

I N S I D E:

12-12-12 RULE'S RADIO IMPACT DOWNPLAYED

Radio group owners and brokers feel the FCC decision to extend broadcast ownership limits to 12 AMs, 12 FM's, and 12 TV's will have more immediate effect on TV stations, with little dramatic change foreseen for radio. Plus, **United** wins back its **KSOL/San Mateo** license.

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LATEST ARBITRON RATINGS RESULTS

- Norfolk:** WFOG, WNOR-FM Leap Into Double Figures
- Rochester:** WVOR Takes Over First
- Memphis:** WMC-FM Extends Lead; WZXR Hits 10
- Birmingham:** WKXX, WENN New 1-2 Punch
- Charlotte:** WSOC-FM Up Slightly To 17.3 Plus Arbitron advances from Albany, Dayton, Greensboro, Nashville, Oklahoma City, and Salt Lake City.

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THE CHICAGO STORY

Chicago radio is in a volatile state, with CHR and AOR stirring up much of the action. **Joel Denver** and **Steve Feinstein** conduct detailed examinations of the Chicago rock scene, interviewing all the leading programmers involved.

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PEOPLE IN THE NEWS THIS WEEK

- Mike O'Malley** PD at **WPKX-AM & FM Montgomery** VP/GM for **WKSS**
- Levi Kidwell** **WHIO-AM & FM's** VP/GM
- Ron Jamison** VP at **Bonneville**
- Matthew Field** **WNCN** VP/GM
- Ed Robbins** GM at **KFJZ**
- Oz** PD at **KQAK**
- Ron Nenni** PD for **WHJY**
- Cynde Slater** **KRCK's** PD
- Tom Thon** VP/GM at **WLVO**
- Gabe Hobbs** PD at **WYHY**
- Jane Bartsch** GSM at **WYNY**
- Jack Hutchison** **KOAX** GSM

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CHR TAKES OVER AS MODERN MUSIC LEADER

AOR was originally the most receptive format to "modern music," but now the CHR format has taken the lead, an On The Records survey demonstrates.

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READING A RESUME: A HIRING KEY

Management columnist **Gary Kaplan** has already counseled broadcasters on how to write up a resume. Now he explains how to read one — gleaming the important information from what's in the lines . . . and what's between them.

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XHRM URBANIZES SAN DIEGO

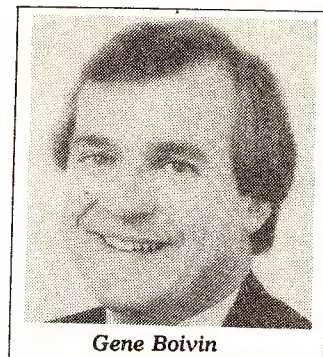
Sean Ross, guesting for **Walt Love**, talks to **XHRM/San Diego** about its solid niche in the city's radio hierarchy.

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Boivin Elevated To KRQX & KZEW VP/GM

KRQX & KZEW/Dallas Station Manager **Gene Boivin** has been elevated to VP/GM. Boivin, a 17-year radio sales veteran who joined parent **Belo Broadcasting** in 1982 as GSM for **KZEW**, assumed GSM duties for both stations last summer before being promoted to Station Manager nine months ago.



Gene Boivin

Belo VP/Radio Jay Hoker noted, "Gene's contribution to the success of **KZEW** and **KRQX** in the last year has been tremendous. His management capabilities and leadership qualities will enable the Dallas

properties to continue to excel in all areas. Gene will continue to play a major role in radio at **Belo**."

Prior to Dallas, Boivin served four and a half years as GSM at **WXYZ/Detroit**. "I'm delighted by the recognition," Boivin told **R&R**, "as well as the opportunity to serve as a VP/GM for two excellent stations that are very well-staffed."

FCC Establishes New 12-12-12 Ownership Limit

The FCC last week voted to replace its 31-year-old 7-7-7 multiple ownership rule with a new limit that will let broadcast groups own up to 12 AMs, 12 FM's, and 12 television stations. Unless the Commission decides otherwise, the limits will be lifted altogether in 1990.

Broadcasters and radio trade groups hailed the decision, but seem to feel it will have relatively little impact on radio station trading and prices, while having more effect on television (see reaction story, Page 4).

The move is likely to be challenged in court, and the

House Telecommunications Subcommittee announced it will hold hearings on the issue. "This is the worst decision to come out of a Commission that is noted for its disregard for the public interest," said committee member **Mickey Leland (D-TX)**.

In raising the limit to 12, the Commission cited the tripling of radio stations since 1953, plus the growth of television and other new technologies. And it said rules limiting ownership in a single market should protect the diversity of viewpoints available to any given consumer.

Last week's vote was 4-1. Commissioner **Mimi Dawson** dissented, favoring no limits for radio and a TV cap restricting a group to reaching no more than 30% of all television households.

KROQ Settlement OK By Commission

The decade-long fight over **KROQ-AM & FM/Los Angeles** ended last week when the FCC renewed licenses for both stations and approved a settlement agreement jointly proposed by the three contestants.

The FM must be transferred within 60 days to **Mandeville Broadcasting**, a new firm owned entirely by **Ken Roberts**, currently 49% owner of both stations. The AM was awarded to **Royce International Broadcasting**, headed by **KWOD/Sacramento** President **Edward Stolz**.

Two other applicants for the FM license are withdrawing as part of the agreement. In return, Roberts will pay \$2.5 million to **San Marco Broadcasting** and \$1.5 million to **A.W.A.R.E. Communications**, headed by **All Pro Broadcasting** President **Willie Davis**. Prior to the deal, the FCC planned to award the FM to Davis, who had an Urban/Contemporary format in mind.

The original owners of the stations, **Burbank Broadcasting** and its subsidiary **George E. Cameron Jr. Communications**, receive nothing in the deal. Their renewal applications for the stations were denied by an FCC law judge who found abdication of control, technical violations, and lack of candor.

In the midst of financial crisis, the stations were dark from 1974 to 1976. Roberts, a creditor and 49% owner of **Burbank/Cameron**, put the stations back on the air, settled dozens of lawsuits, and pumped \$6.5 million

of his own money into the properties.

In the process, however, Roberts improperly took control without FCC authorization. In allowing him to keep **KROQ-FM** anyway, the Commission noted he had made no effort to conceal the transfer, discussed it with FCC personnel, and actually served the listening public by returning "the silent and failing stations to the air."

The Commission said Roberts will not reap any windfall from the settlement: on top of the \$6.5 million he has already spent, Roberts must now pay an additional \$4 million to **San Marco** and **A.W.A.R.E.** and he gives up entirely his substantial stake in **KROQ (AM)**.

Eskridge To New RCA Home Info Division

NBC Radio President **Michael Eskridge** has been appointed Vice President/General Manager of parent company **RCA's** newly-created Home Information Systems Division. Eskridge, who has been at the helm of **NBC's** Radio Division for the past 2-1/2 years, will be responsible for planning **RCA's** involvement in the burgeoning home information/computer industry.

According to Eskridge, **RCA** established the new division to determine "whether or not the company should be involved in the business and, if so, getting it



Michael Eskridge

done in whatever way seems most reasonable." He further explained, "We'll be looking at

ESKRIDGE/See Page 32

Marks New WYSP GM

WYSP/Philadelphia General Sales Manager **A. Richard Marks** has stepped up to GM, succeeding **Harvey Pearlman**, who last week transferred to the VP/GM chair at **Infinity's** new Chicago sister properties, **WJJD & WJEZ**.

Marks, who has also been serving as interim GM at **Infinity's** **KXYZ/Houston**, came to **WYSP** at the beginning of 1982. His radio sales experience includes the GSM post at cross-town **WMMR** and Account Executive positions with neighboring **WHAT & WWDB** and **WIP**. A former VP of **Kalish & Rice**

MARKS/See Page 32

MALRITE TAKES FM CHR

KLAK & KPPL Become KRXY-AM & FM

As widely rumored in the Denver market, **Malrite** has converted **A/C**-formatted **KPPL** to a **CHR** format and its former **Country AM** sister, **KLAK**, is now simulcasting the

FM midnight-3pm daily. Additionally, both stations have changed call letters; the combo is now **KRXY-AM & FM**, with the **FM** using the on-air identity of **Y108**.

VP/GM **Jim Gregori** commented on the changes. "The **FM's** basic format hasn't changed all that much; it's just the presentation is more fun and exciting. I think our presentation already has a lot of people tuning in to see what happens next."

Malrite Programming VP **Jim Wood** termed the format switch "a group effort." He explained, "When we make any changes, we reach into the company and pull from all sources. (**WHTZ/New York** PD) **Scott Shannon** is a real music expert, so he helped us in setting up the music, and we're using some voices from our people in **San Francisco, Cleveland, and New York**. The best way to describe **Y108** is a station with a **CHR** attitude, without the harder **CHR**

KRXY/See Page 32

Why are more stations than ever choosing Surrey?

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

Clarity of Research

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

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

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



Stringent Recruiting Methodologies

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



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

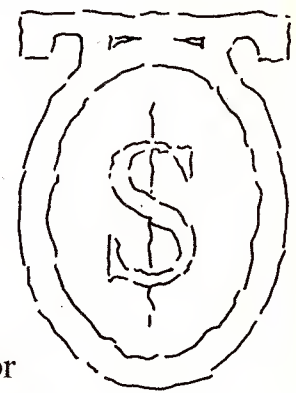
Affordability

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

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

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

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



The Thinking Man's Calendar

There are countless almanac features, although none so well-suited for radio as veteran newsmen **Brad Messer's** Calendar column in **R&R**. What makes Calendar unique is Messer's pungent observations on radio, news, radio news, and just about anything that strikes him as relevant. And reaction from readers proves that anything that strikes Brad Messer as relevant strikes them as relevant. Provocative reading — each week in **R&R**.

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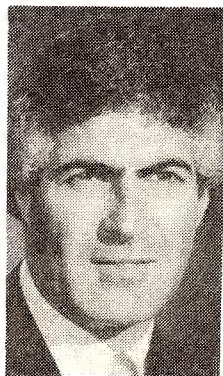
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KIDWELL TO WHIO-AM & FM

Montgomery New WKSS VP/GM

WHIO-AM & FM/Dayton VP/GM Tim Montgomery will exit the Cox stations to become a general partner in the newly-formed Precision Media Corporation. Montgomery will also serve as VP/GM for PMC's first acquisition, WKSS/Hartford. Replacing him as VP/GM at WHIO-AM & FM is veteran Dayton broadcaster Don Kidwell, who returns to the market after a brief stay as President/GM of WNSY-AM & FM/Newport News-Norfolk.

Commenting on the changes, Cox President Walter Liss told **R&R**, "Before moving to Virginia a year ago, Don had 23 years of radio experience and community involvement in Dayton. We're pleased he's going to use his strong background on behalf of Cox, and we're confident that under his management WHIO-AM & FM will continue their strong record. At the same time, we extend our best wishes for success to Tim as he takes advantage of this opportunity to be a



Tim Montgomery



Don Kidwell

partner in a new broadcasting venture."

Montgomery, who joined Cox in February after spending four years as VP/GM at WLLT/Cincinnati, said, "This is really an exciting situation for me to be going into. It was tough to leave Cox, as they are a fabulous company; however, one of my partners in Precision is Don Law, who is a well-known concert promoter in the New England area. He's a good example of what this company is going to be about. We're all young-thinking, hard-working people.

"The market is guessing we might change to CHR from our current Beautiful Music format, but nothing has been decided. The market is healthy, and is ripe for some kind of change, but it's too early to make those decisions. It would be fair to say we're going to be aggressive in whatever we do."

Kidwell told **R&R**, "After 23 years, it's MONTGOMERY/See Page 32

Nenni WHJY PD

Former WDVE/Pittsburgh MD Ron Nenni has been appointed Program Director at WHJY/Providence, beginning August 20. Taking his first PD position, Nenni succeeds Ted Utz, who recently became Operations Manager at KTXQ/Dallas.

WHJY VP/GM Janet Karger commented, "On a scale of one to ten, my thrill meter is at ten. Ron's organized and businesslike; he presented me with a typewritten, six-page list of ideas and proposals. Also, if his popularity is any indication of his abilities, we've got a winner on our hands. No fewer than ten people I know in the business called to say that he is absolutely the best person for the job."

An eight-year broadcaster, Nenni became MD at WDVE in 1982 after holding similar posts at WPYX/Albany and WPDH/Poughkeepsie. Nenni told **R&R**, "I'm extremely excited about becoming the

NENNI/See Page 32

O'Malley Takes PD Post At WPKX-AM & FM

Mike O'Malley has been named PD for WPKX-AM & FM/Washington, DC, filling the vacancy left by Jason Kane, who recently departed to join the Research Group. O'Malley has operated his own ratings and research company, Michael O'Malley Associates, for the past 2½ years.

Field Becomes WNCN VP/GM

After four years as GM, Matthew Field has been upped to VP/GM of Classical WNCN/New York. He joined the station as PD/OM in 1976 and guided the station from a rock format back to Classical, which it had originally programmed between 1957-74.

"The promotion is wonderful," he told **R&R**. "It's the first time I've ever been a VP! Our focus, from the time I was PD, was to capture a younger, very upscale Classical audience. I'm very pleased with the growth of the station in the last eight years; in 1981 it turned a profit for the first time in its history."

Field is a 20-year industry veteran who, prior to his arrival at WNCN, worked primarily in noncommercial radio.

Robbins Named GM At KFJZ

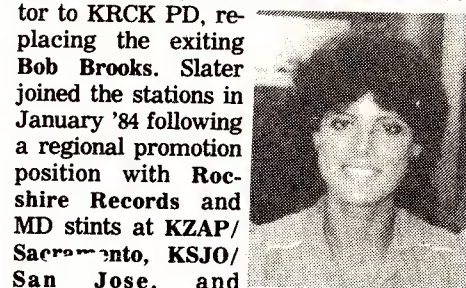
Ed Robbins has been named General Manager of KFJZ/Dallas. He takes over the day-to-day station duties previously handled by B.J. Glascock, who continues as President of KFJZ Broadcasting, Inc.

Robbins's most recent post was as General Manager of Dallas Spanish outlet KSSA; prior to that he spent 4½ years as GSM of crosstown KRLD. He told **R&R**, "Needless to say, I think it's a great opportunity. With the population moving the way it is, Music Of Your Life is an ideal opportunity to reach a whole segment of audience that no one else services right now."

Regarding any programming or staff changes, he added, "The station is still in a big growth mode. But we will follow the MOYL format; we're not going to make any drastic changes. Fortunately, I came on board here with an excellent staff. We plan on improving the service to the community."

Slater Upped To PD At KRCK

Cynde Slater has been promoted from KRCK & KYTE/Portland Promotion Director to KRCK PD, replacing the exiting Bob Brooks. Slater joined the stations in January '84 following a regional promotion position with Rocshire Records and MD stints at KZAP/Sacramento, KSJO/San Jose, and KZEL/Eugene.



Cynde Slater

Henry Broadcasting President and KRCK & KYTE GM Bob Fauser told **R&R**, "Cynde has an extensive background. She's very bright and enthusiastic, has a good command of the radio business, and understands youth radio and how it identifies the 18-34s as well as anybody I've been around. She deserves the opportunity to create the kind of situation that we need to win here. She's also willing to commit to 15 hours a day, and you don't find very many people

SLATER/See Page 32

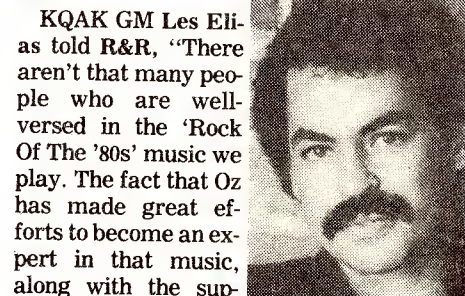
The firm will continue to offer its services on a more limited, regional basis. O'Malley also held an airshift at WCAO/Baltimore while running his company, and has programmed stations in Maryland and Florida.

WPKX Pres./GM Bill Sherard commented to **R&R**, "Mike O'Malley represents a new breed of Program Director for the '80s, one who not only has hands-on programming experience but who has an education and background steeped in direct research. Mike is the ideal person to put all of these tools together to win in the most competitive of situations."

O'Malley told **R&R**, "I love shootin' matches, and the war between the two stations here is absolutely fascinating. It is irresistible from a programmer's standpoint of jumping in and saying, 'I've got my own arsenal . . . I'd like to try it out and shoot a couple of good salvos myself.' If you like war, this is a great market to be in — it's a remarkable place to be a general."

KQAK Lands Oz As New PD

KQAK/San Francisco MD Oz (Oscar Medina) has been advanced to PD. Oz, who will retain his MD duties and handle the evening airshift, fills the vacancy left in June when former Station Manager/PD Bob Heymann exited to enter private business. Heymann's station management chores were assumed by GSM Greg Sullivan.



Oz

KQAK GM Les Elias told **R&R**, "There aren't that many people who are well-versed in the 'Rock Of The '80s' music we play. The fact that Oz has made great efforts to become an expert in that music, along with the support and respect he enjoys from the staff, qualifies him for the job."

OZ/See Page 32

WJEZ Switches To Gold Format

Following Infinity's takeover of WJJD & WJEZ/Chicago and last week's appointment of Harvey Pearlman as VP/GM of the stations, FM Country outlet WJEZ has switched to an Oldies format. The station has applied for new call letters WJMK, to be known as "Magic 104 . . . Chicago's Greatest Hits Of All Time." Pearlman, who hopes to launch the format this weekend, added that the station will play a few selected currents as well as the gold. Infinity corporate consultant Jeff Pollack will oversee the station's programming.

WJEZ/See Page 32

NEW CALLS KSAC

KROY Drops AOR For A/C

KROY/Sacramento has discontinued its AOR format for A/C, changing call letters to KSAC. AM sister station KENZ will continue to program an A/C presentation.

In announcing the change, Jonsson Communications President Mark Jonsson explained why the KROY call letters, a market fixture for the past 47 years, are apparently finally leaving Sacramento. "Back in the early days of KROY, you could hear big

KROY/See Page 32

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Washington Report

BMI Rate Talks Resume This Week

Negotiators for BMI and the All-Industry Radio Music License Committee will sit down in New York this week (8-2) to resume rate talks which broke down in June, resulting in BMI's unpopular unilateral rate hike.

After four trade associations called for a resumption of negotiations, NRBA took the lead in bringing the sides back to the bargaining table. Prior to the negotiating session, NRBA President Bernie Mann was to meet with All-Industry Committee Chairman Bob Henley, President, KGNR/Sacramento, while NRBA Past President Sis Kaplan was to sit down for a preliminary session with BMI President Ed Cramer.

Upgrades By FM Channel Changes Made Easier

A new rule adopted by the FCC last week makes it easier for an FM station to upgrade its facilities by moving to a new channel with a higher classification (antenna height and power limits).

Previously such upgrades were difficult because stations seeking the new channel were subject to competing applications from others wanting the frequency. The new rule lets the Commission automatically assign the new channel to the existing station as long as one additional equivalent channel is allotted for other interested parties.

The action was sparked by a Helena, MT case in which two Class A's upgraded to new Class C channels, even though two

other parties expressed an interest in those frequencies. The FCC ended up setting aside yet another two channels for those groups, and refusing a request to open up all four frequencies to all comers.

RKO Launches Voter Registration Drive

RKO and the League of Women Voters this week kicked off their drive to register 18-34 year-old voters using the theme "Taking Charge: A New Generation Registers To Vote."

League President Dorothy Ridings explained at a Washington press conference, "We'll reach them through the medium they listen to and with the kind of activities they identify with." RKO President Bob Williamson said his stations will reach 6.5 million adults 18+ an average of 15.5 times with PSAs being taped by Laura Branigan, Irene Cara, Reba McEntire and others. PSAs will also be aired on the RKO One and RKO Two radio networks.

Voter registration activities will include a flashdance contest and vote theme "Flex Your Muscle" in Los Angeles; a registration hot line in Memphis; a vote van on college campuses in Chicago; and registration at Record Factory stores in San Francisco.

Other Key Developments:

- Irene Cara has cancelled her scheduled performance at the Radio Convention and Programming Conference (RCPC) in Los Angeles. In her place NAB and NRBA have lined up Al Jarreau and Melissa Manchester.

NEWS, PUBLIC AFFAIRS SAVE STATION

United Broadcasting Wins Back KSOL License

In a major victory for United Broadcasting, the FCC Review Board last week renewed the license of KSOL/San Francisco (San Mateo). The ruling reverses a January decision by an FCC law judge, who had awarded the license to Afro-American Communications, one of two challengers. The losing parties are likely to appeal to the full FCC.

"We're really pleased and satisfied with the board's decision," said United President/CEO Gerald Hroblak. "I think it signals the end of United's difficult and costly efforts to renew our long-deferred licenses. We're now even more confident that the other properties will also be granted renewals now."

Hroblak continued, "We've always remained confident in KSOL's performance as a leader in the Bay Area so this comes as no surprise to us. United's opportunity to openly display our quality operations, while obviously very costly and time-consuming, has allowed us to demonstrate how well we operate our properties and service our cities of license."

Format Earns "Renewal Expectancy"

A central issue was whether KSOL's nonentertainment programming record from 1968-1974 was good enough to warrant "renewal expectancy." The law judge said the station had only a "minimal" record for that period.

But the Review Board disagreed, especially when comparing KSOL with Simon Geller's WVCA/Gloucester, MA. WVCA lost its license to a challenger for programming no news or public affairs, but was still

found by the FCC to be minimally qualified to remain a licensee.

"While the paper record of KSOL's performance is lean in the earlier license terms, even the representative sample that is shown makes it indisputably plain that KSOL's pre-1977 record is many levels above that found minimally warranting renewal in Simon Geller," said the board.

The law judge and the Review Board agreed that KSOL's performance since 1977 has been superior. KSOL has "demonstrated an abundance of programming responsive to the needs of its audience, it has won the approbation of a legion of community leaders and involved citizens, and its record is free of even the slightest violation of FCC rules or policies," the board noted. "It has even done more: it has reached out beyond the station into its community with offers of station help and support."

United Misconduct Discounted

Another factor helping KSOL was the board's disagreement with the judge on the impact of past misconduct at other United Broadcasting stations. The judge counted that against KSOL. The board, however, said KSOL's future performance could better be predicted from the station's "14-year, violation-free record."

12-12-12 Rule Seen Having Little Impact On Radio

The general consensus among broadcasters and media financial experts is that last week's long-awaited FCC action lifting the 7-7-7 limit to a new "rule of twelves" (see story, Page One) is unlikely to have any dramatic effect on the radio industry.

"The impact will be more in television," said VP Joe Sitrick at Blackburn & Co., a major radio and TV brokerage firm. "It will allow some of the major companies who didn't want to fill up their last slot to do so with more comfort. It may result, I think, in some mergers of a couple of groups that couldn't happen before. I don't think it will drive prices up too much. They've already been going up in anticipation of this. Very few companies are at their limit." It's "very likely" that some small market chains may expand under the rule, said Sitrick.

But at Chemical Bank in New York, which finances many broadcast deals, VP Stewart Cahn disagrees. Small market operators want to move up to big markets, not acquire more small stations, in his view.

Opportunity For Few

Cahn foresees "very little" change from the 12-12-12 rule. "There aren't that many companies with seven and seven already," he observed. "It's going to be positive for a few companies who are up to the limit now, but I don't think it's going to have a major impact on prices. Prices now are based upon cash flows, and in the top markets the cash flows are already high."

Cahn summed up, "It's not going to bring new parties to the market. It's going to give just a very few companies an opportunity of owning more stations." He added, "A bigger negative factor to the radio industry is the 80-90 rule. That concerns me. They're dropping in stations like flies."

Gannett May Expand

Gannett is one of only a handful of groups with seven stations in both the AM and FM columns. Radio Division President Joe Dorton told R&R, "I don't see an all-out buying spree simply because of availability. If you're trying to purchase a radio station in the top 10 markets it's very difficult to find a station for sale now."

"I do think you'll see some expansion, particularly in markets 20-50, that will probably bid up the prices somewhat. But I can't see the top 20 getting any higher than they already are."

Dorton said Gannett has always taken an "aggressive" stance towards acquisitions of all kinds, and the 12-12-12 limit will let it look at possible purchases "even more seriously" than before.

Medium Market Trading?

Media broker Bob Mahlman commented, "The consensus I have among other brokers is that it is not going to cause a plethora of new stations coming on the market. It

will trigger more trading, but not that much more. And I don't see huge increases in prices.

"We have gotten some inquiries from some medium market broadcasters who are now thinking of selling because of this situation. They feel the market has broadened for their stations. These were people that were perhaps on the fence before and were close to selling and were just waiting. So I think there's going to be some pent-up selling activity triggered by the new 12-rule. But as we all know, there weren't that many groups who had their full complement, anyway."

One effect, Mahlman speculated, is that the twelve rule will "increase the significance of the radio divisions of some companies."

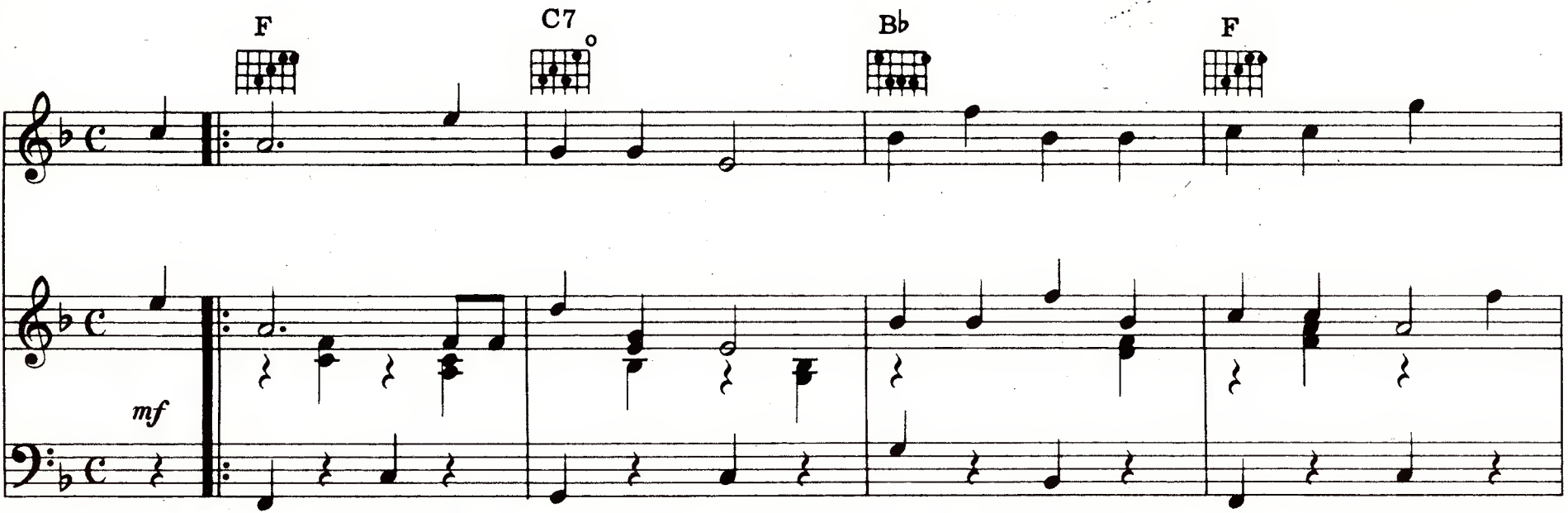
Success Not In Number

Small market group operator Dean Sorenson, President/Sorenson Broadcasting, sees 12-12-12's impact in major markets. Previously he's kept a slot open "in case a real good one came along," but now he may be more likely to pick up a decent if not outstanding property. He added, "I'm not going to run out and fill up to 12-12 now. I'm not convinced numbers are the answer."

Bill Collatos of the Boston-based venture capital firm TA Associates told R&R, "I think in major markets it could drive prices up as bigger group operators try to get in." The most activity will be in the top 10-20 markets, said Collatos, "where most of the network dollars are centered and where group operators want to be because of that." But, echoing the comments of other observers, Collatos noted the small number of 14-station radio owners: "It makes you wonder who's going to take advantage of the 12-12 rule."

Radio Groups At The Former Limit

ABC, New York	6 AM, 7 FM
Beasley Broadcast Group, Goldsboro, NC	6 AM, 7 FM
Bonneville International, Salt Lake City	5 AM, 7 FM
CBS, New York	6 AM, 7 FM
Community Pacific Bdtg., Sallinas, CA	7 AM, 3 FM
Cox Communications, Atlanta	5 AM, 7 FM
First Media Corp., Washington, DC	3 AM, 7 FM
Gannett, Rochester, NY	7 AM, 7 FM
Great Scott Stations, Pottstown, PA	7 AM, 5 FM
Greater Media, E. Brunswick, NJ	5 AM, 7 FM
Infinity Broadcasting, New York	4 AM, 7 FM
Lotus Communications Corp., Las Vegas	7 AM, 7 FM
Malrite, Cleveland	6 AM, 7 FM
Metromedia, Secaucus, NJ	7 AM, 6 FM
Mid-West Family Stations, Madison, WI	7 AM, 7 FM
Moody Bible Institute, Chicago	7 AM, 7 FM
Park Communications, Ithaca, NY	7 AM, 7 FM
Sentry Broadcasting, Stevens Pt., WI	7 AM, 6 FM
Sterling Recreation, Bellevue, WA	7 AM, 5 FM
Stoner Broadcasting System, Des Moines	5 AM, 7 FM
Susquehanna Broadcasting, York, PA	6 AM, 7 FM
Taft Broadcasting, Cincinnati	6 AM, 7 FM
Universal Broadcasting Corp., Mineola, NY	7 AM, 4 FM



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You'll join over 350 stations bringing
country music lovers one of America's
hottest syndicated music magazines.

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music news, celebrity profiles, recorded
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mecca, exclusive interviews, and
concert performances. All presented
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Country Music's 1983 Deejay of the
Year. And nothing delivers the listener-
ship like his "On A Country Road."

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year: Memorial Day, with John Denver,
Lee Greenwood, and Emmylou Harris;
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and Waylon Jennings; Labor Day, featur-
ing George Jones and Hank Williams, Jr.
And, in October, live simulcast from
Nashville of the Country Music
Association Awards.

Pick up the coun-
try music program
that'll pick up your
listenership. Pick up
"On A Country Road."



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Survey Unmasks Facts On 35-64 Demographic

Two years ago, a group of radio station managers attending the **RAB Managing Sales Conference** formed the **35-64 Committee** in order to help radio reach this rapidly-expanding consumer market. Enlisting the aid of **Maurie Webster** of the **Radio Information Center** and **Dean Landsman** of **Landsman Media**, the 35-64 Committee commissioned a survey of this potentially important demographic.

Among the survey's findings are that 35-64 year-olds comprise 31.3% of the U.S. population and 48.8% of America's "householders." Over the next 10 years, the number of Americans in this age group will increase by 17.5 million.

