to join KALL-FM/Salt Lake City as an air talent. He has some interesting thoughts about why he's making the move, what it's like to be a PD, and why jocks become armchair PDs.

"I think there are some fallacies about PDs being all-powerful or being a 'Wizard Of Oz' character. Yes, you are behind the curtain, and it appears like you're pulling all the strings, but you're not. There are a lot of hidden things to deal with that as a jock you don't see."

Randy recalled his own thoughts as an armchair PD. "Some of the things I thought about before being a PD were taking shots on more records out of the box, having great communication with everyone, team spirit, the staff partying together, and spectacular promotions. In general, we'll always go out and kick butt. Unfortunately, I've found the best intentions often get eaten up by a lack of time to accomplish all of them.

"There are so many elements of the PD job. You've really got to wear about 10 different hats. Throughout the day so many things interfere and take away from your ability to be creative. The biggest area of concern should be taking time with your people. No matter what the problem, you've got to show them you care. I had never fully understood the concept of egos until I sat in this chair. The very thing that makes people successful on the air creates problems that take a lot of time to deal with."

Attention all armchair PDs. Randy has some timely suggestions for you. "If you as a jock are finding yourself being overcritical of the PD, then I would go in and talk to him about the reasons for doing things. If the reasoning is sound, then you have no problems. If the PD has no reasons for doing things, then there is a problem. Obviously, management puts pressure on the PD to make things go in a certain direction. A majority of the time the recommendations are sound, but the reasoning is not readily apparent. If you are in a station doing well 18-24, but you're supposed to get 25+ numbers, then that's something you've got to do.

"Many times you've got to accept a sales promotion you don't want to do that nonetheless makes sense for the station, especially if it means landing a large buy," he explained. "Sometimes I've had to make budgetary adjustments. These are things you don't want to do but they have tremendous benefit for the station. Today's PD must have a good idea about the bottom line and keeping the sales department's interests in the foreground."

"On reflection, I know I've made some mistakes, but nothing that I'd really want to do over again with possibly one exception. As a jock being promoted to PD, I should have come in with a heavier hammer than I did. It would have been a kill-or-cure type thing. Being promoted from the jock staff is a variable that a lot of folks don't think about. I'm not sure whether I'd do it that way again, or recommend it to anybody for that reason. I'm not saying that you can't pull it off, but it makes it harder. A lot depends on the station, the staff, and what they are like. I didn't have too much trouble in this area, but it would have been better to have had none at all."

Randy also has some ideas for current PDs based on his own experiences. "As a former PD, I've learned to empathize with the positions and viewpoints of a jock . . . a lot more. It's important that they respect your position. Jocks often feel the PD has the ultimate say, but often you have to ask them for their trust and understanding. While you try and explain everything, some things they won't understand, and others are not for their ears. Being open is important, but keeping the family secrets is also important.

"I would consider being a PD again, but right now my main area of concentration is being the best on-air person I can be. This has been a great learning experience for me to do this PD job, but this new job is also the first time I've ever had the chance to concentrate on my show and see how good I can be. I will probably shy away from wearing too many hats in the future."

proud, and the staff was proud too." He explained how he pulled off this modern-day PD miracle. "I spent time going over everyone's duties, and they were carried out. It's hard to walk away and tell your folks to make their own choices. But it forces your people to be stronger and make their own decisions."

Finally, I asked Alan to outline the most important areas of responsibility of a PD.

- The welfare of your people: how are they doing, are they motivated, have family problems?
- Air performance: are you doing it right, and do you know what right really is?
- Music: is it well researched and valid for your audience?
- Promotion and advertising: working with the GM and sales department to do the most for the least.
- License responsibility: seeing that all on-air content is in keeping with good standards and isn't misleading, especially in the areas of promotions.
- Financial responsibility: maintaining the guidelines of your budget.
- Sales, engineering, and traffic: have a good working relationship with these important departments.

KMJK/Portland PD Jon Barry

A recipe for success: take a great jock and former armchair PD who's worked at WXLK/Roanoke, WRVQ/Richmond, and WRBQ/Tampa, and has been in radio since 1967 but never wanted to be a PD; put him

in the right PD situation; stir well; steam at high pressure for the past year; and you've got Jon Barry. Let's take a look at a confirmed jock and armchair PD turned fulltime PD.

Jon begins by explaining his impressions of the PD job when he was a jock. "When I first got in radio I thought 90% of the job was having an ear for playing the right records on the radio, doing promotions, dayparting, etc. All the stuff that we've grown up with and heard the big stations do . . . the things like the right rotations.

"Everyone is motivated by different things. Personally, I had no interest in being a PD, and I've been in radio for 15 years. I wanted to come into the station, do my gig, and go home. The four hours I spent on the air I wanted to be perfect, so they required a lot of concentration. All of a sudden, I woke up one day and my priorities were different. I wasn't getting everything I wanted out of radio and felt I needed more pressure and more of a challenge. The first thing I was able to do was oversee the Churchill automated programming they had here at KMJK for a while.

"I had limited control over the situation, and that actually increased the pressure. As a jock, I took no credit for what went right and none for what went wrong. With a



Jon Barry

TWO MORE POLYGRAM **BREAKERS**

DEF LEPPARD

"Photograph"



Produced by
Robert John (Mutt) Lange

As Seen On MTV



IRENE CARA

"Flashdance . . .
What A Feeling"



Produced by
Giorgio Moroder

The original soundtrack album
on Casablanca releases April 14th . . .

The Paramount movie
'Flashdance'
opens nationwide April 15th.



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**CHR
BREAKERS**

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THE BELLE STARS "SIGN OF THE TIMES"

KIQQ add KBBK add Q101 add
KMJK add KQMQ add KCDQ add
WKFM add KHOP add KOZE add
WKRZ-FM add WERZ add



Produced by Pete Collins
for Loose End Productions



Manufactured & distributed
by Warner Bros. Records

Programmers Discuss The PD Role

Continued from Page 44

syndicated format you've got none of the weapons that you need to take the hill. Now as a PD with a live staff and an active CHR format, I'm the first to take credit for the things that go right and for those that go wrong."

Jon continued, "Now I know you've got to be pretty strong internally to be a PD, but you've got to be able to deal with people. You've got to have a lot of confidence in your abilities and talents. You've got to be willing to take criticism. Management is not for those who have a will of iron that would make them afraid to look to all sides. You can't have tunnel vision in a PD situation. As a jock, you've only got an idea of about 10% of what goes on for a PD. That's why so many jocks become armchair PDs.

"I find some of my jocks armchair-quarterback my decisions. I feel that anyone worth his salt will have their own ideas. I think now that I've been a programmer, I'd make a much better employee. Also, I think my relationship with a PD would be better since I've seen the other side of things. Everyone in the market, including your listeners, thinks they can program the station better than you can."

Once again, Jon stressed an important point about being a PD and dealing with armchair PDs. "You have to be able to take the criticism. If you know you're doing the job, then outside comments should be welcomed. I even get recommendations from jocks who want to work for me. As time goes on and I've progressed in my job, I've found that 90% of it is people. If I've got the right people in the right positions and they are doing what they are supposed to do, then I don't have to worry about 90% of my job."

Following The Same PD Pattern

Part of the fun of being an armchair PD is to map out what you would or wouldn't do when you become a PD. I asked Jon if he's been able to stay away from some of the things other PDs did he found bothersome as a jock. "Most of what I used to think concerning the PD's job doesn't hold true. I have ended up doing a lot of the things that other PDs did that annoyed me as a jock, simply because my mind is on so many things. When you become a PD, your priorities change.

Motion

Brian Kirkland returns to CK101/Cocoa Beach as afternoon driver from KRBE/Houston... WFLY/Albany MD Jack Lawrence moves from middays to afternoons, and parttimer Tom Casey is upped to middays... KROK/Shreveport hires Peter Stewart as PD from KHFI/Austin, and Aubrey Hayden joins the station as afternoon driver from WKJJ/Louisville... 79Q/Houston's John Garcia leaves all-nights to do PM drive at KONO/San Antonio... KHBO/Amarillo has hired former KQIZ-FM PD Steve Stucker to replace outgoing PD Tony Mathis.

WDOQ/Daytona Beach grabs Eddie Coyle for mornings from WYYS/Cincinnati to replace Dave Deppish... Scott Brodie is named MD at WZPL/Indianapolis... XTRA/San Diego promotes midday man Steve Sande to MD... WMEE/Ft. Wayne names Keith Greer MD from a similar slot at KROK/Shreveport. He'll take calls from 1 to 3pm daily... KLIK/Davenport hires Bill Hickok for afternoons from FM100/Memphis.

Drew Bentley is out at KFMW/Waterloo as PD and can be reached at (319) 232-0311... Nancy Jay has been appointed News and Public Affairs Director at KAFM/Dallas... Christy Springfield joins WCAU-FM/Philadelphia for all-nights from WAYV-FM/Atlantic City... Nell Harrison is now MD at KZZB/Beaumont from WHHY-FM/Montgomery... K96/Provo-Salt Lake City welcomes Chrystal Collins from KUDO-FM/Las Vegas... John Miller exits KDZA/Pueblo for KJ97/San Antonio... Marilyn Butler is the new MD at WBC/Duluth.

KFYR/Bismarck PD Dan Brannan taps Sid Hardt as MD... Lou Simon joins KZZP/Phoenix as a jock from Q107/Washington... KYST/Houston is now broadcasting in AM stereo using the Harris system... WRVQ/Richmond morning man/PD Jeff Morgan hires Corey Dietz to team up for a "Q-Zoo" show from WOHO/Toledo... Kevin King joins WANS-FM/Greenville from overnights at WAAK/Dallas, NC... WNFY/Daytona Beach has named Brian Logan MD.

For The Record

Ron White is no longer consulting WGRD/Grand Rapids, and WKDQ/Evansville's Spring-Fall '82 12+ share trend was 17.3 to 15.9, not 17.3 to 12.9 as reported last week.

"When I was a jock I felt a PD hired me away from another station to do four hours on his station at an increase in salary because he liked what I did on the air. When I got in there, he started tweaking and changing my act. I thought that was sacred ground. I used to think if I have a particular sound that you hired me for, then leave me alone. I still subscribe to that theory to a degree, but for practical purposes I've discovered that you can't give everyone their head or they'll be off in their own directions, much like the old days when jocks brought in their own records."

Jon echoed Alan's thoughts on finding people that can work well together. "The hardest part to this is finding the right people. It's a hit-or-miss situation," he explained. "When you hire somebody or promote someone into a new level of responsibility, you try to be as accurate as you can with your analysis of their potential, talents, and interests to put them in the right position. That's not really an exact science. Some folks really shine when you give them the ball, and you'd never know it because they've been sitting on the bench for so long. The opposite is true of folks who are the most vocal armchair PDs begging for the chance to perform. When given the chance, the only thing they are good at is promoting themselves."

After being in the real PD's chair for a while, Jon had some favorable thoughts about his position. "I'm in heaven doing this. I really enjoyed being a jock, and now I'm enjoying being in management. I've got aspirations of eventually becoming a GM or a station owner. I'd even become a jock again in the right situation, but right now I want to stay in management. Two years ago, I'd never have felt this way, but despite the pain of the job, I really love it. If you never compete in a major sport, then you don't know the thrill of winning in a major sport. The buzz is a lot stronger than in a minor sport, that's for sure."

KBFM/McAllen-Brownsville PD Bob Mitchell

After many years as an MD or Assistant PD, Bob Mitchell was recently given his first PD job at KBFM/McAllen-Brownsville. His last job was as Assistant PD at WICC/Bridgeport when it was CHR. I asked him his thoughts on being a PD at this early stage of the job.

"The job of being a PD so far has turned out to be much more than I ever imagined it would be. It is very time-consuming. Some PDs are music-oriented and some are business-oriented, but I'm a combination of both, so it doubles my time spent at the station. In particular, I not only have to deal with the jocks and the music, but sales and client follow-through, which easily adds up to a 70-hour week. If you're going to do the job right, then be totally prepared to devote that kind of time."

I asked him to recall his days as an armchair PD, and how he views jocks that assume that role. "When I worked for Gary Peters at WICC, I would second-guess him at times, but I was also given the flexibility to be a part of the decision-making process. I was fortunate to be in this type of situation.

"It's always nice to have someone to rely on as a backup to run ideas by. Most armchair PDs have the time to devote to the idealistic attitudes of how it should be, because they have nothing else that interferes with that process. Often, these people look to change things just for the sake of changing them, just to do it their own way. As an Assistant PD, I would end up executing the responsibilities given me by the PD.

"Being PD is a much more in-depth position. I don't have the luxury of an Assistant PD, but I do rely on my Music Director for a lot of these tasks." But Bob admits he wasn't without his own armchair PD ideas either. "When I was Assistant PD I set some goals and ideals that so far I've been able to adhere to. Before I was PD, I used to think about how I would handle certain situations, seeing myself as often being tougher than the PD himself was. I've now found out it doesn't work that way because you have to deal with everyone a little differently. No two jocks are the same. An old pro doesn't need some of the basics you might have to work on with a parttimer."



Bob Mitchell

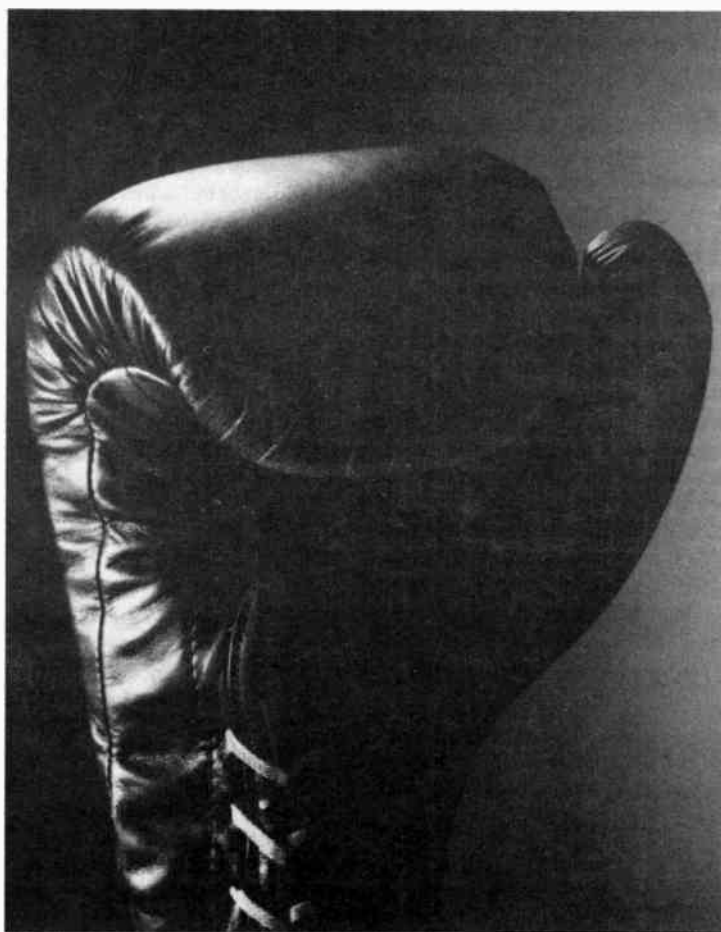
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JEFF GELB

PROGRAMMERS AT CAREER CROSSROADS

What's Next?

Whether you're programming in Oshkosh or Los Angeles, no doubt you've had moments when you've wondered what's next in your career. Are we an industry of future thinkers or are we more concerned with life through the next ratings sweep? This week, I spoke with AOR programmers from markets of all sizes nationwide, who shared some intimate (and sometimes surprising) dreams about personal goals for the future.

Syndication

WYER/Mt. Carmel PD Scott Allen

"I have two jobs here; one is programming the FM and the other is Sports Director of the AM. To be honest with you, much as I like AOR, sports is really my first love. I'd love to develop some syndicated regional sports programming."

Management

WBLM/Lewiston-Portland PD Mike Bushey:

"I have no great desire to change jobs anytime soon, because I still love being a programmer and doing an occasional air-shift. I'm 31 years old now and I want to stay in radio, but I'm not sure if at 41 I'd be a good AOR programmer. So, at that point, I'd like to be GM of my own radio station. This is a small market, so I get to wear several hats. I have some account exec

"I've always had a dream of buying a radio station in a market like Poughkeepsie, and getting out of the rat race." —Larry Berger

duties that supplement my income (the average PD in this market makes between \$15,000 and \$20,000, and sales allows me to do better than that). This experience will pay off for me down the line."

WPLJ/New York PD Larry Berger

"I'm interested in either exploring other formats or possibly moving into management in a smaller market. I've always had a dream of buying a radio station in a market like Poughkeepsie, and getting out of the rat race."

Management Of A Different Kind

WLUP/Chicago MD Sky Daniels:

"I'm thinking about production and management of artists. I feel that, with my ears, I have a producer's instincts (of course, I'd need more technical studio training). Craig Lambert, Dave Lancazo, and I have talked about the possibility of forming a production-management company here in Chicago, to tap the heartland. We think we could provide a good link to both coasts for new bands."

Looking For Clues

WRIF/Detroit PD Fred Jacobs:

"I don't have a clue! They'll have to drag me out of here feet first!"

"I have thought . . . about going back on the air, in a really big market . . ." —Denton Marr

Back On The Chain Gang

WEBN/Cincinnati PD Denton Marr:

"I'd love to learn to paint, and retire to the South Seas like Gauguin. I have thought, from time to time, about going back on the air, in a really big market, doing a really good job for a long time at one of those heavy hitter stations. When you're on the air (dependent on the station), you have a better opportunity for creative self-expression. Gary Owens, for example, is so good and powerful that he can do almost whatever he wants, so his imagination is totally freed up. Whether or not you like what he comes up with, it's certainly totally crazed. I'd love to do something like that."

KBPI/Denver PD Phil Strider:

"There are times when I think about going back on the air. Sometimes I think it would be nice not having a PD's pressures, but then again, I'd probably get bored faster than I realize."

"I think my next step will be managing a station — or perhaps I could be the 350th consultant in the field. The markets that really need consultants are the ones that can least afford them, at least the way they're priced right now. But I don't want to try to compete against Jeff Pollack or Lee Abrams. I have a little background in sales and want more. Sandusky's posture for the future is not necessarily sales-oriented for their GMs; they'd match a strong programmer as GM with a strong sales-oriented Sales Manager."