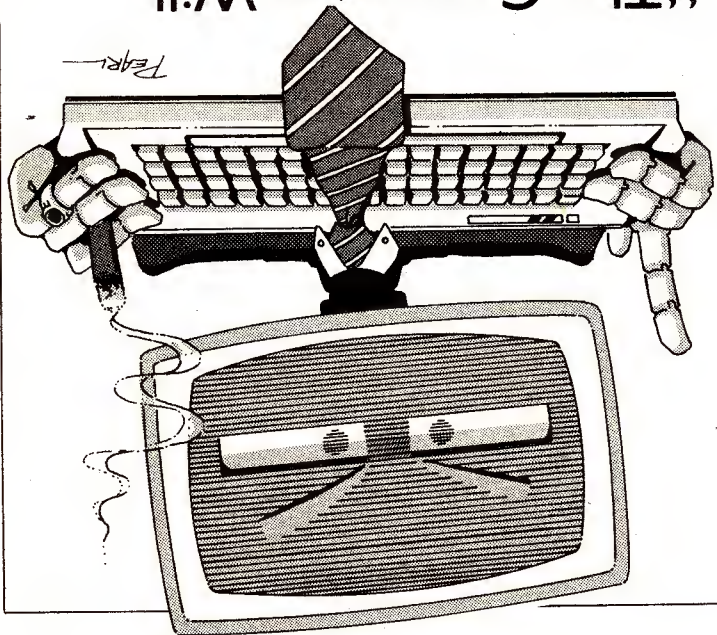
An even 80% of the 35-64 age group is married and their median years of schooling is 12.9 and rising. Interestingly, college enrollment among males 35+ has doubled since 1970, while at the same time college enrollment among females 35+ has tripled.

In addition, the 35-64 demographic constitutes 47.7% of the U.S. male labor force and 45.4% of the female labor force. By race, the 35-64 age group is 86.1% white (32.1% of the white population), 9.8% black (26% of the black population), and 5% Hispanic (24.1% of the Hispanic population).

Economically, the 35-64 population has traditionally been among the most affluent consumer segments, due to earnings increases resulting from seniority or a climb up the corporate ladder. The survey's 1982 earnings reports show 35-44 year-olds had a median income of \$26,370 and 65.2% of these folks earned more than \$20,000 per year, while 31.4% of them were in the \$35,000+ bracket.

That same year, the median income from 45-54 year-olds was \$27,985, with 66.4% of this sub-group earning over \$20,000 per year and a formidable 37% earning more than \$35,000 annually. Among the 55-64 year-old sub-group, the median income was \$22,075, with 54.7% of those persons' incomes topping the \$20,000 mark and 27.2% of them willing away their golden years on a ladder. The survey's 1982 earnings reports show 35-44 year-olds had a discretionary income in America is found in the 45-64 age group. Maybe that explains the survey's finding that an incredible 70% of the people over 40 claimed to feel 15 years younger than they actually are.

For additional information, sales aids, and newsletters, contact **Maurie Webster** at (212) 371-4828.



“The Computer Will See You Now...”

Personnel directors are often said to have the soul of a computer, but in the future they may very well be computers. As reported recently in **USA Today**, the Mountain View, CA-based firm of **Greentree Systems Inc.** is creating computer software for companies that wish to screen job applicants. The firm's 100-question form takes about 20 minutes to complete and is designed to weed out those who supervise those who do. The PSG also stresses that these seminars are useful not only to those who work the phones, but also to those who supervise those who do. Registration fee for the seminar is \$195 per person; \$170 for non-profit organizations and multiple registrants. For additional info, call (203) 852-0429.

do not know the answer to a customer's questions? (A) Divert the question to another topic (B) Make up an answer, but only if the customer couldn't tell (C) Make up an answer (D) Apologize (E) Dismiss it as irrelevant (F) None of the above

Along with analyzing your computer programs measure your response time, allowing potential employers to gauge how sure you are about a particular answer. Cost? \$6000 for the first program and \$3000 for each additional one, plus a \$450 per month licensing fee.

Your Office May Be A Dead Giveaway

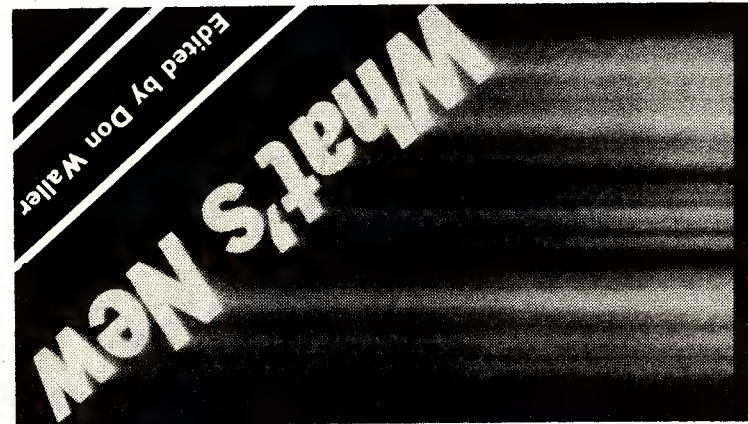
Do you turn your office into your "home away from home"? Or do you treat it as if it were a hotel room? don't personalize their offices with family photos, adult toys, certificates, or awards are sending out a powerful, unspoken, message — namely, "I don't plan to stay here very long."

way employees shape their surroundings. Professor **Edward Wakin** claims the **room Reports**, Fordham University Writing in a recent issue of **Board-** "home away from home?" Or do you treat it as if it were a hotel room? don't personalize their offices with family photos, adult toys, certificates, or awards are sending out a powerful, unspoken, message — namely, "I don't plan to stay here very long."

Auto Dealer Ads Up 20% In '83

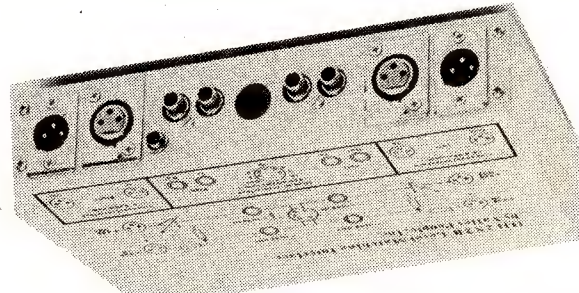
After three years of decreasing sales and profits, America's franchised auto dealers took 1983's industry-wide rebound and slam-dunked a 20% increase into their advertising budgets. According to the recently released annual tabulations from the **National Automotive Dealers Association**, ad expenditures by franchised car and truck dealers climbed to \$1.6 billion in 1983. Radio accounted for \$387 million of this spending, nearly three times as much as went to television ads (\$134 million). Radio also racked up nearly one-third more auto ad revenues than television, direct mail (\$71 million), outdoor (\$33 million), theatre and sports programs (\$15 million), handbills (\$7 million), and displays/demonstrations (\$19 million) combined. Newspapers led all media with \$924 million in auto ads.

Ad budgets for the average large-volume dealer topped \$236,000, and those for the average smallest-volume dealer rose to more than \$12,000. Meanwhile, the average dealer's sales volume jumped 25% as profits doubled — net profit before taxes as a percentage of total sales was 2.14%, the highest since 1972.



Valley People Intro Balanced Level Matching Interface Unit

The "HH 2 x 2B" is the latest balanced level matching interface available from Nashville-based **Valley People Inc.** Designed to resolve the level and impedance matching problems created by interfacing -10dB equipment such as semi-pro or consumer audio gear and the audio section of VTRs with the studio and broadcast equipment standards of +4dB and +8dB, the HH 2 x 2B also eliminates problems created by transformer balancing, thanks to the electronic balancing circuitry of the unit's +4 and +8 inputs and outputs. The unit comes complete with its own power supply and can be installed via an optional rack mount adapter, in a 1.75" x 19" rack space. For additional information, contact **Norman Baker** at (615) 383-4737.



Upcoming Telephone Marketing Seminars Stress Sales Techniques

A one-day seminar, "Techniques For Telephone Marketing," will be offered by the **Norman, CT-based Performance Seminar Group** in Los Angeles (8-13), San Francisco (8-14), Denver (10-5), and Seattle (10-31). Although the 9-5 sessions are primarily aimed at increasing your sales staff's effectiveness through application of various telephone sales techniques, the seminars are also valuable learning experiences for service-oriented phone staffs, including those who handle customer relations and incoming calls.

The PSG also stresses that these seminars are useful not only to those who work the phones, but also to those who supervise those who do. Registration fee for the seminar is \$195 per person; \$170 for non-profit organizations and multiple registrants. For additional info, call (203) 852-0429.

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If there's a better lineup of national radio concert exclusives...**run it!** Westwood One features only the biggest and best performing acts in rock 'n' roll on the premier stations across America. And when we say they're exclusive, we mean they're exclusive—we feature major stars in their only national radio concerts of the year. Whether it's the **Superstar Concert Series, In Concert**, live event specials or satellite simulcasts with HBO, Showtime and MTV, Westwood One presents more concert exclusives than any other national radio network. To find out how you can be the exclusive station in your market, contact your Westwood One representative at (213) 204-5000.

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Pro:Motions

PolyGram Ups Leach

David Leach moves up to Northeast Regional Promotion Manager at **PolyGram Records**. Most recently the label's Philadelphia Local Promotion Manager, he joined the company seven years ago in the Boston sales department.



David Leach

NYMRAD Holds Elections

The **New York Market Radio Broadcasters Association** (NYMRAD) has announced its slate of new officers and board members. **WOR** VP/GM **Lee Simonson** serves as Chairman, working with the following officers: **WPLJ** VP/GM **Joseph Parish**, Vice Chairman; **WINS** VP/GM **John Waugaman**, Secretary; and **WNEW-FM** VP/GM **Mike Kakoyiannis**, Treasurer. New board members include: **WRFM** VP/GM **Mark Bench**, **Christal Company** President **Charles Colombo**, **WYNY** VP/GM **Harry Durando**, **WNCN** VP/GM **Matt Field**, **RKO Radio Network** President **William Hogan**, **WAPP** VP/GM **Patrick McNally**, **WEZN** VP/GM **James Morley**, **WGSM & WCTO** VP/GM **Richard Scholem**, **WHTZ** VP/GM **Dean Thacker**, **WBSL & WLIB** VP/GM **Charles Warfield**, **WCBS-FM** VP/GM **Nancy Widmann**, and **United Stations** President **Nick Verbitsky**.

Thomas Takes NSM Post At KYTE & KRCK

Pamela Thomas has been named National Sales Manager at **KYTE & KRCK/Portland**. She previously served as the stations' Regional Sales Manager after joining the company last November.



Pamela Thomas

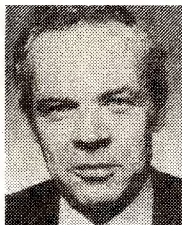
WEA Taps Uterano, Patrick

Andrew Uterano and **Randy Patrick** have been appointed Music Sales Managers for **WEA's** New York and Los Angeles branches, respectively. Uterano joined the company 12 years ago; in 1981 he was named Branch Marketing Coordinator. Before coming to WEA in 1975 as a San Diego sales rep, Patrick was **Disc Records'** Western Regional Manager. In 1979 he was named WEA's Denver District Sales Manager.

Albarano Forms Music On Film

Former record company executive **Nick Albarano** has established **Music On Film**, a firm which specializes in overseeing all musical needs for cable, television, film, and the home entertainment markets. Albarano's 25-year recording industry background includes the presidency of **Hob Records**, as well as vice presidential duties with **Capitol**, **Columbia**, and **Roadshow/UA Records**. Music On Film may be reached at (213) 463-9591.

RAB Announces New Regional Account Executive System



Loren Hollembaek



Debbie Weinstein



Carol Feldman



Cindy Roberts



Art Pocaroba



Bill Herman



Janine Rapisardi



Silvia Souto



Joann Nimetz

In a restructuring of its Member Services Division, **RAB** has divided the nation into nine geographical regions and assigned Account Executives to serve as liaisons between the organization and its members. The AEs and the territories they cover are: **Loren Hollembaek** (MI, MN, ND, SD, foreign/overseas memberships); **Debbie Weinstein** (NY, NH, CT, DE); **Carol Feldman** (PA, NJ, MA, MD, VT, DC, WI); **Cindy Roberts** (MO, NE, CO, IA, IL, MT); **Art Pocaroba** (TX, AR, OK, NM, MS, UT, AZ); **Bill Herman** (CA, NV, WA, ID, OR, WY, HI, AK); **Janine Rapisardi** (KY, OH, VA, WV, TN, RI); **Silvia Souto** (GA, IN, SC, FL, AL, LA); and **Joann Nimetz** (ME, NC).

Shuler Founds Promotion Firm

Record industry veteran **Wayne Shuler** has established **Records to Radio Promotions, Inc.**, which focuses on the Texas, Arkansas, Louisiana, and Oklahoma markets. Shuler formerly handled southwest regional promotion and served as A&R Director at **Capitol Records**; he also headed his own independent promotion/production company, Houston-based **Positive Promotions, Inc.** Records To Radio Promotions may be reached at (214) 330-4845.

Gorby Given WDCG GSM Post

Daniel Gorby has been named General Sales Manager of **WDCG (G105)/Raleigh-Durham**. He moves in-house from the Local Sales Manager position.

A & M Taps Gold

Jeffrey Gold has been upped to National Director, Special Projects/Assistant to the President at **A & M Records**. Before joining A&M, Gold operated the **Record Obsession** and managed the Los Angeles-based **Rhino Records** retail outlet.

Burkheimer Manages RCA UK

Don Burkheimer becomes Managing Director, **RCA Record Division**, RCA Limited (UK). He first joined the RCA Corporation in 1953 and has spent 25 years with the record division, holding a variety of management positions. During the past year he served as Managing Director of the label's subsidiary companies in the Netherlands (RCA B.V.) and Belgium (RCA S.A.). Prior to that he was Division VP/International Marketing and Talent Acquisition.



Don Burkheimer

Stein Secures KMET LSM Slot

Don Stein has been promoted to Local Sales Manager at **KMET/Los Angeles**. He brings five years' in-house experience as an Account Executive. Before coming to KMET, Stein worked in a similar capacity at neighbor **KFWB**.

Bilotti Directs WSEN Sales

WSEN/Baldwinsville, NY announces the appointment of **Len Bilotti** as Sales Manager. His radio background includes sales manager and GSM posts at Syracuse outlets **WSCY**, **WAQX**, and **WFBL**, in addition to an AE stint with **WHDH/Boston**.

Harnett New SuperSpots VP

Micheal Harnett has been named Exec. VP/Client Relations for radio and television commercial producer **SuperSpots**. Harnett was most recently Advertising & Production Director for promoter **Chicago Music Bag**. **Richard Figura**, who formerly oversaw the Client Relations department, will manage the Broadcast Services division, among other new duties.

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There's been an evolution in unwired radio networks. At HNW&H, we no longer consider an unwired network to be an inexpensive means of bulk advertising. Instead, we use it as an important vehicle to zero in on specific demographics, lifestyles and consumer habits that advertisers want.

There are three major ways our network can increase your share. First, we're part of the #1 unwired network, INTERNET. INTERNET is #1 because it is marketing target networks whose radio station affiliates most exactly meet the needs of the advertiser.

Second, because we don't discount your radio station's rate by bringing in inappropriate stations, the rates that your station will enjoy in the INTERNET network will be equal to your average spot rate.

Third, INTERNET has brought more dollars into spot radio than any other source. In 1983, it placed over \$20 million on its affiliates!

With INTERNET, not only are you with #1, but with a network that will bring you high rates. We can even structure your rates to help better manage your inventory.

At HNW&H, unwired network is a major source of revenue for our stations and helps us increase their share. If you'd like to see how, call us today.

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NETWORKS

PROGRAM SUPPLIERS



REED BUNZEL

MINI-INTERVIEWS WITH MUTUAL, NBC VPS

Two Views On News

Last week this column took a look at the various advantages a station can realize by affiliating with a network. Perhaps the most obvious reason for a station to sign on the dotted line is the network's capacity and position to offer regular, quality national newscasts. The length, form, and content of newscasts varies from network to network, depending largely on the format, target demographic, and market position of its affiliates. While most managers and programmers agree that listeners want to be regularly updated with news and information that affects their lives, there is some debate over the necessity and quantity of news that stations and networks should schedule.

This week I spoke with two network people "in the know" about news: Jim Farley, VP/Radio News at NBC, and Ron Nessen, VP/News at Mutual Broadcasting System. While these "mini-interviews" are not necessarily indicative of the philosophies of all networks, they do focus on some of the concerns and challenges facing network and station management.

James Farley, NBC Radio Networks

R&R: Because radio is considered a local medium, do you believe local news is more important to the average listener than national network news?

JF: Not necessarily. In many markets there is no local news. In New York, for example, what might be an issue in Queens might be of no concern to a listener in Brooklyn or Yonkers, and the school board vote in White Plains probably means nothing over in Jersey City or Newark. But when the cost of postage stamps goes up, or Congress votes a tax increase, it's important.

R&R: What about markets that aren't the size of New York?

JF: Some people say that smaller markets tend to rely more on local news, but I don't believe this is necessarily true. If the price of gas goes up at the pumps, it is something that affects all listeners, large market or small. I think there is more commonality in national news than a lot of local programmers realize.

R&R: Some people expected deregulation to have a big impact on the quantity and quality of news in commercial radio. Have there been any noticeable side-effects of dereg?



Ron Nessen

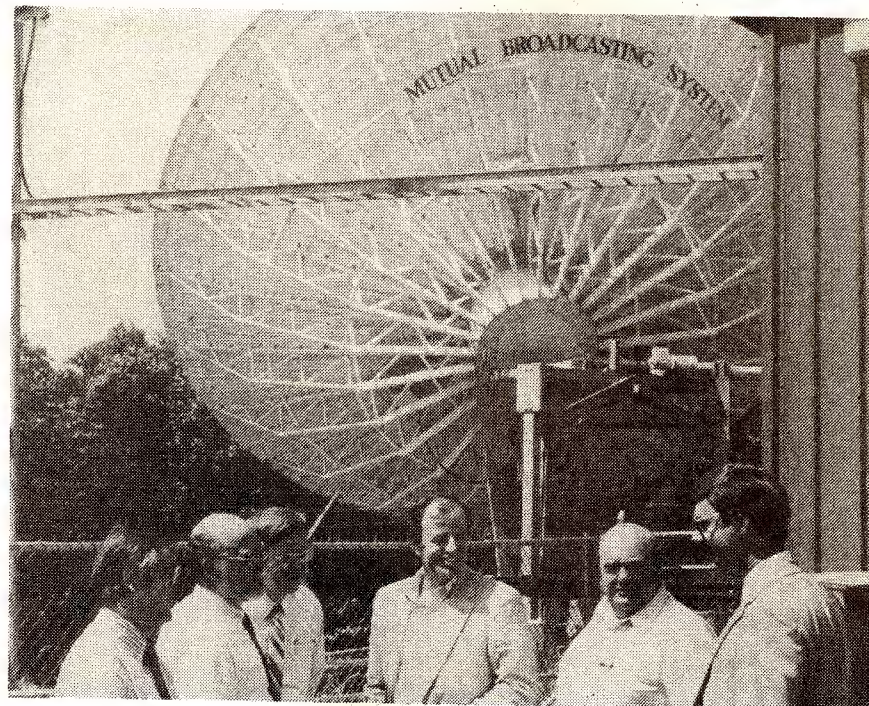


James Farley

JF: Deregulation has raised some interesting questions. Smart station owners have suddenly realized that they want news — not because the FCC has a gun to their heads and is saying they must do it — but because the stations need it to stay competitive. People want to be informed, and the competition factor really has had more effect than federal regulation.

R&R: What role does/should news play in the growing programming segregation of AM and FM radio?

JF: Both AM and FM stations can take advantage of network news. Of course, because fewer stations on the AM band are trying to make it strictly with music, AM is increasingly becoming the news/information/talk/sports band. As far as FM is concerned, however, there have been some recent studies which show that most people who listen to FM radio switch to AM specifically to get news; they don't think they're getting enough of it on FM. People are hungry for news and information, so any



LINKING UP — Mutual Advisory Board members toured the network's satellite uplink facility in Virginia during their annual meeting. Pictured at the broadcast site are (l-r) Allen Andrews, WCLJ/Corning, NY; Russ Withers, WMIX/Mt. Vernon, IL; Mutual's Ben Avery; Rich Wartell, KSOK/Arkansas City, KS; Bob Pricer, WCLT/Newark, OH; and Mutual's Gene Swanzy.

radio station in competition would be wise to program regular newscasts.

R&R: Will FM continue to defer to AM, or will more news be targeted to specific FM demographics?

JF: FM stations are beginning to realize the potential of news. It has to be the kind of news the station can use, otherwise it won't be competitive. If a station is going after a younger target demo, the news has to mean something to that group — it also has to be targeted. I'm not concerned about the idea that this type of news is too narrow or selective; a listener can still get a full dose of "Here's what's happening in the world right now." The only difference is that the emphasis is placed on those things that are affecting the listeners' lives, wallets, and world.

R&R: If a station is convinced that news is vital to its competitive health, how should that news be programmed?

JF: Whatever kind of news an FM station runs, there is no question that it should be running a network newscast morning and afternoon; it is absolutely essential. The station also ought to run a newscast somewhere in the middle of the day, around noon. The intent here is not for us at the network to program the station, because we philosophically realize that this isn't our job. However, we do have the responsibility to give stations the tools they need.

R&R: Your job is to put together the best news programming possible — but how can a local station get the most out of it?

JF: First, any station sales manager is missing the boat if he is not selling network news as a premium buy in the market. There is a prestige, a panache attached to it. Whether it is the panache of the old-line networks such as NBC, ABC, CBS; or the new FM, youth-oriented networks, there is an excitement attached to network news sponsorship that ought to command top dollar. Also, the network's newscast should be tied in with whatever local stories there are. The announcer can lead into the national scope with something like, "Now a look at what's going on in the rest of the world, brought to you by . . ." The sponsorship is an important tool, something the stations can really play up.

Ron Nessen, Mutual

R&R: Has news become the province of AM radio, or is there still room for it on FM?

RN: Most current research indicates that listeners — even FM listeners — regularly want some form of news and information. I

don't think anybody has really figured out exactly what form this might take; it could be lifestyle news targeted for FM stations and younger demographics. But I do think every network wants to make sure that whatever is offered is what the stations and their listeners want. We know at least one thing — listeners do, in fact, listen for news and information. They don't always want 60 minutes of uninterrupted music, because they like to know what is going on in the world. Some of them might want extended news, some might not. It all depends on the listener and the station, and what the network provides.

R&R: How can a network produce a newscast to cope with different types of listeners?

RN: I believe most listeners simply want to get caught up with what is going on in the world. It's been said that people periodically like to hear news so they can be reassured. They want to know that there hasn't been a war, the President hasn't been shot, and there haven't been any disasters since the last time they tuned in. So it's a network's responsibility to do the news however it can and with whatever it takes. ABC has eight different types of news shows; Mutual has news on the hour and half-hour, as well as lifestyle news. But they're all done in such a way that the individual stations can best serve the patterns of their listeners.

R&R: Has deregulation changed the way radio stations and networks look at news?

RN: The fear that deregulation would decrease the amount of news on radio was overexaggerated. Stations have always known that their listeners periodically want to know what is happening around them. If there is a big development, people tend to find out about it while listening to their music station; if it's really big news they will then switch to all-News to get full details. I think this is why, despite deregulation, stations have not said, "Oh, goody, we don't have to spend the money to put news on anymore." Stations run news because they clearly found that their listeners want it. And networks run news because the stations want it.

Interviews such as these will periodically appear in this column in an attempt to address topics of interest in the world of networks. In order to get full participation, these specific columns will feature diverse opinions from as many network perspectives as possible. Please stay tuned!



MY BEST FRIEND'S GIRLFRIEND — Warner Bros. recording artist Marcus Miller recently appeared with a few of his close girl friends on "Coast To Coast Top 20," and promoted his debut album, which features the single "My Best Friend's Girlfriend." Pictured (l-r) are Warners' Teddy Astin, Coast To Coast's Sylvia Fulbright and Karin Wolfe, Miller, Coast To Coast's Lauren Callwood, and James Lewis of Patrick Raines Public Relations.

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Laura's 90 minutes on stage will include her smash hits "Gloria", "Solitaire" and "How Am I Supposed To Live Without You?..." plus hot selections from her 3rd album, "Self Control."

Make it happen in your market and call RKO at (212) 764-6702.

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Leave it all behind with the exciting new Plymouth Turismo Duster.

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MIKE SCHAEFER, Asst. PD/KIIS-FM

On The Best Of Times For Music And Radio

"In the fourteen years I've been in the radio and music business, I can't remember a time when I've been so excited about the music that's out there. The diversity of music to choose from, whether it be pop, rock, A/C or black, is staggering! It makes my job more difficult, but much more interesting. This is the best of times for music and radio."



... At Columbia We Agree!

JULIO IGLESIAS & DIANA ROSS "All of You"

"Registering immediate response at the 'hot-rockin' flame-throwin' WHYT."

Gary Berkowitz, PD
WHYT/Detroit

"The classiest duet of the year. Already 4th best seller in Providence."

Tom Cuddy, OM
PRO-FM/Providence

"Our smash ballad for the summer. Sales exploded immediately. Top 10 phones and they're begging for the album."

John Young, PD
Z93/Atlanta

"Mixes well with the rest of the playlist. A vital and important record."

Stef Rybak, MD
KC101/New Haven

CHR Chart: 32



BRUCE SPRINGSTEEN "Cover Me"

#1 MOST ADDED

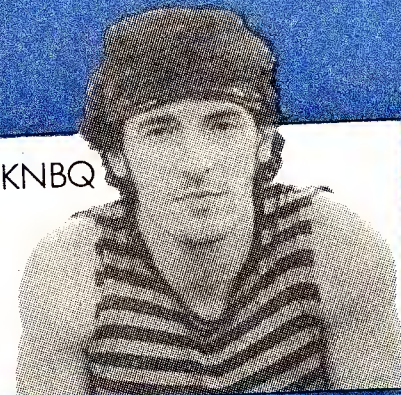
132 Stations Out Of The Box Including:

WHTT
WXKS-FM
WPHD
WBLI
CKOI
Z100

WCAU-FM
WHTX
PRO-FM
WASH
94Q
Z93

93FM
B97
B96
WGCL
KBEQ
WKTI

KIMN
KNBQ
Q103
KZZP
KMJK
KWOD
XTRA



ELVIS COSTELLO & THE ATTRACTIONS

"The Only Flame In Town"

CHR NEW & ACTIVE 84/29 - 36%

Added This Week:
WBEN-FM Q103
PRO-FM KPLUS
WNYS WSPK
98PXY

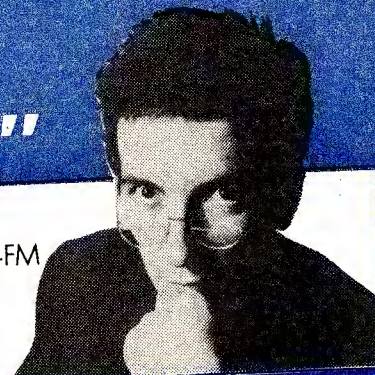
WKRZ-FM
WJZR
WNOK-FM

WANS-FM
KBFM
WRNO

KTFM
WKAU
KEYN-FM
KKFM
KMGX

KQMQ
KHOP
KDON-FM
KRQ
KTKT

WJAD
WAZY-FM
KGOT
KDZA
KIST



BONNIE TYLER

"Here She Comes"

CHR SIGNIFICANT ACTION

This Week's New Adds:

KPLUS
WRCK
WHTF

WZLD
WOKI
WFMI

WRQN
WHOT-FM
KSKD

Q104
Q101
KNOE-FM





Spring Books Reviewed: The CHR Story

Which of the following statements are false? 1) CHR is winning virtually everywhere, 2) CHR is a sure cure for the ratings blahs, or 3) CHR did much better this spring than last. Actually, all three of these statements are false — at least based on an objective analysis of a cross-section of the top 100 markets this spring. Granted, there are some spectacular CHR success stories — especially in markets such as New York, L.A., Houston, and Tampa — and there are a number of new converts to the CHR fold as less successful stations dream of double-digit shares and black ink. However, just as in the last ten years stations flocked to NIS, Disco, and Country for ratings relief, so now they are in many cases surging to CHR. Many are winning, but it's not a cure-all.

Still, the good news for the radio and record industries is the resurgence of CHR. As you'll see in the charts that follow for the eight randomly-selected markets chosen for my analysis this week, there is much good news for the format and for the music/artists it features. Let's see where the crux of the good news lies and what the reality of the big CHR picture looks like.

"There is much good news for the format and for the music/artists it features."

In order to provide different perspectives on CHR's health, I not only looked at the most reliable and general estimate of a station's success, the 12+ figure, but also delved into the popular sales demo of 18-49 adults. A spring-to-spring comparison is the most valid and that's what was used here. In subsequent issues I'll examine other formats and use similar methods, probably picking a different sales target, depending on the format's appeal.

Eight Markets Analyzed

Here then are the results of the spring-to-spring comparisons in eight markets where CHR is present:

New York			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	3.1%	14.6%	+371%
CHR's total adults 18-49 share	4.0%	18.7%	+368%
Number of CHR stations	1	3	
Houston			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	7.7%	12.9%	+68%
CHR's total adults 18-49 share	7.5%	13.6%	+81%
Number of CHR stations	2	2	
Seattle-Tacoma			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	11.9%	15.1%	+27%
CHR's total adults 18-49 share	14.7%	17.1%	+16%
Number of CHR stations	3	3	

Q&A

I've been getting cauliflower ear lately as many of you have called to ask, "Where is the ethnic return information that used to be included on page 5b of each relevant Arbitron report?"

It's now on page three, included with the other diary-return-by-demo data. Arbitron was trying to simplify things and thus put data for black (and Hispanic) populations and in-tab under the metro population headings. Now you can see the overall diary return by demo (18-24, 25-34, etc.), and below that check the ethnic return and see how it compared with what Arbitron wanted.

Unfortunately, the books don't contain the former information concerning how much of the overall ethnic return came from within or without the High Density Areas. However, you can call your Arbitron rep and request that data.

Week In Review

Arbitrends Combos Coming

One early complaint with Arbitrends has been that it does not allow ranking of stations by sales combos. Since this is a frequent desire for stations or reps selling with Arbitron numbers, it has come to Arbitron's attention that this situation deserves an early fix. Apparently that fix is on the way. Arbitron Sales/Marketing VP Bill Livek told R&R, "We'll make the insertion of the ability to rank by sales combos a high priority in our development of Arbitrends." No date was given by Livek for when this fix would be available to Arbitrends users, but there was speculation that early this fall would be a possible timetable.

Birch Adds Sales Execs

Birch Radio has added sales personnel to its L.A. and Dallas offices, effective this week. Ms. Jamie Maskell, formerly a Client Service Rep with Arbitron and more recently with Katz Radio, has signed on as West Coast Advertiser/Agency Account Executive. On the radio station side, Larry Gorrick, most recently GSM of WFLA/Tampa-St. Petersburg, has moved into the Dallas office to handle broadcasters in the Southwest region.

Arbitron To Retain High Density Areas

Contrary to earlier pronouncements, Arbitron will not discontinue the use of High Density Areas in sampling of markets with notable ethnic population. However, effective next year Arbitron will begin to update the High Density Black/Hispanic Areas zip code definition on an annual basis, rather than every ten years as in the past.

Atlanta			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	19.1%	183%	-4%
CHR's total adults 18-49 share	22.6%	20.7%	-8%
Number of CHR stations	2	2	
Phoenix			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	8.4%	9.9%	+18%
CHR's total adults 18-49 share	10.2%	10.3%	Level%
Number of CHR stations	2	2	
Louisville			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	0%	12.5%	
CHR's total adults 18-49 share	0%	12.5%	
Number of CHR stations	0	2	
Bakersfield			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	27.3%	26.8%	-2%
CHR's total adults 18-49 share	33.3%	30.1%	-10%
Number of CHR stations	3	3	
Quad Cities			
	Spring '83	Spring '84	% Gain/Loss
CHR's total 12+ AQH share	18.1%	17.4%	-4%
CHR's total adults 18-49 share	26.3%	24.2%	-8%
Number of CHR stations	2	2	

most striking statistic to my way of thinking is the increase in the number of CHR stations. When you look back over the last year and remember that in New York WNBC was the sole CHR entity (before the onset of WHITZ and the format switch of WPLJ), or that in Louisville there was really no CHR flagbearer until some format shifts took place, it's amazing. In a way it's gratifying to see the format that had much to do with rock's success on a major rebound, and yet one has to wonder how it got to the state of just one year ago. Hopefully past mistakes in the radio and record biz won't led to such a CHR decline again.