Busting Butt

KIDQ/Boise PD Dave Freeman:

"I want to stay in the business, especially with our parent company, Sundance, because we're on the bottom rung, and can't do anything but go up. Programming is still kind of new to me; my feet aren't totally wet yet, so I'd like to stay with that for awhile. As a programmer, I just want to be able to continue to adjust to the changes, and stay on top of them. I just want to keep busting my butt and see what happens."

The Rustic Route

KGB/San Diego PD Larry Bruce:

"I have two alternatives, one in media and one outside. Outside of the media, I have the abiding desire to open a bookstore in Durango, Colorado. I'd spend my winters skiing, my summers hiking, and the rest of the time reading on the front porch."

"In the media, I'm happy as a clam where I am. But after KGB, I would like to

What's Next For Record Reps?

Five years ago, had I written a "What's Next" column, chances are many PDs would have responded that they looked forward to segueing into the record industry, particularly in promotion positions. Interestingly, not a one of the programmers I spoke with this week expressed that goal. That made me wonder what goes on in the minds of AOR record promotion reps about their future, and their responses were fascinating.

EMI America's Ken Benson: "I've always had two fantasies of where I'd go from here. The first would be building an eight-track recording studio at my house, so I could go out there and play when I get insomnia. It would strictly be for therapeutic value. And the other dream is running a used bookstore. But the big problem there is that I'd buy books from people and probably never sell them, because I love books."

Geffen's Johnny Barbis: "Right now, I'm real happy doing what I'm doing. I'm learning so much from the people who work here; it's like going to grad school. This is the best education I could get to eventually move into an executive position at a record company. And would I love to own a label someday? Of course!"

Warner Bros.' Kenny Puvogel: "I would like to further my career in the record business, make a lot of money, move to Maui, open up a bar, have a sailboat, and just relax for the rest of my life."

Columbia's Jim McKeon: "On the practical side of things, I share the most common goals that most people in the industry have, of either owning a successful major market station, or running Columbia Records. Those are real goals of mine."

"On the other hand, if I ever received a phone call to co-host NPR's great evening news program, 'All Things Considered,' I would jump in a second, and would probably pay them for it."

"On the fantasy side of things, in a seaside college town, I see myself and George Chataas owning an all-under-one-roof full-service bookstore, espresso and wine bar in an art gallery setting, plus a pipe and tobacco shop, and music store. Upstairs, Paul Rappaport and I would operate a small independent record label called Red Canoe records, catering to our own tastes exclusively. Behind the front door would be my golf clubs and his surfboard."

Capitol's Ray Tusken: "I love my job. My next move would have to take advantage of my experience and enthusiasm, and allow me more responsibility, authority, and personal flexibility. A part of this would involve much more travel than I've done in the past; I'd like to get closer to 'the street' and the business on a global scale. Somehow, I'd also like to have the time for regular vacations in exotic warm places, with coral reefs and sailboats."

"In my fantasy world, I'd love to get involved with the film world, either as a screenwriter, editor, cinematographer, and/or director."

"In my serious world, I'd like to find a way to influence the powerful individual leaders of international politics, multinational business, and the media to read, understand, believe in and act on Buckminster Fuller's 'Critical Path.' Then, we all might aim toward artistic statements that will have not only lasting value, but a real future."

expand my consultancy or look at a group PD post for a major radio corporation."

Worm Farming

KTXQ/Dallas PD Tom Owens:

"I knew a fellow who once programmed a station in Memphis, moved into sales for another station in town, and seemed perfectly groomed for a GM position down the line. We went out to lunch one time and he told me, in all seriousness, that he often thought of starting a business of his own, like worm farming. He ended up selling produce."

"I want to do this for another few years, and then probably go into station management. I pick up as much sales information as I can every day along the way. If I had the chance to become a GM, I'd first do some sales training, and probably start in a smaller market."

"A national PD post doesn't really turn me on; nor does the consultant thing, particularly all the traveling involved."

"Never in a million years would I want to be a consultant."

—Charlie Kendall

Music On Television

WMMR/Philadelphia PD Charlie Kendall:

"Never in a million years would I want to be a consultant. I would like to spend the next five years programming. I really enjoy it, and just to have the privilege of continuing to do it is reward in and of itself."

"After that, I would like to program rock and roll for television. My concept of what would work on TV is entirely different from MTV's; it would be a completely different kind of format, and I think it should be done locally, not nationally. In five years, I think the technology will be available to do so."

"My ultimate pipedream is to produce records." —Redbeard

WZXR/Memphis PD Redbeard:

"My short-term goal is to remain with Summit Communications, hopefully moving into a national programming coordinator position for our chain of stations."

"In the long run, two areas interest me. One is special long-form radio production, and the other is the marriage of video and radio in a simulcast situation. MTV is heavily slanted video, whereas what I'd like to see is something that wouldn't be on cable, but instead, something you could actually listen to in a mobile environment. Then, when you were in a fixed position, you could see an audio-visual combination."

"But my ultimate pipedream is to produce records. I've been blessed with a set of ears, and I don't take any credit for them. But I've always liked music, and after working in AOR for the past 12 years, it seems logical to work with musicians to help them make hits."

The Consultant Carrot

WMMS/Cleveland PD John Gorman:

"I've been doing a great deal of soul-searching on this subject. The past ten years at WMMS and with Malrite Broadcasting have been my most rewarding. Over the decade, my departmental responsibilities have increased dramatically. That, plus the continual changes and evolutions in music and lifestyle, keep me on my toes; I've yet to have a dull day here."

"But, there comes a time when you have to move on to your next adventure. What we have created at WMMS, especially in the past four or five months, is a hybrid AOR-rock and roll station with heavy emphasis in certain dayparts on the 25+ demo. Birch, and our own in-house research, are showing great gains. We are proving that A/C

Continued on Page 50

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What's Next?

Continued from Page 48

shouldn't have to be the only guaranteed successful 25+ format.

"Contractually, I'm committed to WMMS and Malrite through June. Beyond that, who knows? I want, of course, to examine the opportunities for advancement in the Malrite broadcasting group. It's a fast-growing, unique, no-nonsense organization, of which WMMS is the flagship station (I haven't spent the last ten years of my life here for nothing!). My other option would be to 'go independent' with my own consultant firm. I certainly have more than enough qualifications, and perhaps an unequalled track record. I attribute much of that success to the ability to surround myself with highly talented and creative people.

"Being married and over 30, I enjoy the security of my present position. If I choose to start my own business, I can guarantee you I will be successful."

KDKB/Phoenix PD Jeff Sattler:

"I'm a student of radio, so I'd enjoy working with other markets, seeing what stations are doing elsewhere. So consulting may be in the offing, not only to help the stations, but because it'd be such a learning experience for me.

"I can also see myself managing a radio station, because I enjoy dealing with people. Ultimately, I'd like to be president of a broadcast group somewhere. You have to set your goals high or you may never achieve them."

WQMF/Louisville PD Tom Owens:

"The management of WQMF has made it real difficult for me to think of life after this station. But I'd have to say that I'm intrigued by the concept of being involved in a variety of competitive situations as a consultant.

"If that doesn't work out, there's always the pro golf tour. Or being a contestant on 'Jeopardy.'"

Is There Life After Consultation?

Jeff Pollack:

"Obviously, I love radio, and that will continue to be my primary interest. Our company is very excited about working with radio stations in other countries, such as Australia, New Zealand, and Canada. I'm also interested in television because, with the amount of competition and fragmentation now occurring, it provides an opportunity for a lot of new programming concepts to be developed. But my most important goal in the future is to do a great job for our clients."

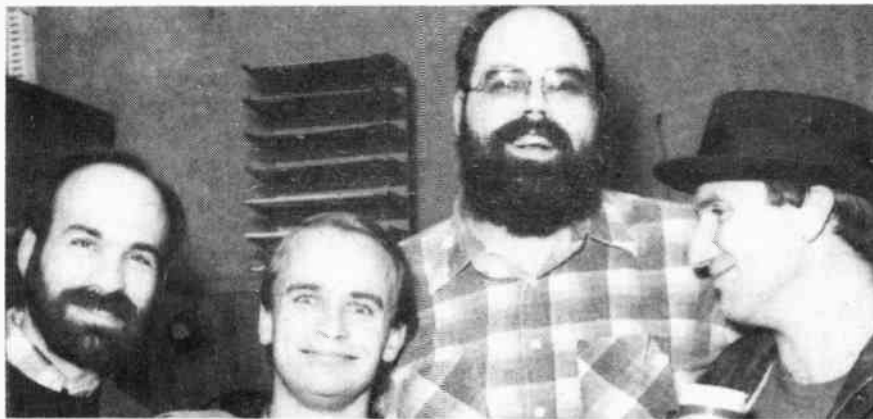
Lee Michaels:

"I've always wanted to get involved in the film industry. I have the urge to do some acting, but I don't have any training. But, at the same time, all of us in this business have to act a bit to get the job done, so I do have street experience! I've also got a lot of story ideas and I'd like to collaborate with people to write film scripts. I've got tons of bits, scenes and scenarios in my head, and I'd love to see them put in some order on paper. They wouldn't be rock and roll or radio-related; they'd just be based on true-life experiences."

COMING NEXT WEEK: Imports — suddenly, they're all the rage with AOR radio. Why are programmers hopping on songs by acts like A Flock Of Seagulls, Human League, and Men At Work when listeners can't buy those records? And how do the record companies feel about import airplay? We'll look at imports fever from both ends of the industry spectrum next week.



WEREWOLF IN MURPHYSBORO — Asylum's Warren Zevon was interviewed by WTAO staffers prior to a Murphysboro concert date recently. Pictured (l-r) are station's Tracy Breneman and Jay Michaels, Zevon, station's Diana Clamo, Program coordinator Greg Saddler, and account exec Steve Hatter.



DOING BUSINESS AS USUAL AT WKLS — While touring through the area, Columbia's Men at Work made an interview stop at WKLS/Atlanta. Pictured (l-r) are Columbia rep Alan Oremen, band's Greg Ham, WKLS DJ Bearman, and band's Colin Hay.



PLEDGING ALLEGIANCE TO KNAC — KNAC asked listeners to show support for the station's alternative programming as KNAC celebrated its fourth anniversary, and was immediately deluged with a shower of affectionate messages accompanying everything from tennis shoes to surfboards. Pictured are PD Jimmy Christopher (left) and MD Mary Jo Godges (right) with some of the mail.



ANT INVASION — WIQB/Ann Arbor held an Adam Ant lookalike contest whose winners received Adam Ant catalogs, cash, and tickets to the performer's local show. Picturing fronting some of the entrants are WIQB MD Mike Belanger (left) and PD Randy Z (right).



PRACTICING VOODOO — After IRS/A&M's *Wall Of Voodoo* played *El Paso*, KLAQ hosted the band in an on-air interview. Pictured (l-r) are the band's Bill Noland, KLAQ PD Arin Michaels, and the group's Stanard Ridgeway.

EVOLUTION

WHMD/Hammond switches to CHR from AOR... Dave Krusenklus is upped to PD at WKQQ/Lexington, as Gary Dickson exits for WBAG/Burlington. Curt Mathies is upped to WKQQ's MD post while Bob Rosel joins from KFMQ/Lincoln for mornings... Russ Bradley steps down as PD of WKQB/Charleston, while Rich Piombino joins as PD and Dave Gariano signs on as consultant for the station... Rick Lambert exits as MD of KSRR/Houston, where John Roberts joins from WLUP/Chicago as MD... Lex Staley is named MD at WFYV/Jacksonville... Dave Nichols exits as MD of WRNO/New Orleans while Wayne Watkins joins as MD from WFMF/Baton Rouge... Rebecca Davis is named Asst. MD of WTKX/Pensacola... Jack Randall is appointed Asst. MD at WILS/Lansing... Jeff Johnson joins WFBQ/Indianapolis as Promotion Director... Russ T. Nailz (Russell Stolnack, Jr.) joins 91X/San Diego for mornings... Tom Cale exits KROY/Sacramento for competing KZAP... KZAM/Seattle hires Karyl Levinson for afternoon news from WYNZ/Portland, ME.



PROGRAMMING PERSUASION — Practicing the "Single Bullet Theory" on DC101/Washington VP of Programming Don Davis (center) is Epic's Gerry Thompson (right) and the band's drummer Dennis Madigan (left), in hopes of convincing Don to program *Single Bullet Theory's* debut LP.

UPDATE

This guy will do anything for attention: WUWU/Buffalo's Gary Storm got married on the air recently, amidst heavy local TV coverage... Speaking of blessed events, congratulations to WTKX/Pensacola PD Mark Sawyer and wife Cathy on the birth of son David... KQDS/Duluth is giving 3-D movies competition by incorporating the Carver holographic generator into its sound system, in conjunction with airplay of half-speed master discs, for what the station describes as true three-dimensional sound... Let's do the time warp: KKDJ/Fresno celebrated April Fool's day with 12 hours of simulated '50s and '60s Top 40 radio programming, complete with fictitious spots... WIMZ/Knoxville helped the city raise \$100,000 in a walkathon for St. Jude's... In conjunction with a local appearance of Sammy Hagar, KSQY/Rapid City gave away a "Red Rucker" Kawasaki motorcycle in an on-air treasure hunt... CHEZ-FM/Ottawa celebrated its sixth AOR anniversary with a free dance party for 200 listeners, complete with live music and door prizes... CITI-FM/Winnipeg did the same for its fifth birthday, corraling Harlequin, Streetheart, and Kilowatt to play live... KQAK/San Francisco began an annual tradition with its first St. Patrick's Day Comedy Celebration at the Old Waldorf, featuring the station's Tim Bedore with

CONCERTS & CONVERSATIONS

CONVERSATIONS: Lene Lovich, Paul Barrere on WPDH/Poughkeepsie... Night Ranger, Marshall Tucker Band on KIDQ/Boise... Sammy Hagar, Saga, Little Steven, Red Rider, Alvin Lee on KKCI/Kansas City... REO Speedwagon on WLWQ/Columbus... Michael Bolton on WPLR/New Haven... Paul Barrere on WAMX/Huntington... Triumph on WILS/Lansing... Thompson Twins, Stray Cats on WIOT/Toledo... B'zz on KILQ/Colorado Springs... Plasmatics, Kiss on KLAQ/El Paso... Busboys on WLPX/Milwaukee... Tubes on KQAK/San Francisco... INXS on KTYD/Santa Barbara... Alex Call, Tom Johnston on KVRE/Santa Rose... Robert Ellis Orrall, Paul Barrere on WEZX/Scranton... Poco, Sammy Hagar on KSQY/Rapid City... Alvin Lee, Huey Lewis on KFMQ/Albuquerque.

guest stars Bruce "Baby Man" Baum and Robin Williams... "Kattworld '83," a free lifestyle fair sponsored by KATT/Oklahoma City, drew 80,000 people... 91X/San Diego has debuted a weekly four-hour pot-pourri program, airing Sunday nights at 9, called "Paradise on the Rocks." Host Paul Sansone plays a wide variety of music, from jazz to reggae to oldies, often inviting record collectors to join him on the show with their choicest musical tidbits... The Wynn Jackson Organization has moved, to PO Box 70128, Marietta, GA 30067-0128. Their new phone number is (404) 977-3037.

AOR Reporter Profile

KQAK/San Francisco
1311 Sutter St.
San Francisco, CA 94109
(415) 474-9100
OWNER: U.S. Broadcasting
GM: Les Elias
STATION MANAGER: Bob Heymann
ASST. PD: Belle Nolan
REP: Bernard Howard
98.9
4300 watts

"In this most competitive of markets, positioning an AOR station may be as difficult as winning back-to-back NCAA championships. The Quake is targeted primarily 18-34 men, and secondarily 18-34 adults. One element we rely on to differentiate ourselves from the dozens of other AORs here is our personalities. Alex Bennett in the morning is perhaps one of only a handful of radio personalities in the country who can not only beat the other AOR competition, but be competitive in the entire market, in what has historically been AOR radio's weakest daypart. However, the Quake's personality doesn't end at 10am; Belle Nolan, Tim Bedore, Oz, and Lobster round out what has been called the most talented AOR airstaff in the country.

"Musically, the Quake tries not only to reflect (through callout research) the musical tastes of our target, but to be on the forefront of those tastes. We generally play about 40 current albums (not including recurrences), and are not afraid to play 'modern music' when applicable. We are also very aware of the rich tradition of Bay Area music; this has great impact on the music we play. Not only from an oldies standpoint, but also in our support of new, local Bay Area bands." —Bob Heymann

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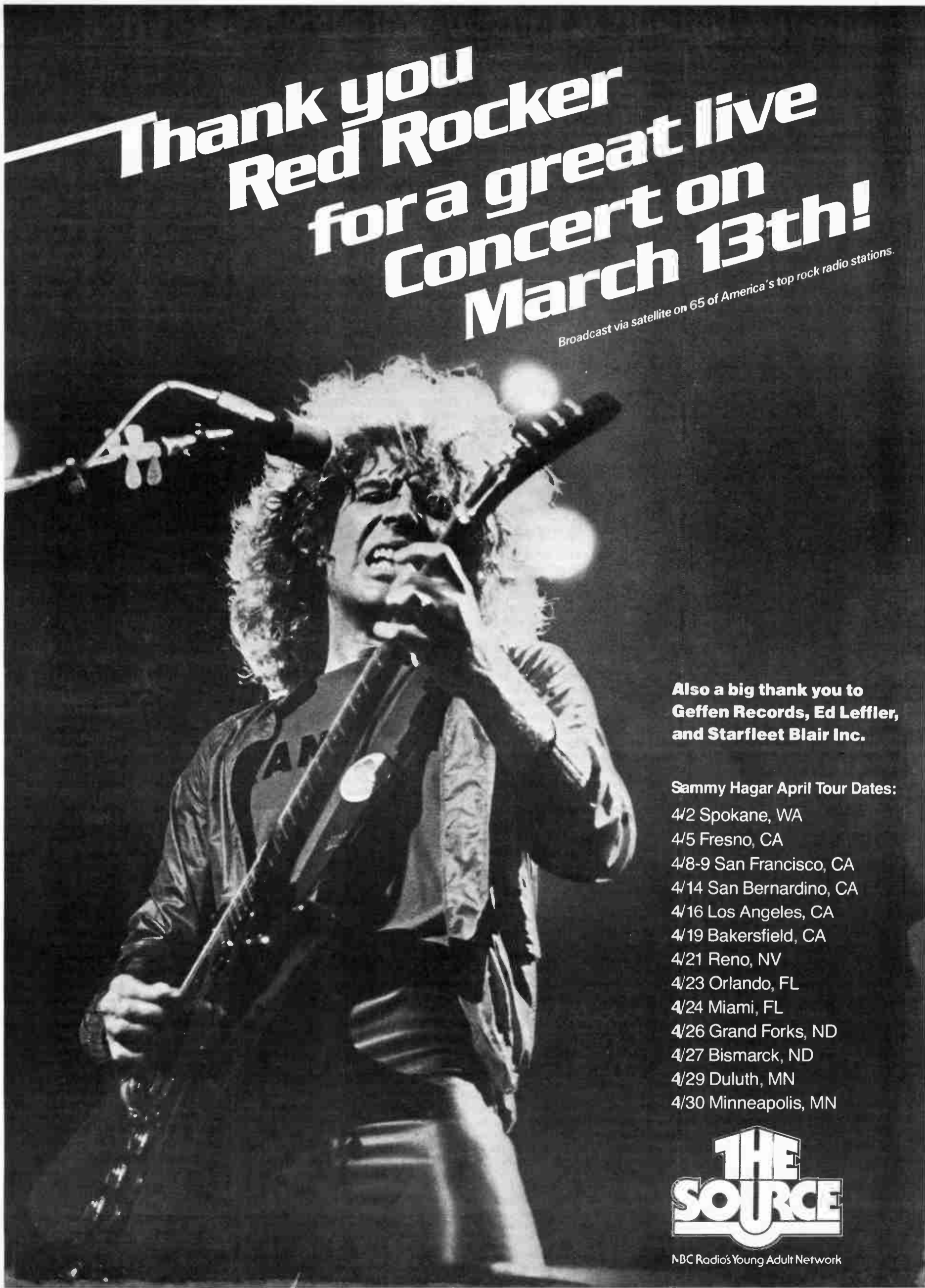
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- 4/2 Spokane, WA
- 4/5 Fresno, CA
- 4/8-9 San Francisco, CA
- 4/14 San Bernardino, CA
- 4/16 Los Angeles, CA
- 4/19 Bakersfield, CA
- 4/21 Reno, NV
- 4/23 Orlando, FL
- 4/24 Miami, FL
- 4/26 Grand Forks, ND
- 4/27 Bismarck, ND
- 4/29 Duluth, MN
- 4/30 Minneapolis, MN



NBC Radio's Young Adult Network



Adult/ Contemporary



JEFF GREEN

Panning For Real Gold

With all the thousands of records released over the years, how are programmers deciding on the best oldies to stock in their gold libraries? This week, GR55/Buffalo MD Jerry Reo and RKO "Solid Gold Saturday Night" host (and WFYR/Chicago midday personality) Dick Bartley discuss methods for sifting out the prime gold nuggets.