Where are the new CHR converts coming from? AOR seems as likely a donor as any format; witness the WPLJ move in the Big Apple or the switch of

"It's gratifying to see the format that had much to do with rock's success on a major rebound."

WLRS in Louisville. Perhaps AOR is going through the identity struggle that CHR has already survived in its search for entertaining ways to build audiences and please advertisers.

At any rate, the news for CHR this sweep is largely good, but not universally so. At least the format has renewed energy and that's good for record companies, listeners, and advertisers. Everyone wins.

Defection to CHR

While half the markets sampled this week showed CHR increases in the sought-after 18-49 demos, and in five of the eight CHR improved 12+, the

Next week we'll look at the fortunes of a format where not everyone has won this survey, namely Country. Until then, may your numbers be good ones.

New poll shows majority of Americans favor nuclear energy

Fifty-four percent of the American public favor the use of nuclear energy, according to a recent survey.

Based on interviews with a representative sample of 1500 adults across the country, the survey was conducted between May 19 and June 4 by Cambridge Reports, Inc., a nationally known opinion-research firm based in Cambridge, Massachusetts.

The 54% majority in favor of nuclear energy includes 22% who "strongly favor," and 32% who "somewhat favor" the use of nuclear energy as one element in an overall energy plan for the U.S. Forty-one percent are evenly divided between being somewhat or strongly opposed.

An even stronger 58% majority said they would approve of using *more* nuclear energy in the years ahead "if additional supplies of electricity are needed."

Nuclear electricity remains the fastest growing major energy source in the country. In the first three months of 1984 (the latest time for which figures are available), the use of nuclear power was up 18% over the same period in 1983.

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RATINGS REPORT

Spring '84 Arbitron Advances

ARBITRON RADIO

Norfolk

WFOG Recaptures Double Digits; WNOR-FM Exceeds A Ten; WNVZ, WMYK Surge Into Contention; WCMS-FM, WLTY, WOWI Slip

	Fall '83	Spring '84
WFOG (BM)	9.5	10.7
WNOR-FM (AOR)	9.5	10.3
WNVZ (CHR)	6.8	9.3
WCMS-FM (Ctry)	10.6	8.6
WMYK (AOR)	3.5	6.9
WLTY (AC)	8.1	5.6
WTAR (AC)	5.0	5.3
WOWI (Blk)	7.8	4.8
WWDE (AC)	4.3	4.5
WRAP (Blk)	5.2	3.9
WQKS (Urbn)	2.1	3.4
WNIS (News)	3.3	2.9
WPCE (Blk)	2.7	2.6
WNSY-FM (AC)	2.2	2.1
WNSY (Gold)	1.8	1.7
WKEZ (Ctry)	1.7	1.4
WXRI (AC)	2.4	1.3
WNOR (AOR)	1.5	1.2
WTID (Misc)	—	1.2
WCMS (Ctry)	1.8	1.1
WTJZ (BBnd)	1.6	1.1

ARBITRON RADIO

Nashville

Leading Stations All Slip, Remain Ahead; WLAC-FM Adds Two, WQQK Healthier; WZKS Makes Dramatic Debut, WWKX Penalized

	Fall '83	Spring '84
WKDF (AOR)	11.7	9.5
WZEZ (BM)	10.8	8.9
WSM-FM (Ctry)	13.0	8.8
WLAC-FM (AC)	6.4	8.5
WQQK (Urbn)	5.8	7.3
WSIX-FM (Ctry)	6.8	7.2
WVOL (Blk)	5.0	6.7
WSM (Ctry)	5.1	6.1
WZKS (CHR)	—	6.1
WAMB (BBnd)	3.4	3.4
WLAC (Talk)	4.0	3.3
WYHY (AC)	3.6	2.6
WSIX (AC)	2.0	1.6
WMDB (CHR)	2.7	1.4
WJKZ (Ctry)	.9	1.0
station determined to have engaged in survey or diary promotional activities.		
WWKX (CHR)	8.0	7.1

ARBITRON RADIO

Dayton

WHIO-FM Leads Again, Helped By WJAI Format Change; WGTZ (Formerly WJAI) Makes Substantial CHR Debut; WTUE Holds Double Digits, Strong Second Place

	Fall '83	Spring '84
WHIO-FM (BM)	13.9	14.4
WTUE (AOR)	12.4	13.6
WHIO (AC)	9.1	9.8
WONE (Ctry)	7.5	7.6
WGTZ (CHR)	—	6.6
WDAO (Urbn)	5.8	6.4
WING (AC)	5.4	5.4
WYMJ (AC)	4.9	4.4
WVUD (CHR)	5.4	3.9
WAVI (Talk)	2.5	3.6
WLW (AC)	3.0	3.0
WBLZ (Urbn)	2.7	2.1
WSKS (AOR)	2.8	2.1
WBZI (Ctry)	2.3	1.9
WLLT (AC)	.9	1.8
WPTW-FM (AC)	1.1	1.3
WFCJ (Rel)	.5	1.2
WPFB-FM (AC)	1.8	1.0

ARBITRON RADIO

Salt Lake City

KSFI, KRSP-FM, KSL Slip, Still Leaders; Strong Debut For KKAT; KCPX Almost Doubles, Bolts Into Fourth

	Fall '83	Spring '84
KSFI (BM)	11.5	10.8
KRSP-FM (AOR)	9.9	8.9
KSL (AC)	10.8	8.5
KCPX (CHR)	3.8	7.2
KLCY-FM (AC)	5.9	5.7
KALL (AC)	4.8	5.3
KLUB (BM)	5.1	4.3
KKAT (Ctry)	.8	4.1
KSOP-FM (Ctry)	6.6	4.1
KBUG (AC)	3.3	3.9
KISN (AC)	4.7	3.7
KDAB (AC)	3.2	3.2
KFMY (CHR)	3.1	2.9
KZAN (Ctry)	4.8	2.9
KRSP (CHR)	2.4	2.5
KLRZ (AC)	2.3	2.2
KZJO (Talk)	2.1	1.8
KDYL (News)	1.5	1.6
KSOP (Ctry)	2.1	1.2
KWHO-FM (Clas)	1.0	1.2
KCGL (AOR)	—	1.2
KRGO (Ctry)	2.0	1.1

ARBITRON RADIO

Rochester

WVOR Dethrones WEZO; WCMF Hits Record Share; WMJQ Snares CHR Crown

	Fall '83	Spring '84
WVOR (AC)	11.2	13.5
WEZO (BM)	14.4	12.9
WCMF (AOR)	10.0	11.6
WHAM (AC)	8.4	9.1
WMJQ (CHR)	6.5	8.1
WPXY-FM (CHR)	8.0	7.7
WYLF (BBnd)	6.8	6.7
WBBF (N/T)	6.2	4.6
WNYR (Ctry)	5.2	4.3
WDKX (Blk)	3.1	2.5
WHFM (CHR)	3.4	2.4
WPXY (BBnd)	.8	1.7
WFLC (Ctry)	1.2	1.1

ARBITRON RADIO

Albany

WGY Rebounds, Holds Edge Over WPYX; WGFM Jumps Into CHR Lead; WFLY, WROW-AM & FM Slip

	Fall '83	Spring '84
WGY (AC)	12.1	12.8
WPYX (AOR)	11.9	12.5
WGFM (CHR)	6.0	9.4
WQBK (Talk)	6.7	6.6
WWOM (AC)	5.3	6.5
WFLY (CHR)	7.5	6.0
WROW-FM (BM)	7.3	6.0
WPTR (Ctry)	5.7	5.4
WROW (AC)	7.3	5.0
WGNA (Ctry)	3.5	4.9
WTRY (CHR)	4.1	3.9
WQBK-FM (AOR)	2.6	3.1
WABY (BBnd)	3.9	2.3
WHAZ (Rel)	.8	1.0

FOR THE RECORD

In the Portland ratings standings last week, KYTE should have been listed as Big Band (BB) rather than A/C, opening with a 5.3 share. WVEE/Atlanta was listed with a 9.6 share, which should actually be 9.1.



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Capitol

RATINGS REPORT

Spring '84 Arbitron Advances

ARBITRON RADIO

Charlotte

WSOC-FM Stronger Than Ever; WPEG Solid Number Two; WBT Down Three; WJZR Doubles

	Fall '83	Spring '84
WSOC-FM (Ctry)	17.1	17.3
WPEG (Urbn)	10.8	10.8
WBT (AC)	10.7	7.7
WBCY (CHR)	8.4	7.4
WROQ (AOR)	8.2	7.2
WEZC (AC)	6.1	6.1
WJZR (CHR)	2.7	5.4
WZXI (BM)	8.7	4.1
WLTV (AC)	3.2	3.7
WQCC (Blk)	2.9	2.8
WLON (Ctry)	—	2.7
WGIV (Blk)	3.4	2.3
WSOC (Easy)	3.6	2.0
WGSP (Gold)	1.2	1.3
WRKB (Rel)	—	1.3
WSAT (Misc)	—	1.2
WAME (Rel)	1.2	1.1
WTQR (Ctry)	—	1.0

ARBITRON RADIO

Birmingham

WKXX Adds Two, Grabs First Place; WENN Up Two, Runner-Up; WZZK Slips To Third; WAGG, WMJJ Surge

	Fall '83	Spring '84
WKXX (CHR)	11.3	13.4
WENN (Blk)	9.8	11.7
WZZK (Ctry)	12.3	11.3
WAPI-FM (AOR)	7.9	8.2
WAGG (Blk)	4.2	7.2
WMJJ (AC)	4.9	6.9
WATV (Blk)	7.6	5.9
WSGN (AC)	3.0	5.5
WVOK (Ctry)	3.7	4.1
WERC (N/T)	4.8	3.1
WDJC (Rel)	2.8	2.6
WQUS (Ctry)	2.2	2.6
WYDE (Gold)	2.3	2.6
WAPI (AC)	3.1	2.2
WJLD (Blk)	4.9	1.9
WCRT (BBnd)	1.5	1.6
WTWG (Blk)	3.6	1.3

ARBITRON RADIO

Memphis

WMC-FM Returns To Double Digits, Takes Title; WZXR Achieves Perfect 10; WMC Grabs Large Lead In Country Race; WDIA, WHRK Softer; WLOK, KRNB Up

	Fall '83	Spring '84
WMC-FM (CHR)	9.6	10.7
WZXR (AOR)	8.6	10.0
WMC (Ctry)	7.2	9.2
WDIA (Blk)	9.5	8.4
WHRK (Urbn)	8.5	8.1
WLOK (Blk)	6.8	7.4
KRNB (Blk)	6.1	6.9
WGKX (Ctry)	8.4	6.7
WRVR (AC)	7.8	6.2
WLVS (BM)	5.7	4.9
WREC (BBnd)	4.3	4.3
WKDJ (Blk)	3.4	4.0
KWAM (Rel)	2.3	3.1
WHBQ (N/T)	3.2	3.1
WWEE (Talk)	1.4	1.3
WMSO (Misc)	1.3	1.2

ARBITRON RADIO

Oklahoma City

KTOK Slips, Still Moves Into First; KATT-FM Drops, Still Holds Double Digits; KXXY, KEBC Post Bullish Country Numbers

	Fall '83	Spring '84
KTOK (N/T)	12.6	11.2
KATT-FM (AOR)	14.2	10.9
KXXY-FM (Ctry)	7.8	9.8
KKNG (BM)	10.4	9.3
KZBS (AC)	7.6	8.9
KEBC (Ctry)	6.6	8.3
KJYO (CHR)	8.0	8.2
KLTE (AC)	5.4	6.0
KOFM (AC)	3.7	5.5
KOMA (Ctry)	5.3	4.1
KAEZ (Blk)	2.6	2.4
WKY (Ctry)	3.4	2.4
KJIL (Rel)	3.5	2.2
KQCV (Rel)	.5	1.2

ARBITRON RADIO

Greensboro

WTQR Up, Remains Dominant Force; WMAG Grows Again, Now Strong Second; WGLD Rises To Third; WSEZ Adds Two

	Fall '83	Spring '84
WTQR (Ctry)	16.6	16.9
WMAG (AC)	7.2	8.8
WGLD (BM)	6.4	8.2
WQMG (Urbn)	8.5	8.1
WKZL (AOR)	6.5	6.8
WSEZ (CHR)	4.8	6.8
WSJS (News)	6.7	4.3
WDCG (CHR)	3.6	3.8
WAIR (Blk)	2.2	3.3
WMFR (AC)	1.7	3.3
WAAA (Blk)	3.3	2.6
WEAL (Blk)	3.5	2.6
WRQK (CHR)	4.1	2.6
WBIG (BBnd)	2.5	2.5
WSMX (Ctry)	1.9	1.5
WCOG (Gold)	.9	1.4
WHPE (Rel)	2.4	1.3
WPET (Rel)	.7	1.2
WTNC (AC)	1.2	1.0
WWMO (Rel)	2.0	1.0

Format Legend

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

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FACT:

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NETWORKS ACROSS THE U.S.A.

FACT:

FROM RETAIL . . .

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NORMAN HUNTER, RECORD BAR

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SCOTT KUZMA, GREAT AMERICAN

"I have never seen a cable movie generate sales like 'Eddie and the Cruisers.' We had cut this selection from our warehouse months ago but were forced to restock from store reorders. Initial sales have been tremendous with reorders coming in continuously."

TRACEY DONIHOO, SOUND WAREHOUSE

"HBO has made Eddie and the Cruisers a solid hit. Our existing stock was depleted within 24 hours of the HBO showing due to our stores' requests!"

STEVE MARMADUKE, WESTERN MERCHANDISERS

FACT:

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"EDDIE AND THE CRUISERS"


Scotti Brothers

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Management

READING BETWEEN THE LINES

Resumes: Fact Or Fiction — Part III

By Gary Kaplan

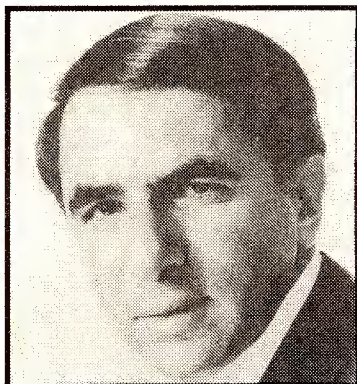
The last time I tackled the topic of resumes (R&R 5-25, 6-1), it was to offer a few writing and layout tips. Since then, it's hoped, your station openings have elicited a veritable avalanche of well-written resumes. So just when you thought you knew everything there is to know about resumes, I want to alert you to yet another managerial talent that could stand fine-tuning — how to read a resume.

That's right, I said read. And read means more than just digesting what is printed on the paper. You must develop the skill of reading between the lines. Remember, in a resume the person is putting his best foot forward. Thus, he naturally tells you what he wants you to know, not necessarily what you need to know. Understanding what to look for serves a twofold purpose. First, it helps you decide if the person is a potential candidate who warrants an interview. In addition, it assists you in developing a line of pertinent interview questioning.

Look For The Obvious

During your initial reading, check for the obvious: spelling, grammar, organization. This indicates the thought and care that went into the resume's preparation, which in turn is a reflection of the professionalism the individual would bring to the job. An accompanying, individually-typed cover letter connotes a personal approach as opposed to a resume sent as part of a mass mailing campaign. Anything of a gimmicky nature (ornate print, fancy-colored paper, etc.) is suspect, drawing attention away from the individual described therein.

Past performance tends to be the best predictor of how an individual will perform in the future. And that is not strictly limited to executives. Plug in disk jockey, program director, or sales manager and the same philosophy applies. In going over a person's job history, look for rhyme or reason as to why he or she has made particular career moves. Does his track record exhibit meaningful, vertical progression? Or did he move for the sake of moving? These are important



Gary Kaplan

questions to consider and which prompt further discussion at an interview.

After all, if a major market outlet's VP/Sales or General Sales Manager transferred to the General Manager position at a crosstown competitor, then on the surface that is a good move. But if that person instead took on the rival station's GSM position, then you have to scratch your head and wonder why. Were there personality conflicts or did he just want to stay in town. Was he fired or did he resign? Why? And if it was only for a 10-15% increase in compensation, that raises another important question — was he motivated by the job itself or only by the money?

When I was an aspiring personnel recruiter with Bell Laboratories, entry-level hires were expected to provide a resume and a copy of their college transcripts. At that stage of the game, these newcomers had not yet racked up years of experience. By looking at their academic performance, we could gauge not only how bright they were, but how motivated.

Check also for specific months and years of employment, noting any time gaps which are not accounted for adequately. Notice if

there are any indications that the person's past salary history may mean he expects more than what you are willing or able to pay. A number of job hops can signal an emotional maturity problem. Did the job seeker depart with realistic consideration for himself or his employers?

Individual Vs. Team Efforts

You should be able to sense if the person is wasting your time and vice versa. Determine if his past experience and education are related to the specified job. If you are searching for an Account Executive and receive a resume from a VP/Marketing, then you recognize instantly that he might be a bit overqualified for the position. By the same token, remain open-minded and measure an individual's experience in broad terms. For instance, someone who previously sold business machines may be appropriate for that radio sales job.

Once you have perused the job history, see if the person has demonstrated results-oriented accomplishments that are ideally quantifiable. Avoid confusing individual vs. team efforts. Did he actually generate 15 new accounts, bring on board the highest-rated jock, and initiate a successful sales campaign that netted a 40% increase? Or was it in tandem with other members of the station's team? Do not lose sight of the fact that you are looking for individual achievements which have impact on collective results.

To Tell The Truth

We are human and, unfortunately, fall prey once in a while to the white lie syndrome. Some job

"Read means more than just digesting what is printed on the paper. You must develop the skill of reading between the lines."



hunters feel it is all right to conveniently stretch the truth — if it will put them in a more favorable hiring light. There is also the mistaken notion that the higher up the corporate ladder the job hunter is, the less likely he will be to tamper with the truth, especially since information can be easily verified. Then too, people can hide behind the "can't be confirmed without my permission" barrier. But you would be surprised (and again you may not) at some of the stories: people will fabricate. For that reason, you should be aware that such occurrences may crop up in areas outside of occupational history:

- Education — people can lie about attendance dates, whether they graduated, earned degrees, even about the college they attended. Verification through the said college or university is only a phone call away. Simply place a call to the registrar's office; clearly indicate that you are calling to verify an individual's degree/date conferred and that employment is dependent upon this verification. However, you must give the officials specific information to work from (person's name, type of degree, year granted); other-

"Past performance tends to be the best predictor of how an individual will perform in the future."

wise they will not volunteer such data

- Military — the same holds true in this instance, especially as it relates to rank achieved, plus the person's military occupational specialty

- Professional organizations — see if the person holds an office or is only a member, and if he is actually active in the group

- Miscellaneous — health, marital status, age (none of which, by law, are required on the resume).

Would You Hire . . .

If references have been provided, and you have been given permission to contact them, by all means take advantage of the opportunity. Telephoning is the quickest and most effective route. If feasible, face-to-face visits are even better. Request absolute candor concerning the candidate's job

content, performance capabilities (both negative and positive), integrity, honesty, and personality.

Be cognizant of certain buzzwords/key phrases that really tell you about the person and the circumstances under which he or she left:

- Be cautious of a reference who compliments the former employee's personality, but neglects to discuss his job related accomplishments and work habits

- Beware of phrases like "unfortunate circumstances," "chose to resign" (implies ultimatum), or the industry's tried-and-true "philosophical differences"

- Watch for references provided strictly from a peer, rather than supervisor, level

- Look for positive descriptions like "dedicated," "ability to work on a team," "consistency in work habits," "left on own accord, but would definitely rehire him."

"Do not lose sight of the fact that you are looking for individual achievements which have impact on collective results."

Knowing how to read a resume for what is both on and between the lines requires extra effort on your part. But there is a fine line. You need not become a Colombo, who doggedly pursues his quarry, or a Freud, who feels compelled to psychoanalyze (read second-guess) every little item. What you are doing is searching for an individual whose qualities best meet the position's requirements. Someone whose past experience and education signal competence, willingness to work, perseverance, loyalty, and compatibility.

Taking the time to investigate beforehand is well worth the effort in the long run. It makes the difference between hiring a valuable staff addition and being left in the lurch again a year later . . . or sooner.

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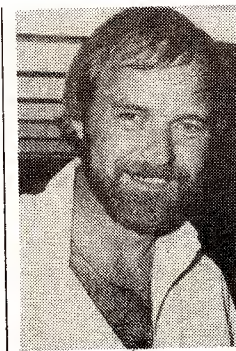
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| KEY103 | WHBY | WTKO | KISN |



Street Talk



Bob Edson PolyGram, look for current VP/Promotion **BILL CATALDO** to have the inside track.

Here's a question for you. What well-known Southern PD was seen visiting **MALRITE's** corporate headquarters in Cleveland recently?

Is **KGW/PORTLAND PD BILL MINCKLER** moving south to program **KING BROADCASTING** sister stations **KSFO & KYA/SAN FRANCISCO**? That's what we hear. Minckler had programmed King's former **KYA(AM)** outlet (now **KOIT**) several years ago when it was formatted **CHR**.

In the ongoing story of the **RKO RADIO NETWORKS** overcharge woes (**R&R** 7-6), **FRANK MUSUMECI**, the net's Controller, became the second employee to be suspended with pay. VP/Affiliate Relations **KEN HARRIS** was put under a similar suspension four weeks ago when the story of possible billing inconsistencies first broke. **RKO General** has apparently focused its internal investigation on the possibility that the reported \$4 million in overcharges was the result of the network claiming excessive listening levels for some of its programs. Although no names were mentioned, apparently two more individuals are being closely scrutinized as the probe continues.

ROCSHIRE RECORDS has been sold by owner **ROCKY DAVIS** to promotion head **ROY CHIOVARI**, as Davis leaves the record business to get involved with film and TV. Word is that Rocshire artists **ADRENALIN** and the **SUTTONS** will be signed to a major label with the advances used to operate the label. Former Rocshire President **GARY DAVIS** will now head up A&R and production.

DANIEL KELLEY is out as **WYDD PITTSBURGH PD**, and Assistant PD **MICHAEL (McQUEEN) KONECKO** is now Acting PD.

PAUL NICHOLAS has been appointed Operations Manager at **WLQV/DETROIT**.



A REALLY K-BIG RUN! — Literally millions of Americans were witness to Olympic history this year as "the torch" wound its way through the continental United States on its way to Los Angeles. This week, photographic proof of **KBIG/Los Angeles Sales Manager Tom Bell's** involvement in the historic journey. **KBIG** sponsored Tom's one-kilometer jog with the flame, which Tom later characterized as "the most exciting event in my life." Tom is pictured here with his wife Barbara, son Justin, and daughter Marissa.

PETER NAPOLIELLO has exited as National Album Promotion Director at **CHRYSALIS**, and **JIM SOTET** is out as National Promotion Director at **BRONZE**.

At **LIGGETT's WCLS/DETROIT**, a valid question might be "who's minding the store?" With **GM GRANT SANTIMORE** having stepped down following his recent heart attack, and **OM PETER CAREY** gone as of last week, this week PD **BRUCE BUCHANAN** exited. We do know this much: the station does have an MD — he's former **WFMK/LANSING PD JEFF DAVIS**, newly arrived on the scene.



KEN MELLGREN, most recently VP at **SCHULKE RADIO PRODUCTIONS**, has accepted the job of PD for **WWRC/WASHINGTON**.

WQDR/RALEIGH, an AOR mainstay since 1974 (and one of the first "Superstars" stations to go on the air) is going Country in a matter of weeks.

Station Manager **LAUREL SMITH** said the station is proud of its AOR track record, but "the marketplace is changing, and we feel our horizons are very limited with AOR." He plans to bring in a "top programming expert" in the next few weeks, who will definitely have his work cut out for him. In the just-released spring book, AOR **WQDR** was #2 12+ with a 10.8, #1 18-34, #2 18-49, and #4 25-49.

Continued On Page 24

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On Atlantic Records & Cassettes

Street Talk

Continued from Page 22

After ten years of promoting the Baltimore-Washington market, RCA's **LARRY VAN DRUFF** has been upped to the Eastern Regional job in New York City.

BARRY KAYE will leave his afternoon shift at **79Q/HOUSTON** to become Operations Manager/PD and afternoon personality at **KITE/CORPUS CHRISTI**, replacing **TAD GRIFFIN**. Barry's also taking 79Q night jock **C.C. McCARTNEY** with him to do nights at KITE.



Ah, the life of a radio consultant . . . traveling from city to city, leaving scattered odds & ends and clothing behind at each stop along the way. Apparently **RKO** consultant **WALT SABO** left a number of Brooks Brothers shirts, ties, and other garments at **KFRC/SAN FRANCISCO** when he headed south to begin work at **KHJ/LOS ANGELES**. Well, the clothes must have remained at **KFRC** for a day or two too long because (and if this *isn't* true it's still a great story) afternoon drive jock **HARRY NELSON** gave the clothes away on the air during an impromptu contest.

Former **KCPX-AM & FM/SALT LAKE CITY** PD **GARY WALDRON** is the new GM at **KFRZ/BRIGHAM CITY, UT**. The station is currently A/C.



Dan Wilson

Congratulations to **KJ103/OKLAHOMA CITY** PD **DAN WILSON** on becoming General Manager at **KELT-FM/HARLINGEN, TX** (part of the McAllen-Brownsville market). Dan has not been replaced at **KJ103** yet, but Assistant PD **MARK SHANNON** is handling the programming on an interim basis.

BOB WALKER, longtime Midwest Regional Rep for **MCA**, has moved a couple of blocks down Dempster Avenue in Chicago to join **CAPITOL**. Bob's position is essentially the same as the one he left, and it reunites him with his former boss at **MCA**, **Jim Fogelson**.

ALAN DuPRIEST, most recently PD at **WFOX/GAINESVILLE, GA**, is the new PD at **WHY-FM/MONTGOMERY**.

BRUCE BISSON joins the airstaff of **Q107/WASHINGTON, DC** under the airname of **SHADOW SMITH**. Most recently with **K101/San Francisco**, Bruce knows the DC market, having previously worked at **WPGC**. At **Q107**, he replaces the exiting (after five years) **UNCLE JOHNNY**, who can be reached at (301) 528-3833.

Word has it that New York-based program producer **NARWOOD PRODUCTIONS** may be sold soon. While the 28-year-old syndicator is not officially "for sale," a company exec did admit the firm had been approached in the past few weeks by several prospective buyers.

HARDY JAY LANG has been upped from MD to PD at Urban -formatted **WPLZ/PETERSBURG-RICHMOND, VA**. Hardy replaces the exiting **PAUL CHILDS**.



The new phone number for the West Coast office of **McVAY MEDIA** is (213) 374-1027. When you dial it, you'll get new VP/Country **CHARLIE COOK**.

DEIRDRE GENTRY is leaving the PD post at **KTYD/SANTA BARBARA** to return to her own **PROS IN MOTION** management and promotion company in L.A. **RICK WILLIAMS** from **KKDJ/FRESNO** will be **KTYD's** new PD as of August 13.

TOM COLLINS is out as PD of **WKZL/WINSTON-SALEM**.

A number of changes at **KGHL & KIDX/BILLINGS, MT** as GM **DICK ELLIOTT** leaves to go into station ownership in the Salt Lake City area. **JERRY MOORE** joins as GM, coming from the GSM position at sister stations **KGEM & KJOT/Boise**. **LEE ROGERS, OM** for **KGHL & KIDX**, leaves his **KGHL** air shift to concentrate on the operators for both stations. Lee tapped **THERESEA BINON** as PD for **KGHL** and **MIKE MAJERUS** for **KIDX**, replacing **BRUCE BYXBE**, who will announce his new location shortly.

WHTT/BOSTON morning man **PAUL CONNERS** is leaving, creating an opening for a really hot morning talent. Contact PD **RICK PETERS**.

Our condolences to the family and many friends of longtime Detroit (**WXYZ & WHFI**) air personality **DON ZEE**. Don, most recently on air at **KWMJ/MIDLAND, TX**, died of an accidental gunshot wound Sunday (7-29). He was 54.



STEVE CONLEY is the new MD at **FM100/MEMPHIS**, replacing **TOM PRESTIGIACOMO**.

B.J. TAYLOR has been upped to MD at **WBLX/MOBILE**.

TONY KIDD, MD for **WZZK/BIRMINGHAM**, has been promoted to Assistant PD at the station.

KWJJ & KJIB/PORTLAND MD MARK ANDREWS now takes on the additional duties of Assistant PD.

Still another MD to Assistant PD boost, as **GREG MACK** is promoted at **KDAY/LOS ANGELES**.

KELLY WALLACE is the new MD at **WKTI/MILWAUKEE**. He replaces **DANNY CLAYTON**.

As **R&R** went to press Tuesday night (7-31), **DEBORAH GLASS** went off to a New York City hospital, in labor with her first child. What do these two apparently unrelated events have in common? Deborah is the wife of **CHRYSALIS** National Promotion Director **DANIEL GLASS**. Daniel became understandably excited when **SPANDAU BALLET** hit "Breaker" status Tuesday evening, and so did Deborah . . . apparently so excited that she went into labor. A complete update next edition.

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KEN BARNES

CHR Picks Up Modern Music Torch As AOR Drops It

With the New Music Seminar taking place next week, it's a good time to update and expand on my earlier look at "modern music" 's radio impact. In the November 25 issue I charted the percentage of modern music hits (meaning top 15) in AOR from 1978 through most of 1983, reporting a dramatic surge upward in the last-named year. For this analysis I completed the 1983 AOR data, followed it through for the first half of 1984, and went back for a look at CHR's support of modern music from 1978 to this year's first half. The results were quite intriguing.

Modern Music AOR & CHR Comparison

Here's how the percentages stack up:

Year	AOR %	CHR %
1978	3.6	0.0
1979	14.4	5.8
1980	11.7	4.9
1981	5.7	3.3
1982	11.6	10.5
1983	27.8	30.4
1984 (thru June 29)	19.7	32.5

As you can see, as AOR peaked in 1979, slid back down the next two years, and added more modern music artists in 1982, CHR mirrored the pattern, but with significantly lower percentages. The first sign of change in CHR's greater conservatism shows up in 1982: while AOR doubled its modern music representation, CHR modern music more than tripled.

That set the stage for 1983, when AOR's dramatic leap forward in embracing modern music (almost 2 1/2 times as many hits as in 1982) was surpassed by CHR, which almost tripled again, from 10.5% to 30.4%. With three or more hits by David Bowie, Culture Club, Duran Duran, and the Police, CHR threatened to become the vanguard format for exposing modern music.



Modern music moves to CHR arena

The Precedent For Presidential Records

Every four years, after the Olympics are over, the nation's imagination is captured by the spectacle of the Presidential election. It's interesting to look at how the ever-sensitive music business has capitalized on our quadrennial electoral madness.



Alice is sworn in, 1972

Reagan runs on his record

There's a wide variety of Presidential records. At one end of the spectrum is a rash of little-kid discs titled "Dear Mr. President" or something like that, in which infantile voices urge the President to stop the war or bomb the Russkies back into the stone age. Then there are frivolous candidacy records, stuff like the **Royal Guardsmen's** 1968 "Snoopy For President," a timely blow for beagle rights, and **Alice Cooper's** 1972 "(I Wanna Be) Elected," a bold move by the **Boy George** of his day.

On the more serious side are records like "Abraham Martin & John," the recent "Ray-Gun-Omics" by **Project Future**, and the forthrightly-titled "Funky President (People It's Bad)" by **James Brown** in 1974.

Watergate Break-Ins

When **Jimmy Carter** was running in 1976,

a group called the **Dynomiters** released "(We Want A) Rock 'N' Roll President." When he was elected, they reissued it as "(We've Got A) Rock 'N' Roll President." Radio didn't care either time. Other Presidential songs are on the irrelevant side; the **J. Gells Band** cut "Dead Presidents," but instead of being an "Abraham, Martin & John"-type tribute, the title is slang for long green, the folding stuff... in a word, money. **Slow Children's** "President Am I" wasn't about anything in particular, least of all the Presidency.

One eminently suitable sort of novelty for political issues is the break-in record, where snippets of popular records answer questions put by the record's narrator. The biggest electoral hit of this type was "Convention '72" by the **Delegates** (more about this record next week), who followed up with the significantly less successful "Richard M. Nixon — Face The Issues." Of course, what better subject for a break-in record than the Nixon Administration's Watergate break-in, and break-in pioneer **Dickie Goodman** was there with "Watergate" in 1973 (and "Mr. President" in 1974). Watergate records abounded, including silent releases purporting to represent the 18-minute tape gap; probably the most serious Watergate disc was "Impeach The President" by **Roy C & the Honey Drippers**.

And what of 1984? Not too many candidates so far — there's "Jesse" by **Grandmaster Melle Mel** on the Democratic side, something of a dead issue for now; and a **Ronald Reagan** record called "Rap Master Ronnie" by **Raethel Bean & the Doonesbury Break Crew**. And from England of all places, a TV series called "Spitting Image" came up with a "tribute" to Reagan called "Da Do Run Ron," sung to the tune of the old **Crystals** hit. That's it so far, but when a Mondale record emerges, you can bet I'll give it equal time. I don't want to lose my poetic license.

That's becoming an inevitable conclusion based on this year's six-month figures. CHR continues its open-ears policy, increasing its modern music percentage to approach the one-third mark. Meanwhile, AOR has dropped its share by almost a third, falling below 20%. And the trend seems to be growing — in the first quarter of '84 the modern music hit list numbered 22%; it fell to 16% in the next three months.

Once again, criteria for labelling an artist

"modern music" or not (always a tricky proposition) were established by **Steve Feinstein** and me, and if they err, it's on the generous side in the modern music column. As for conclusions, when you tie in AOR's frostier attitude toward modern music with the format's widespread ratings gains in the spring book, it's obvious that CHR is now modern music's most promising format.



ONE YEAR AGO TODAY

- LEE LARSEN NAMED GM AT KOA & KOAQ/DENVER
- CHARLIE KENDALL BECOMES PD AT WNEW-FM/NEW YORK
- MIKE MC VAY UPPED TO STATION MANAGER AT WMJI & WBBG/CLEVELAND
- GEORGE HARRIS NAMED PD AT WMMR/PHILADELPHIA
- GARY FRANKLIN SET AS WMAR-FM/BALTIMORE PD
- HAL MOORE RETURNS AS KHOW/DENVER PD
- SCOTT ALEXANDER NAMED PD FOR KHTR/ST. LOUIS
- #1 CHR: "Every Breath You Take" — Police (A&M) (6th week)
- #1 A/C: "All Time High" — Rita Coolidge (A&M)
- #1 COUNTRY: "He's A Heartache" — Janie Fricke (Columbia) (2nd week)
- #1 BLACK: "Get It Right" — Aretha Franklin (Arista) (2nd week)
- #1 AOR TRACK: "Don't Cry" — Asia (Geffen) (2nd week)
- #1 LP: "Synchronicity" — Police (A&M) (8th week)

FIVE YEARS AGO TODAY

- ARISTA BOUGHT BY BERTELSMANN
- WALT TURNER BECOMES PRES./GM AT WIL-AM & FM/ST. LOUIS
- BOB FEAD NAMED VP FOR RCA-USA & CANADA
- JACKIE MC CAULEY NAMED PD AT KSAN/SAN FRANCISCO
- #1 CHR: "My Sharona" — Knack (Capitol)
- #1 A/C: "The Main Event" — Barbra Streisand (Columbia) (2nd week)
- #1 BLACK: "Good Times" — Chic (Atlantic) (3rd week)
- #1 COUNTRY: "You're The Only One" — Dolly Parton (RCA) (2nd week)
- #1 LP: "Candy-O" — Cars (Elektra) (4th week)

TEN YEARS AGO TODAY

- #1 CHR: "The Night Chicago Died" — Paper Lace (Mercury)
- #1 A/C: "Feel Like Makin' Love" — Roberta Flack (Atlantic) (3rd week)
- #1 COUNTRY: "As Soon As I Hang Up The Phone" — Loretta Lynn & Conway Twitty (MCA) (3rd week)
- #1 LP: "Caribou" — Elton John (MCA) (3rd week)

Songspinner Philippe Wynne Dies At 43

Yet another great voice has been stilled, as **Philippe Wynne** died in mid-July, succumbing to a heart attack while performing an encore at an Oakland nightclub. The 43-year-



old Wynne was best known for his series of hits with the **Spinners** in the mid-'70s. When he joined the group in late 1971, they had achieved only spotty success in ten years with the **Motown** family and small Detroit labels like **Tri-Phi**. Once Wynne took over the lead vocal duties, hit after hit came the group's way: unforgettable songs characterized by Wynne's velvet vocal style — "I'll Be Around," "One Of A Kind Love Affair," "Could It Be I'm Falling In Love," "Games People Play," and Wynne's last big hit with the Spinners, "Rubberband Man."

Wynne left the group in late 1976, and after recording solo for **Atlantic**, made a surprising switch to **George Clinton's P-Funk** empire, where he sang with various permutations of the organization and recorded a solo album (featuring the fine "Never Gonna Tell It"). He also recorded recently for **Sugar Hill** and **Fantasy**. Wynne was one of the great vocalists when black music was making its transition from the soul era to more modern sounds, and he will be greatly missed.

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MONDAY, AUGUST 6

Hayes Plays On

Isaac Hayes hits 46 years old today. A stint in the **Mar-Keys**, the predecessor of **Booker T & the MGs**, led to a career as one of the main writer/producers for the **Stax/Volt** stable. As an artist, Hayes helped develop the long R&B groove ("Hot Buttered Soul," considered one of the groundbreaking soul LPs, has only four cuts). He's also credited with developing the obscene phone caller vocal style that **Barry White** and others refined. Having moved to Atlanta before his 1979 comeback, "Don't Let Go," Hayes is now serving as executive producer for the **Bronner Bros.**, singers who double as executives of a self-named hair-products company, whose first Hayes-directed single is presently in the mid-reaches of the Black/Urban page.

TUESDAY, AUGUST 7

Stars On The Water

It's easier to list the **Rodney Crowell** tunes that have become CHR hits; the roll-call of country songs is a lot longer. After three years of being country's answer to **Russ Ballard**, another multi-talented, multi-credited songwriter who's yet to manage a solo hit, Crowell's "Voila, An American Dream" became a CHR hit (minus the first word of the title) for the **Dirt Band**. Two years later, **Bob Seger** went to Crowell's "Shame On The Moon" for the only single he didn't write in seven years. Crowell celebrates his 34th birthday today. His own LPs haven't done much for his career, except for minor CHR and country hits ("Ashes By Now" and "Stars On The Water" respectively), but they were pretty much responsible for the boom in his songwriting career. One artist who had to wait for Crowell to record a song before she could cover it was his wife, **Rosanne Cash**, who had a hit with "Ain't No Money" two years after Crowell's single.

Other birthday: **Andy Fraser** 1952.

WEDNESDAY, AUGUST 8

New Patches

One bond between **Mel Tillis** and **Burt Reynolds** (Tillis graced several Reynolds films before being displaced on the "Cannonball Run 2" soundtrack by **Menudo**) is that both are Central Floridians. Lonnie Melvin Tillis was born in Tampa on this day in 1932 but moved to Pahokee. After being rejected from Air Force flight school (on the grounds of his now-famous stutter), and having unsuccessfully tried Nashville as an artist, Tillis was holed up in Florida when he sold his first song, "I'm Tired," recorded by **Webb Pierce**. Shortly afterward he had a contract with **Columbia**. He's now on his second stint with **MCA**. After cutting a series of MOR-ish ballads around 1977-78 in hopes of a crossover hit, Tillis made a country comeback with "New Patches," which coincides with the format's reemphasis on traditionalism.

Other birthdays: **David Grant** (who served his links to **Linx** last year) 1956. **A Flock Of Seagulls' Ali Score** 1956, **Chris Thompson of Madness** 1958. **Joe Tex** would have been 51 today.



THURSDAY, AUGUST 9

Mason Jars New York

In the 19 years since "Yes, I'm Ready" went top five for **Barbara Mason**, the Philadelphia-born vocalist has always managed to keep some attention focused on herself through the boldness of her recordings. Mason's first comeback, on **Buddah** in the early/mid '70s, included an R&B hit entitled "Shacking Up" (as well as work with **Curtis Mayfield** and the then-unknown **Trammps**). In 1981, she answered **Richard "Dimples" Fields** with "You Keep The Papers, I'll Keep The Man" (which bore surprising resemblance to Mason's much earlier "From His Woman To You," which answered **Shirley Brown's** "Woman To Woman"). Earlier this year, Mason returned with "Another Man," in which the narrator's man really does leave for another guy. Brown, whose recorded dialogue with Mason is now eight years old, recently answered "Another Man" with her new "I Don't Play That." Mason celebrates her 37th birthday today.

FRIDAY, AUGUST 10

In-Spector Generalities

The Long Island to Central Jersey music scene continues to owe much of its existence to one record produced in 1963. The horns and overdubs of the **Ronettes' "Be My Baby"** have both been referenced hundreds of times in various songs. The voice of "Be My Baby" has never been reproduced, and its owner, **Ronnie Spector**, turns 41 today. Spector, along with her sister and cousin, were discovered as paid dancers for a twist club. During the period when Ronnie and **Phil Spector** were still married, and the latter was heavily involved with the **Beatles**, **George Harrison** produced Ronnie's first comeback attempt, "Try Some, Buy Some." In later years, he would be joined by **Billy Joel** (who says he wrote "Say Goodbye To Hollywood" with Spector in mind) and **Steve VanZandt** who produced Spector's recording of that song in 1977, four years before Joel finally had a hit with it.

Birthdays: **Bobby Hatfield** 1940, **Ian Anderson** 1947.

SATURDAY, AUGUST 11

Love Of The Carmen People

Just as suddenly as he disappeared from popular music, **Eric Carmen** zoomed back on the CHR top ten last month as coauthor of **Reno & Wilson's** "Almost Paradise." Carmen scores birthday number 35 today. The band he came to prominence with, the **Raspberries**, scored a few hits and were pop-rock pioneers. Carmen's last solo LP, "Tonight You're Mine," was a return to the hard pop of the Raspberries after his **Rachmaninoff**-influenced first LP, and its follow-up, "Boats Against The Current," in which Carmen declared his intention to be the **F. Scott Fitzgerald** of pop music. Right before going into semi-retirement, Carmen also recorded a handful of sides with the **Euclid Beach Band**. Carmen's first album in four years is due out in September.

Other birthdays: **Paul Gendler of Modern Romance** 1960. **Nitty Gritty Dirt Band's Jeff Hanna** 1947.

SUNDAY, AUGUST 12

Strait Man

Why did **David Knopfler** become the first **Dire Straits** member to go solo? Probably because he had more experience. By the time Straits was formed, David had been a rock critic and a college professor (and a songwriter and member of some pub bands.) The only pre-Straits vocation listed for his brother **Mark**, who celebrates his 35th birthday today, is social worker. The third member of the Yorkshire triumvirate that comprised the group's core was **John Illsley**, who was doubling as a sociology student and timber broker. "Sultans Of Swing," which remains their only CHR hit to date, began life as a five-track demo which broke in Britain on the strength of one BBC show. David Knopfler finally released a solo LP earlier this year on **Passport**; Illsley has also released one in the UK but remains with the group.

Other birthdays: **Jerry Spicer (Men At Work)** 1953, **August Darnell a/k/a Kid Creole** 1951, **Buck Owens** 1929, **Porter Wagoner** 1930.

— Sean Ross

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Air Personalities



DAN O'DAY

Career Moves, Compliments & Gold

This column I've dipped into the mailbag (and thanks to everyone for the strong response so far) for a few letters of interest.

"Dan . . . I have been enjoying your column. I don't have to read between the lines to figure out what people mean when they say 'personality.'

"My own sad story is this. I began in radio in 1975. While I was in college I did audience research for a station in Pittsburgh, as well as parttime shifts in smaller markets in the area. In my 2½ years there I worked my way into the Research Director's position and did some production, promotions, and swing work.

"After I graduated I got a job in Colorado, my first full-time job. They promised me 7-midnight at \$200 a week. I drove four days to get there and they gave me midnight-6am at \$120 per week. I stayed three months and left.

"Since then I have done a year managing a mom & pop record shop (my research background paid off) and a year doing TV production. About two years ago I got back into radio, and once again I was promised a whole lot about the job which didn't come true once I got here. But I have stuck it out.

"My biggest disappointment is that they want time & temp only. I, on the other hand, want to develop into a personality jock. But no one here knows just what 'personality' means. The main point in my writing to you is that I would like to know how good my aircheck is. I think it is a good tape. I know I don't have a ballsy voice, and I never will. I can't seem to get any response. Even other small markets won't hire me for openings — a college grad, nine years' experience and I still take home about \$100 a week.

"If you feel like using my name in your column, please call me Phones; that way my present job won't be endangered."

First of all, Phones, I don't think your problems have as much to do with your aircheck as they do with your perceptions of your career. Your claim of "nine years' experience" just doesn't hold up. You've worked a total of two years as a fulltime jock, and as such you're still at the beginning of your career.

Being a college graduate doesn't mean doodly-squat as far as preparing you as an air personality. Neither does working in research & promotion . . . no matter what size market you did the work in. Ditto for managing a record store and for doing production work for a small market television station.

My point here — and I know I'm being harsh with you — is that you're fooling yourself with this "nine years' experience" stuff. You had one fulltime job. The station lied to you, ripped you off . . . and after three months you left . . . and didn't get another fulltime radio gig for five years. To be a successful air personality takes talent, hard work, and dedication. From what you've told me, I have to question seriously just how dedicated you are to your radio career.

Critiquing your aircheck would be pointless, because I don't think you have a realistic idea of what it takes to succeed in this business. I'm certainly not telling you to quit, and I'm not saying you'll never be a success. I am saying that you'll need much more drive, determination, and desire than you've shown thus far.

Teamwork

"Dan . . . My afternoon teammate Randy J. Timothy and I have really enjoyed your R&R columns, particularly the last two. The character voice column has helped us give birth to a couple of new walk-ins. The last aircheck review (Dave Shropshire, R&R 7-6) substantiated a couple of things we've been incorporating into our shows — fundamentals, etc.

"We're concerned now that we're not really making the listeners a part of the show. Apparently that's a concern to a lot of teams, primarily during the shakedown phase; we've been at it seven weeks.

Backselling Oldies: Alternatives To Dullness

Recently I critiqued an aircheck of a jock working an oldies format. After every set, he followed the station's format of announcing the title, artist, and year of the song. I pointed out that such backselling is not the best way for an air personality to relate to his/her music. "The oldies you play on your show," I said, "offer you easy access to the feelings of your listeners . . . and you can make a real connection to them by revealing your own connection to the music."

Did you see "The Big Chill?" If so, you might have noticed that the film's most emotional moments were accompanied by a great oldie on the soundtrack. Personally, I thought it was a copout on the part of the filmmaker, because he chose to trigger the audience's emotions with the music rather than with the actions of the characters. Oldies take us back to previous experiences, bring to the surface old emotions and memories. Oldies offer you a powerful tool with which to reach your listeners on an emotional level, and you should at the very least be aware that this tool is available to you.

Compare the relative "clutter" effects of these two backsell:

Backsell #1: "That's the Beatles and 'She Loves You' from 1964. Before that we heard 'Rocket Man' by Elton John from 1972 and before that Ricky Nelson from 1961 with 'Hello Mary Lou.'"

Backsell #2: "I remember when that first came out and the critics said, 'This new group, the Beatles, is terrible! All their lyrics go, "Yeah, yeah, yeah." ' We kicked off the set with Ricky Nelson's 'Hello Mary Lou,' which was a big hit in '61, and then we took a ride with Elton John and his 'Rocket Man.'"

Backsell #1 covers the three required basics for each song, takes ten seconds, and could be delivered by computer. Backsell #2 takes five seconds longer but offers information in a more interesting and *personable* manner. Do you really think a large segment of your audience is going to call in, demanding, "Hey! What year did 'Rocket Man' come out?? And what was the name of that Beatles song???"

At most music stations, the music they play is considered to be extremely important. If that's the case, then the station's personalities should be letting us know how and why it's important to *them*, what it means to them.

With oldies, it should be especially easy to relate to the music. With "Hello Mary Lou," my only problem would be choosing which one of the following connections to make on the air:

- "Who remembers what the flip side of 'Hello Mary Lou' was? I'll give you a hint: It was a Number One hit for Ricky . . ."
- "It must've been tough when Ricky took Mary Lou to the drive-in. I mean, it's hard making any moves on a girl when Ozzie & Harriet are in the backseat, filming everything for next week's TV show!"
- "Rick says the only reason he made his first record was to impress a girl at Hollywood High School . . . and no, her name was *not* Mary Lou . . ."

Remember . . . The oldies you play offer a shortcut to your listeners' emotions. Be aware of and respect their emotions . . . and you'll establish a stronger bond between you and them.

"By the way, we're in need of a news service with authentic but odd news. Wireless Flash is not really the style we need. Any suggestions? Thanks!"

— Kim Hall, KRGO/West Valley City, UT
You might want to check out Wild World Of News in Hollywood. Its phone number is (213) 659-9595. As for making your listeners more a part of your show, we'll deal with that in future columns . . . along with a column or two about team shows.

Our Senior DJ?

Boy, some people will resort to any gimmick in order to get some press in R&R. Do you honestly believe I'd give valuable coverage to a disc jockey just because it's

quite possible she's the oldest DJ in the business? Sure I would!

The woman pictured on this page is Eloise Cozens Henderson, who writes; "Lucky me! I happened to pick up a copy of R&R at my station, WDVH/-Gainesville, a few Sundays ago. I read you, I liked what I read, and here I am. Eloise Cozens Henderson



"I've been conducting interviews on Florida stations since 1947. I have been fortunate enough to have interviewed Eleanor Roosevelt, Joan Crawford, and other so-called celebrities, as well as an endless amount of other fine (if not so well-known) persons.

"In 1975 I went to New York to do the 'Gary Moore Show,' as 'the littlest, oldest DJ in the country'; up until now, my title hasn't been challenged.

"Ironically, although for years I've written and sold my work, taught at Tampa University, and edited and published a magazine called Creative Years (for "beautiful people over 50"), my claim to fame comes from putting my earphones on backwards . . . which gives DJs compulsive frustration!

"My one-hour talk show on WDVH is now going into its 12th year with the same sponsor. I'm only 76, so I might soon think of other adventures. In the meantime, I'm happy just waiting to see what happens next!"

I'm pleased to note this column coincides pretty closely with Eloise's birthday — August 8.

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Carlyle Sues Amaturio For \$45 Million

The Carlyle Communications Group (CCG) has filed suit in the U.S. District Court in Ft. Lauderdale against Amaturio Group, Inc.; AGI Detroit, Inc.; and individually against President/Chairman Joseph Amaturio.

The complaint contends that Amaturio breached a contract regarding an alleged agreement for CCG's purchase of KMJQ/Houston, KMJM/St. Louis, and WDRQ/Detroit. CCG President Jack Minkow told R&R, "We are asking the court to order that the Amaturio Group and AGI Detroit sell the stations to us as we have contracted for \$33.5 million. That's what we're asking for and that's what we expect to get. In the event that the Court does not order the sale, then we're asking the Court to assess \$30 million compensatory and \$15 million punitive damages."

CCG alleges that on February 8, an agreement was executed between Amaturio and Minkow for the sale of the three stations, which included a non-compete clause. CCG claims it issued to Amaturio \$15,000 as a non-refundable deposit — funds which Amaturio later cashed. Minkow continued, "We hope to have an early hearing on this action so that we may resolve the issues raised in the complaint quickly, enabling Carlyle to proceed with the business of acquiring and operating these major market properties."

Amaturio: Cash For Negotiating Privileges

However, Joseph Amaturio told R&R that the \$15,000 served only to give CCG exclusive negotiating privileges for a specific time, and in no way represented a payment toward the properties. (No purchase agreement was ever filed with the FCC.) He said, "These litigants approached us. We did not then, nor do we now, have our stations on the market. The \$15,000 payment, which was their idea, was given to us to guarantee that we would not speak to anyone

else during that period. Certainly it could not have been a down payment, since it is even less than five percent of one percent of the alleged price. In our opinion, the suit has no merit and their behavior speaks for itself. On our part, we plan to do whatever is necessary within the law so that we may continue to control our own destiny."

No hearing date has been set yet.

Eskridge

Continued from Page 1

everything involving television sets, telephones, and home computers — any kind of interactive system that enables a subscriber to do things like home banking and airline scheduling. The trick is to figure out a system that will be appealing to advertisers to sponsor and for consumers to want in the house."

Commenting on his move to NBC's parent company RCA, Eskridge told R&R, "It's difficult leaving a job that I really and absolutely-truly like. I think the Radio Division here has made a hell of a lot of progress, and it is in good shape. There will be a replacement named before I leave, we have a good operation in place right now, and I don't think we'll miss a beat. I'm not happy about leaving NBC, but this is an opportunity to start something that literally doesn't exist at all, something which at this stage of my career I have to avail myself of."

Before becoming President of NBC Radio, Eskridge was Exec. VP/NBC Television Stations, a division he was with for seven years. Prior to that he was in the Computer Systems Department at NBC, where he moved from RCA's Operations Research Group. He will assume his new position at the beginning of September.

Thon Steps Up To WLWQ VP/GM

WLWQ/Columbus Station Manager Tom Thon has been promoted to VP/GM. Thon joined parent Taft Broadcasting in 1978 as an Account Executive at WLWQ, and shifted to AM sister outlet WTVN in 1980. Two years later he returned to WLWQ as Local Sales Manager, and was advanced to Station Manager four months ago.



Tom Thon

Thon said, "In addition to the guidance from (former WLWQ GM, now KKRZ/Portland GM) David Crowl, I have to give (WTVN VP/GM) Perry Frey credit for allowing me to run the station, and for being there as a friend and teacher. Another person who should be mentioned is our PD Pat Still, who's done a phenomenal job for us. I'm just excited as hell to be with Taft, and to be running one of America's truly great AOR stations."

Marks

Continued from Page 1

Advertising, Marks at one time operated his own promotion and marketing firm. "This is an opportunity I've been looking forward to for a long time," he told R&R. "I feel great, and I look forward to winning in Philadelphia. Whatever has to be done to win, we'll do it."

No replacement for Marks as GSM at WYSP has been named.

KMFY Debuts "Komfy" Modern MOR Format

As previewed recently in R&R, KMFY/Minneapolis (formerly KKSS) introduced its Mike Joseph-designed "Komfy" format to the Twin Cities midnight August 1. Emphasizing "Modern MOR" hits from the '50s through the present, the concept is targeted toward 35-54 demos. The station kicked off its new call letters last weekend by playing Sarah Vaughan's "Make Yourself Comfortable" continuously for 24 hours.

"The closest thing you could call it would be 'Modern MOR,' Joseph told R&R. "It's the most popular song classics of the last 30 years done by the great MOR singers and instrumentalists of that era. The songs and music are strictly in that MOR image, style, and texture. The sound also includes a 15-50% blend of current MOR-type hits and singers, depending on the daypart. It is a 100% exclusive sound in this market; no one comes close to it."

Joseph added, "The approach, presentation-wise, is with very strong personality and a very tight, consistent, even flow, using modern formatics and techniques. It's very bright, uptempo, exciting, audience-involved, and

KRXY

Continued from Page 1

or softer A/C records."

Operations Manager/PD Robin Mitchell told R&R, "We're just trying to be a great radio station. CHR music has evolved a great deal in the last year, so I really don't think we're going to lose any of our adults. We were being confused with KBPI, and there was some frequency confusion as well. Everyone has rounded off his frequency, so we think calling ourselves Y108 and being at the top of the dial will help."

Mitchell indicated the simulcast situation would last about 30 days, and that a new "sales-compatible" music format was being designed for the AM.

community-oriented." Featured artists include Frank Sinatra, Elvis Presley, Johnny Mathis, Diana Ross, Lionel Richie, Barbra Streisand, and Neil Diamond.

Recently-appointed KMFY & WAYL VP/GM Peg Dempsey noted, "These have probably been the four most exciting weeks of my life in the radio business. I'm very high on Komfy and the combination with (Beautiful Music-formatted) WAYL.

Entercom President Joseph Field added, "I have a great deal of confidence in Mike Joseph. This Komfy format is the most exciting thing to happen to radio since the introduction of 'Hot Hits' three years ago. I think it will open up a whole new lifespan on the AM band, and will surprise a great number of people."

Bartsch Tapped As GSM WYNY

WYNY/New York National Sales Manager Jane Bartsch has advanced to General Sales Manager.

VP/GM Harry Durando commented, "Jane's promotion is reflective of her ongoing excellent performance. During her two years at WYNY, she has contributed strongly to the sales success of the station, and I am truly happy to give her this opportunity."

Bartsch joined WYNY in the fall of 1982 as an Account Executive and was promoted to NSM last summer. She previously spent 17 months as an AE at crosstown WCBS-FM, following ten years in ad agency media work. "I am thrilled to be a part of this established radio station in New York," she said. "I look forward to the challenge of continuing WYNY's very successful sales track record."

TRANSACTION

Greater Media Buys KRLA

Greater Media has agreed to purchase KRLA/Pasadena from Western Broadcasting. The specific terms were not disclosed, but industry sources estimated the price to be in excess of \$10 million, possibly as high as \$12 million.

The acquisition gives Greater Media an AM sister to its Los Angeles FM property, KHTZ. Other Greater Media stations include WCTC & WMGQ/New Brunswick, WPEN & WMGK/Philadelphia, WHND & WMJC/Detroit, WTCO & WGSM/Long Island, WGAY-AM & FM/Washington, and WMJX/Boston. Western Broadcasting has no other radio interests.

KHTZ VP/GM Bob Moore will assume the GM duties for KRLA. No other staff changes are planned, and the station will continue programming an Oldies format. KRLA operates with 50 kw days/10 kw nights at 1110 kHz; a complicated tower array provides separate day/night signal patterns.

FCC approval is expected in December.

Montgomery

Continued from Page 3

kind of hard to forget a place like Dayton, and I guess I just missed the city and the people a whole lot. I think WNSY is on the verge of taking off, and I wish everyone there all the best. In joining WHIO, I'm inheriting two very successful radio stations. I think Cox is one fantastic company." Before leaving for WNSY-AM & FM, Kidwell had spent his entire 23-year broadcast career at WONE & WTUE/Dayton, starting out as an air personality in 1960 and eventually becoming VP/GM in 1975. No replacement has been named at WNSY-AM & FM.

OZ

Continued from Page 3

"It's a wonderful opportunity to work with a marvelous organization, one of those chances you wait for forever," Oz said. "When you inherit it, it's a great feeling. I have to thank Bob Heymann for helping me to make the transition. He worked me into the position slowly by giving me many of the responsibilities before he left."

Oz's nine years of radio experience include on-air stints at KPAS/EI Paso, KZOK/Seattle, and KLBJ/Austin. He joined KQAK as an air personality in 1982, and was promoted to MD last year.

Nenni

Continued from Page 3

new Program Director of '94 'HJY,' a firmly-established rock station in a great market. Ted has left it in fine shape, and I look forward to working with an outstanding company and establishing myself as a PD." Nenni added that he will also handle the afternoon shift.

WJEZ

Continued from Page 3

The station has hired Chicago air personality veterans Dick Biondi for mornings and Ron Brittain (most recently with Transtar) for afternoons. No other staff changes are anticipated.

Discussing the change, Pearlman observed, "We'll do well 25-54, especially 25-44 women. We'll differ from A/C's and traditional Oldies stations because we're going to be more of a street radio station. The people that I'm after grew up with stations like WLS and WCFL. They remember radio stations where contests and all kinds of crazy things happen. So we'll be an adult radio station, but a fun adult radio station with high-profile personalities and a lot of community involvement."

Slater

Continued from Page 3

who will make that kind of personal commitment. I feel very confident she'll be able to do the job."

It was also announced that KRCK is now consulted solely by Jeff Pollack. It previously had a dual consultant arrangement with Pollack and John Sebastian.

KROY

Continued from Page 3

bands, Kate Smith, and FDR's inaugural speech. KROY had also been there during the years of AM Top 40. And, although we moved the call letters onto the FM to continue the tradition, they were losing their effectiveness in the market." KENZ, which also formerly used the KROY calls, adopted its present identity several years ago.

Jonsson said that the FM's format still needs fine-tuning. "Right now, we don't know exactly how the station will be programmed. We're currently playing a tight list of A/C hits and asking listeners what they want to hear in addition to that."

PD Jonna Denz has been invited to stay with the station in an unspecified capacity. Jonsson added that while none of the AOR personalities have been let go, several have already decided to leave.

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WLS: ONE UP, ONE DOWN

Chicago's Five-Way Battle

Having two CHRs of your own to worry about adds up to more than double the headaches. Not only do you have to concern yourself with having two up books, but if one goes down, did it happen at the expense of the sister? I posed that question to WLS-AM & FM/Chicago Operations Director Steve Casey.

He explained, "Larry Lujack lost a lot of 18+ females who we think went to Robert Murphy and WKQX. That was our biggest problem, as Murphy outperformed his station for the first time. The rest of our book looks real good to me. We've made up for that loss with gains in men, and we've made some corrections in the area of women for the future. But in 18-34, our target, we were up again."

There are some who contend WLS-FM's growth is totally attributable to afternoon personality Steve Dahl, who turned in better than a 7 share in his time slot.



Steve Casey

Larry Lujack

"We've done some great promotions around Steve, such as remotes from Hawaii and the Academy Awards, which account for a lot of listenership. Let's face it, Dahl is a unique personality."

Musical fine-tuning played a major role in WLS-FM's success in this book. Steve stated, "In the past the station has operated under the misconception that Steve Dahl would appeal to an AOR audience only. I tend to feel he cuts way across all music tastes because his show has more talk on it than music. So we've brought our FM music away from AOR-slanted CHR more into the mainstream, and it's worked."

WLS: World's Last Station

For as many years as I can remember, people on both sides of the radio and record industry have joked that the calls WLS stood for "World's Last Station" (to add a record). Steve laughed and agreed with the slogan. "This holds more true for WLS (AM). Being an AM especially, we have to be careful, as we are extremely cume-oriented; we have to play the hits. Our AM cume is now almost up to a million again as a result. We're always going to play a tight list to insure a high cume."

Stick It And Win

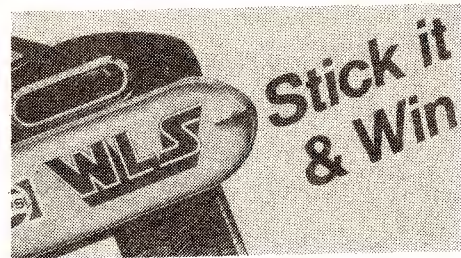
WLS introduced a bumpersticker campaign in May called "Stick It And Win." And it would seem people are sticking it, and they're winning, too! "Every four hours we're offering \$1000 by reading license plate numbers from one of our vans. They've got 30 minutes to call in and claim the money." In addition, there were liberal TV spot schedules for the stations to back

Sizing Up The Competition

If you've ever had a conversation with Steve Casey, you're in for a straightforward, no-nonsense, here's-all-my-cards-on-the-table exchange. He did have praise for Don Geronimo, who just moved into mornings at B96. "He fits the station and the slot real well. Don's an excellent personality, and will do nothing but help them. Actually, B96 doesn't bother me at all. I'm delighted with the way they're going; they were down in-adults and 12+." Steve chided, "It's just a matter of time before CBS finds out, as other radio companies have in the past, that you can't make a living off teenagers. I think it's hilarious. They've gone through a lot of salespeople. I predict they'll eventually leave the format, and that will be that."