R&R: What's your philosophy for selecting oldies?

JR: Generally, we look for songs that reached Top 10-15 which fit our format. With the top artists, such as the Beatles, Beach Boys, and Elvis Presley, you can't go wrong by playing almost anything, regardless of how high the records actually went. For other artists, it depends on the actual song. If your station plays oldies from the '50s, you'll find that the Echoes' "Baby Blue" or Barrett Strong's "Money" didn't go top ten but are still really good records. We wouldn't play songs like these every day, but they'd be useful on week-ends or for special countdowns.



Jerry Reo

DB: You can't just go back and look at the chart history of a song, because that simply will not give you an accurate report of how a song will stand up today. When checking out songs from the early '50s, before "Rock Around The Clock" and the mass commercialization of rock music with Elvis, you have to be very selective. A lot of the old R&B tunes are considered classics, and you must uncover them by yourself

because they just didn't chart in the trades. Remember, don't just play everything; play that which made rock and roll what it is today.

R&R: How far back should your oldies reach?

JR: 1957-72 is our station's prime gold library. If you're targeting 25-44, I wouldn't go any farther back than 1956.



DB: I agree a song should generally be at least ten years old to be considered as an oldie, with a '60s core and 1954/1972 as the fringe areas. Be very careful choosing records pre-'56 and post-'69. Why? The nature of American pop music was very much in flux around those times.

If you go back and look at a Top 100 list from 1956, it's the most schizophrenic thing you'll ever see! It's a mix of MOR, Teresa Brewer, and Little Richard. It's crazy. Around 1958, the "Top 100" became a "Pop Top 100," and through 1969 it was very comfortably a top 40 pop/rock & roll/R&B list.

Now in 1970, the singer/songwriter era began, bringing us artists like Carole King, James Taylor, Bread, Cat Stevens, etc. A lot of records by these artists have become standards. I don't know if they'll ever qualify as oldies because they don't sound like oldies. "Bridge Over Troubled Water" is an immortal record. You can't compare it with "I Fought The Law" by Bobby Fuller. James Taylor's "Fire & Rain" and "Hitchin' A Ride" by Vanity Fare are both from the same era, but one is definitely an oldie.



R&R: Recognizing these timeless records as being different from conventional oldies, are you suggesting that they be programmed differently?

DB: Yes. They are more contemporary than their age would indicate, and some deserve to be rotated more heavily in the power gold category. Which ones are appropriate depends on your market, of course.

R&R: Is this 10-year rule of thumb absolute?

DB: No. Just because a record is ten years old doesn't automatically make it an oldie. It's got to sound like one. Conversely, just because a song is not ten years old doesn't mean it can't be an oldie. Billy Swan's "I Can Help" is a good example. The year of a record's release shouldn't be your sole criteria for categorizing your gold.

R&R: Are oldies a critical factor to your ratings?



JUST AS GOOD AS THE REAL THING — KHTZ/Los Angeles cosponsored a Tom Selleck lookalike contest coinciding with the release of WB's new film "High Road To China," starring Mr. Selleck. The winner, 23-year-old sales manager Doug Simpson, is shown cuddled by five of the judges. From left, KHTZ staffer Nancy Bernstein, Playboy Club entertainer Jennifer Ryan, Miss Tarzana/San Fernando Valley Pam Butler, Simpson, Cassandra Gava, co-star of "High Road," and KHTZ Promotion Director Keri Fretty. KHTZ morning man Charlie Tuna emceed the contest.

JR: Overall, oldies have a good deal to do with our ratings success, probably as much or more than our currents. Regardless of the formats they're classified as, there are many stations playing basically the same list of currents. The real edge we would have on another station is the oldies we play and the way in which we present them.

Specifically, we program a daily "Golden Graffiti Countdown" feature, during which we play hits of that date, say, 17 years ago. The next day it might be songs from 12 years back, and so on. Another special way we use oldies is on our weekend programming. Every weekend is a "Million Dollar Weekend," which includes the syndicated Wolfman Jack and "Soundtrack Of The Sixties" programs. Finally, we categorize the oldies not just in one or two groups, but in numerous different gold rotations.

R&R: What about regional factors?

DB: Oldies can be very regional in nature. For example, in Chicago we have a very rich musical history based in both R&B and rock 'n' roll. Artists such as Chicago, the Buckingham, Cryan Shames, American Breed, New Colony 6, Impressions, and Jerry Butler recorded many songs that never became hits nationally but were enormous here, and so they're important to include in our programming. For the national show, however, I have to be very careful. Obviously, I can't go ten deep on the Buckingham catalog as I could here on WFYR.

JR: There are examples of that here in Buffalo, too. One would be Bobby Sherman's "Little Woman." That song started in Buffalo, and although we wouldn't play it during key dayparts, it fits on the weekends when we use a lot of oldies.

R&R: What's the best way to trace your own market's musical history?

DB: You've got to find out what the big records were and see if they hold up today. You can start by using the Joel Whitburn books for the national charts. Next, try to

find someone with a complete collection of the local CHR station surveys from the '60s. Between 1957-1972, nearly every market had one or two dominant CHR stations. Here they were WLS and WCFL, and I've found those old playlists to be very valuable.



Dick Bartley

R&R: How should one calculate turnover time for oldies?

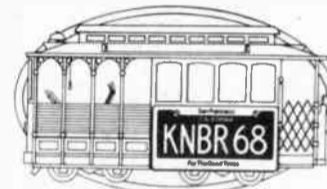
DB: This varies from market to market. Consider not only how many oldies your station and your competitors are playing, but also which oldies are being used. Also, understand the varying values of different oldies. Let's take a ridiculous example: Playing "They're Coming To Take Me Away, Ha Ha" by Napoleon XIV once a year may be too often! But to only play "Good Vibrations" or "Proud Mary" once a month would be wasting them. They're strong enough to handle heavier airplay.

JR: Right. I don't think you'd want to hear "Get Off My Cloud" on an A/C station 2-3 times a week. But if it comes up once every 3 weeks, it has a lot of value.

People exclaim, "Oh, wow! I haven't heard that in awhile." However, oldies can burn out if they're overplayed. Knowing A/C radio's gold emphasis is 50% or even higher, you do have to be careful, especially if there are other stations in your market with similar programming.

DB: Besides all of these rotational and competitive factors, gut feel is also important. Now, I'm not playing down the factor of research at all. Indeed research is absolutely critical — not only to tell you what songs you might be overlooking, but also to warn you about records so crispy that there's danger in programming them. Remember, research alone can't make up your playlist for you. That's why it's people that make radio."

Station Profile



KNBR/San Francisco
"Goodtimes 68"
1700 Montgomery St.
San Francisco, CA 94111
(415) 951-7000

Owner: NBC
Rep: McGavren Guild
VP/GM: William Dwyer
PD: Ron Reynolds
MD: Larry Finkel

880 kHz
50 kw

"Once upon a time, there was a radio station that believed in the 'goodtimes' and in sharing them with its listeners. It was called KNBR 68 and to its thousands of listeners, it symbolized 'goodtimes' in every sense of the word.

"There was Frank Dill and Mike Cleary in the morning, and they made everyone laugh. There was Ron Lyons and there was Carter B. Smith, and they made people laugh and feel good, too. And Tom Brown, the man about town . . . and Ken Dito, the man about sports. And C.J. Bronson and Christine Ray, who kept everyone company at nights and on weekends. And Stan Dunn who had breakfast with them every Sunday morning.

"There were the Giants and Warriors, and all kinds of contests to give away wonderful things like trips to Hawaii, or even \$1000 bills. But most of all, KNBR 68 was the story of people who cared and shared with this special radio station they call 'Family.' And just look at what they've done. Together, they've managed to have some wonderful goodtimes, and raise over \$100,000 a year for charities for several years, while also helping hospitals, zoos, public TV, and of course, the cable cars.

"KNBR 68. Person to person radio. Real people laughing, talking, keeping company and spending the day with real people. And more and more real people are 'taking a bite of the goodtimes' and living happily ever after."

Progress

Onetime WGAR/Cleveland newsman Bob Becker joins Paul Taple for afternoons . . . Former WTIC/Hartford jock Rick Donahue is now midday man at WRKA/Louisville . . . KACY/Oxnard-Ventura PD Denny Luell has resigned to do mornings at KBZT/San Diego . . . Former WICC/Bridgeport PD Gary Peters takes afternoons at WNAB crosstown . . . R&R sends its condolences to friends and family of KTWO/Casper announcer James D. Baker, who died recently of natural causes. Baker, who was 62, worked at KTWO for over 25 years . . . WVBF/Boston MD Dave Neufeld departs to handle overnights and assist in programming at crosstown WBOS . . . Steve Monroe moves up from parttime to middays at WGBB/Long Island . . . The Houston chapter of the American Women In Radio & TV selected KRBE-FM/Houston morning man Weaver Morrow as its radio personality of the year . . . PD Denny St. John is KWAV/Monterey's new morning man . . . Market veteran Scott Fischer returns to KPPL/Denver for afternoons . . . Dave Lawrence and Charlie Carson join KFMB/San Diego for weekends. They're from competitors KS103 and KBZT, respectively . . . Congrats to WDJX/Dayton's Joe Dawson and wife Tonya on the birth of their son Joseph Michael Jr. . . . Former WCCC/Hartford talent Sandy Kelley joins WWYZ across town for evenings . . . Ken Medek moves from mornings at WRAN/Randolph, NJ to evenings at WCHV/Charlottesville . . . New evening man at WBOW/Terre Haute is Dan Michaels from WMIX/Mt. Vernon, IL, while former WHK/Cleveland talent Dan Robbins is now handling afternoons.



This is one dish you can't put on a back burner.

Considering what satellite technology can do for a radio station, it's no wonder that satellite dishes are hot items.

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Plus, we deliver 200 actualities per day, many of them regional reports.

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the mix. Completely. So you can compose a unique blend of news and features, a blend that's most compatible with your own format.

You even control all of your own commercial time. What's more, you pocket the profit from every valuable second you sell.

So if you want to explore the very limits of radio technology, while enjoying unlimited programming freedom, contact Glenn Serafin, Broadcast Services Division of

AP Associated Press.
(212) 621-1511.

Associated Press Broadcast Services. Without a doubt.



CAROLYN PARKS

PROGRAMMING NOTES

Town Of 600 Raises Over \$3200

A lot of big stations in large markets have raised enormous amounts of money to benefit local charities, citizens, or groups. It's one of the things that radio does best. This is about a small station (KHOG) in a tiny community (Elkins, AR - pop. 600) which raised a relatively small amount of money (\$3200) for one of its locals. However, when you consider that that amount is over five times the population of this rural area, you begin to realize just how influential small-town radio can be!

When KHOG heard that one of its own, James Combs, was in need of a liver transplant operation which cost over \$100,000, the station and some concerned citizens of Elkins got together to put on a benefit concert in the high school gym. Five area bands donated their services, local stores contributed food, and the KHOG staff gave of their time. Over 800 people turned out (more than the town's population!) to contribute to the fundraising effort, which in the end benefited not only Mr. Combs but the station and the community as well. Thanks to PD Ray Randall for sending along this inspiring story.

The Littlest DJ?

Although a lot of people in this business claim to have been in it since they were merely "children," when Jeff Edwards makes that claim in later years, no one will be able to dispute him. Jeff, you see, already has his own radio program on WSCG (Country 93)/Corinth, NY, and he's only ten years old! And being the Music Director's son in this case was more of a hindrance than a help in getting Jeff's career started. Although Jeff's been hanging around the station with his dad, Stan, since he was a toddler, when young Mr. Edwards decided he'd like to go on the air with a weekly show of his own creation, "Country's For Kids Too," his father was dead set against it. However, after Jeff did some audition tapes to prove he was man enough for the job, all opposition was removed and the aspiring air personality was given his own show. I wonder who decides which records Jeff gets to play?

Thanks To Hank

Hank Williams Jr., as well as his famous daddy, are both favorites of Country radio. As an example, two stations recently did special promotions in conjunction with Hank Jr., WRNL/Richmond spliced together a collection of Hank Jr.'s greatest hits (a la Albert Coleman's "Hooked On Country") which it called "Hooked On Hank," or for those real Hank fans, "The Best of Bocephus." Station PD Mike Anderson reports audience response was terrific.

KRKT/Albany, OR tied in with Dell Books of New York and Warner

Brothers Records for a Hank Williams Jr. weekend, giving away copies of Hank's autobiography "Living Proof" as well as his latest album "Strong Stuff." It was strong stuff indeed, as the audience response was so good that the station is now looking for similar print and phonographic projects.

Programming Potpourri

WGNA/Albany PD Chris Warren has started a new feature on his midday show called "Salute To A Songwriter." Each Monday he spotlights another of country music's corps of talented writers both past and present. Chris requests biographies and discographies from publishing houses and record companies, particularly on those songwriters who are not also artists and may not be as well-known to the general public.

Also in New York, WNYR/Rochester has instituted two new programming features. The first, "Crime Stoppers," a community-wide crime prevention program, was originally initiated by a local TV station. WNYR and sister station WEZO have now begun airing the one-minute programs as well several times a week. The stations have also brought theater of the mind back to Rochester in the form of "Docu-Drama," a monthly half-hour radio play depicting social concerns in the community. Produced by Public Affairs Director Gwenn Flynn, the "Docu-Drama" scripts are written and performed by local writers and actors. Following each dramatization, community experts will discuss that evening's specific topic, an approach the stations feel will make public affairs programming much more palatable to their audience.

The United States Football League has certainly found a willing participant in Country radio. WPLO/Atlanta has added the Atlanta franchise to its sports programming, while WFIL/Philadelphia has picked up the rights to broadcast all of the Stars' games in addition to its coverage of the basketball '76ers.

KFMR/Stockton, CA, in conjunction with the local Chamber of Commerce, is sponsoring a new feature on the air called "Job Alert" in an effort to connect unemployed members of the community

Radio Laments Lack Of Record Service

Stations in smaller markets have always had a problem obtaining record service from the labels. In these difficult economic times, both record companies and radio stations are really feeling the pinch, as more and more stations are eliminated from mailing lists. As an example of the bind this puts these stations in, we are reprinting two letters received recently lamenting the lack of record service to small-market stations. Next week we'll give equal time to the labels to explain why they feel these cutback measures are necessary and how radio can combat the lack of product coming its way.

Dear R&R,

Once again the recording industry is cutting their own throats. I refer to the new policy of requiring stations to "subscribe" or pay for the postage or freight to mail albums. I'm sure that I speak for many small market program and music directors when I say that we simply can't afford the \$75 or \$85 per company per year to ensure the delivery of each album. It used to be Country radio almost never used albums. But now it is more common to have album previews and feature album cuts on a regular basis. KOMI, for one, will not pay to receive promotional albums, and so features will cease, and new album cuts will only be played when we receive a copy gratis. An album was also a good back-up to play a single hit if we didn't receive the single. I've noticed a marked decrease in the servicing of singles, too.

I realize the industry is experiencing severe cutbacks in budgets, and the reps are pressed to cover all the stations, but all I ask is that instead of sending the medium and major markets several copies of each release, they could send a small market station at least one. Record company reps could also adopt a more friendly attitude on the phone - we do perform a service for them.

I see country album sales declining as a result of this policy, as smaller stations, experiencing their own budget cuts, will forego purchasing the albums. What a shame, too, when country albums are attaining higher quality content, and volume purchasing from the audience.

Respectfully,
Debra Clay
PD/MD/Sales
KOMI/SL Helons, OR

Dear R&R,

This is an open letter to record representatives:

Since being dropped as a Radio & Records reporter in September, I have noticed some things as a Music Director that are, in my view, wrong.

Within a month, I lost contact with nearly half of the reps I talked to for nearly four years as an R&R reporter. While I lost contact with these reps, we, KIDN, noticed a sharp drop in record service as well.

I am quite aware of the economic pinch on some record labels, but I find it hard to believe that I can't get a single "charted" record from some labels at times. As a radio station, we too are feeling the economic pinch. We can't afford to go out and buy records that often. I don't think that many stations can. Fortunately, here in Pueblo we have good cooperation between the two Country stations when it comes to trading records, etc.