I pointed out to Steve how in many markets, teens and adults are both listening to the same station, offering KIIS-FM/Los Angeles and Z100/New York as prime examples. He agreed that it's not what you play but how it's played, and conceded that B96 had robbed them of the teens which added to WLS's 12+ shares. Regarding WKQX, Steve observed, "Chuck Morgan did a great job, and this is his reward - coming to work for ABC at our newest station, KIXK/Dallas. Frankly, I'm glad Chuck is out of my hair and working on the same team as I am."

But what about the newest CHR entry, G106? "Cox has an excellent opportunity to



lose an amazing amount of money. I don't know anyone over there personally, and I understand that Jan Jeffries did very well with the Baltimore station (B104), but he's not in the minor leagues. There are people in this town that have seen it all, and you just can't come into Chicago, do a good job, and expect people to drop everything and run to the station.

"When Z100 came on, there was a huge opening, and I think Scott Shannon is a genius. While I think G106 is a good radio station, it's nothing special that listeners can't get elsewhere. They have the ability to fix it and make G106 happen, but they've got to find their own niche. They're just not unique enough. Buddy Scott actually has the most to lose from any success G106 will gain."

Personality-More Music Mix

Interestingly, WLS-AM & FM combine high-profile personalities in some shifts,

Profiling WLS, B96, Q101, G106

Picture, if you will, the Windy City of Chicago. The biggest, most prosperous city in the Midwest, with a metro 12+ population of 6.4 million and a TSA of 10.7 million. That's a lot of ears to serve, and with 32 rated stations in the spring Arbitron, there's a lot of radio to go around in the nation's number three market. Now consider that out of those 32 stations, there are five CHR signals.

As B96 PD Buddy Scott said, "Chicago is a powder keg about to explode." There is a lot of money riding on the success of WLS-AM & FM, WKQX, B96, and the newest CHR contender, G106.

Let's look at some facts about each station:

Operations Director: Steve Casey

Four-book trend: 3.4-3.8-3.7-3.2

Profile: tight list, personality-oriented.

Dial position: 890 kHz, 50kw



Operations Director: Steve Casey

Four-book trend: 3.1-3.2-2.9-3.5

Profile: tight list, personality-oriented, a hipper-sounding music mix than the AM.

Dial position: 94.7, 50kw



Program Director: Buddy Scott

Four-book trend: 5.0-5.1-5.0-4.6

Profile: breaks records early in comparison to the rest of the market.

Dial position: 96.3 mHz, 6.3 kw



Program Director: Chuck Morgan (leaving for KIXK/Dallas, new PD TBA)

Four-book trend: 4.1-3.0-4.3-4.6

Profile: moderately tight list, 40% oldies, personality-oriented.

Dial position: 101.1 mHz, 6 kw

Program Director: Jan Jeffries

Format change: April 2, 1984

First-book showing: 0.6

Profile: moderately tight list, 75% current with a "more music" policy.

Dial position: 105.9 mHz, 4.2 kw



Add into this mix strong AOR competition from WLUP, WMET, WXRT, plus a lot of potential cross-cumeing with highly-rated Urban outlet WGCI, Black-formatted WBMX,

and some possible A/C infiltration from WCLR and WLAK. All in all, there's quite a lot of competition to consider.

Continued on Page 36

B96 Breaks Hits

"I think Chicago is the most competitive market in America right now," estimated B96 PD Buddy Scott. "It may have always been, but this past year's been unbelievable. With five CHR signals, Chicago is a powder keg about to explode. Something will have to give, but it won't be us. It may be tough, but this is one of the most satisfying situations I've ever been in. It's a pleasure being with CBS because of their commitment to winning.

"There's no doubt that B96's policy of breaking and exposing new music has really helped set us apart. Our radio station is 'Today's Music Station,' whereas the others are using a lot more oldies. We play some, but I really feel oldies are burned out and



Buddy Scott



Don Geronimo

are a short-term fix; I use them only for balance. We lead the way, and the people look to us for the new music."

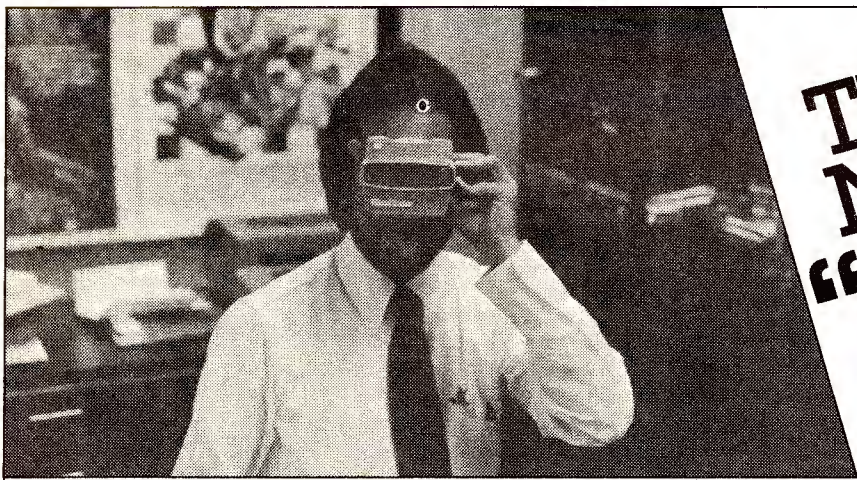
Just A Wobble

Buddy candidly discussed his latest book, off just a bit from the winter survey period. He points out that B96 had been up three books in a row, and this slight downward

move is only a wobble. "We were higher this spring than last spring, and our cume is up again, over a million; we are very strong. There is a lot of turmoil and sharing going on right now, so things are far from stable. Our teens and females were very steady. We did take a hit in our men, but our weekend numbers are stronger than ever. I'm very comfortable with where we are, but we're going to strive for more.

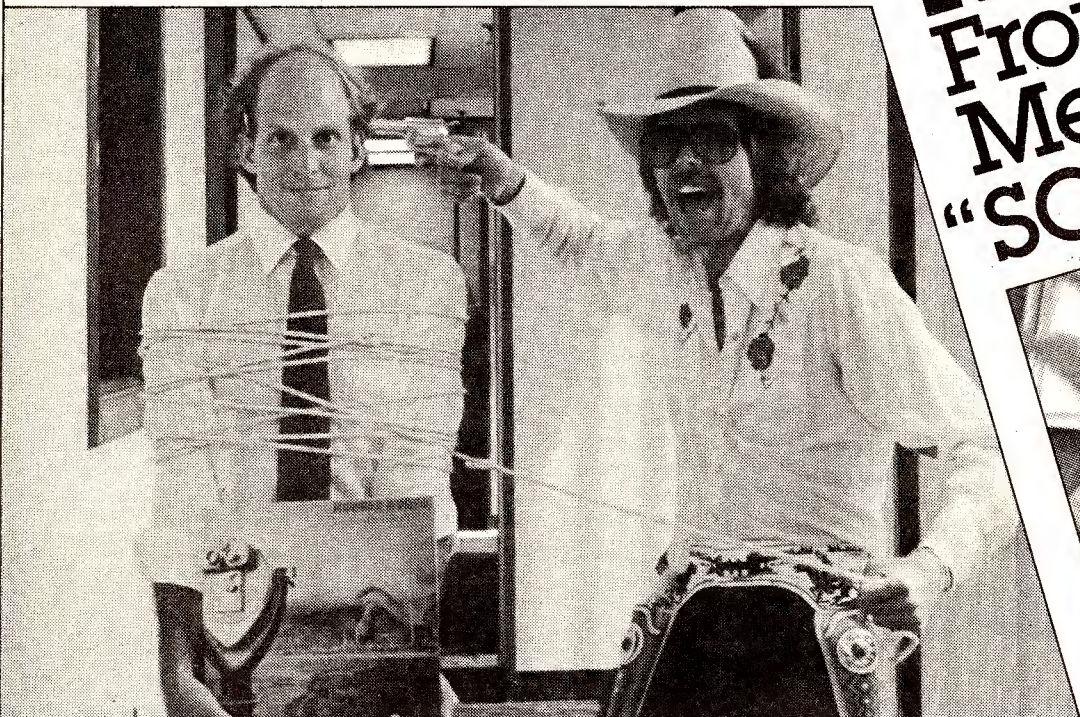
"Sure, we're number one in teens, but we're consistently in the top five with 18-34 women, and we make a lot of money, thank you very much. Our adult cumes are phenomenal, beating the A/C's solidly in the 18-34 area. We transfer plenty of those cumes to quarter-hours. Sure, we'd like to have more men and a bigger piece of the 25-34 pie, but

Continued on Page 36

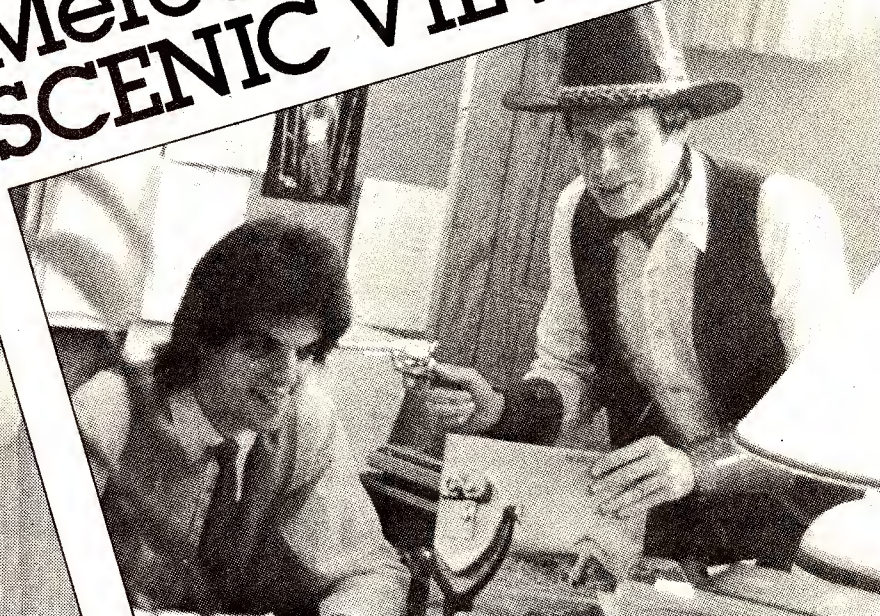


STEVE KINGSTON PROGRAM DIRECTOR WBSB

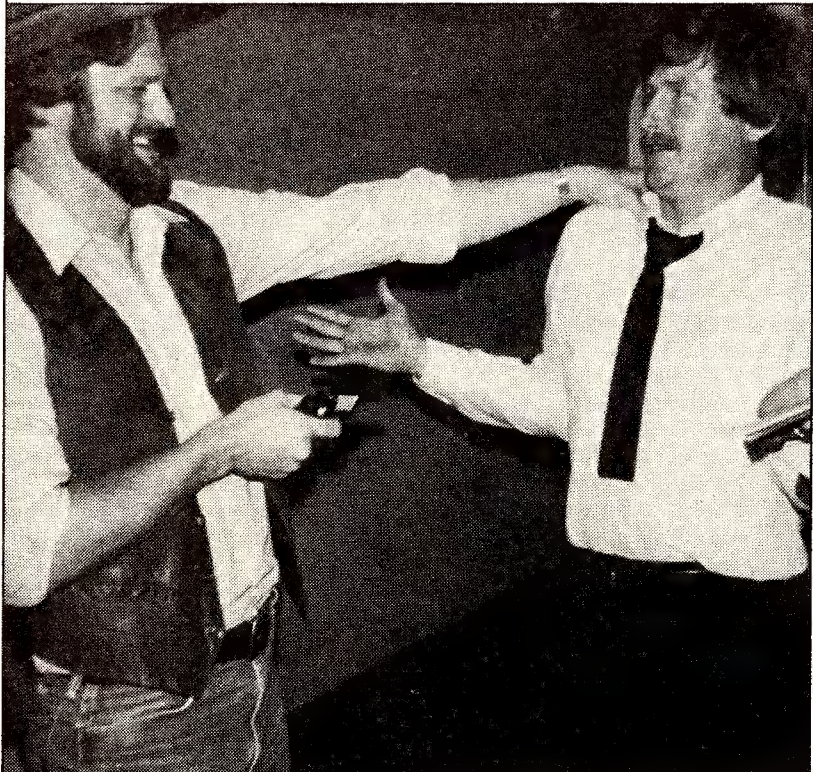
The single
New single
**"ANYWHERE
WITH YOU"** BY
RUBBER RODEO
From Their Debut
Mercury LP
"SCENIC VIEWS"



PETE THOMPSON MUSIC DIRECTOR KAFM PATT MORRISS POLYGRAM



STEVE PERUN PROGRAM DIRECTOR KWK BOB FINOT POLYGRAM



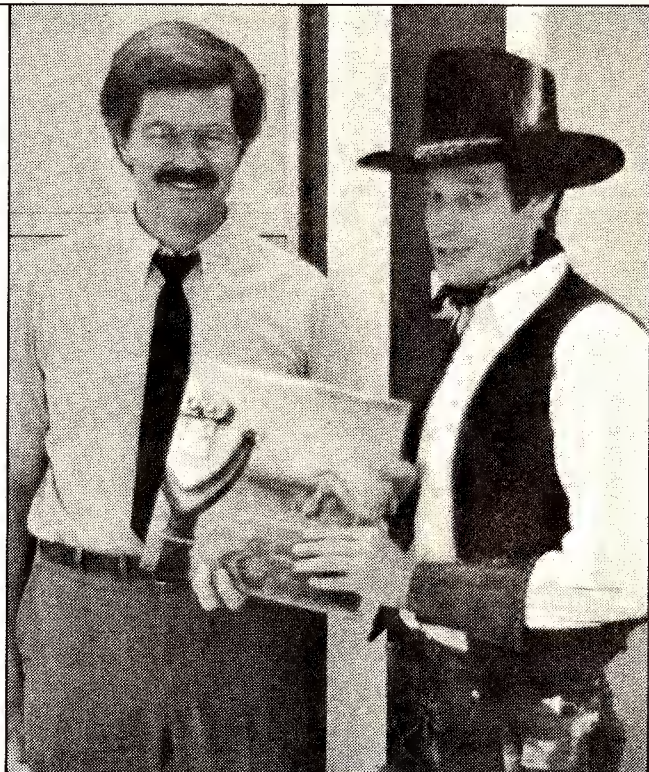
DAVID LEACH POLYGRAM SCOTT WALKER PROGRAM DIRECTOR WCAU

**Ron
Elz**



RUBBER RODEO: Hold on to your Stetsons. Rubber Rodeo is the name of a new musical aggregation that features... Punk-Country! (You knew it eventually had to happen.) Bronco Bob Finot, our local man from Polygram, the international music giant, was seen all over town sportin' a complete cowpoke outfit right down to the six-shooter and bright orange furry chaps. Bobby begged for airplay by holding the gun to the head of Steve Perun at KWK and John Ulett of KSHE. Bob Scott at KHTR wrestled it away from our hero and chased him up Market Street. Record plugger Finot said he turned heads every place he went, except in the Central West End, where orange chaps and cowboy outfits at times seem the norm.

St. Louis Globe-Democrat



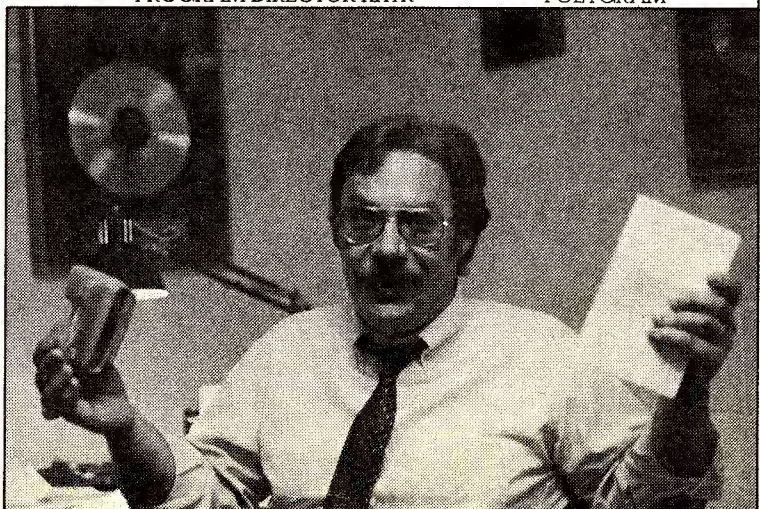
BOB SCOTT PROGRAM DIRECTOR KHTR BOB FINOT POLYGRAM

The PolyGram Promotion Team Will Go
"ANYWHERE WITH YOU"
Even Though Sometimes It's
"THE HARDEST THING"



Manufactured and Marketed by
PolyGram Records

**RALPH
WIMMER**
PROGRAM
DIRECTOR
WMAR-FM



Leaving Chicago A Winner

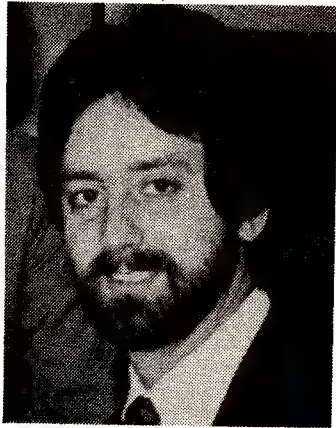
Chuck Morgan came to Q101(WKQX) in April 1983 when the station had a 2.7. Now, a year later, it's posted a 4.6, and he's leaving to program ABC's KIXK/Dallas. Before he left, I wanted to get his parting thoughts on the station's ratings success. "This is the highest position Q101's ever had," he said proudly. "It was a hard decision to make, but I'm glad I'm leaving when things are on an up note."

Detailing why he feels Q101 has grown, Chuck explained, "When I first got here, the station was a hybrid A/C, leaning CHR. They wanted bigger numbers, but still wanted to be strong in adults. We realized we had to make a definitive stand and opted for a more CHR direction, steering away from competing with WCLR and WFYR. In the end we went down in the fall, but rebounded in the winter and increased again in the spring.

"It does give me great satisfaction to have beaten WLS. When you grow up listening to the station and realize its heritage, WLS can be intimidating. People still think of WLS first for contemporary music and probably will for a while to come."

Murphy Makes His Move

"A major reason we've grown is (morning man) Robert Murphy. He's really kicked in, and people



Chuck Morgan

just love him. His numbers are great, placing fifth 12+ and number two 18-34 behind Lujack; number two 18-49 and number three 25-49. In women 18-34, 18-49, and 25-49 he's on top. After Murphy the shares drop off a little in middays, which was our on-

ly down time slot, while the other dayparts all increased."

The Switch Is On

Chuck wrapped clever imagery and contesting into one package for the spring campaign's main thrust. "We employed a continuing theme, 'The Switch Is On To Q101,' and made it into a contest. We asked people to call in on a special bank of phones with their reasons why they've switched to Q101. We randomly picked the better reasons, played them back once an hour from 6-12mid, and gave the listeners 30 minutes to identify themselves on the air. In addition we had a good TV schedule based around Murphy.

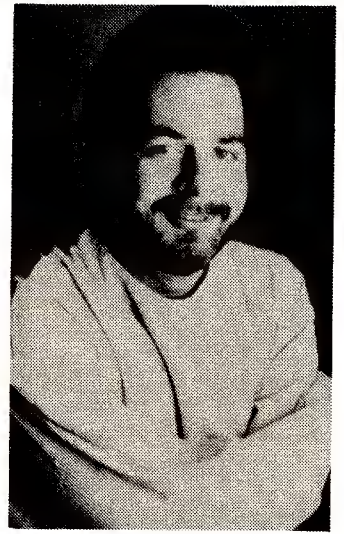
"When you listen to Q101, there is a certain music texture we've developed that's easy to listen to. Prior to my arrival, the music policies were a bit inconsistent, which led to audience confu-

sion. The only time we're really dayparting is to keep the softer stuff isolated to mornings and mid-days. But after 3pm we're rocking pretty strong. We rely mainly on currents, using about four oldies an hour and only going back about eight years or so. With that problem solved and Murphy as a cornerstone, the rest sort of fell into place around a really strong marketing effort for the station."

A Look Into The Q101 Crystal Ball

Chuck's replacement has yet to be named. I asked what he would do if he were to change his mind and stay on. "If I were going to stay on, I would really continue along the same lines as what we're doing. There are already a lot of plans in the hopper for the fall book, and everyone here realizes the others are gunning for us. G106 is beginning to show in our internal research, especially in the area of teens.

"Part of our winning effort included getting Murphy on the streets as much as possible. He and the entire morning show do a



Robert Murphy

'Switch' party at various local bars, with 101 minutes of free beer. Simply keeping things on an even keel, and working harder to develop Murphy and the rest of the station, would be the course I'd chart for the next year. Our success would not have been possible without the efforts of a lot of people at Q101. In particular, my GM Jim Smith, Assistant PD Kurt Kelly, and Promotion Director Gloria Hinrich who, along with our advertising agency, really pulled a lot of great things together to take Q101 to the top."

Chicago's Five-Way Battle Of The Hits

Continued from Page 34

such as Larry Lujack, Steve Dahl, Fred Winston, and Brant Miller, while other time periods feature the warm, personable air talent of station veterans Tommy Edwards, and Jeff Davis. Furthermore, WLS boasts a total of three female air personalities: Susan Platt (middays) and Amy Scott (overnights) on WLS-FM, and Turi Ryder (overnights) on WLS.

We discussed why, in 1984, some stations were devoid of female air talent. "In fact, B96 doesn't have any females on the air," Steve pointed out. "I think it's insane not to. Some programmers still cling to certain prejudices which are more in their own minds than in the listeners'."

He also noted the importance of per-

sonalities in today's CHR. "Look at the investment we've made, what B96 is making, what WLUP is doing with Jonathon Brandmeier, and WKQX with Robert Murphy. I have such respect for Jonathon's on-air work, I'm surprised he's not doing better. (WLS-AM & FM VP/GM) John Gehron thinks Jonathon's a great jock, too, but he's on the wrong station. Personally, I've got to be pleased he's not doing better. Having been a fan of personality radio for years, I'm glad that the audience in Chicago has come to expect a certain level of entertainment, which was established years ago by Wally Phillips at WGN. Personalities make us less vulnerable to being beaten by a station which just has a lot of music. Playing Michael Jackson a few extra times won't make the difference."

B96 Breaks The Hits

Continued from Page 34

we're not hurting without those listeners and we won't sacrifice our presentation to win them.

"I think we can expand on the cume we've already got with better time-spent-listening, without compromising the package — the reason they come to us in the first place. They're here to hear the mass appeal hits. We share with more radio stations than any other in town, and we don't intend to give that up."

Geronimo In The Morning

As B96 has evolved, Buddy has seen the need to stretch out the depth by introducing more personality. To do so, he's brought in Don Geronimo, no stranger in town, having spent time at WLS in the past. "This market is a button-pusher's delight, with Don Geronimo, Larry Lujack, Jonathon Brandmeier, Robert Murphy, and now Pat Reilly at G106. Plus there's Bob Wall at WGCI, and I can't forget Wally Phillips at WGN. This city has the best morning talent in America.

"Content-wise, I feel Larry Lujack, while

being an institution and very likeable with his slight irreverence and 'good ole boy' image, is beginning to show some vulnerability. Make no mistake — Robert Murphy has come on strong in Chicago. His quick wit and personality make him a real smooth, listenable personality, leaning female."

And what about Don Geronimo? "Geronimo's show has become our cornerstone. He's quick, funny, very irreverent, and a lot hipper than either Lujack or Murphy. He's an intelligent broadcaster, and I think he's the most topical of all of them. Don has the ability to push the button every morning, to key in on what everyone's thinking and talking about, and then weave it into his act.

"He probably uses phone callers better than anyone I've heard in some time. A large part of his show is audience participation with crazy voices, jokes, and nonsense. Don even calls his mom on the air to do the sports. This guy is controversial and has already generated a great following. He's on the streets, and we're going to market him wherever we can. We win new listeners one at a time, and we're here to win every one we can."



HELLO, IT'S ME! — WCBS-FM/New York welcomed Ron Lundy (l) back to the air to fill in for vacationing Harry Harrison. When Dan Ingram (r) heard "that voice" he dropped by for a quick hello.



ROMANCING THE STAGE — Z100/New York PD Scott Shannon (center) has a new show on WOR-TV called "The Great Record Album Collection." Shown after the taping are (l-r) Executive Producer Terry Planell, E/P/A Publicity's LaVerne Perry, Eddy Grant, Shannon, Cherelle, E/P/A Director/Video Promotion Harvey Leeds, and Production Assistant Andrea Moll.

G106 Enters The Race

If four CHR signals weren't enough, Cox Broadcasting acquired WXFM, changed its calls to WAGO, and assumed the identity G106. Then B104/Baltimore PD Jan Jeffries was hired, given a pocketful of cash for jocks and new studios, and G106 became a late entry in the CHR race.

Jan said, "I joined the station in mid-March, and we put G106 on the air April 2. This is the fastest-moving startup situation I've ever seen. Chicago may set the standard for competition. I never expected this to be easy, but in just about any format you're going to hit a wall. CHR is what I do best and that's why I'm here. I fully intend to make G106 into a real factor for all others to consider when they think about their future game plans."

Cranking Out The Hits

With so many personality-oriented CHRs in Chicago, Jan has opted for a different approach. "We've adopted a 'more-music' presentation, while Buddy Scott seems to be giving up that same approach as he heads into more of a personality mode. As a result I see our hole opening wider all the time. We began more broadly-based than we are now, and we've narrowed our focus a bit more as I've learned the market. Our bits are quicker, more rapid-fire. But they carry just as much impact as anyone else's. The star is G106,



Jan Jeffries

and all of our guys promote it. We have to build the vehicle before we can put passengers in it. When we're up and running, then more personality will be added.

"We have a music guarantee of at least three or four in a row, so we really pound the more music approach. Right now G106 is airing from 14 to 16 titles an hour, with about 75% currents. The rest is predominantly recurrences and a couple of oldies. Our spot load is a very manageable eight units an hour."

Aiming For The Fall Book

While Jan's first showing in the book wasn't spectacular, that was

by design. "We purposely didn't start TV until two weeks before the book was over. The product wasn't ready until then. In looking at the Arbitrends, we went from almost no come to almost 400,000 in the last week of the book. We got a late start, having to assemble a staff and put everything in order before we could worry about TV spots.

"Throughout the spring book, we simply began to get established by giving the audience our phrase that pays, 'G106 Means Music.' We offered \$106 each time just to get a bit of street talk going. Now we're ready to promote the station in all areas. We've begun doing the 'G106 \$1000 Song.' We play the song at 8:10am and promise to play it again before 8pm that night. Monday-Friday it's worth a grand for the 106th caller. I think people are tired of the dark, cynical humor heard on the other CHRs, so I keep G106 very positive-sounding. I'll take whatever gains we make in the summer, but our plans are to come out blazing for the fall book."

Motion

Phil O'Bryan becomes parttimer at B97/New Orleans from WKNZ/Hattiesburg, MS . . . Keith Carrol joins nights at WQCM/Hagerstown from WFGM & WGLG/Morgantown . . . Kim Travis exits evenings at WTWR/Toledo and weekends at WCZY/Detroit for a programming position at FOX 101/Saginaw, replacing Ross Holland, who goes to Minnesota . . . Andy Tuttle exits KCLU/Hutchinson, KS for mornings at KCMQ/Columbia, MO, replacing Bruce Jones, who exits for evenings at KHTR/St. Louis . . . WGLF/Tallahassee named Rick Sprinkles PD/MD . . . WYCR/York ups parttimer Rocky Spino to nights replacing Chris Connor, who exits for a sports anchor slot at WGET/Gettysburg . . . Johnathon Walker is now MD at KZZK-FM/Spokane from across town at KJRB . . . Night-rocker Bobby Quinn joins Q106/York . . . KMJK/Portland expands the news team with anchor/reporter Diana Jordan from across town at KYTE and Sports Director John Phillips from open auditions . . . KMGK/Des Moines ups Michael T. to MD . . . New to KITE/Corpus Christi is Chief Engineer Jerry Heckerman from Miami, Bobby Kay and Jim Metzger to morning drive from cross town K99 . . . Doug Charett is now doing middays at KNPA/Bosie.

Bits

• **Are You Unlisted?** WASH-FM/Washington D.C. randomly calls numbers from area phone books and asks "What station do you listen to?" If the answer is WASH the listener is given \$97 (frequency tie-in). The first \$97 winner to successfully name the three songs played before the cash call wins \$1,000,000, paid out in \$20,000 payments for the next 50 years. Can I have that in writing?

• **You Too Can Be A Disc Jockey!** WRQV/Richmond, VA has initiated a new feature for the Friday Zoocast. Zoopervisor Bob McNeill and Zookeeper Corey Deitz solicit entries every week to choose the guest DJ. The salary (not unlike that of some full-time personalities) is a Q94 T-shirt and a paycheck for \$1.00.

• **All It Takes Is A Little Air.** WAVA/Washington, in conjunction with Budweiser and the local Wax museum, is hosting the World's Greatest Air Band Contest. The winners of the weekly contest get a chance to compete in the August finals to win \$5000 worth of cash and prizes and a chance to perform on MTV.



POINTER SISTERS GIVE "JUMP" LESSONS — KIQQ/Los Angeles welcomed RCA's Pointer Sisters to the station for "Jump" lessons performed to their latest single "Jump (For My Love)." Shown here with feet in position (l-r) are Anita Pointer, air personality Francesca Cappucci, Ruth Pointer, DJ G.W. McCoy, June Pointer, and Planet Records' Jim Tract.

TAKE COVER --

THE RIOT'S GETTIN'
STRONGER AND
STRONGER

QUIET RIOT



"Mama
Weer All
Crazee Now"

CHR NEW & ACTIVE

WXKS-FM add	WHYT on
Z100 add	KBEQ 21
PRO-FM add	KHTR on
Q105 add	KWOD on
KITS add	KPLUS 21
94TYX add	WRCK 22-19
WOKI add	KZZB 27-23
KBFM add	WRNO 29-25
KHYT add	WZPL 26-17
KQIZ-FM add	WRKR 17-12
Z102 add	KQMQ 39-34
KFYR deb-18	WZYQ 21-16
WPHD 23	95XIL 20-17
WCAU-FM on	WIXV 27-23
WGCL on	WCIL-FM 18-16

BILLBOARD ALBUM CHART:
DEBUT 70*-22*

IF YOU CAN'T
BEAT 'EM
JOIN 'EM!!

PASIA

AOR



STEVE FEINSTEIN

CHICAGO MARKET PROFILE

Winds Of Change In The Second City

Actually, Chicago is no longer the second city, having been surpassed in population by Los Angeles. But that's OK, 'cause the appellation never fit Chitown in another more relevant area, anyhow.

I'm referring to radio competition, in which the Windy City is second to none. That's particularly true on the AOR front, which has become all the more heated of late as some of its participants change postures. Let's take a cruise to "my kinda town" to see what our kinda format is up to.