I realize that record reps have enough to do contacting the reporting stations. However, just because we no longer report to a publication does not mean we went off the air. Pueblo has a population of 100,000+, and I feel all listeners, including ours, deserve to hear the best that country music has to offer. Sometimes this is impossible.

Please, I don't necessarily need to talk to you personally; I just need to hear your records on our station, and so do our listeners.

Sincerely,
Al Scott
Music Director
KIDN/Pueblo

with available job openings. Community support has been very favorable, with even the local cable TV company offering the station free commercial time to promote the feature. By the way, happy third birthday to this community-oriented station!

KFMR FM 100 & Greater Stockton Chamber of Commerce Invite you to join "JOB ALERT"

Beginning February 1, 1983, JOB OPENINGS will be announced 12 times daily on KFMR. It costs you nothing to list a job opening... and if you hire someone that stays on the job at least 30 days, you'll receive an advertising package FREE on KFMR worth up to \$400.00!

To advertise your job opening(s) free or for more information call
957-KFMR

Gerry Paxson is host of locally-produced "The Miami Valley Country Countdown," airing weekly on WBZL/Xenia, OH. Each week's countdown will spotlight a feature artist of the week, as well as counting down the top records of the week based on local record sales and requests.

News Notes



In honor of WSIX-AM & FM/Nashville's 21-year cosponsorship of the "Parade Of Pennies," the stations were recently awarded an American Legion Certificate of Appreciation. This first-of-its-kind award was presented to WSIX for its annual money-raising drive to fund a giant Christmas party for Nashville's needy children. Last year WSIX collected over \$42,000, which enabled over 3000 children to have a happier Christmas. Pictured at the presentation are (l-r) Station GM Cecil Thomas and Asst. PD Wayne Campbell with American Legion Post #5 Commander R.W. Ricker.

Nashville This Week



SHARON ALLEN

The Academy of Country Music mailed final ballots to more than 2400 voting members on Friday, April 1. The winners will be announced on Monday, May 9 during presentation ceremonies at Knott's Berry Farm, aired "live" on NBC TV. Final nominations for the 18th annual "Hat" awards poll are as follows:

ENTERTAINER OF THE YEAR: Alabama, Barbara Mandrell, Willie Nelson, Kenny Rogers, Ricky Skaggs. **TOP FEMALE VOCALIST:** Rosanne Cash, Janie Fricke, Barbara Mandrell, Sylvia, Dottie West. **TOP MALE VOCALIST:** Merle Haggard, Ronnie Milsap, Willie Nelson, Ricky Skaggs, Hank Williams, Jr. **TOP VOCAL GROUP:** Alabama, Larry Gatlin & the Gatlin Brothers, Oak Ridge Boys, Statler Brothers, the Whites. **TOP VOCAL DUET:** (there are six due to a tie) Bellamy Brothers, Dean Dillon & Gary Stewart, David Frizzell & Shelly West, Merle Haggard & George Jones, Waylon Jennings & Willie Nelson, Eddie Rabbitt & Crystal Gayle. **TOP NEW FEMALE VOCALIST:** Deborah Allen, Karen Brooks, Cindy Hurt, Sue Powell, Amy Wooley. **TOP NEW MALE VOCALIST:** Kieran Kane, Gary Morris, Michael Murphy, George Strait, Gary Wolf. **"TEX RITTER AWARD"** (Country Motion Picture of the Year): "Barbarosa," "The Best Little Whorehouse In Texas," "Country Gold," "Honkytonk Man," "Six Pack."

SINGLE RECORD OF THE YEAR: "Always On My Mind," "Crying My Heart Out Over You," "I'm Gonna Hire A Wino To Decorate Our Home," "Love Will Turn You Around," "Nobody." **SONG OF THE YEAR:** "Are The Good Times Really Over," "I'm Gonna Hire A Wino To Decorate Our Home," "Nobody," "Ring On Her Finger, Time On Her Hands," "She Got The Goldmine (I Got The Shaft)." **ALBUM OF THE YEAR:** "Always On My Mind," "Listen To the Radio," "Love Will Turn You Around," "Mountain Music," "Waitin' For The Sun To Shine."

In order to be eligible, all final ballots must be returned to the Van Nuys, CA accounting firm of Call and Trapani by Friday, April 22.

BITS & PIECES: George Jones receives a lot of publicity for his "no show" routine, but since September he has made more than 80 shows in a row trying to prove his commitment to his career. This week, however, Jones's doctor will have to take the rap for cancelled dates. Dr. G.L. Burton of Woodville, TX advised the entertainer to cease all work and touring for at least two and a half weeks due to severe stress and fatigue. Jones is recuperating at his home in Lafayette, LA... The readers of Playboy magazine selected Alabama as their favorite Country & Western Group. I'm sure you'll want to flip through the April issue to see for yourself the results of the Readers' Music Poll!... Larry, Steve, and Rudy Gatlin will perform on the CBS-televized "Miss U.S.A. Pageant" which will air live May 12 from the Civic Center in Knoxville, TN... You may remember

Jerry Reed's daughter Sedina from her appearance on the special "Jerry Reed & Friends" last year. Well, guys, your fantasies will have to come to a screeching halt! The beautiful Sedina married David Rorick, a local musician, last Saturday... Tammy Wynette's granddaughter made her debut appearance, so to speak, on March 20, in Nashville. The 8lb. 10z. baby girl named Sophia Andonitsa is the first child of Jackie Paule (Tammy's daughter) and husband John (Tammy's road manager)... Most entertainers can keep you laughing with stories about strange experiences on the road. The real troupers usually take it all in stride and go "on with the show." That's exactly how Earl Thomas Conley decided to handle the situation during a performance in an Alabama club this week. You see... there was this huge oak tree (about 20-25 feet high) in the middle of the dance floor directly in front of the stage. Whadda ya do? Earl performed for the tree and anyone else who could see him through the limbs!... Loretta Lynn filmed another Crisco commercial with the help of husband Mooney, Cissie (the fourth of the six Lynn children), and Nashville songwriter Steve Pippin. The new Crisco spot was taped at the Tennessee Performing Arts Center rather than the star's Hurricane Mills ranch where all previous commercials were filmed. Loretta says she actually does a lot of baking when she's home and declares, "... I do use Crisco. Just like I say on the TV commercial... "Wouldn't it be something if she sent lemon chiffon pie with her next single!... If you've seen Mac Davis in concert or on television lately and noticed a twinkle in his eyes you might attribute his happiness to Lize Garard. The couple plans to be married within the next two months... Ronnie Milsap recently signed with a new talent agency, Headline International Talent. The agency is headed by Charles Dorris, formerly of Dick Blake International... Please note the following new address for Jack Pride Promotions — 50 Music Square West, Suite 305, Nashville, TN 37203, (616) 320-0878.



RCA artist Earl Thomas Conley recently appeared on "Nashville Now," a live music program offered by The Nashville Network, where he performed his latest single.

PROGRAMMING NOTES

Continued from Page 54

Marty Robbins Special Available

KCKC/San Bernardino PD Bob Mitchell is now a producer as well, offering a four-hour radio special, "Marty Robbins... In His Own Words," to radioland. The program, which features interviews with both Marty and his daughter Janet, is now available on an exclusive market basis through Bill Jones of Trailer Communication Technologists, (714) 886-8519.

WMAQ/Chicago's newsteam has scored another coup, winning first place in three out of six categories in the radio division of the 1982 Illinois UPI Broadcast Awards competition. The station

also copped "Station Of The Year" honors at the presentation.

In a similar awards presentation for the state of Michigan, WCXI/Detroit was named "Station Of The Year" for the second year running. The station also picked up awards for "Best Newscast," "Best Sports Feature," and "Best Public Service Program."

This year's guest speaker at KFDI/Wichita's annual "Salute To National Agriculture Day" was former Agriculture Secretary Earl Butz. Besides the keynote address, the event also featured a dinner and music show sponsored by the Kansas Pork Producers Council.



Following his appearance at the Nashville Area Chamber of Commerce annual dinner Ronnie Milsap was presented a Certificate of Appreciation from the Nashville Music Association (NMA). Pictured at the presentation are (l-r) NMA Board Chairman Jimmy Bowen, NMA President Roger Sovine, Milsap, and Nashville Area Chamber of Commerce Music Industry Relations Committee Chairman Connie Bradley.

Station Profile



KKAL/Arroyo Grande
129 N. Halcyon Road
Arroyo Grande, CA 93420
(805) 489-1280

Owner: Kal Coast Radio Corp.
GM: Gary Owens
PD: Doug Vincent
MD: David Wheeler

1280 kHz
5000 watts day/2500 watts nights

"KKAL has been Country about 12 years now, serving California's central coast from a little south of Santa Maria all the way north to Paso Robles. We're a traditional Country station and play a lot of oldies going back to Hank Williams and the Sons Of The Pioneers, although we don't emphasize it too much. We play about 60% current and try to keep it as uptempo and modern as possible without backing away from the old songs which appeal to the backbone of our audience... the traditional country listener.

"For research we do callout sheets, and every week I call the local record stores to check 45 sales. Also, we've got a deal going at the 7-Eleven stores based in Santa Barbara where we and several other area stations send them our playlists each week and they put the records listed on sale in their stores.

"Our personalities are definitely up but concise. If we don't have anything to say, we

let the music be the star. The station is very promotion-minded, and in the past few years has given away a lot of trips and a couple of cars, but we don't forget the little promotions either. We also sponsor dances in this area for various local charities and nonprofit organizations.

"As long as people know you're out there and know you're concerned about what's happening in your area, they're going to tune you in just to keep up on things."

— David Wheeler



KKAL STAFF — Pictured (l-r) are Bill Curtis (mornings), Doug Vincent (PD & afternoons), David Wheeler (MD & middays), and Tom McKay (overnights). Not pictured is night jock Myke Kross.



Country News
This Week's Guests:
GENE WATSON
& GAIL DAVIES

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

Black Radio



WALT LOVE

KJZZ — Putting Promotions In Motion

Since I requested input from readers on what they wanted to see covered in this column, a number of subjects have surfaced as items of particular interest. The topic of promotions seems to be a top request item from a number of you out there. After checking around the country for an individual and a station whose promotions have had good results, I convinced KJZZ/Seattle PD Jeff Hanley to share his formula for success.

As I'm sure you're aware, a number of radio stations don't do promotions for several different reasons, money being the most prevalent! In other cases, management may just not believe in station promotions. Jazz stations traditionally do a few promotions of the traditional sort — high-energy sells, money or ticket giveaways, trips for two, etc. So in talking to Jeff, I aimed at finding out not only how to plan and execute a successful promotion in general, but how KJZZ makes promotions work with its format.



Jeff Hanley

First I asked Jeff why KJZZ was so promotion-minded. "We are one of the few Jazz stations to come on the air in the country with a 24-hour jazz format," he told me. "We're the first and only Jazz station here in the Seattle market. Knowing all this up front, we wanted to come into the marketplace with a big bang — thus, our 'promotionally-minded attitude' was born. We knew we needed exposure to the city to let them know we were here and what we had to offer them as listeners."

Promotions In The Station's Best Interests

I wanted to know Jeff's overall philosophy on promotions. "First of all, we don't do sales-oriented promotions where it's an extra added incentive for a client to buy a schedule on the station. All our promotions are oriented in the best interests of our radio station, not a particular client. Now that doesn't mean we don't get involved with client/station promotions; we do, but the promotion is a station idea and it is controlled by us. The way we get clients involved is through co-sponsorship. What that means here at KJZZ is we begin all phases of the promotion on the programming side of the radio station.

"After we have conceived the basic idea, we then get involved with other station personnel in the decision-making process. At this point we can take a look at who might be right as a co-sponsor for a particular

"It's very important to allot enough station promos to properly expose the event. Without total exposure, you'll certainly ensure its demise."

KJZZ
1540AM

event. It's very important that the co-sponsor's image is right for the promotion. Often people representing all different types of organizations will approach us with specific ideas for benefits. For example, the local March of Dimes and the United Negro College Fund have approached us about doing fundraisers for their respective organizations.

"I might add that when we are 'think-tanking' our promotional ideas, we are also targeting our audience. Our audience consists of males and females between the ages of 18-54 who like jazz, who work, and who also buy products. I think a jazz audience is more active than any other, because jazz listeners have always been very vocal. If they don't like something you do as an announcer, they'll call you and tell you. If the station does something they disagree with, they call or write and tell you. Likewise, if they like you and/or agree with you, they also let you know."

Costs And Exposure

Jeff then elaborated on the execution of a promotion. "We start off by making sure the promotion is right for us, that it's on target for our audience, and that it also fits our image. One of the most important things about a successful promotion is its execution. We start by figuring out what is needed to successfully execute the promotion in terms of manpower; i.e., how many hours of staff time it will take to pull it all together. That is, how many people are needed to make it work smoothly and how long of a commitment is necessary in lead time to really build a particular promotion to an exciting level by the time it should peak on the radio.

"We also take into consideration the amount of air-time that's necessary in station promos as support. It's very important to allot enough station promos to properly expose the event. Without total exposure, you'll certainly ensure its demise. Most of our promotions have 4-6 weeks of lead time.

"After the above considerations, we get into how much it all will cost. If we plan to do a live broadcast, we would need phone lines, for instance. We also get into whether or not we'll need entry blanks, and how those entry blanks would be distributed. Other things we discuss are the need for display materials, posters, flyers, etc. Finally, we look into whether or not we need giveaway items to go along with our main promotion. Let's face it, things like record giveaways and tickets are enticing items."

Jeff also mentioned that JAZZ has several levels of station promotions. "We have some promotions that are always on the station. For example, we have a regular Monday night event that takes place at a leading jazz club here which spotlights local talent. The name of the event is 'Jammin' In The Alley with KJZZ.' Another ongoing promotion is our 'Co-Welcome Concert.' When a group comes to town, we do a 'Co-Welcome Concert' with the concert promoter. We have a standard approach to these promotions, which are tied in with the act, the promoter, and our station. Anything connected with jazz in this town involves KJZZ. This part of our positive image has come about through things like our promotions."

Good Listener Reaction

I wanted to know how the traditional jazz listener has accepted this active promotional approach. "We always seem to get a great response from our promotions. I think it's because we target our promotions strictly to our audience. Our listeners are always intelligent, sophisticated, and independent thinkers; consequently, our promotions are never childish like most of the pop stations. We only give away three things on the air: record product that's good jazz, concert or theatre tickets, and trips abroad. We use these things as incentives for our listeners to get involved with the radio station. They're also a vehicle for our research methodology. Whenever anyone enters one of our contests, we ask a lot of pertinent information about them: age, profession, what part of town they live in, income, etc. — so you can see we use the in-

"... we have projected the proper image for ourselves from the very beginning. We will never turn our radio station into an amusement park like a number of pop stations do."

formation to help ourselves do a better job knowing our audience.

"One of our first promotions was telling our listeners who owned businesses that if they had a KJZZ poster prominently displayed on their premises, they would win \$50 cash if one of our staffers came into the place of business, heard the station, and saw the poster. We got listener involvement from burger places, law firms, delicatessens, gas stations, and more. One corporate executive (president of a company in Seattle) called and wrote in for a poster because he wanted to frame it for his office.

"I think we get this good response from our promotions because we have projected the proper image for ourselves from the very beginning. However, we will never turn our radio station into an amusement park like a number of pop stations do."

Jeff's final comment was, "I think the most important thing for any radio stations considering a promotion is making sure they've got the right promotion targeted to the correct audience they want to reach!"

New Orleans Update — WYLD-FM On Top

New Orleans is a city I've written about previously because of the intense ratings battle going on between two Black/Urban-oriented radio stations — WAIL-FM and WYLD-FM. This consistent "bumping of heads" has become a classic contest for those of us on the outside looking in. Here's how the situation looked at the end of the fall '82 Arbitron sweep:

| | Spring '82 | Fall '82 |
|------------|------------|----------|
| WYLD-FM | 6.4 | 12.9 |
| WAIL-FM | 12.9 | 8.8 |
| WEZB (CHR) | 8.6 | 8.6 |

I asked WYLD-FM PD Brute Bailey how he accounts for this dramatic reversal in market shares. "It was a very calculated effort on our part," he said. "We've never made a gangbusters attempt to be number one in this city. Coming into the city as new owners from out of town, we felt the need to get into the community first. However, this is no excuse; WAIL-FM just flat beat us before because we were in an embryonic stage. WYLD-FM has always been a community-based station. So when we saw what WAIL-FM did, that told us, 'What are you waiting for?' At that time we decided to flex our muscles and take our shot at being the number one station in New Orleans.



Brute Bailey

"What we did was alter our format to some degree. We started playing more mainstream music and increased our adult appeal. These things, plus our positive attitude about winning, have turned it all around for us."

Brute talked some more about WYLD-FM's music shift. "We still play more jazz than any other New Orleans radio station, but the more commercial hit music we play the stronger we get. Our entire presentation

has broadened, and that in itself has helped make us a full-service radio station."

I asked Brute what he envisions for the future. "I see a continuation of us maintaining our top position in town. We've got a good solid community foundation, so I don't think we have to buy our listeners. I think they'll stay with us. We are the number one adult radio station in this market. We have only about 14% of our audience in teens, and we're number one in every demographic. WYLD-FM is very proud of that — I guess we needed that little jolt from our competitors to get it going!"

Brute ended with this thought: "Radio is a very serious business, and I would like to encourage anyone in the industry anywhere to develop a keen awareness of the community and its needs. Work diligently towards that goal, because it's important in all aspects to the radio station, the community itself, and the people of the community. A full-service radio station can give all the people of a community almost all of the things it wants and needs. If you can do that, then success is in the bag."

The spring book is underway, and we'll be keeping an eye on New Orleans again! Next round...

The Music Section

Black Radio's Most Accurate Music Information

Adds & Hits... See Page 65
New & Active... See Page 80



IS A SMASHING SUCCESS!

It began with thousands but it shall end with only one. The Big Budweiser Showdown musical talent search is drawing to a close with five finalists who will show their stuff in the national finals competition April 8 at the Hollywood Palladium.

Congratulations to all the local winners and best wishes to the final five.

Special thanks to all the radio stations and program directors who participated in this search for America's next musical superstar!