Greg Solk

WLUP/Chicago was long considered the country's premier *hard rock* station. Over the years, a modal music mix and aggressive marketing made "The Loop" and "rock 'n' roll" synonymous to Chicagoland earthdogs, most of whom sported the station's trademark black-and-white T-shirts with graffiti-scrrawl logo.

Consulted by Burkhart/Abrams/Michaels/Douglas in the late '70s and early '80s, the Hefel outlet soared to a 7.3 12+ share in the summer of 1979 after then-morning man Steve Dahl's infamous "Disco Demolition" stunt at Comiskey Park. The station's image as the place for "kick-ass rock 'n' roll" was further enhanced when John Sebastian advised from 1981-83.

Reshaping The Loop

Over the last year, though, the Loop has been undergoing a major facelift. In the words of PD Greg Solk, "We've been repositioning ourselves away from a 12-24 station to a more salable 18-34 and 18-49 station. We don't worry as much about the 12+ figure as we do the profitable demos."

The impetus came after Solk's first book as PD in the spring of '83. Concurrent with Sebastian withdrawing to concentrate on developing his EOR format, WLUP GM Jim DeCastro charged Solk with realigning the station's demos.

Why change a station with a seemingly healthy 3.5 share? DeCastro explains that his directive was a result of certain dependable AOR buys becoming undependable. "The record business wasn't buying, the movie business was buying TV, and the concert business was getting free promos in exchange for tie-ins," he relates.

"Even as the predominant AOR station, when we were at the peak of our success as a 'kick-ass' station with a 4.2 share, we were unable to turn a profit," DeCastro

able to get in on the majority of the advertising revenue, which has drastically changed from 12-24 to 18-34, and is growing even older to 25-49 and 25-54."

Music Makeover

Solk's first move in June of last year was dumping the metal bands who had been Loop mainstays. It was goodbye for acts such as the Scorpions, Judas Priest, Def Leppard, UFO, and Rush. Loud rock 'n' roll *per se* wasn't out, though. Vintage artists such as the Doors, Who, and Jimi Hendrix, with whom older listeners had grown up, stayed but were dayparted heavily and played more sparingly.

Into the system went an ingredient Solk considers a key element — '60s gold, including Motown oldies and acts such as

FIVE-BOOK ARB BREAKOUT

Chicago AOR Scorecard

Here's a report on the three Chicago AORs' progress over the last year. Demo figures signify market rankings, not actual shares. *Italics* indicate a tie.

	Sp '83	Sum '83	Fa '83	Wi '84	Sp '84		Sp '83	Sum '84	Fa '83	Wi '84	Sp '84		
12+						Men 18-49							
WLUP	3.5	2.3	2.3	3.0	3.4	WLUP	7	13	12	3	3		
WMET	3.0	3.6	3.2	3.4	3.3	WMET	5	6	13	6	11		
WXRT	3.4	3.5	2.7	3.2	2.4	WXRT	1	3	1	1	7		
Cume (In thousands)						Men 25-49							
WLUP	633	636	642	718	692	WLUP	17	20	18	14	11		
WMET	648	819	761	775	725	WMET	15	13	19	21	16		
WXRT	433	506	433	462	434	WXRT	1	5	3	1	8		
18-34 Adults						Teens							
WLUP	8	11	10	6	3	WLUP	2	6	7	5	7		
WMET	7	5	5	5	9	WMET	5	2	3	3	2		
WXRT	2	3	3	2	6	WXRT	17	13	14	14	19		
18-34 Men						Audience Composition* (Spring '84)							
WLUP	4	8	5	2	2					Teen	18-24	25-49	35-64
WMET	3	4	6	5	7	WLUP	10%	39%	44%	13%			
WXRT	1	1	1	1	4	WMET	37%	31%	31%	8%			
25-34 Men						WXRT	3%	31%	62%	9%			
WLUP	13	15	12	5	4								
WMET	6	9	14	14	12								
WXRT	1	2	1	1	2								

*These figures refer to the percentage each demo contributed to a station's average quarter-hour audience. For example, 62% of all listening to WXRT was by people age 25-49.

Creedence Clearwater Revival, Byrds, Hollies, and Crosby, Stills & Nash.

WLUP's posture on currents also got a major facelift. "The old Loop wouldn't

touch crossovers," Solk swears. "Now, we're playing Sergio Mendes, Lionel Richie, and Ray Parker, Jr. We still play current rock 'n' roll, too, but songs we consider more palatable to an older listener, like ZZ Top's 'Legs' or 'Sharp Dressed Man.'"

The definition of a power oldie changed to fit the new audience target. Whereas a power oldie in the hard-rockin' days might have been a Molly Hatchet track, now it's the Stones' "Paint It Black," Emerson, Lake And Palmer's "Still You Turn Me On," the Eagles' "Hotel California," or Supertramp's "Give A Little Bit."

Formatics Fix

Solk adjusted the ratio of old to new music for the new target. The Loop used to be 70% new and recurrent product, and 30% AOR standards of the early and mid-'70s. Now the mix is 30% '60s classics, 30% mid-'70s acts such as the Doobie Brothers, Bob Seger, and Fleetwood Mac, and 40% new and recurrent.

Rotations were overhauled as well. "We used to play oldies that researched well, such as 'Livin' Lovin' Maid,' twice a day for months at a time," Solk reveals. "Now we keep our library fresh by not playing even our strongest oldies more than once every three or four days."

Library Expansion

The station also lengthened its library. "We're deeper on artists we used to play only one or two cuts by, such as Steely Dan and Hall & Oates," says Solk. "Our library has expanded from 400 songs to around 1200-1300 titles, not including all the oldies Bob Stroud plays on his two weekly 'Rock 'n' Roll Roots' programs."

The Loop Vs. WXRT

Solk has a thorough explanation of how the Loop differs from crosstown WXRT, its primary competitor for upper demo rock listeners. "You'll hear music on 'XRT that we wouldn't play, like Jean Luc Ponty, unfamiliar Split Enz tunes, and third or fourth cuts from Human League, Bonnie Raitt, or Dire Straits albums.

"That's fine for a select audience, but obscure to the mass audience. We don't go

WXRT: Specialized Radio

Here's a rundown of WXRT's rich menu of in-house special programming:

Thank You For The Days

Throughout the course of a day, the station will often spotlight music dealing with a specific theme or topic, such as:

- A daily featured artist.
- New releases (every Wednesday).
- A featured year. Actualities and historical anecdotes on the year's political and cultural events are included.
- "Rock 'n' Roll Memorial Day": deceased musicians.
- "Motown Festival Day"
- "Music Biz Music": songs about being a musician and the music biz, such as "Johnny B. Goode," "So You Wanna Be A Rock 'n' Roll Star," and "Rosalita" were featured the day of the Grammy Awards.
- "People's Choice": on election days, jocks announce a song category each hour and listeners phone in appropriate suggestions. If a jock asks for songs about cars, a listener might suggest "Little Deuce Coupe."
- Geographical locations.

Weekly Shows

- Blues Breakers: an hour of blues with MD John Mrvos.
- Jazz Transfusion: four hours of jazz Sunday night.
- The Big Beat: an hourlong melange of modern and alternative sounds.

Special Productions

- Muddy Waters Tribute: when Muddy Waters died last year, 'XRT assembled a two-hour tribute to the blues great, including interviews with Mick Jagger, Keith Richards, and Peter Wolf.
- April Fool's Day Pranks: 'XRT generally does on-air hijinx on April Fool's Day. One year, the station announced that an April Fool's Fest was going on in town and named a well-known Chicago locale as the site. 'XRT extended the joke by pretending it was broadcasting from the location, using sound effects and playing live music. Hundreds of people showed up in hopes of seeing the artists billed as appearing, including such seemingly obvious giveaways as the Doors.
- 'XRT has parodied the market's other stations and personalities. Competing jocks such as Sky Daniels (ex-WLUP), John Landecker, and WGN's Roy Leonard have also done guest shifts on April 1.
- Rampant Beatlemania: morning personality Terri Hemmert stayed on the air for 18 hours, playing Beatles music and related material.



CHICAGO'S
FINEST
ROCK

FEATURED ARTISTS

- JUNE, 1984
- 1 Kenny Loggins; Warren Zevon
 - 2 Joni Mitchell; Eddie Money
 - 3 Best of the UnConcert: 8 p.m. — Southside Johnny & The Jukes
 - 4 Blondie; Joe Cocker
 - 5 Dan Fogelberg; The Human League
 - 6 New Releases
 - 7 Hall & Oates; Ry Cooder
 - 8 Pink Floyd
 - 9 Rod Stewart
 - 10 UnConcert: 8 p.m. — "An Evening With Windham Hill"
 - 11 Talking Heads; Supremes
 - 12 Greg Kihn; Jimmy Buffet
 - 13 New Releases
 - 14 Pete Townshend
 - 15 Crosby, Stills, Nash and/or Young
 - 16 David Bowie
 - 17 Best of the UnConcert: 8 p.m. — The Pretenders
 - 18 Birthday Tribute: Paul McCartney
 - 19 Roxy Music; Donovan
 - 20 New Releases
 - 21 Eric Clapton
 - 22 Todd Rundgren; Poco
 - 23 Peter Gabriel; Little Richard
 - 24 UnConcert: The Alarm — 8 p.m.
 - 25 Janis Joplin; Jean-Luc Ponty
 - 26 Jackson Browne; War
 - 27 New Releases
 - 28 Grateful Dead; Huey Lewis & The News
 - 29 Songs of Summer
 - 30

JAZZ TRANSFUSION!
NOW EXPANDED TO 4 HOURS
9 P.M. TO 1 A.M.
Every Sunday Night

Winds Of Change In The Second City

Continued from Page 38

that deep into the library; we're more mass appeal and reach far more people. We don't play any throwaway records. Every record is a strong one, while 'XRT has a tendency to be less familiar.

"They have jazz and blues shows, and mix those styles of music into their regular programming, too. We keep it all rock 'n' roll. As far as blues, we'll play Stevie Ray Vaughan, but we play no jazz.

"XRT will always have a cume of 400,000 or so because of their image and longevity, but in the past, they've won 25-34s by default. Until now, people have had nowhere else to turn for an adult rock mix."

WMET: Different Ballpark

WMET is "not much of a concern to us. We're going for an older audience, and they're going for a younger one. 37% of their listening is by teens, compared to 10% of ours. As long as they're hard and play Quiet Riot, Ratt, and Survivor, they'll be the place to go for young people."

Promotional Profile

A typical Loop promotion in the old days would've involved a banner welcome at a concert hall or awarded a lucky listener dinner, tickets, and backstage passes for an Ozzy Osbourne show. These days, the Loop is more likely to give away trips to the Olympics or a vintage jukebox in conjunction with Bob Stroud's oldies show. An ongoing promotion has John Landecker playing Trivial Pursuit on the air between 5-6pm weekdays, with prizes including a classic '57 Chevy.

Bringing Landecker On Deck

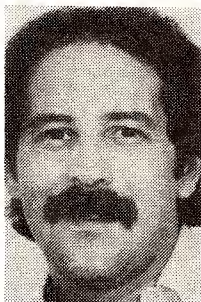
Landing Landecker for afternoon drive in December of last year after a legal delay was a key move, Solk explains. "He was one of the highest-rated jocks in town while at WLS. All the 16 and 17-year-olds that listened to him ten years ago are now 26 and 27. They hear what he's like now as opposed to what he used to be, and his growing up as an air personality adds credibility to the station's change."

In Time

Solk is confident the Loop will eventually emerge #1 in 25-34 men. "In a year, we've taken the ultimate hard rock station and turned around its image," he claims. "We've made the Loop into an adult rock station with eclectic music, great personalities, hot production, and effective promotions. If this station changed, then I think any can."

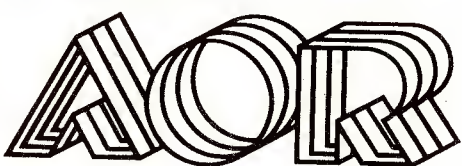
"It takes time, but you have to do it to make economic sense," avows Jim DeCastro. "We went with high-profile personalities like Landecker and (morning man) Jonathon Brandmeier, and it takes even longer if you do it as a straight jukebox with music."

By the way, hold on to those old Loop T-shirts. They'll be collector's items, as all the new Loopshirts are in a variety of colors, black-and-white not among them.



Norm Winer

Imagine a station that has preserved all the values of old-line progressive radio, but has shed the excesses and pretentiousness. A station whose personalities program their own shows and play a wide array of music, including forms outside of pop and rock 'n' roll (gasp!), yet keep the song-to-song quality remarkably high. Where announcers actually relate to you as if you're an intelligent, mature adult who happens to still enjoy listening to rock music. Where imaginative special shows and programs reflect ongoing creativity and musical knowledge.



WXRT/Chicago is just such a station. Unlike most progressive stations which went the way of the Nehru jacket, it's become progressively more successful over the years, often dominating the market in upper demo men.

PD Norm Winer's background prepared him well for assuming the programming reins at 'XRT five years ago. He was PD at WBCN/Boston from 1971-77 and then held an airshift at seminal progressive rocker KSAN/San Francisco.

The WXRT Credo

Winer describes 'XRT as a station that "plays rock music for adults, oriented toward 25-34 males. We have an ongoing commitment to quality in everything we do, and keep our listeners aware of significant political and cultural events.

"We represent a number of genres besides rock, such as blues, jazz, reggae, and rhythm 'n' blues. The depth of our musical library, almost 10,000 songs in our regular programming, encompasses many songs that people don't have access to on any other station in town.

"We try to show respect on a number of fronts: for the audience, the artists, and the history of the music. I think that's why we've attracted sophisticated and discriminating listeners, and have survived almost 12 years of being 'Chicago's Finest Rock.' Even back when we had abominable numbers, the station was able to be sold on a qualitative basis. The research indicated that our audience, small as it was, comprised many prime consumers."

No Loop Fright

Though the Loop seems to be making inroads into 'XRT's once exclusive grip on upper demo rock listeners, Winer remains unfazed, so far. "Their unparalleled image as a hard rock station is self-defeating. Time will tell if they'll be successful at convincing the 25+ audience that they're not the same station that trashed Comiskey Park, plays loud rock 'n' roll, and has a bunch of unruly hooligans wearing their T-shirts. Their well-known logo generally causes a 25+ person to cross the street when he sees it approaching him."

#1 Or Nothing

'XRT's track record and lower operating costs are cited by Winer as advantages over the Loop, as he offers a baseball analogy. "The California Angels have spent a lot of money signing well-known players with charisma, but they've not yet won a pennant, so they can't be considered successful. In radio, failing to dominate a demo is tantamount to being three games out of first place; given their bankroll, anything less than first place in their target would have to be viewed as disappointing. Without any overpaid free agents, we've maintained our position for a long time. The season is far from over; one good book does not make a trend."

No Default

Winer isn't buying the line of reasoning that says WXRT won 25+ listeners in the past by default, since no other rock station was in that arena until the Loop. "This is the first time someone's overlapped this much with us musically, but we've always competed with other formats - A/C, baseball - for that 25+ cell," he declares. "We're the ones that chiseled out the niche for AOR listening in older demos."

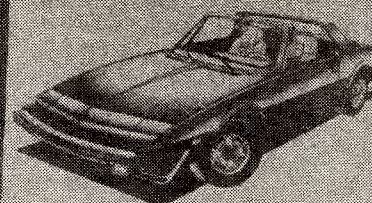
Readjust? Nope

Winer says 'XRT has no plans to change now that the Loop is coming after it. "We don't have to dramatically alter what we do to continue dominating a number of key demos, as we have for an extended period of time. We'd have to see a continued decline on our part before we get worried."

As far as cutting back on 'XRT's jazz and blues commitment, Winer states, "Those are compromises that are unnecessary and that we are unwilling to make at this point. Our success gives us more leeway to experiment, explore, and be more adventurous with the medium. I don't think becoming more ordinary is the way for us to win."



invites You to Name the
"Bertone
SPORTS LEGENDS"
Stay tuned to WXRT,
93 FM for details on
how you could win a
classic Italian Sports Car
Bertone X/19



SONS OF ITALY — WXRT gave away a Bertone X/19, "the Italian sports car soon to be a legend," by asking listeners to identify Italian-American sports legends such as Joe DiMaggio and Phil Esposito from on-air clues.

Radio By And For Humans

In a city full of radio stars such as Brandmeier, Dahl, and WLS's Larry Lujack, Winer wants his jocks to be "pointedly human, and reveal the viewpoints and fallibilities they share with the audience. They don't compete on the level of being stand-up comedians."

Winer Is A 'MET Fan

As for WMET's return to a hard rock approach, Winer is "encouraged by their renewed assault on the heavy metal audience. That male 18-24 cell was disenfranchised; they had no radio station to turn to in Chicago since the Loop turned to our direction, and this is a rock 'n' roll town. I'm also glad to see them pursue that direction because it'll splinter some of the 18-24 audience that the Loop has picked up by default."

Viva La Difference

The difference between the Loop and 'XRT, according to Winer, is one of "consistency. We've been very consistent in everything for the last few years: our music, airstaff, image, advertising, and on-air approach. WLUP is attempting a dramatic alteration of what they stand for, and I don't think it's been successfully perceived. They still have to defeat an image they crafted so well over the years."

Continued on Page 40

the Loop

4-5pm

Genesis Taking It All Too Hard
Guess Who No Time
Joe Jackson Is She Really Going Out With Him
Prince When Doves Cry
Steely Dan Black Cow
Bruce Springsteen Cover Me
Miracles Tears Of A Clown
Doobie Brothers Take Me In Your Arms
Eurythmics Here Comes The Rain
Elton John Restless
Beatles I've Just Seen A Face
Huey Lewis If This Is It

CHICAGO'S
FINEST
ROCK

4-5pm

Who Pinball Wizard
Ultravox Dancing With Tears In My Eyes
Cars Good Times Roll
R.E.M. Harborcoat
Charlie Daniels Passing Lane
Stevie Ray Vaughan Couldn't Stand The Weather
Roxy Music Out Of The Blue
Huey Lewis Working For A Living
John Waite Missing You
Randy Newman I Love L.A.
Greg Kihn Stand Together

WXRT: Specialized Radio

Continued from Page 38

• WXRT's Holiday Extravaganza: Production Director **Bill Cochran** put together a Christmas show, with artists such as **Genesis**, **Southside Johnny**, and **Pee Wee Herman** extending their holiday greetings and thanking fans for their support.

News/Info Commitment

• A three-person news staff files reports from the field and delivers ten daily newscasts, including a six-minute broadcast at noon and a ten-minute news block at 6pm.
• A biweekly "Talking Headlines" show interviews newsmakers and cultural figures.
• A **Chicago Tribune** columnist offers sports analysis weekday mornings on a feature called "Athletes' Feats."
• Twice a day, 'XRT reads 1:30 of announcements about cultural events such as museum exhibits, films, dance, plays, lectures, etc.

Winds Of Change

Continued from Page 39



Rich Meyer

While the Loop and 'XRT were battling it out for upper demos in the spring '84 book, WMET/Chicago returned to a traditional AOR approach after adopting a hybrid stance in the last quarter of 1983.

Rich Meyer, PD since Doubleday took over the station from Me-tromedia in April '83, describes 'MET as "hyper-familiar, mass appeal rock 'n' roll radio. We're music-intensive and offer what we feel is a mix of the best rock of the '60s, '70s, and '80s. We're strongly committed to depth and variety."

WMET's Phases & Stages

Meyer offers an explanation for the changes 'MET has been through, breaking it down into three stages. "Initially, we offered something we felt wasn't available in the market, namely a music-intensive station. There's personality up and down the dial in Chicago, and we thought we could fill a void by playing a lot more music and talking less. That was our way of imaging the station."

WMET: Phase Two

Many an eyebrow was raised last fall, though, when 'MET's playlist, as well as those of its fellow Doubleday AORs, included artists such as Donna Summer, the S.O.S. Band, and Irene Cara. Meyer explains, "We evolved into a bit of a hybrid during the fall '83 book. I think there's a misconception of exactly how much of a hybrid we were, though. We played only four or five currents that were crossovers at a given time. They were the exception, not the rule. There were many that we didn't touch, such as Culture Club, and our library wasn't affected at all."

WMET: Phase Three

Early this year, the station once again readjusted. "We determined that since everybody in town was playing Michael Jackson and Eddy Grant, there had to be a significant segment of the audience not interested in that kind of music, and instead wanted good, solid rock 'n' roll from a station. Also, our research showed that we were infringing on our credibility with our core listener. We then adjusted back to what we were known and liked for."

If you think Meyer sounds older and wiser after the hybrid phase, you're right. "There are limitations to just how far a rock 'n' roll station can sway away from the core of the format," he's learned. "No one can be all things to all people. At this point, we'll play Chicago's "Stay The Night" and the Jefferson Starship's "No Way Out," but we won't play Michael Jackson or Prince."

Presentation: No Nonsense

Meyer opts for a tighter, less flashy jock presentation than some stations, but at the same time feels his airstaff does more than backells and liner cards. "Our jocks inject a human feel. They're upbeat and personable, as opposed to comedic. There's not a lot of yucks, but instead more of a one-to-one approach.

"We've assembled a top-notch staff of rock 'n' roll vets. John Fisher in mornings has worked at 'MET before, Matt Harrison (nee Clenott) worked at a number of stations in town as well as WYSP/Philadelphia, and Bruce Wheeler, Ray Sherman, John Larson, and Red Muldoon all come from extensive AOR backgrounds. They're all very relatable, consistent pros."

View Of WLUP And WXRT

Observing the battle between WLUP and WXRT, Meyer notes, "The Loop has taken an aggressive stand in trying to emulate WXRT, sort of a 'son of 'XRT.' They're attempting to take the best of 'XRT and build on that foundation with an overwhelming onslaught of oldies.

"But I wonder if the Loop has really accomplished what they set out to do as far as 25+. They had a very extensive media blitz and got a lot of people to check out their product in the last book. I don't think the final results are in yet."

I'm Fixing A Hole

Common sense dictated a reassessment of WMET's position after the Loop made its move towards 'XRT. Meyer relates, "Since those two stations are locked in a progressive radio battle, we said to ourselves, 'There's a hole for a solid, straight ahead rock and roll station. Let's fill it.'

"I have no great desire to go head-to-head with two esoteric, eclectic radio stations," he continues. "We have to pull our numbers from other directions. We're positioned between WLS-FM, WKQX, and WBBM-FM on the one side and the Loop and 'XRT on the

95.5 WMET rocks Chicago this time with "THE ULTIMATE WORLD TOUR" You choose the city!!!

You could win a trip to: DALLAS, PHILADELPHIA, DENVER, NEW YORK, WASHINGTON, D.C., BOSTON, and MORE!

See some of the hottest acts touring this summer: SPRINGSTEEN, THE CARS, JOE JACKSON, HUEY LEWIS, RUSH, DAVID GILMOUR, and MORE!

Keep it up on 95.5 WMET to find out how easy it is to win!

other. The bottom line is that we're a mass appeal radio station, whereas the Loop and 'XRT are working off of smaller cumes."

Changes = Confusion

Does Meyer think 'MET's shifts in direction may have blurred its image? "I think it did get to a point where the listeners were confused by both WMET and the Loop," he professes. "That's why we went back to a traditional AOR approach. The Loop still has a lot of its listeners confused. We'll benefit from that by listeners understanding exactly what we're doing."

Musical Focus

While the Loop and 'XRT prominently feature older sounds, Meyer counters with an emphasis on music of a more recent vintage, explaining, "The Loop and 'XRT focus more on the '60s and early '70s music. We pay more attention to contemporary-sounding music from approximately 1977 onwards."

A typical hour on 'MET includes five current songs, two recurents from the past ten months, three contemporary oldies from 1977-83, and three classic oldies from 1965-77.

Production Profile

Rather than try to outdo the competition's abundant production pizzazz, Meyer has chosen "a lower production profile to go along with our one-to-one presentation. We don't necessarily strive for a Barnum & Bailey type of atmosphere."

He favors that style to begin with, but "particularly in this situation. We came on the air 15 months ago promising no hype and no BS, just great rock 'n' roll. That's what we continue to deliver."

WMET occasionally drops in song collages during its programming, but generally keeps its music sweeps free of recorded promos and bits. It airs some syndicated programming, but doesn't run any shows produced in-house.

Becoming Unconsulted

Though the station is no longer consulted by Bob Hatrik, Meyer says the program-

ming philosophy hasn't changed radically. "The main difference is that we're now a much more visible radio station and have more happening on the air besides image liners."

Meyer places a great value on giveaways that are easy to understand and easy to win. He's reinstated WMET's "World Tour" promotion, which awards trips to see concerts in other cities. The contest runs only on Thursdays, and listeners simply wait for a jock to mention that he's looking for the 95th caller.

A "Triple Tracks" feature has the station announce throughout the day the titles of three songs that will be played in consecutive order at some point. When a listener hears the third song kick in, he gets \$100 for being the first caller. It happens anywhere from once to three times a day.

On the "Morning Mindtwister," morning man Fisher reads a song lyric, and the first caller with the song's title wins \$100.

'Commercial Free' Cut Loose

Though the station blew out all commercials for six weeks when Doubleday took over last year, it no longer uses the phrase "commercial free." Nor is there any commercial-free programming other than the daily "Noon Whistle" hour, inherited from the previous regime. Meyer feels the station made its point during the start-up period, and claims his research shows that WMET is consistently perceived by a landslide as playing the most commercial-free music in town.

Though it advertised heavily during the takeover, 'MET isn't doing any outside media now. "Since everybody in the market does TV, your effort tends to get a little diluted," Meyer reckons. "We've taken our marketing efforts to the street and put our money where it counts - in the pockets of listeners.

"Our summer plan is to hand out T-shirts and money everywhere we think there are potential listeners: concerts, ballgames, beaches, bars. We'll go to a concert and pay for people's parking - just hand them five bucks and say 'Compliments of WMET. Thanks for listening.' We also go to bars occasionally and buy a round of drinks for everybody in the house."

Slogans

Besides using its primary slogan of "Rock Radio" twice an hour, 'MET also calls itself "The Home Of Rock 'n' Roll" and "Where Chicago Rocks." The latter is an old Loop phrase, which Meyer instituted to "draw some of the old Loop core over our way." He doesn't, however, use any liners implying that 'MET is the only real rock station in town because he doesn't "want 'MET to be cornered into being perceived as a hard rock radio station. I want us to be thought of as a mass appeal station for everyone."

Keeping It Simple

All in all, Meyer has opted for what he feels is a clean, simpler approach to AOR. "We let the music and our down to earth presentation speak for itself," he summarizes. "We're very active, but present ourselves without the hype that nearly every other station in town does, be it the Loop, 'XRT, or any of the CHRs."

Meyer isn't discouraged by the station's drop in men 18-34 in the spring book. "We had readjusted and redefined our product, and it took a little time for people to become aware of what we're doing now. I'm very confident we're going to bounce right back."

the Loop

THE LOOP HAS CHANGED . . .

WLUP NOW TARGETS 18-34 YEAR OLDS RATHER THAN 12-24 YEAR OLDS.

25-34 YEAR OLDS NOW OUTNUMBER TEEN LISTENERS ON WLUP BY ALMOST 4 TO 1.

IF YOU WANT TO REACH 18-24 YEAR OLDS OR 25-34 YEAR OLDS, THE LOOP IS ONE OF YOUR BEST CHOICES IN CHICAGO!

We haven't forgotten what rock & roll is all about.

THE NEW LOOK OF LOOP — The Loop used to image itself as "Where Chicago Rocks" and "Chicago's Kick Ass Rock 'n' Roll Station." As these billboards and a related TV campaign illustrate, its message has changed. Apparently, the station's appeal to older rockers is working, as a new upper-demo listener sporting the latest in Loopwear will testify.



4-5pm

Elton John *Restless*
 The Who *Baba O'Riley*
 Bruce Springsteen *Dancing In The Dark*
 Jefferson Starship *No Way Out*
 ZZ Top *Sharp Dressed Man*
 Peter Wolf *Lights Out*
 BOC *Don't Fear The Reaper*
 Scandal ft/Patty Smyth *The Warrior*
 Led Zeppelin *Stairway To Heaven*
 Yes *It Can Happen*
 Honeymoon Suite *New Girl Now*

Adult/ Contemporary



RON RODRIGUES

NYC RATINGS ROUNDUP

WLTW In A Good "Mood"

Format changes are routine news items around here. In the Big Apple however, changing the format of a major station is never routine, and it's certainly not cheap. That's why there were many trembling fingers last January when Viacom pulled the plug on WKHK/New York's Country format and replaced it with a new set of calls (WLTW) and a new format (soft A/C).

Light Success

But the change seems to be paying off. WLTW scored nearly a 4-share among 25-49 adults in the spring Arbitron, creating a virtual dead heat with new A/C format leader WPIX and rival WYNY. The three stations are separated by only three-tenths of a point. PD Phil Redo discussed his station's format and the difficulties involved in marketing a new outlet in the nation's largest metro.



Phil Redo

Noted Phil, "Getting adults to sample a new station, let alone change their listening habits, is very difficult. It's a lot easier for a CHR to come on and make a big initial impact, because they cater to young people who can spread the word about a new station by word-of-mouth. Teens and young adults also tend to punch around more and happen upon new stations more readily. Older adults don't do that, so we have to reach out and let them know we're here.

There are so many choices here in New York now that it's hard to convince them there's something new they might enjoy more."

Cooking From Scratch

WLTW nearly matched its competitors in quarter-hour shares with considerably less cume. That's why, according to Phil, the station is still in its "cume-building" stage. But he pointed out that his station really started from ground zero, and to get into the ballpark, WLTW had to build a cume

"Starting from scratch was a scary proposition, considering the size of the market and how expensive it is building cume."

competitive with that of the established A/C's. "Our transition from Country was terribly dramatic. The week-to-week pullouts indicated that right after the format change, we dropped to as close to zero as you can get. Starting from scratch was a scary proposition, considering the size of the market and how expensive it is building cume. Getting a large cume continues to be our biggest challenge; we're up against stations that attract as many as 1.5 million people."

Progress

WINX/Washington announces format change to A/C. Crosstown, WEZR is now beaming from a 664-foot tower, improving its coverage of the capital city... Former WKJJ/Louisville air personality/MD Jim Golden is available and ready to put his 18 years of experience to good use again. Reach Jim at (502) 239-7752... WTPJ/Indianapolis, which hits the air this fall, hires Mark Edwards as PD and Michael Rabey as CE... 3WS/Pittsburgh Promotion Director Linda McPoland exits for PR work on the outside... Ginger Warder joins WMAL/Washington as Promotion Coordinator... WPEN & WMGK/Philadelphia appoints Marjorie Glass as Asst. Promotion Manager... The new Traffic Manager at KLZI/Phoenix is Gloria Murillo...



LITE PROMOTION — Part of WLTW's success, claims PD Phil Redo, is its promotional image packaging. Here the station serves up a "light lunch" at a contest winner's office. Shown (l-r) are caterer, contest winner, and WLTW morning man Batt Johnson.

How It Sounds

Describing the sound of his station, Phil said, "We're a soft A/C — somewhere between the way most A/C's sound and an

WLTW
106.7 FM
LITE MUSIC

Easy Listening station. The music is carefully selected, very familiar, and presented consistently throughout the day. We are primarily targeted towards 35-44 women, with a secondary target of 25-54. Although I wouldn't call our announcers 'foreground,' they aren't sterile-sounding. They're friendly, not too hip, but not as though they're on Beautiful Music stations, either."

In The Mood

"We're after 'mood' demographics. Although WLTW seeks 35-44 women, we're actually looking for people that are in a particular 'mood' for the type of programming we're offering, be it a 22-year-old man or a 65-year-old woman." Phil mentions a divergent format for contributing to his station's good showing. "I can thank the reemerging success of CHR for part of WLTW's suc-

cess. Since CHR has been doing so well, many A/C stations have been edging closer to their playlists and presentation, creating a void for purely adult music. Our station is a definite alternative to CHR; we're playing many soft contemporary records that simply aren't available elsewhere, even on other A/C stations."