NATIONAL FINALISTS

| STATION | PROGRAM DIRECTOR | ARTIST |
|----------------------|------------------|-------------------------------|
| WBLS/New York | Frankie Crocker | Tyrone Davis/ Glen Stewart |
| WOL/Washington, D.C. | Robyn Holden | Jade |
| WVOL/Nashville | Fred Harvey | Lisa & Company |
| WGIV/Charlotte | Hal Harrill | Onyx |
| KJLH/Los Angeles | J. B. Stone | Sugahh |

LOCAL WINNERS

| STATION | PROGRAM DIRECTOR | ARTIST | STATION | PROGRAM DIRECTORS | ARTIST |
|-------------------|------------------|------------------|--------------------|-------------------|---------------------|
| WJLD/Birmingham | Eric Chase | Centaura | WLBS/Detroit | Francis Tinsley | Magic |
| WQDW/Greenville | Jim Kelso | Crystal T | WJAX/Jacksonville | Steve Fox | Mr. Filmore |
| WILD/Boston | Elroy Smith | Deborah Dancy | WDIA/Memphis | Bobby O Jay | Arletta Nightingale |
| WEAL/Greensboro | Bobby Knight | Cynthia Dewberry | WDUR/Durham | Alvin Stowe | One Real Band |
| WYLD/New Orleans | Brute Bailey | Elmore | WGOK/Mobile | Charles Merritt | Prasz |
| | E. Rodney Jones | | XHRM/San Diego | Vince Mickens | Sessions |
| WVON-WGCI/Chicago | Richard Pegue | Images of Life | KDKS/Shreveport | Steve Scott | Showcase |
| WXYV/Baltimore | Tim Watts | Fabulous Friends | WOIC/Columbia | Mickey Arnold | Suttana |
| WRDW/Augusta | Teddy Black | Howard Bros. | WPAL/Charleston | Don Kendrick | Ike Thompson |
| KMJM/St. Louis | Quincy McCoy | Carole Jackson | KDIA/San Francisco | Jeff Harrison | Together |
| WORL/Orlando | Nathan Hemphill | Rick B. Jones | WRBD/Miami | Joe Fisher | Nester Torres |
| WTKL/Baton Rouge | Tony Gray | Kim | WIGO/Atlanta | Mike Roberts | Haywood Tucker |

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EASY LISTENING



GAIL MITCHELL

FORMAT SPICED WITH COUNTRY

WINX Heads For The Stars

Big Band and Nostalgia formats have pumped new life into what some broadcasters term the "dying" AM band. One AM station adopting the nostalgic approach is WINX/Rockville, MD, a United Broadcasting outlet that now goes by the moniker "Station of the Stars." Along the way, WINX has eliminated clutter, focused on entertainment and, in an effort to forestall burnout, added a different twist — contemporary Country artists.

Prior to its Easy Listening conversion, WINX programmed solid Gold, working with a cumbersome 1800-record library and no real format definition. That's the first thing National PD John Moen and VP/GM Pierre Eaton set out to change. "We were looking at some kind of new direction for the station," Moen explains. "Considering that this station's only 1000 watts during the day, 250 at night, and licensed in Rockville, there was only a small portion of the entire Washington metro that we could actually serve. The encouraging factor was that it does cover Montgomery County, which is usually the second or third highest county sampled according to Arbitron.



John Moen

"I was intrigued by Al Ham's format and we did consider something similar. The only reservations I had was that most of his audience was offscale, which means that the bulk of their audience is 55+. To take advantage of some of the ad dollars and become a more efficient buy, we needed an entertainment vehicle specifically designed to attract the 35+ audience and give them something that's not available in the Washington market."

Consistent Classics

That something was the classic artists of the late '50s and '60s, a time frame that embraces Frank Sinatra, Tony Bennett, Vikki

Carr, Barbra Streisand, the Lettermen, and the Vogues. These, of course, were being played by stations, but not in what Moen feels was a "consistent type of presentation." He adds, "What I wanted to do was get back to your classic Easy Listening artists. They may have had some pop crossover, which is great. But primarily what we wanted was an adult entertainer."

Studies of that era's top album sales and music attitudinal research generated about 400 songs. Describing itself as a passive station, WINX's main emphasis is on the '60s, shying away from novelty or rock-oriented songs. So it wasn't difficult to determine burnout would become a problem, something WINX was quite aware of with its solid gold past. The trick was to maintain both the 35+ audience and the classic Easy Listening parameters.

Referring to the music attitudinal studies, Moen discovered the target audience was most compatible with contemporary country music. He elaborates, "A lot of the people who once listened to Top 40 or the AM institutional Adult/Contemporary radio stations now listen to Country. When I say Country, I'm talking contemporary: some Ronnie Milsap, Crystal Gayle, Kenny Rogers and "Lady." I wanted to know why, and most said there aren't a lot of interruptions or clutter. It was a very

Promotions In Motion

One Down, Two To Go: Remember those three intrepid adventurers attempting to outlast each other on the billboard ledge (R&R 2-18) for an \$18,000 mobile home? Now one of the three participating in the WSAW/Allentown-sponsored promotion was arrested on drug charges and taken from the ledge. According to PD Gene Werley, the two remaining contestants are sitting it out, although one stated he planned to abdicate at noon, April Fool's Day. He must have been joking — as of presstime, the two were still perched on the ledge. But it won't be a joke to the winner — ledge-living since September 20 is no laughing matter.

On April 15 KMPC/Los Angeles presents "Your Hit Parade" show featuring original cast members and big band dancing, while crosstown rival KPRZ recently offered up a "Salute to the Dorsey Brothers" . . . WNCN/New York has on loan a compact digital disc player from Denon, conducting a series of on-air tests . . .



A CLASSIC HOOK — Conductor/arranger Louis Clark recently visited Toronto area radio stations on behalf of the RCA LPs "Hooked On Classics" and "Hooked On Classics II." During a stop at CFRB, Clark (left) and the station's Bob Bratina discussed the growing classics phenomenon.



HAM LOVERS UNITE — Dallas was the site of a recent Music of Your Life format gathering, topped off by the appearance of creator Al Ham. Hamming it up for the cameras are WERU/Madison owner Nancy McMahon and Al himself.



BIG BAND SALUTE — Pottstown, PA celebrated "WPEN Night" by presenting a plaque to VP/GM Larry Wexler for his endeavors in popularizing Big Band music within the Philadelphia area. Flanking Wexler are bandleader Les Brown (left) and Pottstown ballroom owner Ray Hartenstein (right).

clean-sounding format, hence very appealing to the adult tastes of an easy listener."

Stop and Go

So, besides expanding the musical scope, the station also added an uncluttered approach. To facilitate that transition, Moen eliminated the game of "stop and go," the play one song, then talk, play another song, then break for commercial routine. Similar elements were grouped together: spots clustered in specific stop sets and news, information, weather, and traffic mostly positioned in the morning. Personality, however, is downplayed outside of AM drive. "The morning man is the person who ties everything together, the entertainment/information image of the radio station," Moen states. "The rest of the day I view our entertainers as salespersons. What they're doing is selling the product, reemphasizing the definition of our product, the 'Station of the Stars.'"

Since its debut several months ago, the "Station of the Stars" specifically targets the 45-54 demo, followed by 35-44, and 55+. As far as promotions are concerned, contests are held to a minimum, in deference to the uncluttered stance. Instead, the station concentrates on direct mail and also advertises on a Washington News/Talk station.

Where Do We Go From Here?

At this point it's still a matter of fine-tuning and structuring the format to fit audience needs. What's next on the horizon for WINX and Easy Listening? Moen summarizes, "It's a matter now of keeping the momentum of this format, which is usually the hardest to do. It's a very fine line now with Easy Listening. You've got to be careful that you're not getting into a cross-fire with the FM A/C's by being too sensitive to the new or recent music. You just won't win. Then you've got to be careful of

the FM Beautiful Music stations and Al Ham.

"I give Ham a lot of credit because that's the type of creativity this business needs. Most of the formats I've heard are either Al Ham or Al Ham types. I think a lot has been lost by the lack of any real creativity or in-depth research. I would hope this type of concept would generate other thinking, perhaps like what we're doing. There is an entertainment alternative, rather than an information necessity, for AM."

Format Updates

WGLD/Greensboro/Winston-Salem/High Point switches from Bonneville to Schulke Radio Productions' Beautiful Music/Easy Listening format. Also converting to SRP: WEAZ/Philadelphia and WQRC/Hyannis, MA . . . WYOR/Miami takes on the Churchill Beautiful Music format . . . TM has redesigned its Beautiful Music format, giving stations the option of a more contemporary sound. "Accent Vocals" includes soft adult contemporary and MOR music from the past 20 years . . . Al Ham Productions and Bob Banner Associates have entered a joint venture agreement centered around the production of Music Of Your Life-related video projects; the first project under this pact is a regular TV series to highlight pop music and its artists of the last four decades.

KSEA/Seattle, in conjunction with Bonneville, recently completed its shift to a satellite-delivered Easy Listening format, known as the "Individual Selection System." The ISS allows for music mix changes within 12 hours, varied percentages of original artist vocals, and customized sound. KSEA now joins KOIT/San Francisco and KBIG/Los Angeles in using the system . . . WNEW-AM/New York picks up United Stations' "The Great Sounds . . . KKNU/Fresno moves to Kalamusic.

Flow

Mike Burnette, Operations Manager of Group W's KJQY/San Diego, adds a similar title for the company's FM group, which also includes KOSI/Denver, KOAX/Dallas, KODA/Houston, and WPNT/Pittsburgh. He told me, "I'm real excited about where the format is going. It's where a lot of the excitement and format development is going to be in a couple of years" . . . Bob White named Assistant PD/AM personality at WNAV-FM/Annapolis, MD, moving from WBEG/Grasonville, MD . . . Bruce Testory joins on-air staff of WLAK/Chicago following stints with Watermark and Inner-View . . . WPNT/Pittsburgh welcomes Ted Sohler to its airstaff and Ilene Shepman as co-op advertising coordinator . . . Joining WYOR Miami is Ned Powers as morning host . . . Bob Rowe is set to host the phone-in talk program "Angel Talk" on KMPC/Los Angeles.

This Week In Music History

DAN FORMENTO

Dylan's First Gig

MONDAY, APRIL 11 — 19-year-old Robert Zimmerman had been using the name "Bob Dylan" exclusively for more than a year by the winter of 1961, when the aspiring young folk singer came to New York City determined to follow in the footsteps of his idol, Woody Guthrie. After four months of rejections (he was underage and without a union card), Mike Porco, owner of Gerde's Folk City in Greenwich Village, gave Bob his break . . . he'd open for John Lee Hooker on April 11. "In the beginning he really didn't strike no bells with me that he was a great performer or anything," Porco recalled. "John Lee Hooker had a better following and got a better response. It would be a whole lot different now."

Dead Man's Curve

TUESDAY, APRIL 12 — Jan Berry, half of the original California surfer duo Jan & Dean, was involved in a terrible highway mishap on April 12, 1966, when he crashed his Corvette on a Los Angeles roadway, leaving him comatose and near death for nearly a year. Jan lives to tell the tale. "In the morning I went to med school and I took a break because I had a letter that said I was drafted. So I jumped in my car and I came to a truck which was parked. But I didn't see it." Although the accident left Jan permanently brain-damaged, his spirits survived intact, and Jan & Dean reformed for a short concert tour in 1980.

One Man Band

WEDNESDAY, APRIL 13 — Setting aside his fears that a solo LP might sound too much like the Who, singer Roger Daltrey released "Daltrey," his first solo album, on April 13, 1973. Produced by Adam Faith, "Daltrey" yielded a British Top 5 single, "Giving It All Away," one of eight tunes penned by then-unknown pal Leo Sayer. "He turned around to me one day and said 'Hey, I really like your songs. I want to do a solo album and why don't you write me some songs?' So everybody knew about me before my first album came out because of the Roger Daltrey album." — Leo Sayer

First Rock Video

THURSDAY, APRIL 14 — Sony's recent introduction of rock video singles is the latest extension of an idea that began on April 14, 1980, when the first rock video cassette went on sale. The offering was a concert performance by British new music artist Gary Numan. Within months, Blondie took the idea a step further by issuing an entire album on videocassette, "Eat To The Beat." Although it remains to be seen as to whether video rock may someday replace records altogether, the success of music television has many investors optimistic.

EXTRA FACTS: Happy Birthday Ritchie Blackmore, 1945 . . . and Loretta Lynn, 1935.

Dave Edmunds Birthday

FRIDAY, APRIL 15 — When rockabilly rules, Dave Edmunds will reign. Born in Cardiff, Wales on April 15, 1944, Dave first came to public notice as guitarist in the group Love Sculpture, which had a 1968 British #1 single "Sabre Dance." Most Americans first knew Dave from his 1970 hit single "I Hear You Knocking." He's continued to chalk up chart entries in the U.K., but his appeal to American audiences has been less broad-based although "I Knew The Bride," "Girls Talk," and "Crawling From The Wreckage" did get some U.S. airplay. Dave continues to record and to produce others' music as well, his latest find being the Stray Cats.



- **BOB SUMMER NAMED PRESIDENT OF RCA RECORDS**
- **ARTIE MOGULL, JERRY RUBINSTEIN TAKE OVER UA** — Fledgling Xetl label to be absorbed.
- **MIKE STAFFORD APPOINTED VP/CM AT KCBO/SAN DIEGO**
- **NUMBER ONE FIVE YEARS AGO:** "Night Fever" — Bee Gees (RSO) (5th week)
- **NUMBER ONE A/C:** "Can't Smile Without You" — Barry Manilow (Arista) (4th week)
- **NUMBER ONE COUNTRY:** "Someone Loves You Honey" — Charley Pride (RCA)
- **NUMBER ONE LP:** "Earth" — Jefferson Starship (Grunt/RCA) (3rd week)

Music On TV

Bryan Adams, Phil Collins, Janie Fricke, KC & Teri Sario, the Greg Kihn Band, and O'Bryan are on "Solid Gold" the week of April 8 . . . Musical Youth make their network TV debut on "Saturday Night Live" April 9 . . . Stephen Bishop and Oxo appear on "American Bandstand" April 9 . . . Red Rider, Sparks with Jane Wiedlin, and a jam featuring Jeff Baxter are set for "Rock 'n' Roll Tonite" the weekend of April 9-10 . . . Joe Jackson and Loretta Lynn star in a repeat segment of NBC kids' show "Hot Hero Sandwich" April 12 . . . The first "Beach Music Awards" telecast has been completed and will be offered for syndication. The 90-minute show was taped in Myrtle Beach, SC, headquarters for the difficult-to-define beach music cult, which celebrates danceable R&B from the '50s to the present. Performers on the special



LES PAUL HELPS KICK OFF "ROCK 'N' ROLL TONITE" — Guitar innovator Les Paul was chosen by host Billy Squier as a guest for the premiere of "Rock 'N' Roll Tonite," the late-night rock series which debuted in most markets the week of March 21. Pictured (l-r) are producer Neal Marshall, executive producer Bob Emmer, and Paul.

included James Brown, the Clovers, the Drifters, the Tams, and Maurice Williams; producer/director was Bob Levinson, whose International Home Entertainment company will market the show.



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| KMJK | WNAM | WFLB | KRNA |
| KYUU | WZZR | WYKS | WRKR |
| WSPK | WJXQ | KVOL | KCDQ |
| WKFM | KQMQ | Q101 | KGHO |
| WRCK | KSKD | WPFM | KCBN |
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The Music Section

National Music Formats Added This Week

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George Williams (214) 343-9205

The Starstation

PATTI AUSTIN "Every Home Should Have One"
EDDIE RABBITT "You Can't Run From Love"
MEN AT WORK "Overkill"
LIONEL RICHIE "My Love"

Country Coast-To-Coast

GAIL DAVIES "Singing The Blues"
TOM JONES "Touch Me . . ."
BOBBY BARE & LACY J. DALTON
"It's A Dirty Job"
EDDIE RABBITT "You Can't Run From Love"
MICKEY GILLEY "Fool For Your Love"

Drake-Chenault

Bob Laurence (213) 883-7400

XT-40

MEN AT WORK "Overkill"
LIONEL RICHIE "My Love"
ROBERT ELLIS ORRALL w/CARLENE CARTER
"I Couldn't Say No"
WALTER EGAN "Fool Moon Fire"
THOMAS DOLBY "She Blinded Me With Science"
TUBES "She's A Beauty"

Contempo 300

LIONEL RICHIE "My Love"
MEN AT WORK "Overkill"

Great American Country

CRYSTAL GAYLE "Our Love Is On The Faultline"
MEL TILLIS
"In The Middle Of The Night"
TOM JONES "Touch Me . . ."

Tanner Musical Spectrum

Kenny Bosak (901) 320-4433

Bright Blue A/C

MEN AT WORK "Overkill"
LIONEL RICHIE "My Love"
FLEETWOOD MAC "Oh Diane"
BERTIE HIGGINS "Tokyo Joe"
MAUREEN McDONALD "Twice Upon A Time"
ALABAMA "Dixieland Delight"

Tanner Country

CRYSTAL GAYLE "Our Love Is On The Faultline"
MICHAEL MURPHEY "Love Affairs"
EDDIE RABBITT "You Can't Run From Love"
MICKEY GILLEY "Fool For Your Love"
RONNIE MILSAP "Stranger In My House"

Red Satin Rock

DURAN DURAN "Rio"
MEN AT WORK "Overkill"
THOMAS DOLBY "She Blinded Me With Science"
RONNIE MILSAP "Stranger In My House"
JARREAU "Mornin' "
NAKED EYES
"Always Something There To Remind Me"
LIONEL RICHIE "My Love"

Century 21

Greg Stephens (214) 934-2121

The Z Format

MEN AT WORK "Overkill"
WALTER EGAN "Fool Moon Fire"
CHAMPAIGN "Try Again"
LINDA RONSTADT "Easy For You To Say"
FLEETWOOD MAC "Oh Diane"
LIONEL RICHIE "My Love"

The A/C Format

MEN AT WORK "Overkill"
LIONEL RICHIE "My Love"
CARL WILSON "What You Do To Me"
SERGIO MENDES "Never Gonna Let You Go"
EDDIE RABBITT "You Can't Run From Love"

Super-Country

JIM GLASER "You Got Me Running"
LEE GREENWOOD "I.O.U."
MEL McDANIEL "Old Man River . . ."
DON WILLIAMS "Love Is On A Roll"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

JOHNNY RODRIGUEZ "Foolin' "
BOBBY BARE & LACY J. DALTON
"It's A Dirty Job"
GARY MORRIS "The Love She Found In Me"

The Great Ones

PETER ALLEN
"You Haven't Heard The Last Of Me"
NEIL DIAMOND "Front Page Story"
GARY PORTNOY "Theme From 'Cheers' . . ."
JIM CAPALDI "That's Love"

Radio Arts

John Benedict (213) 841-0225

Country's Best

CHARLY McCLAIN "Fly Into Love"
DON WILLIAMS "Love Is On A Roll"
LEE GREENWOOD "I.O.U."
T.G. SHEPPARD "Without You"

The Entertainers

SERGIO MENDES "Never Gonna Let You Go"
LIONEL RICHIE "My Love"
BERTIE HIGGINS "Tokyo Joe"
HENRY MANCINI "The Thorn Birds Theme"

Sound 10

CARL WILSON "What You Do To Me"
LIONEL RICHIE "My Love"
SERGIO MENDES "Never Gonna Let You Go"
CULTURE CLUB
"Time (Clock Of The Heart)"

Concept Productions

Dick Wagner (916) 782-7754

Adult Rock

MEN AT WORK "Overkill"
LIONEL RICHIE "My Love"
CULTURE CLUB
"Time (Clock Of The Heart)"
WALTER EGAN "Fool Moon Fire"
TUBES "She's A Beauty"

Transtar

Chick Watkins (303) 578-0700

LINDA RONSTADT "Easy For You To Say"

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THE PICTURE PAGE

MCA Drives Detroit Automotix



The Detroit Automotix visited MCA's Los Angeles headquarters in conjunction with the release of their first album, "Night Rider." Pictured in a motivation session aimed at shifting product are (l-r rear) MCA VP Vince Cosgrave, MCA Distributing VP John Burns, MCA's Sam Passamano Jr., MCA Dist. President Al Bergamo, manager Lindy Gcetz, and MCA VP Joe Wissert; (l-r front seat) group's Jerry Q. Jones, MCA Records President Bob Siner, and group's Bruce Nazarian.

Mercury Signs Stevens



Ray Stevens has been signed to Mercury/PolyGram, with his first recordings for the label due in April. Pictured in the artist's Nashville studio are (l-r) PolyGram's Frank Leffel, Sr. VP Frank Jones, label's Joe Polidor, VP Jerry Kennedy, and Stevens.

Berlin Airlift Beguiles Geils Band



New England-based band Berlin Airlift, despite the closedown of their record label Handshake, have been soldiering on with personal appearances, including a gig opening for fellow New Englanders the J. Geils Band. Pictured after the show are (l-r) Berlin Airlift's Steven Perry, Chet Cahill, and Rick Berlin, Geils Band's Peter Wolf, Berlin Airlift's Joe Pet, manager Billie Best, and Berlin Airlift's Jane Balmond.

Quintuple Platinum For Hot Chocolate



EMI America's Hot Chocolate received plaques representing quintuple platinum-level sales (250,000) in Australia during their first tour there. The album responsible for the sales avalanche was a "Hottest Hits" retrospective. Pictured (l-r) are group's Patrick Olive, Harvey Hinsley, and Larry Ferguson, EMI Australia's Russell Thomas, group's Errol Brown, EMI Australia GM Brian Harris, and group's Tony Connors.

Midler Meets Ertegun



After Bette Midler's seven-night engagement at Radio City Music Hall in New York, she was congratulated by Atlantic Chairman Ahmet Ertegun. The duo are pictured at a post-concert party.

Martell Campaign Kickoff



At a kickoff luncheon for the 1983 T.J. Martell Foundation for Leukemia & Cancer Research campaign, 1983 Honoree Scott Muni, Operations Director of WNEW-FM/New York, was the special guest. Pictured (l-r) are 1979 Honoree Gil Friesen, A&M President; Muni; 1982 Honoree Terry Ellis, Chrysalis Co-Chairman; Dr. James Holland, Scientific Director of the T.J. Martell Foundation Laboratories; and 1977 Honoree Bruce Lundvall, President of Elektra/Asylum.

PolyGram Greet McGarrigles



Polydor/PolyGram artists the McGarrigles played Carnegie Hall in New York recently. Pictured backstage after the show are (l-r) Kate McGarrigle, manager Jane McGarrigle, PolyGram President Guenter Hensler, and Anna McGarrigle.

UK Silver For King



RCA's Evelyn King received a silver record award for British sales of her "Love Come Down" single. Pictured (l-r rear) RCA UK's Paul Williams, Chris Stone, and Roger Semon, and manager Bob Schwaid; (l-r seated) RCA VP Don Ellis and King.

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Opportunities

Openings

EAST

Nassau Broadcasting has immediate opening for broadcasting technician. First class or general radio/telephone operators license, hands on experience preferred. Box 1350 Princeton, NJ 08540. EOE M/F (4-8)

"Number Two" sports person needed to fill holes in expanding large market A/C sports operation. Football expertise, personality, *hustle*. Eventual promotion to Sports Director. Very high profile necessary. T&R to: Radio & Records, 1930 Century Park West, #469, Los Angeles, CA 90067.

WCNS Newsradio 58 continues search for fulltime reporters. Apply: ND, WCNS Newsradio, 1111 Virginia St. East, Charleston, WV 25301. Minorities encouraged. (4-8)

Openings

Looking for natural-sounding human beings for new aggressive A/C station in Portland, ME. T&R: Hank Dole, PD, WCLZ-FM, Box 900, Brunswick, ME 04011. EOE M/F (4-1)

98 Rock looking for late night talent. Experience with Abrams format preferred. No calls. Brian Krysz, Box 717, Ocean City, MD 21842. EOE M/F (4-1)

FULLTIME PRODUCTION PERSON: Stable solid operation is looking for clever creative type with a commercial flair to create and produce commercials for specific clients. We have brand new state-of-the-art production studio & all the tools and a reputation for award-winning commercials. Send resume, availability and tape of production work to: Eric Michaels, Program Manager, WVMT Radio, Box 620, Colchester, VT 05446. WVMT is an Equal Opportunity Employer. (4-8)

Openings

Sales Exec./Manager extensive syndication sales experience to structure/sell syndicated NYC-based feature. Must be aggressive/polished. Potential \$50,000+. Resume: Box 1122, Flushing, NY 11354. EOE M/F (4-1)

WETT looking to replace morning drive/assistant PD. A/C background, knowledge of Oldies helpful. No calls. Rush T&R: Brian Krysz, Box 717, Ocean City, MD 21842. EOE M/F (4-1)

WTIC-FM/Hartford, #1 FM looking for midday talent, one on one communicator, showmanship. T&R: Steve Goldstein, WTIC-FM 1 Financial Plaza, Hartford, CT 06103. EOE M/F (4-1)

A Suburban Washington D.C. A/C station seeking experienced air personality with good production skills. T&R: R.C. McKee, Box 1460, Manassas, VA 22110. (4-1)

Z104 is looking for a hell-raising entertainer ASAP. T&R: Kemosabi Joe, WZYQ 8633, Mt. Phillip Rd., Frederick, MD 21701. EOE M/F (4-1)

WAAF needs half rock & roll morning team to relay and entertain. T&R: Rob Barnett, WAAF, Worcester, MA 01608. (4-1)

Openings

WAVE-100/Portland-Lewiston seeks an experienced jock who's ready for that first programming position. We're a growing 50KW, automated, Easy Listening station with state-of-the-art facilities. New Englanders preferred. Gary Bruce, WWAV/WLAM, Box 929, Lewiston, ME 04240.

SOUTH

WKQB, SC's hottest AOR needs air talent and production talent. T&R: Russ Bradley, WKQB, Box 903, St. George, SC 29477. (4-8)

Blair Broadcasting's WFLA/Tampa seeks humorous 35+ afternoon oomunicator. Good dollars/right pro. Also midday opening. T&R: Bill Garcia, 801 Jackson, Tampa, FL 33601. No calls. EOE M/F (4-8)

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Opportunities

Openings

94TYX/Jackson's #1 CHR has opening for morning entertainer. T&R: Jim Chick, Box 9446, Jackson, MS 39206. EOE M/F (4-8)

New South Texas nightclub similar to CONFETTI seeks talented CHR DJ. Salary dependent on talent. Rick (512) 575-6361. (4-8)

Experienced ND needed yesterday. Must be aggressive, knowledgeable & local-oriented. Great company, facilities, CBS. Joe Benson, KKIK/KWKI-FM, Box 750, Big Springs, TX 79721. EOE M/F (4-8)

Modern Country AM/FM in Central Virginia looking for talented air people (especially females). Opening for announcer or announcer/sales. Experienced only, great production a must. Send tape, resume to: Joe Beail, WPED, Box 8, Crozet, VA 22932. EOE (4-8)

Need an aggressive reporter/anchor. Experience required. Good pay, excellent facilities. Minorities encouraged. T&R: Dick Cullom, WISE, 90 Lookout Rd., Asheville, NC 28804 or (704) 253-5381. (4-1)

Coastal Carolina Country daytimer seeks midday personality with minimum 1 year country experience. T&R: Mark Robertson, 3040 Boundary St., Beaufort, SC 29902. EOE M/F (4-1)

Central FL's #1 combo needed newperson yesterday. T&R: Bob Nickell, WNNN/WPCV, Box 2038, Lakeland, FL 33806. Call 10-1 (813) 682-8184. EOE M/F (4-1)

KMHT Country AM-A/C FM seeks air talent with top production skills. T&R: Jim Kelso, Box AA, Marshall, TX 75670. EOE M/F (4-1)

WVMI South MS #1 Country station for years. 2 immediate openings for air talent, production a must. T&R: Jim Tabor, Box 4806 Biloxi, MS 39531. No calls. EOE M/F (4-1)

Powerful FM A/C in medium growth market seeks morning personality. Minimum 5 years experience. T&R: Matt Cesar, WPEZ, Box 900, Macon, GA 31202. EOE M/F (4-1)

KLLS "Class FM," 7-midnight, midnight-5:30 openings. Conversational A/C, experienced only. T&R and salary requirements: KLLS, 8401 Datapoint, San Antonio, TX 78229. EOE M/F (4-1)

CK101/Cocoa Beach looking for PM drive announcer and morning news/sports anchor. T&R: Michael Lowe, 210 Center St., Cape Canaveral, FL 32920. EOE M/F (4-1)

100KW-FM looking for morning news anchor/reporter. Send T&R: Garet Clancy, WIZD, 2000 Palm Beach Lakes Blvd., Suite 810, West Palm Beach, FL 33409. (4-1)

One person local news department. Small market AM & FM. Helpful to eat, drink, sleep news. T&R: Kris Kelly, WXQR, Box 780, Jacksonville, NC 28540. EOE M/F (4-1)

Openings

Drivetime air talent needed now. Good A/C full service station that develops your skills. Production, team spirit a plus. T&R: WKVL, Box 973, Clarksville, TN 370410973. EOE M/F (4-1)

Seeking professional news organizer for News/Talk KARN/Little Rock. Contact: Chuck Martin (501) 681-7521. (3-25)

Morning personality for medium market A/C, PBP. Opportunities available. WRMT/Rocky Mountain, NC. Contact: Phil Valentine, (919) 442-8091. EOE M/F (3-25)

MOYL, future, #1 AM-medium market. T&R: Paul Lombardo, KQSA, 115 W. 1st St., San Angelo, TX 76903 or phone (915) 653-3389. (3-25)

News/sports person needed now. Excellent opportunity at AM & FM with great facilities. T&R: Jamie Wallace, WH88, Box 1055, Selma, AL 36701. EOE M/F (3-25)

WJMI, Mississippi's #1 Black Urban station has fulltime opening. Females encouraged. Tape, resume and production sample: Carl Haynes, Box 3320, Jackson, MS 39207. No calls. EOE M/F (3-25)

MIDWEST
KRIB/Mason City looking for personality-oriented morning entertainer. A/C format. Immediate opening. Minimum two years experience. T&R: Bob Wittnebel, Box 1568, Mason City, IA 50401. EOE M/F (4-8)

1430 KTYN
Announcers and Future Program Mgmt. Candidates
Young, aggressive, fast-growing group will soon be building a new 100,000 watt FM station. Now accepting applications from dedicated broadcasters who have strong natural delivery, maturity and great production skills. Career-oriented professionals interested in contributing toward the design of an ultra-successful operation may send T&R to Don Hoberg, KTYN, Box 637, Minot, ND 58702 or call (701) 852-0301. EOE

KQWB-FM/Fargo; Talent for AM drive news and 2 hour board shift at top-rated AOR hybrid. T&R immediately: Jay Bouley, Box 2983, Fargo, ND 58108. EOE M/F (4-8)

Openings

Immediate opening for fulltime announcer with MD possibility. Production a must. T&R proutel - Tom Berker, KFMO, Terminal Building, 10th & O Sts., Lincoln, NE 68508. EOE M/F (4-8)

KCOW(AM)/Alliance, NE seeks Sports Director. Must have one year experience. Will handle all PBP and board shift. Format: A/C. Immediate opening. T&R: Jim Alexander, PD, PO Box 600, Alliance, NE 69301. (308) 762-1400. (4-8)

Cleveland's top Country music station KS100-FM is looking for parttime and future fulltime talent. T&R: Mike Scott, WKSW, 1 Playhouse Square Cleveland, OH 44115. EOE M/F (4-1)

KODY-AM has rare ND position available immediately. Need someone to continue award winning tradition. T&R: Steve King, KODY, 308 W. 4th, N. Platte, NE 69101. EOE M/F (4-1)

Central IA 100,000 watt A/C looking for experienced morning man. T&R: Jamie Grout, Prod. Mgr., KXJX, Box 45, Pella, IA 50219. EOE M/F (4-1)

Looking for 2 exceptional Country personalities, also an MD/personality. Great company. No drifters. T&R: Chuck Urban, 615 N. 90th, Omaha, NE 68114. EOE M/F (4-1)

WQUA/Quad Cities wants mature, intelligent communicator to join morning team. T&R: J.J. Scott, 1801 6th Ave., Moline, IL 61265. EOE M/F (4-1)

Tired of "LARGER" Market? Ready to express your talents in "SMALLER" markets? Professional Broadcast Group needs an experienced Program Manager. Responsible for programming and staffing its seven stations. Excellent opportunity and benefits. Resumes and references to: Jack Hackman, GOETZ Broadcasting Corp., Box 630, Marshfield, WI 54449. EOE

KSAL looking for a ND. Rare opportunity with top station. T&Rs with writing samples to Tom Mulligan, Box 180, Salina, KS 67401, (913) 828-3701. EOE M/F (4-1)

Ohio looking for mature announcer. Creative production and ability to relate in adult-oriented format. Need you today. Call, Findlay Kert Redel, (419) 422-4545. EOE (4-1)

Openings

Afternoon drive/Assistant ND for modern Country station St. Louis. ADI looking for goal-oriented individual. No starters. T&R: Steve Beeny, KWRE, Box 220, Warranton, MO 63383. EOE M/F (4-1)

WZPL/Indianapolis' #1 CHR seeking weekender and 2 full time (fun/entertaining) jocks. Also, highly self-motivated promotion wiz. T&R: Gary Hoffmann, WZPL, 1440 N. Meridian, Indianapolis, IN 46202. EOE M/F (4-1)

Program Director/Operations Manager for top-rated medium market FM. Promotion organization, knowledge of rock music, and ability to work with consultant a must! Exceptional opportunity for advancement with growing chain. T&R to: Radio & Records, 1930 Century Park West, #468, Los Angeles, CA 90067

Country WJEZ-FM/Chicago needs T&R's for possible weekends and vacation relief. John Charleston, PD, WJEZ, 180 N. Michigan Ave., Chicago, IL 60601. EOE M/F (3-25)

WEST
Los Angeles network has fulltime position available for on-air talent. Must have at least 5 yrs. major market experience. Women encouraged. (213) 486-3381. (4-8)

KGHL/KIDX needs experienced OM to breathe life into our production and promotion. 24K starting. T&R & philosophy: Dick Elliott, Box 30198, Billings, MT 59107. EOE M/F (4-8)

Transar Radio Network has rare opportunity for an adult personality. Major market sound a must. Rush T&R: Chick Watkins, Box 966, Colorado Springs, CO 80901. EOE M/F (4-8)

KHOB/Hobbs, NM is looking for a beginner. Not big dollars but a good opportunity to grow. T&R: Box 40, Hobbs, NM 88240. EOE M/F (4-8)

KZOZ/San Luis Obispo needs fulltime air talent. T&R: Joe Collins, KZOZ, 129 N. Halcyon, Arroyo Grande, CA 93420. Minorities encouraged. (4-8)

Personality-oriented newperson/public service director needed. Females encouraged. T&R/picture: Sherman Cohen, KHVT, Box 26040, Tucson, AZ 85726 or (602) 623-7501. EOE (4-8)

Looking for parttime production help in beautiful Palm Springs. Experience helpful. T&R: Mike Bennett, KPLM, 1278 N. Palm Canyon Dr., Suite 106, Palm Springs, CA 92262. EOE M/F (4-8)