Desiring to keep his promotions on the discreet side, Phil discussed one contest that helped establish his station's image. "We called it a 'light lunch,' which played upon our 'light' slogan. Listeners sent in postcards, and the winners received a catered office lunch from a fine Manhattan restaurant. I liked the way that promotion encouraged group listening. Now we're doing a 'Light Night,' where people will win an evening on the town via limousine, plus dinner and tickets to the theatre. Our promotions are handled very matter-of-factly. In-

"We're playing many soft contemporary records that simply aren't available elsewhere, even on other A/C stations."

stead of making flashy statements, our announcers will say, 'Here's something you can do...'"

Total Television

WLTW's advertising efforts during the spring sweep were centered almost totally on television. "It was an introductory spot," recounted Phil. "It was a play on the word 'light.' The announcer said, 'First, there was light. Then there was light beer. Now there's light music!' Next we went into a description of what light music included. We listed Simon & Garfunkel, Barry Manilow and Johnny Mathis. Then the announcer said, 'It could be the best light ever created.' That was followed by a thunderous crash, signifying that the gods were not pleased with that line, and the announcer timidly saying, 'Almost.' At that point, a skyline of New York visually came up under the call letters."

Does a "light" station in New York sound different than a "light" station elsewhere in the country? "Most definitely," replied Phil. "The sheer size of this market — 17 million people in the TSA — along with the characteristics of the community require that we play a unique blend of music. I would rather not be specific about those differences, but they do exist."

Big Apple Box Score

Market: New York City

Market Rank: 1

12+ Metro Population: 13,489,000

A/C Stations In Metro: 5

A/C Market Penetration 25-49: 13.3%

25-49

S83	W84	S84
WYNY	WYNY	WPIX
WPIX	WPIX	WYNY
WALK*	WALK*	WLTW
WCTC	WCTC	WALK**
		WCTC**

Spring 1984

	12+ AQH	12+ Cume
WPIX	2.7	1,396,500
WYNY	2.6	1,531,700
WLTW	2.4	953,100

*AM & FM

**1.0 share or less 25-49

Country



LON HELTON

ROCKIN' THE COUNTRY PT. II

Playing Crossovers: A Matter Of Labels?

I recently spent a couple days in Phoenix helping judge the Wrangler Country Showdown for KNIX, and I wasn't in the station very long before the conversation turned to the Lionel Richie record. As a matter of fact, during the day and a half I was there, the subject came up with just about everybody in the building at one time or another. As of July 20, the station wasn't on the record, but it was very much a large question in the staffers' minds, with the decision-makers very much split on the subject. Fortunately for KNIX, it has an excellent research department and will be able to keep a finger on the pulse of the audience to arrive at the correct decision for the market. I hope we can get Research Director Mike Mallace to reveal his techniques and results at a later date.

In the meantime, KNIX's grappling with the question reinforced my feeling that the same struggle is going on at an awful lot of stations. In a continuation of last week's "Rockin' The Country" article, Jack Carter, KCCY/Pueblo PD; Paula Hooper, WMC/Memphis MD; Kevin Kasey, MD WXCL/Peoria; Mike McBride, KPLX/Dallas MD; Charlie Ochs, KIKK/Houston PD; and WOW/Omaha PD Chuck Urban offer further thoughts on this difficult situation.

How Do You Listen?

Wouldn't it be interesting if every record you listened to had no label? Think about it a second — how would it change your attitude to every record you heard? How much is your decision to add any piece of product affected by the name on the label? How much more is it affected when you see the name of a pop/rock artist?

The same thought must have occurred to MCA/Nashville. In a brilliant piece of pro-



Jack Carter



Paula Hooper



Kevin Kasey

motion, the latest release by John Schneider arrived at many stations with a peel-off white label, along with instructions to listen to the record first — then find out who it was by. The intent is obvious. Jack Carter also makes the point, "Too many people don't really hear the song. They read the label first and then decide if they're going to add it — before they put the needle in the groove! You've got to forget who the artist is. If the Sheena Easton record ("Almost Over You") would have said 'Crystal Gayle' on the label, it would have been a No. 1 Country record. It's important not to let labels (in the musical genre sense) confine us."

Ah, were it only that easy. Contrary to what some may think, PDs and MDs are

Handle With Care

OK. You've decided to play the "country-flavored" tune by a well-known pop/rock act. Now what?

Many programmers' first thought is to just play the record without announcing the name of the artist. Kind of "having your cake . . ." However, all the folks I talked to — with one exception — echoed **Chuck Urban's** sentiments: "If you believe in the record enough to play it, be honest with your audience and fair to the artist; mention their name."

Mike McBride concurred, "The listener wants to know who's singing the song and it just might upset them more if we don't name the artist."

The only station not in favor of artist mentions was **WXCL/Peoria**, but perhaps not for the reason one might think. MD **Kevin Kasey** explained, "Right now we're not using **Lionel Richie's** name on the air, but I think once the audience becomes more familiar with the song we can break away from that."

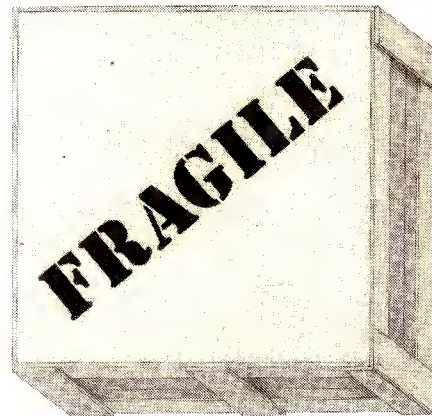
Omitting the mention of Richie's name isn't being done for fear of alienating the core audience from the artist, but from the song itself. Kevin went on to say, "We felt the song would sound great on the air and wouldn't be offensive. We were afraid the artist's name might carry a negative connotation, therefore depriving the song of a fair chance to succeed or fail on its own merits."

Obviously, each record and artist is an individual case. Kevin said that while he isn't identifying Lionel on the air right now, there was no trouble saying "**Bob Seger**," a while back because the Seger name wasn't as highly recognized. He said, "There is less of a turnoff or fear factor for a pop artist not widely known."

For those still a bit skitterish about listeners' reactions to your using pop/rock artists names on the air, consider a few alternatives which can "soften the blow."

Country Connections

Using the Richie record as a specific example, in either the pre- or back-sell, the jocks might make mention of Lionel Richie's country connections. Talk about the fact that Lionel produced a **Kenny Rogers** album and wrote the hit song "Lady." Mention that he wrote the song "Three Times A Lady," which was such a big hit for **Conway Twitty**. **WMC/Memphis PD Les Acree** pointed out



that Lionel, along with the rest of the **Commodores**, joined the CMA a few years back. Don't forget that a wax figure of Lionel was recently placed in a Nashville music museum. We all know country music fans love this kind of trivia — use it to your advantage. Jock rap of this sort greatly legitimizes an artist in the eyes of your "Country" audience. It makes the artist "one of us" and helps your listeners identify with him or her — if even only a little bit.

Another way of accomplishing this, used by **Charlie Ochs**, is to use phrases like "Here's a country song by . . ." or "That's a great country song by . . ." everytime you play the artist in doubt. This aids in reinforcing the acceptance of that artist as "country."

When & Where

These types of records also may require "special handling" in terms of rotation and placement. Kevin Kasey told me, "We'll run these songs in light rotation perhaps a little longer than normal. If you get it into medium or hot too fast, the audience isn't ready for it. As the song grows in familiarity it becomes more and more acceptable to them. Once they get hooked on it, you can do anything you want with it."

Jack Carter is careful with the positioning of these records. "We don't put an A/C artist next to a traditional-sounding song," he said. "We'll use a record by a mainstream artist like **Kenny Rogers** or **Crystal** to buffer the transition. The key is choosing records that fit the sound of our station so well that our audience isn't jolted or even notices anything different when they come on — they're just like any other records on the air."

human and fall prey to a natural predisposition in the selection process — a result of reading the label first. In the case of Lionel Richie, **Chuck Urban** honestly lamented, "I

wish I could, but deep in my heart I know I didn't go into the add decision-making process totally open-minded — simply because I knew who it was going in."

Kevin Kasey also asks the question, "If 'Stuck On You' was done exactly the same way by a 'country artist' it would be a hit, so why can't it be a country hit for Lionel Richie?"

Yeah, But Is It Country?

As much as I tried to avoid it, I knew sooner or later I was going to have to use that phrase. Everybody does when on this subject — but is it relevant any longer? As **WMC/Memphis PD Les Acree** pointed out, "In years past, we used to play the **Eagles** and **Ronstadt** type records to modernize and balance our sound. It later evolved to the point where we didn't have to do that because the country product being turned out took care of itself. Now, however, some of the records by the pop/rock artists have more of a country flavor than half of what comes out of Nashville."

Charlie Ochs added, "Lionel Richie's song is an excellent example of an A/C artist that can work on a Country station. It's an excellent song which fits perfectly with what is now being produced in Nashville as country music. It is a straight-out modern country song with a modern country delivery."



LOVE, SYDNEY — **KWEN/Tulsa** ran a Wheel Of Fortune contest with Continental Airlines in which, over a ten-day period, thousands of **K95FM** listeners competed for 59 sets of round trip airfares to vacation spots like Hawaii, Australia, Mexico, and the Fiji Islands. Shown expressing his gratitude to station personality **Bob Cooper** (with megaphone) is a listener who won a pair of tickets to Sydney, Australia.



YELLOW ROSE OF DETROIT — **Johnny Lee** and **Lane Brody** played guest DJs at **WWWW/Detroit** a while back and were presented with a dozen yellow roses. Standing behind the duet are **Kevin Herring, MD**; **PD Barry Mardit**; and evening jock **Katy O'Neill**. (Barry, you really should spring for some **WWWW** hats.)

"THERE'S A LOT OF DIRT UNDER THESE COVERS."



Photo:
ALAN
MESSER

1983 1st Top 20
Country Record
"Shot Full Of Love"

Winter 1984 1st
Top 10 Country Record
"Dance Little Jean"

This Week
"Long Hard Road"
(The Sharecropper's Dream)
#1

Coming Soon
"I Love Only You"
From the LP
"Plain Dirt Fashion"
By The Nitty Gritty
Dirt Band on
Warner Bros.

SAN FRANCISCO CHRONICLE 2/28/84

Once the Dirts' hit a groove, they do justice to whatever it is groove-wise. World class musicianship made easy as sippin' beer. ●

NEW YORK TIMES 7/8/84

The real strength of The Nitty Gritty Dirt Band showed at Thursday's Late Show at the Lone Star in its ensemble playing of what band leader Jeff Hanna called "Hoedown" and "Colorado mountain music." ●

DAILY NEWS NYC 7/8/84

After 17 years of picking and singing with everybody in Nashville, this five man line-up changes labels and goes for a sweeter sound. It works too, thanks to all the melodic hooks, saucy harmonies and a neat mix of moods and tempos. ●

COUNTRY RHYTHMS May '84

The members of the Nitty Gritty Dirt Band like to play their brand of music — good American music — and everybody wants to listen. ●

THE TENNESSEAN NASHVILLE 6/2/84

The fastest rising single on the current country music popularity charts is by an internationally famous, 17 year old platinum-selling act that has only recently been discovered by country radio listeners. ●

KANSAS CITY STAR 7/21/84

The NGDB's 'Will the Circle Be Unbroken' 1972 album, helped establish the foundation for the cross-over mania that dominates country music now. ●

MUSIC CITY NEWS July '84

Hooooooo-eee! If there's a more funny, less self-conscious bunch of country musicians you're gonna hafta show 'em to me. The group is with the Brothers Warner now and their first WB LP is a country-rock delight with the accent on country. ●

CHICAGO TRIBUNE 7/4/84

Plain Dirt Fashion; The Nitty Gritty Dirt Band's first Warner Brothers LP is impressive. It offers a not-unexpected Dirt Band mix of music — but it may be a little more striking, particularly side one's 'Long Hard Road' (The Sharecropper's Dream). 'A magnificent piece of musical poetry.' ●



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The Nitty Gritty Dirt Band on Warner Bros. Records & Tapes

Nashville This Week



SHARON ALLEN

BMI Honors "Million-Airs"

BMI Nashville inducted the writers and publishers of 30 songs into its exclusive "Million-Airs" Club. These "million-air" represent a song that the industry calls a "standard" . . . one that BMI calls "a million performance work."

BMI Vice President Frances Preston pointed out that a three-minute song would have to be played at least 50,000 hours to become a "million-air." Translating those hours to days means that a song would have to be played five years, nine months, and approximately eight days continuously to achieve such status.

The writers and publishers of the following songs are BMI Nashville's latest "million-air."

"Come A Little Bit Closer," "Dueling Banjos," "Feels So Right," "Funny How Time Slips Away," "Hey Baby," "Honky Tonk," "I Don't Need You," "I'll Never Love This Way Again," "I'm Movin' On," "I'm Sorry," "(Lost Her Love On) Our Last Date," "Love In The First Degree," "Lovin' You," "Mabelline," "Mountain Of Love," "Nobody," "On The Road Again," "One Day At A Time," "Only The Lonely," "Rings," "Say You'll Stay Until Tomorrow," "Seven Year Ache," "Sharing The Night Together," "Smokey Mountain Rain," "Stop And Smell The Roses," "Sweet Home Alabama," "Then Came You," "Walk On By," "Walk Right Back," and "Welcome To My World."

In addition, John Hartford's "Gentle On My Mind" was honored for receiving 4 million performances. Triple million winners were "For The Good Times" by Kris Kristofferson and "Tennessee Waltz" by Pee Wee King and Redd Stewart. Songs that achieved 2 million performances were "Blue Bayou" by Joe Melson and Roy Orbison and "Mr. Bojangles" by Jerry Jeff Walker.

Nashville songwriters represent over one-third of the total "million-air" around the world . . . and they have you in radio to thank.

We at R&R extend our concern and sympathy to Loretta Lynn and family. As most of you already know, Ms. Lynn was hospitalized in Mount Vernon, IL after collapsing at a truck stop on her way back to Nashville from a concert engagement in Kansas City. While there, she was told of her son's death.

Apparently, Jack Benny Lynn (34) died as the result of an accidental drowning near Hurricane Mills (his mother's dude ranch), where he worked as a blacksmith.

Although there is no official word on Ms. Lynn's condition, a spokesman in her Nashville office told R&R she was transferred to a local hospital and is reportedly "doing better."

Gatlin's Acting Debut

Look for Larry Gatlin to appear this fall in a segment of ABC's "Hardcastle & McCormick." The role will feature Larry as Sam Jones, a country singer who has spent time in prison. In addition to his acting

debut, Larry's music will also be featured in the segment. Earlier hits "Broken Lady" and "Statues Without Hearts" will be used as well as two new songs he wrote including the title tune, "Pennies From A Dead Man's Eyes."



Larry Gatlin & Brian Keith:
Duet for guitar and trombone?

Alabama On Movie Soundtrack

Alabama just cut "Rock On The Bayou" to be included in the soundtrack for the movie "The River Rat." The movie, filmed in and around Paducah, KY, stars Tommy Lee Jones. Producer Bob Larson said the Paramount picture is set to premiere around September 20, with a soundtrack album on RCA scheduled around the same time.

Jerry Lee Lewis suffered a broken leg while jet-skiing on the lake behind his Nesbitt, MS home. No one else was home when the accident occurred, and the Killer had to make his way back to the house to phone for help. Because of the severity of the fracture, doctors ordered that he stay off the leg for a week, thus forcing him to cancel a couple of concert dates. He will, however, make a scheduled appearance on Hank Williams Jr.'s "All My Rowdy Friends . . ." video being filmed in Nashville this week. He then plans to resume his concert schedule.

BITS & PIECES: Lee Greenwood taped a special guest star appearance on the new syndicated TV show "Pat Boone USA" at Knott's Berry Farm. The 60-minute talk and variety program will begin airing weekdays in September . . . Hank Williams Jr. revised the lyrics to "Country Relaxin' . . ." a single he wrote for the "Major Moves" LP, into a 60-second radio commercial for RedMan Chewing Tobacco. The musical spot, titled "RedMan Reaction," will be used in conjunction with a RedMan sponsored national radio promotion in which contest winners are flown to the Hank Jr. concert of their choice . . . When

Playing Crossovers

Continued from Page 42

Jack Carter is a bit more analytical as he explains his rationale for these artists being on KCCY. "There are certain elements to a country song that must be present before we will play it — no matter who it's by. Lyrics, rhythm, and the 'positioning' of the artist are extremely important. We consciously stretch our positioning bounds to include certain artists. We felt our audience would be comfortable with Sheena because of her previous duet with Kenny Rogers. We feel comfortable playing the Iglesias/Ross record because we feel Julio gained acceptance through his association with Willie. We're currently thinking of playing some old Righteous Brothers due to the emergence of Bill Medley."

Responding to those who think their listeners might be offended by certain artists, Kevin Kasey quipped, "Those (of the audience) who might be offended by Lionel Richie probably don't know who he is and those who know him probably aren't going to be offended."

Minus One Tool

After all the agonizing, let's say you finally decided to add the record — figuring you'll keep a close tab on your usual indicators to see how it's doing with your audience. Then you pick up the phone to call your local retailer — and the light goes on. As WMC MD Paula Hooper explains, "The hardest part of researching these records is tracking sales. How do you know if it's selling? Lionel Richie may be selling tons — but how do you know if the Country listener is doing any of that buying? Can you really depend on a clerk who says the folks buying it 'don't look country'? What does that

mean? When you play these types of records, you must rely on your other tools and sources very heavily."

It is probably because larger stations have more money for this type of information-gathering that an interesting phenomenon occurs with the records we have been discussing. For the most part, when a record is first released, the bulk of the adds in the first few weeks comes from secondary and small markets, with the larger outlets waiting to see how it does. In the case of the Richies, Segers, et al., these records are added in greater numbers by bigger markets in the early part of the record's life. The research factor mention-



ed by Paula is one consideration, and another is a belief that people in smaller markets are somehow different and might not accept these records as readily as folks in the bigger markets. Charlie Ochs, who has worked in and consulted small market radio, told me, "I think this type music works regardless of market size. Everybody has a lot of other signals getting into their market — all going after the same thing, playing the same music. The biggest factor in choosing that music is realizing there isn't a lot of difference in people. Those of us in radio try to say differences exist, but the music is much the same market to market because the people are much the same."



WHERE'S JOE? — Moe Bandy left Joe Stampley fishing somewhere when he returned to his hometown of Meridian, MS for a couple of concert dates. Welcoming him back after the show are WOKK/Meridian GM Kevin Rainey, PD Jessica James, Moe, local artist Leigh Moore, and MD Van Mac.

Ricky Skaggs decided to add a remake of Bill Monroe's instrumental "Wheel Hoss" to his next album, he invited Monroe to pick on the session. The father of bluegrass agreed to play the mandolin part, and Ricky was surprised to find that it was the first time the performer had ever recorded a track using an electric version of the instrument.

The sky's the limit for Honorary Muscular Sclerosis Assn. Chairman Ronnie McDowell as he gets ready for a hot air balloon ride with two of his most fervent fans. The ladies made the highest bid for the skyride as part of a fundraising for MS.



Ronnie McDowell: a "basket" case



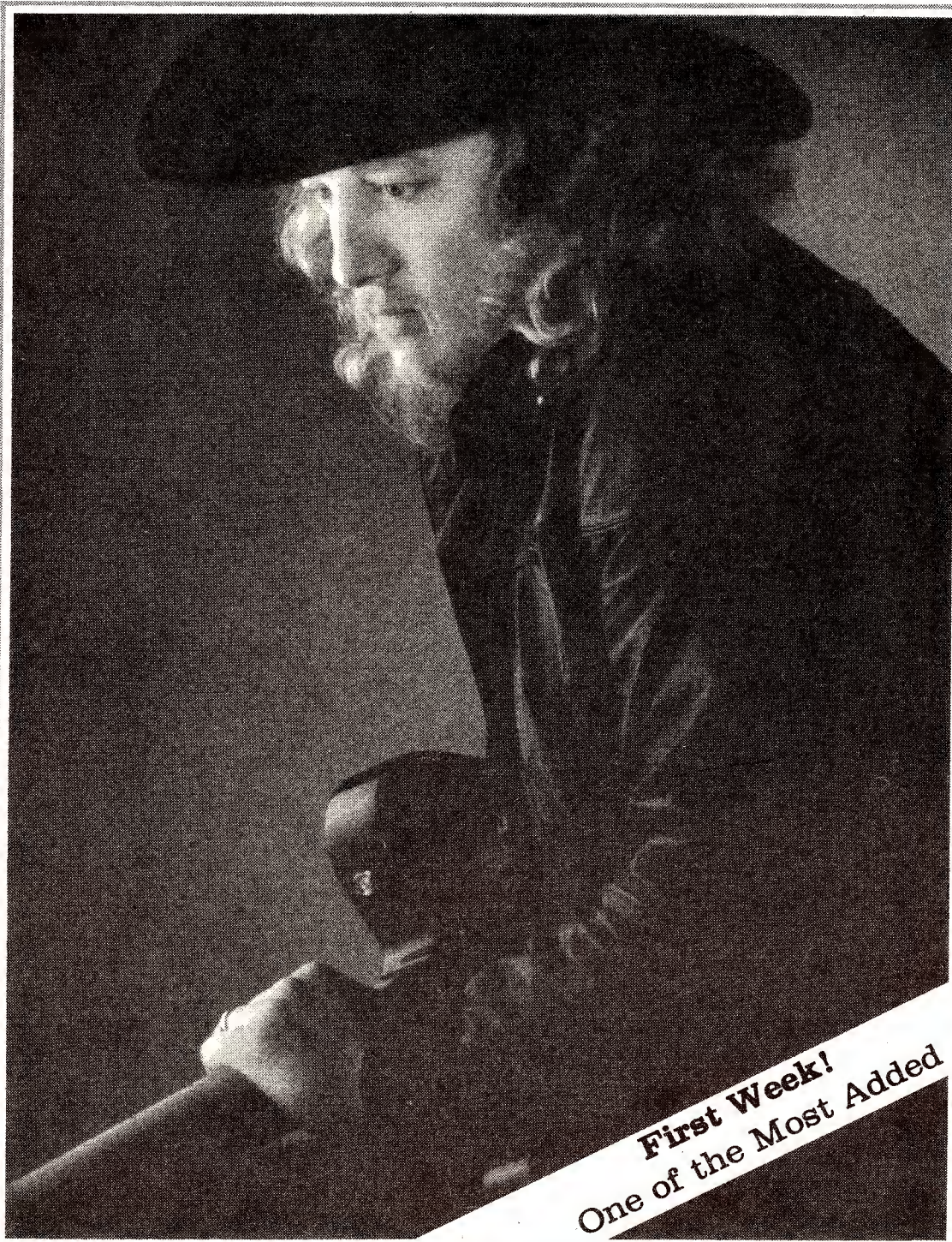
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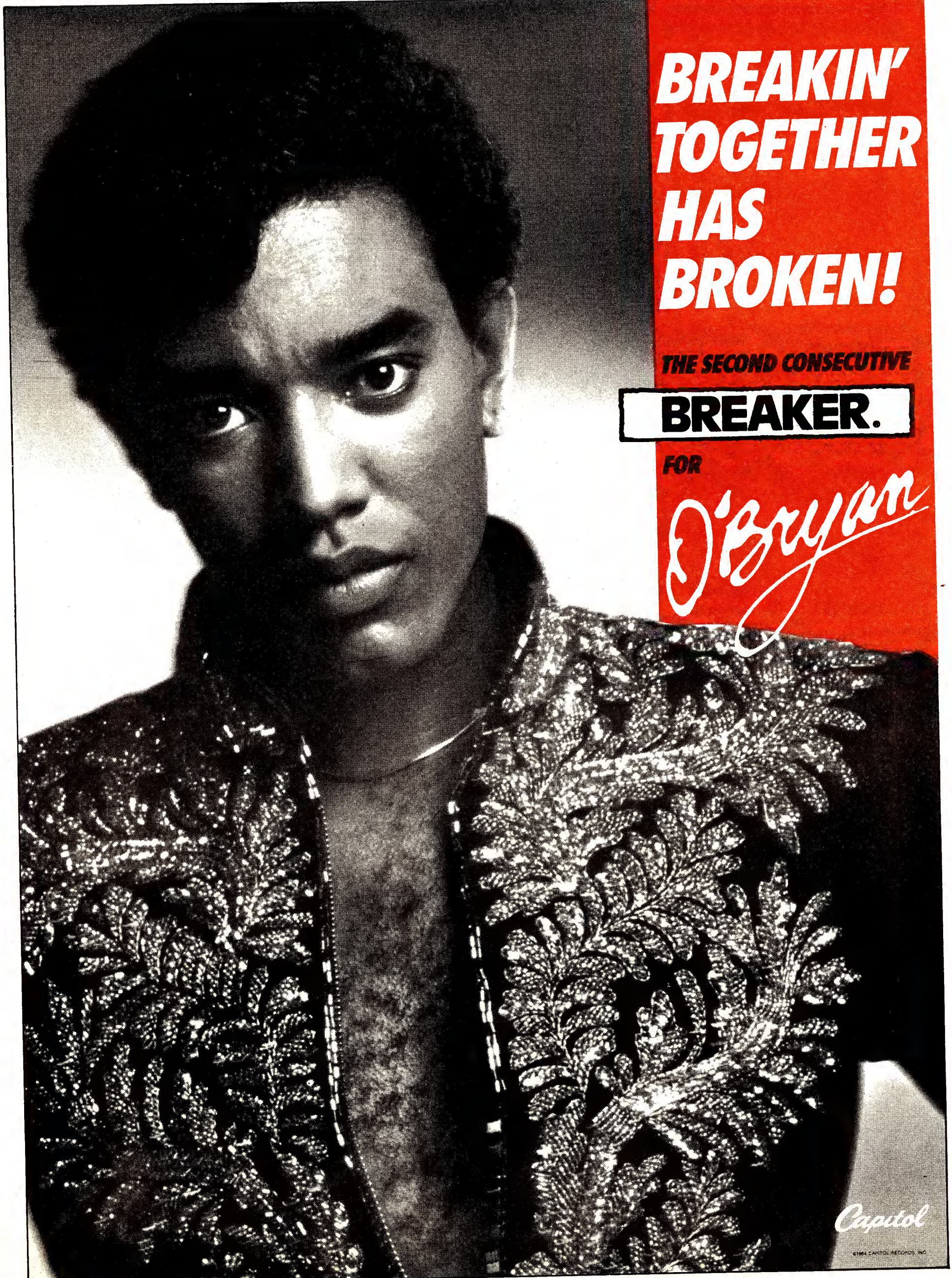
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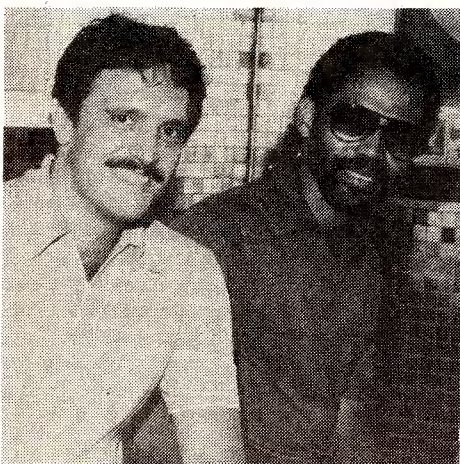


WALT LOVE

XHRM: New Order From Across The Border

One of the odd truths of Urban radio is that some markets will support their Black station no matter what while others have to be worked constantly. Western cities, including some with substantial minority populations, have generally fallen in the latter category.

Even outlets with format monopolies (KDKO/Denver, KUKQ/Phoenix, KKFX/Seattle) often fluctuate in the ratings, sub-



APD/MD Duff Lindsey, PD/OM Darryl Cox

ject to the vagaries of Arbitron, the local CHR situation, and other market variables. Since January, XHRM/San Diego OM/PD Darryl Cox and his staff have been working to cement San Diego's relationship with Urban radio. After an inconsistent past, XHRM has put three up books together, moving 4.1-5.5 this spring to rank fifth in the market. This week Cox and MD Duff Lindsey tell Sean Ross about hooking San Diego on black music.

Ironically enough, San Diego's R&B radio center has always been Tijuana. As best as anybody can remember, most Black-formatted stations in San Diego have been Mexican, including XPRS, once the home of Wolfman Jack, and Noventa FM90 (now XHZ), programming an Urban/Spanish hybrid under Jimi Fox. When Willie Morrow, owner of California Curl hair products, leased programming rights to XHRM in early 1981, disco-oriented KITT (now KCBQ-FM) had just switched to CHR.

"When I first came to San Diego," Lindsey says, "XHRM had just hit the air with its Black format. KITT was struggling, going through ownership changes and not making a firm commitment to black music in general, so the audience shifted completely to XHRM." That audience support has, however, wavered at times. Between fall '82 and summer '83, XHRM's shares were halved, 5.7-2.5. Cox's job, upon joining the station from KHNE/Riverside, (now KWDJ), was to bring the audience back and cure XHRM's case of the shakes.

One Wavelength

"Darryl came in here with a definite program and added very clear, well-thought-out techniques to our Urban sound," says Lindsey. Cox also got all the DJs "working on the same wavelength and, because of that, made XHRM far more attractive in the general marketplace."



XHRM HITS THE STREETS — XHRM's "mystic" Big Red Van, which can be flagged down by listeners for prizes (in addition to flagging them down), is shown here at an appearance in San Diego.

According to Lindsey, "Another thing Darryl did was cut down tremendously on the amount of clutter we had on the air... there is definitely more music on the air than we had before." XHRM has also pulled off the rare feat of becoming both less cluttered and more produced. Jingles have been brought in recently and new production pieces have been added or recut.

"We're not going to sleep because we have a 5.5. The way to fight is by letting our reputation speak for itself."

Duff adds, "We also play more hits than we used to, which is always very smart." Although XHRM lists 64 currents, the non-current policy has been reworked. Where the station had previously been gold-heavy during the drives and emphasized currents in other dayparts, gold and recurrences have been reduced to three slots an hour around the clock, allowing faster rotation of the hits.

Cox also cleaned up the 100 kw signal. "A lot of the problems basically were technical problems: poor wiring in the studio, tower

92.5
XHRM FM

bays put up improperly, etc. There were a whole bunch of bugs and the studios were ridiculous. But all that's fantastic now."

Mixing It Up With Unlikely Competitors

After a period of downplaying its calls, (the station had been the "Super 92.5" and earlier, "San Diego's Best Kept Secret"), XHRM began imaging itself as the "X-citing Hit Radio Mix." The slogan points up the unusual nature of the San Diego market. Between 1980 and 1983, San Diego had been without an FM CHR, giving the station an FM monopoly on Black hits and some CHR records. Before KSDO-FM (KS103) turned to CHR last summer, XHRM got some competition from an odd source, "Rock of the '80s"-formatted XETRA-FM (91X).

"We were the first station in the market to play songs by artists such as the Thomp-

Continued on Page 48



HAUER'S FAREWELL PARTY — Shown here at the retirement party for veteran Atlantic promotion executive Gunter Hauer are (l-r): WBLN/New York's Jimi Bruce, Atlantic President Doug Morris, Hauer, Atlantic Vice-Chairman Sheldon Vogel, and Atlantic Sr. VP Vince Faraci.

Action

PolyGram Sr. VP Harold Childs has announced the beginning of the second annual internship program involving college students from seven major cities in the marketing/promotion/publicity areas of the company.