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|---|--|---|---|---|---|---|---|--|---|------|--------------|
| WXYV/Baltimore Tim Watts Hottest: STANLEY BRUNSON, BRASS CONSTRUCTION, YARBROUGH/PEOPLES, MELLA, MASS PRODUCTION, INDEEP, BUCKEY, MALAYLA, MELAPEN, HOTLIPS, MICHAEL JACKSON, KASHIF, CHAMPAIGN, HALL & OATES, C-BAND, WILD/Boston, Eroy R.C. Smith, WILLIAM BELL, INDEEP, DAVID JOSEPH, EINF, O'BRYAN, YARBROUGH/PEOPLES, LIONEL RICHIE, DAVID BOWIE, BOOKER NEWBERRY I, Hottest: DEBARGE, GEORGE CLINTON, STEVE ARRINGTON'S SOU BAND, GREG FINN BAND, WKMD/Martford, Jordan McLean, CHAKA KHAN, EINF, LEVEL 42, INGRAM, Hottest: ANGELA BOFILL, KASHIF, WHISPERS, FOWZI THORNTON, MICHAEL JACKSON, WHMC/New Haven, James Jordan, LIONEL RICHIE, AURRA, SERGIO MENDES, INDEEP, BRASS CONSTRUCTION, CULTURE CLUB, HCFADDEN & WHITEN, Hottest: DEBARGE, JAMET JACKSON, ANGELA BOFILL, ATTITUDE, NEW EDITION, WRKS/New York, Mayo/Quartermo, ROCKET, BRASS CONSTRUCTION, LENNY WHITE, STARGAZZ, Hottest: LIONEL RICHIE, MICHAEL JACKSON, NEW EDITION, HALL & OATES, SHUREY ROBINSON, WBMX/Chicago, Lee Michaels, DIANE RICHARDS, D TRAIN, TYRONE DAVIS, OZONE, CHAKA KHAN, OLIVER CHEATHAM, AURRA, Hottest: KASHIF, CHERI, ONE WAY, BETTY WRIGHT, ROY AYERS, | WBL/Philade Joe Tamburro Hottest: DEBARGE, NEW EDITION, CLASS ACTION, ATTITUDE, STEVE ARRINGTON'S SOU BAND, WDAW/Philadelphia, Joe Tamburro, INDEEP, MASS PRODUCTION, LENNY WHITE, FAME, MARLENA SHAW, MAX PARLIEU, DAVID BOWIE, GEORGE HOWARD, WILLIAM ROBINSON, WYEE/Atlanta, Scotty Andrews, HOTT: LARRY BYRNE, PATRICIA SIMMONS, CULTURE CLUB, EINF, WAMO/Pittsburgh, John Anthony, RENE & ANGELA, PATRICK SIMMONS, LIONEL RICHIE, HOTT: KASHIF, PRINCE, GEORGE CLINTON, ANGELA BOFILL, WHISPERS, WKYS/Washington, DC, Donnie Simpson, EINF, GREG KINN BAND, PRINCE, CULTURE CLUB, DEBARGE, LUTHER VANDROSS, LIONEL RICHIE, HOTT: ANGELA BOFILL, MUSICAL YOUTH, DEBARGE, MICHAEL JACKSON, CHAMPAIGN, WOOK/Washington, DC, Chris Gardner, HOTT: CHAMPAIGN, CULTURE CLUB, ANGELA BOFILL, AL JARREAU, STEVE ARRINGTON'S WHISPERS, WRWR/Washington, OC, Oscar Fords, GIRLS CAW T HELP, BRASS CONSTRUCTION, MADONNA, CLASS ACTION, SERGIO MENDES, CHARLES EARLAND, HOTT: ANGELA BOFILL, CHAMPAIGN, INSTANT FUNK, PRINCE, KASHIF, KNOW/Austin, Selby Edwards, CEN FUNK SHUN, NEW EDITION, BAR-KAYS, ATTITUDE, EINF, CLAYDYS KNIGHT, LIONEL RICHIE, IMAGINATION, HOTT: CHAMPAIGN, O'BRYAN, INSTANT FUNK, PRINCE, KASHIF, WJRM/Cleveland, Lynn Tolliver, DAZZ BAND, RUN D.M.C., LIONEL RICHIE, DAVID BOWIE, CHANGE, YARBROUGH/PEOPLES, GEORGE HOWARD, HOTT: MICHAEL JACKSON, MTUNE, ISLEY BROS, CHAMPAIGN, NEW EDITION, WQMT/Cleveland, Magic James, CHI-LITES, AMUZEMENT PARK, BAR-KAYS, FATBACK, CHAKA KHAN, HELBA MOORE, HOTT: CHAMPAIGN, AL JARREAU, GREG KINN BAND, MICHAEL JACKSON, WVCO/Columbus, Kirk Bishop, HOTT: CHAMPAIGN, DEBARGE, GEORGE CLINTON, O'BRYAN, MICHAEL JACKSON, | SOUTH WATY/Birmingham Ron January HOTT: MICHAEL JACKSON, NEW EDITION, MELLA, YARBROUGH/PEOPLES, SHUREY ROBINSON, MICHAEL JACKSON, WENN/Birmingham, Gene Wise, STANLEY BRUNSON, BRASS CONSTRUCTION, BRASS CONSTRUCTION, BAR-KAYS, KASHIF, MICHAEL JACKSON, WQIQ/Charlotte, Hal Harrell, HOTT: BRASS CONSTRUCTION, MICHAEL JACKSON, WJAX/Jacksonville, Steve Fox, ISLEY BROS, BEET BOYS, HIGH INERCY, PHILLIPPE WYNE, EBRA HURI, FOWZI THORNTON, LANIER & CO, LUTHER VANDROSS, EARL KLUGH, HOTT: GEORGE CLINTON, STEVE ARRINGTON'S CHAMPAIGN, MICHAEL JACKSON, WJSL/Ynchburg, Lad Gols, RAY PARKER JR., ATTITUDE, BEAT BOYS, JONZUN CREW, HOTT: MICHAEL JACKSON, WZLN-FM/St. Louis, Aja Kemp, NEW EDITION, KIDDO, VEE ALLEN, MELLA, L.V. JOHNSON, EDDY GRANT, LIONEL RICHIE, WOLF, RAY PARKER JR., BRASS CONSTRUCTION, YARBROUGH/PEOPLES, GROVER WASHINGTON, HOTT: GEORGE CLINTON, WHISPERS, KASHIF, BAR-KAYS, MICHAEL JACKSON, WVO/Toledo, Max Myrick, EINF, LUTHER VANDROSS, DAVID BOWIE, SPECIAL REQUEST, FOWZI THORNTON, MIKKI, HOTT: KASHIF, BETTY WRIGHT, AL JARREAU, GEORGE CLINTON, TEMPTATIONS, | WNOO/Chattanooga Smokin' Sam Ervin HOTT: AL JARREAU, E TRAIN, LUTHER VANDROSS, BARRY WHITE, MICHAEL JACKSON, WJMO/Chattanooga, Carl Hayes, LITTLE MILTON, INDEEP, CHAMPAIGN, INSTANT FUNK, GEORGE CLINTON, HOTT: MICHAEL JACKSON, WJAX/Jacksonville, Steve Fox, ISLEY BROS, BEET BOYS, HIGH INERCY, PHILLIPPE WYNE, EBRA HURI, FOWZI THORNTON, LANIER & CO, LUTHER VANDROSS, EARL KLUGH, HOTT: GEORGE CLINTON, STEVE ARRINGTON'S CHAMPAIGN, MICHAEL JACKSON, WJSL/Ynchburg, Lad Gols, RAY PARKER JR., ATTITUDE, BEAT BOYS, JONZUN CREW, HOTT: MICHAEL JACKSON, WZLN-FM/St. Louis, Aja Kemp, NEW EDITION, KIDDO, VEE ALLEN, MELLA, L.V. 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Alexander HOTT: MICHAEL JACKSON, NEW EDITION, MELLA, YARBROUGH/PEOPLES, SHUREY ROBINSON, MICHAEL JACKSON, WENN/Birmingham, Gene Wise, STANLEY BRUNSON, BRASS CONSTRUCTION, BRASS CONSTRUCTION, BAR-KAYS, KASHIF, MICHAEL JACKSON, WQIQ/Charlotte, Hal Harrell, HOTT: BRASS CONSTRUCTION, MICHAEL JACKSON, WJAX/Jacksonville, Steve Fox, ISLEY BROS, BEET BOYS, HIGH INERCY, PHILLIPPE WYNE, EBRA HURI, FOWZI THORNTON, LANIER & CO, LUTHER VANDROSS, EARL KLUGH, HOTT: GEORGE CLINTON, STEVE ARRINGTON'S CHAMPAIGN, MICHAEL JACKSON, WJSL/Ynchburg, Lad Gols, RAY PARKER JR., ATTITUDE, BEAT BOYS, JONZUN CREW, HOTT: MICHAEL JACKSON, WZLN-FM/St. Louis, Aja Kemp, NEW EDITION, KIDDO, VEE ALLEN, MELLA, L.V. 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(J) indicates Black reporters also contributing to Jazz Chart

JAZZ NATIONAL AIRPLAY/30

April 8, 1983

| Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
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| | JOE SAMPLE/The Hunter (MCA) | GEORGE HOWARD/Asphalt Gardens (Palo Alto) | DAVE GRUSIN/The NY/LA Dream Band (GRP) | TANIA MARIA/Come With Me (Concord/Picante) | KILIMANJARO/Two (Philo) | LONNIE LISTON SMITH/Dreams Of Tomorrow (Doctor Jazz) | GROVER WASHINGTON JR./The Best Is Yet To Come (Elektra) | PHIL UPCHURCH/Revelations (JAM) | RARE SILK/New Weave (Polydor/PolyGram) | ALLEN VIZZUTTI/Red Metal (Bainbridge) | SHAKATAK/Invitations (Polydor/PolyGram) | EARL KLUGH & BOB JAMES/Two Of A Kind (Capitol) | HERBIE HANCOCK/Quartet (Columbia) | JIMMY McGRIFF/The Groover (JAM) | ANGELA BOFILL/Too Tough (Arista) | PATRICK WILLIAMS/Dreams And Themes (PCM) | HANK CRAWFORD/Midnight Ramble (Milestone) | AZYMUTH/Cascades (Milestone) | JESSICA WILLIAMS/Update (Clean Cut) | CHARLES EARLAND/Street Themes (Columbia) | JOHN KAIZAN NEPTUNE/West Of Somewhere (Milestone) | BLUE WISP BIG BAND/Butterfly (Mopro) | STANLEY TURRENTINE/Home Again (Elektra) | SPYRO GYRA/Incognito (MCA) | GENE HARRIS/Hot Lips (JAM) | CHICK COREA/Again And Again (Musician/Elektra) | WEATHER REPORT/Procession (Columbia) | JOHN KLEMMER/Finesse (Musician/Elektra) | JON HENDRICKS/Cloudburst (Enja/PG Classics) | RODNEY FRANKLIN/Learning To Love (Columbia) |

DEBUT

JAZZ REPORTING STATIONS: WYBC/New Haven, Art Russell; KSAX/Dallas-Ft. Worth, Bob Stewart; WDBS/Durham, Rob Gringle; WMGI/Gainesville, FL, Albert Jiles; WLOQ/Orlando, Paul Gerardi; WBBY/Columbus, OH, Tim Hodges; WJZZ/Detroit, John Hill; KTWN/Minneapolis, Tom Pelissero; WCFM/Chicago, Jim Walsh; KKGQ/Los Angeles, Cal Milner; KJAZ/San Francisco, Dick Conte; KJZZ/Seattle, Jeff Hanley.

THANK YOU JAZZ RADIO!

MARCH 18 DEBUT 28
 MARCH 25 18
 APRIL 8 10

ALLEN VIZZUTTI'S RED METAL

"It Takes Our Breath Away"

RECORDS BT/BTC 6246
 BAINBRIDGE half-speed mastered

BAINBRIDGE RECORDS P.O. BOX 8248, VAN NUYS 91409 (213) 476-0631

New & Active... See Page 80

AD

ADVERTISERS LIST: JOURNEY, PLANET P, TONY CARLEY, NIGHT RANGER, VANDEBERG, GREG KIMM BAND, etc.

Parallel Two: WWCY/Peoria (309) 874-2000, WXP/Davenport (319) 326-2541, KATK/Oklahoma City (405) 831-8881, etc.

Parallel Three: KLYV/Dubuque (319) 557-1040, WTUE/Dayton (513) 224-1501, WWCK/Ft. Wayne (219) 484-0580, etc.

WEST MOST ADDED: Patrick Simmons (20), Carlos Santana (16), Red Rockers (9), Rick Springfield (9), Martin Briley (8).

HOTTEST: Def Leppard (38), Journey (34), Men At Work (34), Bryan Adams (28).

Parallel One: KEZY/Sanheim (714) 776-3098, KFRX/Lincoln (402) 475-8001, WAPL/Appleton (414) 734-9226, etc.

PARALLELS

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

Parallel II: Selected stations in secondary markets that are format dominant and/or exert a significant local or regional influence.

Parallel III: Selected stations in smaller markets that are format dominant and/or exert a significant local influence.

JOHN DOE 'Hit Song' (Anylabel) LP: Hit Song

Table with columns: Regional, National, Summary, Debut, Same, Down, Adds

JOHN ANDERSON 'Swingin' (WB) LP: Wild And Blue

BRYAN ADAMS 'Straight From The... (A&M) LP: Cuts Like A Knife

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STEPHEN BISHOP 'It Might Be You... (WB) LP: Soundtrack "Tootsie"

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AFTER THE FIRE 'Der Kommissar (Epic) LP: After The Fire

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DAVID BOWIE 'Let's Dance (EMI America) LP: Let's Dance

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LAURA BRANIGAN 'Solitere (Atlantic) LP: Branigan 2

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IRENE CARA 'Flashdance... What A Feeling (Casablanca/PolyGram) LP: Soundtrack Flashdance

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CULTURE CLUB 'Time (Clock Of The Heart) (Virgin/Epic) LP: Kissing To Be Clever

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DEF LEPPARD 'Photograph (Mercury/PG) LP: Pyromania

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DEXYS MIDWINTER RUNNERS 'Come On Eileen (Mercury/PG) LP: Too Rye-Ay

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THOMAS DOLBY 'Blinded By... (Capitol) LP: Blinded By Science

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SAMMY HAGAR
Never Give Up (Geffen)
LP: Three Lock Box

Regional 86/6 38% National Summary UP 31 DEBITS 8 SAME 40 DOWN 1 ADDS 4

N & A

MICHAEL JACKSON
Beat It (Epic)
LP: Thriller

Regional 198/4 88% National Summary UP 144 DEBITS 13 SAME 69 DOWN 4 ADDS 4

4

ROBERT HAZARD
Escalator Of Life (RCA)
LP: Robert Hazard

Regional 59/1 26% National Summary UP 17 DEBITS 11 SAME 40 DOWN 0 ADDS 1

N & A

JARREAU
Mornin' (WB)
LP: Jarreau

Regional 141/14 62% National Summary UP 70 DEBITS 22 SAME 35 DOWN 8 ADDS 14

29

INXS
The One Thing (Atco)
LP: Shaboo Shaboo

Regional 90/26 39% National Summary UP 31 DEBITS 11 SAME 40 DOWN 0 ADDS 2

N & A

JOURNEY
Faithfully (Columbia)
LP: Frontiers

Regional 74/86 32% National Summary UP 1 DEBITS 22 SAME 35 DOWN 8 ADDS 66

N & A

MAC MCANALLY
Minimum Love (Geffen)
LP: Nothing But The Truth

Regional 148/6 65% National Summary UP 105 DEBITS 10 SAME 21 DOWN 1 ADDS 8

26

KENNY LOGGINS
Welcome To... (Columbia)
LP: High Adventure

Regional 189/7 83% National Summary UP 148 DEBITS 10 SAME 69 DOWN 7 ADDS 0

13

MAC MCANALLY
Overkill (Columbia)
LP: Cargo

Regional 206/39 90% National Summary UP 39 DEBITS 103 SAME 24 DOWN 0 ADDS 39

23

RONNIE MILSAP
Stranger In My House (RCA)
LP: Keyed Up

Regional 162/17 68% National Summary UP 72 DEBITS 30 SAME 30 DOWN 17 ADDS 17

30

BARRY MANILOW
Some Kind Of Friend (Arista)
LP: Here Comes The Night

Regional 159/3 69% National Summary UP 133 DEBITS 10 SAME 17 ADDS 3

19

ROBERT ELLIS ORRALL
I Couldn't Say No (RCA)
LP: Special Pan

Regional 133/36 58% National Summary UP 25 DEBITS 21 SAME 51 DOWN 0 ADDS 36

N & A

NIGHT RANGER
Sing Me Away (Boardwalk)
LP: Dawn Patrol

Regional 71/13 31% National Summary UP 9 DEBITS 9 SAME 40 DOWN 0 ADDS 13

N & A

JOURNEY
Separate Ways... (Columbia)
LP: Frontiers

Regional 198/0 86% National Summary UP 44 DEBITS 1 SAME 69 ADDS 0

2

MAC MCANALLY
Overkill (Columbia)
LP: Cargo

Regional 206/39 90% National Summary UP 39 DEBITS 103 SAME 24 DOWN 0 ADDS 39

23

RONNIE MILSAP
Stranger In My House (RCA)
LP: Keyed Up

Regional 162/17 68% National Summary UP 72 DEBITS 30 SAME 30 DOWN 17 ADDS 17

30

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Some Kind Of Friend (Arista)
LP: Here Comes The Night

Regional 159/3 69% National Summary UP 133 DEBITS 10 SAME 17 ADDS 3

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I Couldn't Say No (RCA)
LP: Special Pan

Regional 133/36 58% National Summary UP 25 DEBITS 21 SAME 51 DOWN 0 ADDS 36

N & A

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Sing Me Away (Boardwalk)
LP: Dawn Patrol

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Separate Ways... (Columbia)
LP: Frontiers

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Overkill (Columbia)
LP: Cargo

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LP: Dawn Patrol

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N & A

NIGHT RANGER
Sing Me Away (Boardwalk)
LP: Dawn Patrol

Regional 71/13 31% National Summary UP 9 DEBITS 9 SAME 40 DOWN 0 ADDS 13

N & A

3 Solid Hits From E/P/A



The Isley Brothers

“Between
The
Sheets”

NEW & ACTIVE

| | |
|---------|------|
| WXYV | WRDW |
| WILD | KNOW |
| WBLS | WATV |
| WRKS | WPEG |
| WKYS | WJMI |
| WHUR | WKXI |
| WAOK | WJAX |
| K104-FM | WJCB |
| KMJQ | KOKY |
| KRNB | WJJS |
| WHRK | WVOL |
| WGCI | WPLZ |
| WDMT | WANT |
| WZAK | WTOY |
| WGPR | WANM |
| WJLB | WAAA |
| KMJM | WLTH |
| WZEN-FM | WTLC |
| KDAY | WVOI |
| XHRM | KDIA |
| WNHC | KUKQ |

TNECK



Mtume

“Juicy
Fruit”

SIGNIFICANT ACTION

| | |
|------|------|
| WBLS | WNHC |
| WRKS | WATV |
| WHUR | WENN |
| KRNB | WPEG |
| WBMX | WJMI |
| WGCI | KJCB |
| WCIN | WBLX |
| WDMT | WWDW |
| WZAK | WKWM |
| WDRQ | WTLC |
| WJLB | WLUM |
| KDAY | WWWS |
| XHRM | |

Epic



Culture Club

“Time
(Clock Of
The Heart)”

Early urban
acceptance on:

WKYS
WVEE
WDMT
WNHC
WANM
KUKQ

And more to come
this week!

Virgin
RECORDS

JIM CAPALDI'S "FIERCE HEART" SAYS: "THAT'S LOVE"

Hearts don't come much fiercer than Jim Capaldi's, and with his most mature single ever, "That's Love," the co-founder of Traffic shares his musical and romantic expertise with millions of listeners. "That's Love," like the rest of his magnificent new "Fierce Heart" album, was co-produced by Stevie Winwood, and the feeling of joyous reunion gives this landmark single a glow from start to finish. Jim Capaldi's "That's Love"—a must-add from his first Atlantic album, "Fierce Heart." Unbeatable.

**JIM CAPALDI's new single, THAT'S LOVE
from the album "FIERCE HEART"**

7-89849



Produced by Steve Winwood
(for F.S. Ltd.) and Jim Capaldi
80059

ON ATLANTIC RECORDS AND CASSETTES.



COLUMBIA RECORDS



"CARGO"

WORLD RADIO
PREMIERE WEEKEND
APRIL 15-17, 1983

Thank You to the
over 300 stations
that have signed
up so far:



| | | | | | | | | | |
|---------|-------|-------|-------|---------|--------|-------|---------|---------|------|
| WNBC | WSNE | WAVA | WSSX | WROK | WSHE | WKEE | KBFM | KBOI | KCBN |
| WAPP | WORC | WHFS | WANS | WZXY | KFMZ | WAZY | KZFM | KAWY | KMEL |
| WNEW-FM | KC101 | DC101 | WISE | KMJX | KRAV | WEBN | KZZB | KIIQ | KFOG |
| WPLJ | WFLY | WWVV | WFLB | WIMZ | KKCI | WSKS | KILE | KRTH | KQAK |
| WBAB | WTRY | WXCS | WDCG | WKDF | KYYS | WBWB | KITE | KIIS-FM | KROR |
| WLIR | WCFR | WMYK | WNOK | WOWE | KSHE | WXKE | KRCV | B100 | KFMF |
| WRCN | WCCC | WNOR | WSFL | WRVR | KWK | WLRS | KLBJ | XTRA | KOZZ |
| WDHA | WPYX | WWTR | WHSL | KLAZ-FM | KLZR | WOAY | KZOM | KKXX | KROY |
| WCTC | WQBK | WRXL | WROQ | WLS | KATT | WKLC | KNCN | KOMO | KZAP |
| WPST | WCMF | WSLO | WXOR | WSPT | KMOD | WLVO | KFMX | KROQ | KOME |
| WKRZ | WMJQ | Z93 | WQDR | WNAM | KICT | WRQO | KUFO | KEZY | KSJO |
| WYCR | WAQX | 940 | WKZL | WKAU | WYER | WRIA | KESI | KDUK | KVRE |
| WIKZ | WAAL | WBBO | I95 | WDEK | KHTR | WMIK | KISS | 91X | KITS |
| WSQV | WRKI | WSGF | Y100 | WMAD | KLDN | WKHG | WTIX | KGB-FM | KO93 |
| WMMR | WSCI | WZAT | Q105 | Y95 | KSKU | WWXL | B97 | KTMS | KJRB |
| WYSP | WPLR | WFOX | CK101 | WIFC | WVJC | WAMX | WTYX | KZZP | KNBO |
| WZZO | WPDH | WCGO | WDOO | KKLS | WGCL | WVSR | WOID | KOPA | KYYA |
| WTPA | WOUR | WKLS | FM99 | KKRC-FM | HITS96 | WSPO | KNOE | KRO | KYYX |
| WEZX | WHAI | WYMX | WYKS | KRNA | B94 | WRTB | WAIL | KLUC | KGHO |
| WIFI | WRSI | WAPI | WCKO | KFMW | WFBC | KEGL | WHMD-FM | KBIM | KISW |
| WILK | WKYT | Y102 | WRUF | KBLE | WOMP | 790 | KSMB | KDKB | KGON |
| WUSL | WPOE | WJAD | WDIZ | KQDS | WPHD | KTXO | KTDY | KUPD | KINK |
| WMGM | WYLR | WKXX | WOWD | KQWB-FM | WMMS | KZEW | KIMN | KFMG | KZOK |
| WFEA | WSAN | WABB | WOXM | KKRO | WGRO | KLLOL | KRSP | KWXL | KZEL |
| WGUY | WROX | WZYP | WYNF | KFMO | WZIR | KSRR | KCPX-FM | KLAQ | KZOO |
| WIGY | WBSB | WOEN | WISD | KELO | WDVE | KAFM | K96 | KOMP | KEZE |
| WERZ | WRVO | WPFM | WSRZ | KOGA | WYDD | KSEL | KTRS | KLPX | KMJK |
| WKZE | K92 | WAGO | Y106 | WMFG | WGLU | KOIZ | KAZY | KWFM | KOZE |
| WBCN | WZYQ | WJHO | WFYV | KBKB | WNYS | KKOV | KBPI | KUKO | KFLY |
| WCOZ | WKHI | WCKX | FM100 | KQDY | WJET | KYST | KSPN | KZOR | KWHL |
| WBLM | WPGC | WPPI | KX104 | KWEB | WDJO | KTFM | KBCO | KPGE | KRKN |
| WBRU | WKYS | WLAY | WOKI | KTTT | WKDD | KTSA | KILO | KNYN | KCDO |
| WAAF | WYRE | WKMX | WSKZ | KAMZ | K104 | KITY | KFMU | KFRC | KSKD |
| WKBR | WNVZ | WBCY | KKYK | KEYN | Q102 | KHFI | KMTN | KIDD | KMOK |
| WWNH | WIYY | WSEZ | KISR | KDVV | WCIR | | | | |



NATIONAL AIRPLAY

April 8, 1983



AOR / HOT TRACKS

Contemporary Hit Radio

| Prev. Weeks | This Week | Last Week | Artist/Track (Label) |
|-------------|-----------|-----------|---|
| 10 | 6 | 2 | 1 GREG KIHN BAND/Jeopardy (Beserkley/E-A) |
| 3 | 1 | 1 | 2 JOURNEY/Separate Ways (Worlds Apart) (Columbia) |
| 6 | 5 | 4 | 3 DEXYS MIDNIGHT RUNNERS/Come On Eileen (Mercury/PG) |
| 14 | 8 | 5 | 4 MICHAEL JACKSON/Beat It (Epic) |
| 5 | 4 | 3 | 5 STYX/Mr. Roboto (A&M) |
| 16 | 11 | 7 | 6 AFTER THE FIRE/Der Kommissar (Epic) |
| 1 | 2 | 6 | 7 MICHAEL JACKSON/Billie Jean (Epic) |
| 2 | 3 | 8 | 8 DARYL HALL & JOHN OATES/One On One (RCA) |
| 28 | 22 | 12 | 9 BOB SEGER.../Even Now (Capitol) |
| 29 | 25 | 13 | 10 TOTO/I Won't Hold You Back (Columbia) |
| 13 | 9 | 9 | 11 FRIDA/I Know There's Something Going On (Atlantic) |
| 26 | 24 | 15 | 12 PRINCE/Little Red Corvette (WB) |
| 30 | 26 | 16 | 13 KENNY LOGGINS/Welcome To Heartlight (Columbia) |
| 22 | 19 | 14 | 14 OXO/Whirly Girl (Geffen) |
| - | 28 | 22 | 15 DAVID BOWIE/Let's Dance (EMI America) |
| 4 | 7 | 10 | 16 LIONEL RICHIE/You Are (Motown) |
| 24 | 20 | 17 | 17 DIONNE WARWICK/Take The Short Way Home (Arista) |
| 23 | 21 | 21 | 18 STEPHEN BISHOP/It Might Be You... (WB) |
| - | 27 | 24 | 19 BARRY MANILOW/Some Kind Of Friend (Arista) |
| - | 29 | 25 | 20 BRYAN ADAMS/Straight From The Heart (A&M) |
| 9 | 10 | 11 | 21 PRETENDERS/Back On The Chain Gang (Sire/WB) |
| BREAKER | 22 | 14 | 22 THOMAS DOLBY/She Blinded Me With Science (Capitol) |
| - | - | 30 | 23 MEN AT WORK/Overkill (Columbia) |
| - | - | 28 | 24 LAURA BRANIGAN/Solitaire (Atlantic) |
| - | 30 | 26 | 25 PATRICK SIMMONS/So Wrong (Elektra) |
| - | - | 27 | 26 MAC McANALLY/Minimum Love (Geffen) |
| - | - | 29 | 27 DURAN DURAN/Rio (Capitol) |
| BREAKER | 28 | 16 | 28 DEF LEPPARD/Photograph (Mercury/PolyGram) |
| BREAKER | 29 | 11 | 29 JARREAU/Mornin' (WB) |
| BREAKER | 30 | 11 | 30 RONNIE MILSAP/Stranger In My House (RCA) |

N&A Begins on Page 86

Adult / Contemporary

| | | | |
|---------|----|----|---|
| 5 | 3 | 3 | 1 STEPHEN BISHOP/It Might Be You... (WB) |
| 17 | 12 | 7 | 2 TOTO/I Won't Hold You Back (Columbia) |
| 3 | 1 | 1 | 3 DAN FOGELBERG/Make Love Stay (Full Moon/Epic) |
| 2 | 2 | 2 | 4 DARYL HALL & JOHN OATES/One On One (RCA) |
| 9 | 7 | 5 | 5 DIONNE WARWICK/Take The Short Way Home (Arista) |
| 10 | 9 | 8 | 6 BARRY MANILOW/Some Kind Of Friend (Arista) |
| 6 | 5 | 4 | 7 ERIC CLAPTON/I've Got A Rock N' Roll Heart (WB) |
| 21 | 13 | 11 | 8 JARREAU/Mornin' (WB) |
| 1 | 4 | 6 | 9 LIONEL RICHIE/You Are (Motown) |
| 25 | 18 | 15 | 10 MAC McANALLY/Minimum Love (Geffen) |
| 8 | 8 | 10 | 11 K. ROGERS & S. EASTON/We've Got Tonight (Liberty) |
| 4 | 6 | 9 | 12 CHRISTOPHER CROSS/All Right (WB) |
| 11 | 11 | 12 | 13 MICHAEL JACKSON/Billie Jean (Epic) |
| - | - | 23 | 14 EDDIE RABBITT/You Can't Run From Love (WB) |
| 27 | 24 | 17 | 15 LOU RAWLS/Wind Beneath My Wings (Epic) |
| 20 | 17 | 16 | 16 JEFFREY OSBORNE/Eenie Meenie (A&M) |
| - | 25 | 21 | 17 KENNY LOGGINS/Welcome To Heartlight (Columbia) |
| - | 28 | 20 | 18 LINDA RONSTADT/Easy For You To Say (Asylum) |
| 24 | 23 | 19 | 19 ALAN PARSONS PROJECT/Old & Wise (Arista) |
| 15 | 14 | 13 | 20 KC & THE SUNSHINE BAND.../Don't Run... (Epic) |
| 7 | 10 | 14 | 21 JOE JACKSON/Breaking Us In Two (A&M) |
| - | 26 | 24 | 22 B.J. THOMAS/Whatever Happened To... (Cleve. Int./Columbia) |
| - | - | 28 | 23 RONNIE MILSAP/Stranger In My House (RCA) |
| BREAKER | 24 | 11 | 24 LIONEL RICHIE/My Love (Motown) |
| - | - | 29 | 25 PATTI AUSTIN/Every Home Should Have One (Qwest/WB) |
| - | - | 30 | 26 PETER ALLEN/You Haven't Heard The Last Of Me (Arista) |
| BREAKER | 27 | 16 | 27 MEN AT WORK/Overkill (Columbia) |
| 19 | 19 | 22 | 28 MELISSA MANCHESTER/Nice Girls (Arista) |
| 18 | 16 | 18 | 29 DIANA ROSS/So Close (RCA) |
| 12 | 15 | 25 | 30 SUPERTRAMP/My Kind Of Lady (A&M) |

N&A Begins on Page 82

| Prev. Weeks | This Week | Last Week | Artist/Track (Label) |
|-------------|-----------|-----------|--|
| 1 | 1 | 1 | 1 DEF LEPPARD/Photograph (Mercury/PolyGram) |
| - | - | 7 | 2 MEN AT WORK/Overkill (Columbia) |
| 4 | 3 | 2 | 3 U2/New Year's Day (Island/Atco) |
| 37 | 10 | 5 | 4 TUBES/She's A Beauty (Capitol) |
| 12 | 5 | 4 | 5 PLANET P/Why Me? (Geffen) |
| 8 | 6 | 6 | 6 INXS/The One Thing (Atco) |
| 39 | 22 | 9 | 7 ZZ TOP/Gimme All Your Lovin (WB) |
| 36 | 14 | 8 | 8 BRYAN ADAMS/Cuts Like A Knife (A&M) |
| 2 | 2 | 3 | 9 JOURNEY/Separate Ways (Worlds Apart) (Columbia) |
| - | 31 | 16 | 10 PINK FLOYD/Your Possible Pasts (Columbia) |
| 14 | 8 | 11 | 11 MODERN ENGLISH/I Melt With You (Sire/WB) |
| 3 | 4 | 10 | 12 GREG KIHN BAND/Jeopardy (Beserkley/Elektra/Asylum) |
| 19 | 17 | 13 | 13 THOMAS DOLBY/She Blinded Me With Science (Capitol) |
| 22 | 21 | 15 | 14 CALL/The Walls Came Down (Mercury/PolyGram) |
| 16 | 13 | 14 | 15 AFTER THE FIRE/Der Kommissar (Epic) |
| 35 | 28 | 19 | 16 CHRIS DeBURGH/Don't Pay The Ferryman (A&M) |
| 13 | 12 | 18 | 17 JOURNEY/After The Fall (Columbia) |
| 30 | 27 | 24 | 18 JON BUTCHER AXIS/Life Takes A Life (Polydor/PolyGram) |
| - | 42 | 28 | 19 BILLY IDOL/White Wedding (Chrysalis) |
| 26 | 24 | 20 | 20 MICHAEL BOLTON/Fools Game (Columbia) |
| 5 | 7 | 12 | 21 TRIUMPH/A World Of Fantasy (RCA) |
| - | 39 | 21 | 22 PINK FLOYD/Final Cut (Columbia) |
| 21 | 20 | 23 | 23 ULTRAVOX/Reap The Wild Wind (Chrysalis) |
| 18 | 18 | 27 | 24 STYX/Cold War (A&M) |
| - | 50 | 34 | 25 ZZ TOP/Got Me Under Pressure (WB) |
| 17 | 16 | 26 | 26 DURAN DURAN/Rio (Capitol) |
| 7 | 9 | 17 | 27 RED RIDER/Human Race (Capitol) |
| - | - | 38 | 28 MARTIN BRILEY/Salt In My Tears (Mercury/PolyGram) |
| - | 47 | 36 | 29 DAVID BOWIE/Cat People (EMI America) |
| 48 | 37 | 33 | 30 DAVID BOWIE/Let's Dance (EMI America) |

AOR / ALBUMS

| | | | |
|---------|----|----|--|
| 2 | 2 | 1 | 1 DEF LEPPARD/Pyromania (Mercury/PolyGram) |
| 1 | 1 | 2 | 2 JOURNEY/Frontiers (Columbia) |
| 9 | 6 | 3 | 3 U2/War (Island/Atco) |
| - | 18 | 6 | 4 PINK FLOYD/The Final Cut (Columbia) |
| 3 | 3 | 5 | 5 STYX/Kilroy Was Here (A&M) |
| 5 | 5 | 4 | 6 BRYAN ADAMS/Cuts Like A Knife (A&M) |
| - | 15 | 9 | 7 TUBES/Outside Inside (Capitol) |
| - | - | 10 | 8 ZZ TOP/Eliminator (WB) |
| 12 | 9 | 8 | 9 PLANET P/Planet P (Geffen) |
| 14 | 10 | 11 | 10 INXS/Shabooh Shoobah (Atco) |
| 4 | 4 | 7 | 11 GREG KIHN BAND/Kihnspiracy (Beserkley/Elektra-Asylum) |
| 15 | 11 | 13 | 12 THOMAS DOLBY/The Golden Age Of Wireless (Capitol) |
| 6 | 7 | 12 | 13 TRIUMPH/Never Surrender (RCA) |
| 19 | 14 | 15 | 14 MODERN ENGLISH/After The Snow (Sire/WB) |
| 25 | 23 | 18 | 15 CALL/Modern Romans (Mercury/PolyGram) |
| 20 | 19 | 16 | 16 AFTER THE FIRE/After The Fire (Epic) |
| 36 | 27 | 21 | 17 CHRIS DeBURGH/The Getaway (A&M) |
| 26 | 24 | 19 | 18 MICHAEL BOLTON/Michael Bolton (Columbia) |
| 27 | 25 | 23 | 19 JON BUTCHER AXIS/Jon Butcher Axis (Polydor/PolyGram) |
| 7 | 8 | 14 | 20 RED RIDER/Neruda (Capitol) |
| 10 | 12 | 17 | 21 DURAN DURAN/Rio (Capitol) |
| BREAKER | 22 | 11 | 22 BILLY IDOL/Billy Idol (Chrysalis) |
| 23 | 21 | 25 | 23 ULTRAVOX/Quartet (Chrysalis) |
| BREAKER | 24 | 16 | 24 PATRICK SIMMONS/Arcade (Elektra) |
| 32 | 28 | 26 | 25 MOLLY HATCHET/No Guts . . . No Glory (Epic) |
| BREAKER | 29 | 17 | 26 MARTIN BRILEY/One Night With A Stranger (Mercury/PG) |
| 11 | 16 | 24 | 27 TONY CAREY/Tony Carey (Rocshire) |
| BREAKER | 28 | 13 | 28 KROKUS/Headhunter (Arista) |
| 8 | 13 | 20 | 29 BOB SEGER.../The Distance (Capitol) |
| 13 | 17 | 22 | 30 FIXX/Shattered Room (MCA) |
| - | - | 38 | 31 GARY MOORE/Corridors Of Power (Mirage/Atco) |
| 29 | 31 | 32 | 32 SAMMY HAGAR/Three Lock Box (Geffen) |
| 21 | 32 | 34 | 33 SCANDAL/Love's Got A Line On You (Columbia) |
| 35 | 29 | 28 | 34 PETE TOWNSHEND/Scoop (Atco) |
| DEBUT | 30 | 29 | 35 DURAN DURAN/Duran Duran (Capitol) |
| 16 | 20 | 29 | 36 TOM PETTY.../Long After Dark (Backstreet/MCA) |
| 33 | 34 | 35 | 37 NIGHT RANGER/Dawn Patrol (Boardwalk) |
| 30 | 30 | 30 | 38 BERLIN/Pleasure Victim (Geffen) |
| 17 | 26 | 31 | 39 ERIC CLAPTON/Money & Cigarettes (WB) |
| DEBUT | 32 | 33 | 40 DIVINYLS/Desperate (Chrysalis) |

N&A Begins on Page 83