Young Black Programmers Coalition newsletter Editor Robert Rosenthal has started work on "Who's Who In Black Music." More information, or a questionnaire if you think you know somebody who should be included, is available from Rosenthal at Box 11243, Jackson, MS 39213.

WYLD/New Orleans was recently the only radio station honored by San Antonio's International Gospel Museum & Hall of Fame. The station's veteran announcer Vernon Winslow, aka Dr. Daddy-O, was awarded a gospel Grammy for his daily broadcasts over the last 30 years.

Speaking of gospel, we've received an unusual plea for record service. This one comes to our desk from Country station KTRN/Wichita Falls, which runs a primarily Southern (read black) gospel program Sunday mornings. If you can help, please contact Josh Fuller at (817)855-3555.

New jobs: Former Phillips University basketball star Theron Forshee joins KAEZ/Oklahoma

City... Randy Dennis, previously of WEBB/Baltimore, WOL/Washington, and WAIL/New Orleans, comes aboard WXYV/Baltimore... China Smith exits afternoons at KMGG/Los Angeles for weekends at crosstown KUTE.

Here's this week's obligatory Jacksons paragraph: Now that the group has decided to show up in the 'Burgh, WAMO/Pittsburgh has stopped abusing them on-air. PD Allen Harrison has "thrashed" the band over the airwaves, banned their records, torn up Jackson posters, etc. This comes on top of Guy Broady's now-famous "locked booth" stunt at WTKL/Baton Rouge (with Broady continuously pumping "State Of Shock" for an entire airshift)... WQKS/Williamsburg gave away 30 M.J. "Beat It" jackets to winners and sent one listener to see the group in New York.

Congratulations to KDAY/Los Angeles MD Greg Mack, who was promoted to Assistant PD/MD... At KRNB/Memphis, MD Jerry Mason also received a similar advancement. KRNB is now firmly ensconced in its new quarters (80 N. Tilmen, Memphis, TN 38112), and Mason has announced new music hours: 12-3 Central Time, Monday-Friday.

New Order From Across The Border

Continued from Page 47

son Twins and Chaz Jankel," says Duff. XHRM's introduction of New Wave product to commercial radio perhaps eased the way for 91X to become the most consistently successful New Wave rocker outside Los Angeles. The station's debut with a 3.5-6.2 rise was matched by 5.7-3.3 drop at XHRM.

"I think we've shared the dance music audience with 91X ever since they came on," Lindsey says. Early 91X "was far more Urban in its approach to the music which, at that time, was far more Urban itself. Look at the track the Thompson Twins have taken. They've gotten far less R&B in their music direction.

Black/Urban Radio

"Most of the music which 91X came on with was 'dance rock,' which has a lot of relevance to people (of all races) who like dance music. As for KS103, I really think we share women and those adults that listen to active music; I really think we're still in competition with both stations." As evidence that XHRM and 91X remain adversaries, the former station's spring rise corresponds with a 6.5-4.1 slip at the latter.

One of XHRM's most impressive facets is its remarkably even demo spread. Unlike many Black stations with massive teen shares, some women 18+ and few men, XHRM is fourth in teens, with more men than women 18+. Cox estimates his audience as 45% white, 30% black and 25% Hispanic.

XHRM & Mexican Radio

Unlike heavily-regulated Canadian broadcasters, Mexican radio stations — especially those aimed at the U.S. — have always benefitted from licenses that require far less news and public affairs programming than their American counterparts. Despite the fact that XHRM could get away with no news (as do other Tijuana stations), the station runs newscasts during drivetimes as part of its commitment to the San Diego audience. The only other programming restrictions Cox has to deal with are Mexican PSAs and occasional speeches by President Jose Lopez Portillo.

As for the problems of having two offices, two owners and a daily international commute for his jocks, Cox says, "There used to be hassles, but . . . I've ironed out some of the rough spots between the two owners. We were able to install a lot of new equipment

and get the antenna system squared away. That solved an awful lot of our problems. We have pretty much of a clearance due to the relationship that we established with the actual Mexican owner."

Duff interjects, "On behalf of the people who go into Mexico to do our radio programs live, it is an experience that most others really haven't had. You leave the country every day for a four-hour airshift and reenter every day after work. Sometimes the wait can be up to an hour and a half in a pretty smoggy Tijuana border area.

"But there are some definite advantages. As a performer, the fact that the DJ is really on his or her own when they're at the studio is great. You don't have the problem of others ruining your train of thought. When I leave here every day at 2:30 to do my airshift, I get a chorus of, 'Have a great show, Duff.' That's something you rarely hear in an American station when you're just going across the hall. That type of San Diego Padre-type send-off is great."

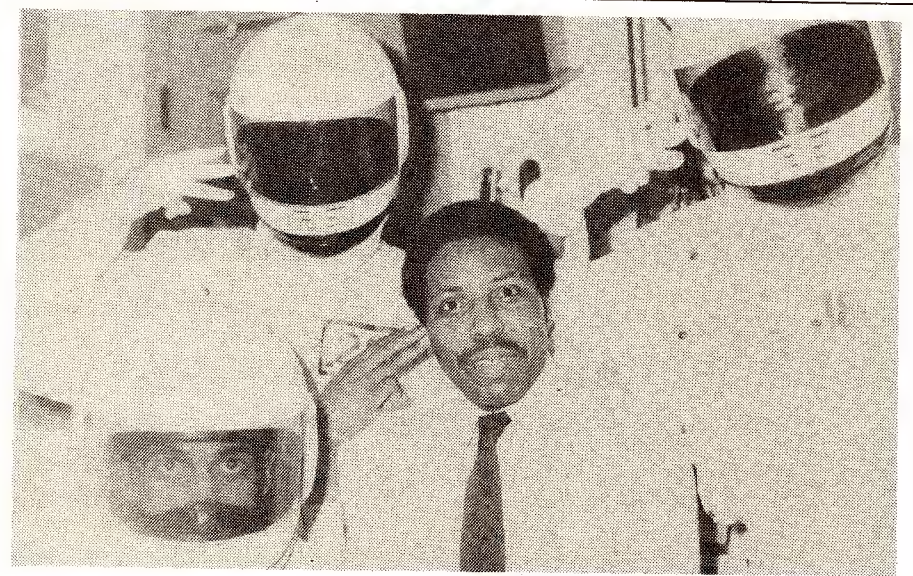
Into The Mystic . . .

Part of Cox's strategy for rebuilding the station was "just getting back out into public." The station's chief promotional tool, the 92.5 Big Red Van, is used differently from most station spotter cars, appearing on the streets of San Diego only for giveaways.

"When I leave . . . to do my airshift, I get a chorus of, 'Have a great show, Duff.' That's something you rarely hear . . . when you're just going across the hall."

"The van's mystique," according to Cox, "is that there's always a prize to be given away when the van is spotted." Not only can listeners with XHRM stickers win by being seen by the van, they can also flag the van down. "If you have a bumper sticker and see the van, you're going to get something, regardless of how small or how large the prize is."

Far more elusive than the van has been cooperation from general market sponsors who, until recently, have tended to award black-themed promotions to other stations. Several months ago, Memphis's Black stations became riled when a Lionel Richie concert promotion went to the market's CHR. Lindsey says that a comparable situation exists in San Diego. "The trend this summer has been to release movies with black music: 'Breakin,' 'Beat Street,' and 'Purple Rain' were all premiered at other



SAMPSON WELCOMES EARONS — Helmet-clad members of Island's Earons recently beamed up at WXYV/Baltimore (V103) to promote their new "Hear On Earth" LP. The group members are shown surrounding PD Roy Sampson.

outlets in this market. Considering that we're the station in San Diego which delivers that music, I think it's somewhat of a disgrace." The situation is improving, however, in the days following the release of the spring ratings. Warner Brothers, which gave the "Rain" premiere to KS103, finally awarded a prerelease screening of the film to XHRM.

The public-service bent of the station, according to Lindsey, is linked to Morrow's love for San Diego's minorities. "Willie has a multimillion-dollar company built right in the black community, and believes in the black and Hispanic communities more than anybody else."

Those communities, Lindsey says, have responded in kind. "This station is something that has been needed for so long in this city that the identification with the worker and common man has been awesome ever since we started. From that we have developed some of the best-known personalities in San Diego. Our night jock, Tay Ari, is probably better known than the mayor." In addition to Lindsay and Ari, who's also Assistant GM, the station's jock staff includes Gene Harris, Shelly Fox, and L.D. McCollom.

Because XHRM melds with San Diego, Cox says, "I don't feel we would be threatened by another Urban station coming into the market; I think 92.5 would hold its ground. We're actively involved in the community, and people appreciate that. We're not going to sleep just because we've got a 5.5! There are TV spots coming, and we have many other plans for the future. The way to fight (a new competitor) is by letting our reputation speak for itself."

. . . And Onto The Streets

XHRM relies heavily on community service promotions, such as gas giveaways and ties with the city's Urban League and Employment Development Department. In addition to a "Health Hints" program and over-the-air medical advice, the station also supported low-cost medical care through an arrangement with a minority neighborhood hospital.



RUSHEN, THOMAS BARE VIDEO SOULS — Shown here at a recent taping of Black Entertainment Television's "Video Soul" program are (l-r): Timmy Thomas, cohost Sheila Banks, Patrice Rushen, and cohost and WKYS/Washington PD Donnie Simpson.



LATOYA GIVES HEART TO MACK — LaToya Jackson stopped by KDAY/Los Angeles with heart-shaped balloons to promote her "Heart Don't Lie" single and LP. Shown with Jackson (r) is KDAY MD Greg Mack.

MCA PROUDLY PRESENTS

The Rhythm Section

RANDY HALL

"I'VE BEEN WATCHING YOU" (JAMIE'S GIRL)

MCA-52405

BREAKER

65% ³²

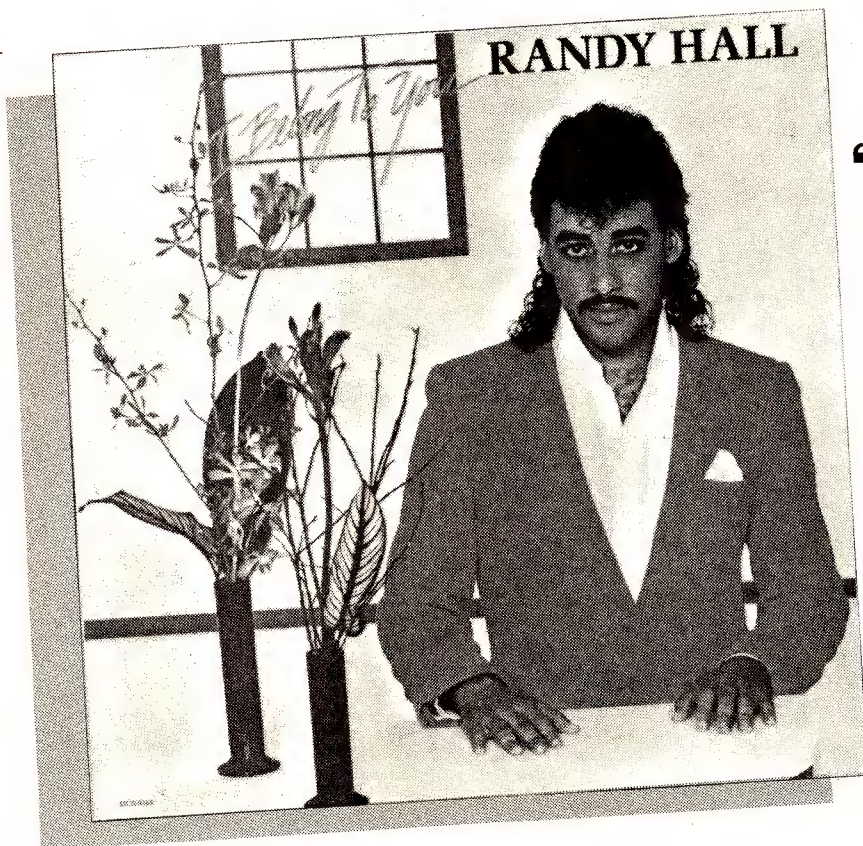
FROM HIS DEBUT MCA ALBUM:

"I BELONG TO YOU"

MCA-5504

PRODUCED BY:

RAY PARKER JR.



ALICIA MYERS

"YOU GET THE BEST FROM ME"
(SAY SAY SAY)

MCA-52425

BREAKER

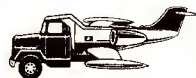
62% ³⁸

FROM HER MCA ALBUM:

"I APPRECIATE"

MCA-5485

EXECUTIVE PRODUCER: IRENE PERKINS
PRODUCED AND ARRANGED BY KEVIN McCORD
FOR PERK'S MUSIC INC.



MCA RECORDS DELIVERING THE MUSIC OF THE 80'S

Black/Urban Picture Page



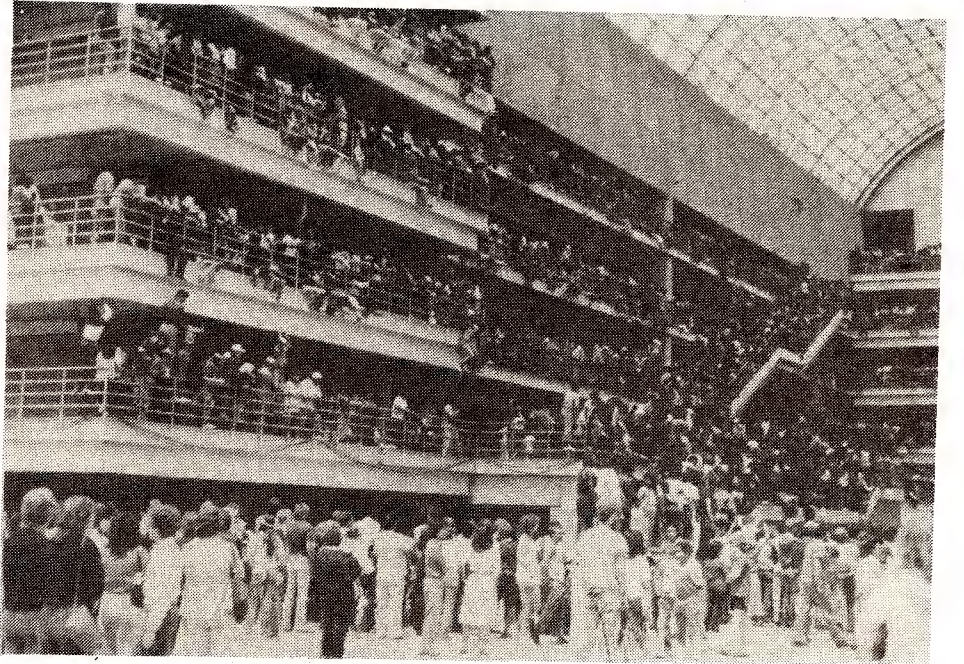
KING IS QUEEN OF MAGIC — Evelyn King came to St. Louis to draw the lucky number in Majic 108's \$10,000 drawing. Shown (l-r) are King, PD Ron Williams, and RCA's Mike Williams and Pam Hayes.



KID ACES OUT PATRICE — Elektra's Patrice Rushen (l) is shown here with KACE/Los Angeles mid-day man Billy "The Kid" Young. Rushen stopped by KACE to promote her new "Feels So Real" single and "Now" LP.



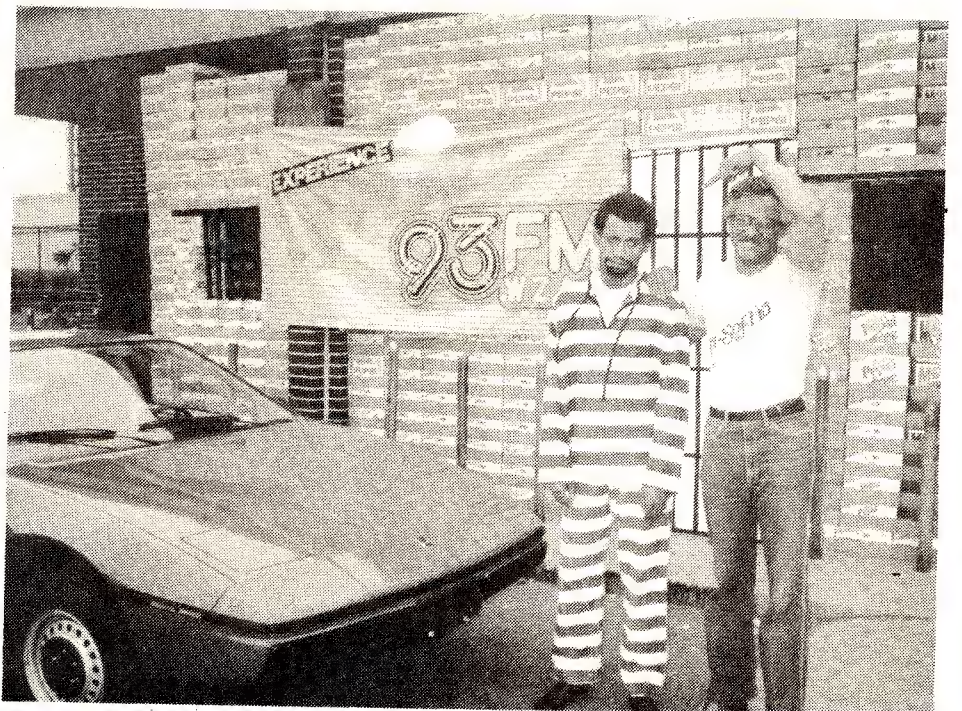
KX FOR KIDS — WDKX/Rochester recently participated in a TV "Children's Miracle Telethon" for Rochester's Strong Memorial Hospital. Shown (l-r) are WDKX PD Andre Marcel, WHEC-TV/Rochester Sports Director and host Rich Funke, and WDKX Promotion Manager Renie Hale.



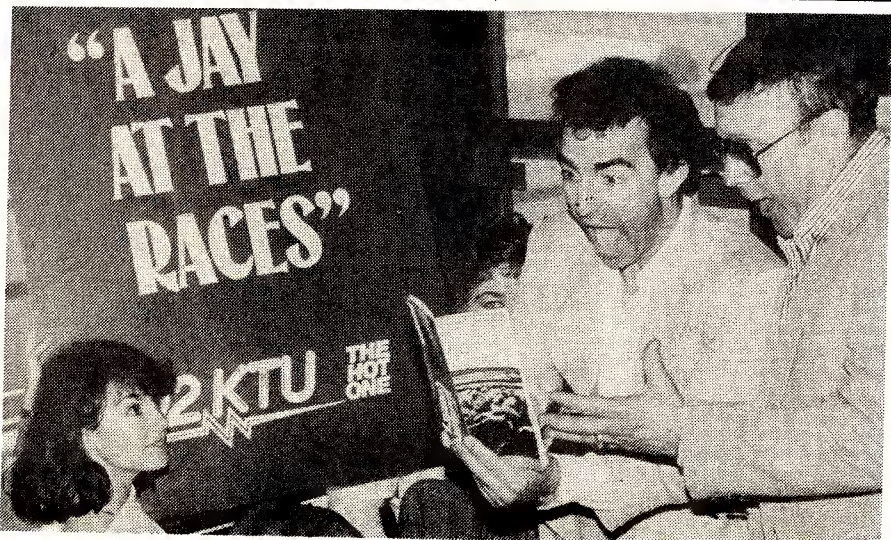
KDKO BREAKS INTO ARTS CENTER — The rafter-to-rafter crowd pictured here packed the Denver Center for the Performing Arts to watch a breakdancing contest sponsored by KDKO. Buried somewhere in the crowd are emcee/morning man Kevin Brown who, by making "Get off the beams" a group chant, was credited with keeping the event running smoothly.



LILLO EXERTS HOLD ON WRKS — Lillo Thomas (r) recently dropped by WRKS/New York to bring his new single "Your Love's Got A Hold On Me" to newly-appointed PD Sonny Taylor.



ALLEN HITS THE BARS — WZAK/Cleveland morning man Ken Allen becomes the latest to be jailed behind cases and cases of Pepsi, this time to raise money for the public schools' athletic fund. Allen (l) is shown here with M-M Products' Rodney Winston, who brought by the 1984 Pontiac Fiero that WZAK and M-M recently gave away.



TRACK MASTER JAY — WKTU/New York sent a contingent to suburban Belmont Park just in time for the Belmont Stakes. Pictured (l-r) are the station's Judy Ellis, Jay Thomas, and Chip Cipola.

PolyGram Runs For Gold



NEW SINGLE RELEASES

CAMEO

"Hangin' Downtown" 880 169-7

STEPHANIE MILLS

"Medicine Song" 880 180-1 880 180-7

KURTIS BLOW

"Eight Million Stories" 880 170-1 880 170-7

BAR-KAYS

"Dirty Dancer" 880 045-7

RALPH MacDONALD

(Featuring Bill Withers)

"In The Name Of Love" 881 221-7

CAMEO

"Room 123 (She's Strange)" 880 038-1

L.J. REYNOLDS

"Lovin' Man" 880 104-7

DUKE BOOTEE

"Same Day Service" 880 105-7

JEFF TYZIK

"Jammin' In Manhattan" 821 795-7

CENTRAL LINE

"Surprise, Surprise" 880 134-1

PEOPLES CHOICE

"Strikin' " 880 160-7

CAROL LYNN TOWNES

"99 1/2" 881 008-7

CHRIS "THE GLOVE" TAYLOR

"Reckless" 881 195-1

COMING SOON
JUNIOR
"Somebody"

WYHY Appoints Hobbs As Program Director

WKDQ/Evansville PD Gabe Hobbs has accepted the job of PD at WYHY (Y107)/Nashville, and will join the A/C outlet on August 12. Hobbs replaces Y107's original PD Bill Burkett.

GM Mike Slenski explained the change in PDs also signals a slight change in Y107's on-air approach. He told R&R, "We're not really shifting the format per se. Since the end of March we've been gradually moving more aggressively into a foreground A/C format vs. the background presentation we had with Bill. Prior to the adjustments, we'd had no emotional relationship with our listeners, but now, with our general promotional activity and with Matthews & Morris in the morning, it makes sense to be more personality-oriented."

"Gabe has had this kind of emotional relationship with his audience at WKDQ. His aggressive posture and enthusiasm will allow us to continue on the path we're taking at this particular time."

Hobbs told R&R, "The Nashville market is very aggressive, and I plan to jump right into the middle of it and see what we can stir up. In my mind, the station will be a bright-sounding A/C with any teen or AOR influences removed. It's been headed in this

Hutchison Shifts To KOAX GSM

Five-year Group W sales executive Jack Hutchison has become General Sales Manager at the company's KOAX/Dallas. He transfers from Group W's former New York Radio Sales office (now Blair/RAR), where he served as an Account Executive.

Hutchison assumes the duties previously held by Jack Sabella, who departed in March to enter broadcast ownership. Before working in New York, Hutchison spent three and a half years as an AE at Group W sister station KFWB/Los Angeles, following two more years in sales at KBON & KDIG/San Bernardino. He said, "Obviously, I'm very excited about it. Dallas is one of the hottest growth markets for radio, and you can expect good things out of here. I'm just looking forward to the challenge."

direction for the past few weeks, so all I'm going to do is put the finishing touches on it."

A former broadcasting instructor at Murray State University, Hobbs has programmed WKMS/Murray, KY and WPAD/Paducah. At WKDQ, MD Ron Payne was promoted to PD, maintaining his MD position, and midday personality Scott Chase was named Assistant PD.

Jamison Bonneville VP/Sales

Ron Jamison has been appointed to the newly-created position of VP/Director of Sales & Marketing for Chicago-based Bonneville Broadcasting System (BBS). Jamison will be responsible for expanding the company's affiliate base and servicing BBS's present roster of 200 Easy Listening client stations.

BBS President James Opsitnik said, "Ron joins us with considerable station-level experience in both large and small markets. He has run a company and knows the operational aspects of station management, sales, and programming on a firsthand basis."

Ron is uniquely qualified to help out client stations succeed in an increasingly competitive environment."

Jamison has an extensive background in radio sales and management, having most recently worked two years as GSM at WIND/Chicago. In addition to operating KBAB/Des Moines, Jamison also served three years as Group Sales Manager for CBS Radio Spot Sales. He told R&R, "Bonneville International's outstanding reputation and their various divisions was extremely appealing. As a national sales rep, I had the opportunity to sell time on Bonneville stations and get to know their GMs and GSMs. I've competed with and against them, and I've always found the Bonneville people to be of the highest quality with the highest standards."



"THIS GUY THINKS THE EARTH IS ROUND!" — Thomas Dolby (left) discusses splitting atoms and matters scientific with an expert, DC101/Washington airwave genius Adam Smasher.

CALENDAR



BRAD MESSER

The Glory Of Long Hours

Some people will consider this subversive, no question about it. Maybe I should have schemed to have it printed under a fake name so I wouldn't have to take any personal heat for dragging this subject, which I consider scandalous, out of radio's closet.

Some newcomers to broadcast journalism are sold an awful lie when they are told that long hours automatically go with this honorable profession . . . that the sacrifice of one's own time on behalf of a station is somehow glorious.

Contrary to widespread practice, I believe any reporter who happens across a news event after working hours, and interrupts his leisure to cover the story, deserves more than thanks: he deserves something tangible such as money or equal time off. Many stations preach the false doctrine that the job of reporting automatically calls for extraordinary self-sacrifice, while carefully avoiding any hint that giving should be a two-way street. It is not uncommon for journalists to be greased with slick words that indicate our profession is exempt

from the standards of the rest of the business world.

Do you feel that long hours, twelve-hour split shifts, unpaid vacation relief work, use of a personal car without compensation, bringing one's own radio from home for use in the newsroom, buying batteries for the station tape recorder . . . all those little inconveniences . . . are just part of the job?

In my opinion, each of those "inconveniences" represents a varying degree of employee mistreatment. Although many broadcasters are fair-minded and enlightened employers, there seems to exist a significant minority still energetically selling the snake-oily idea that working in radio news is a semi-holy privilege involving continuing sacrifice on a level nonexistent in other "ordinary" businesses.

I think there is nothing glorious about consistently working extra hours without extra pay. Glorious isn't the word that comes to mind. Scandalous is.

Japanese National Memorial Day

MONDAY, AUGUST 6 — This is Memorial Day in Japan, commemorating the American nuclear attack on the city of Hiroshima 39 years ago this morning, in which an estimated 100,000 people died and that many more were injured (1945). The average ICBM warhead of today contains around 25 times more destructive power than the Hiroshima A-bomb.

New York State executed convicted killer William Kemmler in the first electric chair in 1890.

In 1926 Warner Brothers premiered the first full-length movie with sound, John Barrymore in "Don Juan," but the audio did not include human voices, only music and sound effects.

Lucille Ball 73.

Earth's Portrait From Space

TUESDAY, AUGUST 7 — The first photograph of Earth as seen from outer space was taken by "Explorer-6" 25 years ago today (1959).

Uncle Sam's first Pacific offensive of World War II began at Guadalcanal in the Solomon Islands in 1942: about 25,000 of the 38,000 Japanese defenders died in the six-month battle.

General George Washington established the Badge for Military Merit in 1782; it is commonly called the Purple Heart.

Stan Freberg 58.

First Manmade Flying Object

WEDNESDAY, AUGUST 8 — The first manmade object to fly was a small hot-air balloon, perhaps about the size of a basketball, which ascended from Portugal 275 years ago (1709). According to the Smithsonian Institution, the experiment by a Spanish monk was considered novel but of no importance.

The Spanish Armada was defeated by the British in 1588, opening the oceans to trade and furthering the establishment of English-speaking colonies in the New World.

Connie Stevens 46. Dustin Hoffman 47. Mel Tillis 52.

Nixon Resignation Tenth Anniversary

THURSDAY, AUGUST 9 — President Richard Nixon's resignation became effective and Gerald Ford was sworn in to replace him ten years ago (1974).

Three days after Hiroshima, another atomic bomb was dropped on Japan 39 years ago today (1945), inflicting an estimated 120,000 casualties in Nagasaki and destroying some 18,000 buildings. Within 24 hours Japan began discussing terms of surrender to end World War II.

Former boxer Ken Norton 39. Comedian David Steinberg 42. Tennis vet Rod Laver 46.

Englishman Leaves Fortune To America

FRIDAY, AUGUST 10 — No one is quite certain why English scientist James Smithson left his fortune to a foreign nation, but that's what he did: his will specified that 100,000 gold sovereigns be used to establish an institution "to increase knowledge" in the United States of America. Our Congress debated for eight years before deciding to use the money to fund the Smithsonian Institution, which was established on this date in 1846. On its 138th anniversary, the Smithsonian Institution now includes twelve national museums, research and scientific centers in five states and Panama, and the National Zoo.

Ian Anderson (Jethro Tull) 37. Bobby Hatfield (Righteous Brothers) 44. Eddie Fisher 56. Tomorrow (8-11) Arlene Dahl 56, Mike Douglas 59, Alex Haley 63. Sunday (8-12) George Hamilton 45, Parnelli Jones 51, Buck Owens 54.

Viewing of the annual Perseids meteor shower both weekend nights will be hampered by light from the full moon.

Marketplace

AIRCHECKS

Current and Classic Airchecks!

Current Issue #52 features KMGG/Robert E. Morgan, WWDC/GreaseMan, WBBM-FM/Don Geronimo, WKQX/Robert Murphy, KHJ/Danny Martinez, KPRZ/Gary Owens, Miami's WAXY, NY's WYNY, SF's K101, Honolulu's KQMQ & Portland's KINK. 90-minute cassette, \$5.50.

Special Issue #S-37 features SACRAMENTO & FRESNO! Sacramento's CHRs KWOD, KSFM & KPOP, AOR's KZAP & KROY, Country KRAK & A/C's KXOA-FM, KENZ & KHYL. Fresno's CHRs KYNO-FM, KMGX & KBOS, AOR KKDJ & A/C's KFYE & KFIG. Cassette, \$5.50.

Special Issue #S-38 features SALT LAKE CITY, with CHRs KCPX, KRSP, KFMY, & KDAB, AOR KRSP-FM, plus A/C's KSL, KLCY, KISN, KLRZ, KALL & KBUG. Cassette, \$5.50.

Classic Issue #C-45 features KKDJ/Humble Harv-1975, WCFL/Robert E. Lee-Ron Britton-1970, KFVB/Jimmy O'Neill-1966, WABC/Dan Ingram-1971, KRLA/Russ O'Hara-1969, CKLG/Roy Hennessy-1974, KHJ-1974, KFRC-1977, WFUN-1968 & KEZY-1977. Cassette, \$10.50.

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PROGRAMMING

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The Starstation

CARS "Magic"
NEIL DIAMOND "Turn Around"
CHICAGO "Hard Habit To Break"
JOHN WAITE "Missing You"

Country Coast-To-Coast

LIONEL RICHIE "Stuck On You"
RAZZY BAILEY "Knock On Wood"
BILL MEDLEY
"I've Always Got The Heart To Sing The Blues"

Rock America

BRUCE SPRINGSTEEN "Cover Me"
PRINCE "Let's Go Crazy"
JULIO IGLESIAS & DIANA ROSS "All Of You"
CARS "Drive"
SHEILA E "The Glamorous Life"

Transtar

Chick Watkins (303) 578-0700

Country

Tom Casey (213) 460-6383

MERLE HAGGARD
"Let's Chase Each Other Around The Room"
BARBARA MANDRELL & LEE GREENWOOD "To Me"
OAK RIDGE BOYS "Everyday"
MARK GRAY "If All The Magic Is Gone"
REBA McENTIRE
"He Broke Your Memory Last Night"
RICKY SKAGGS "Uncle Pen"

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GARY MORRIS "Second Hand Heart"
JOHNNY CASH "The Chicken In Black"
DAVID FRIZZELL
"When We Get Back To The Farm..."
MOE BANDY "Woman Your Love"
KAREN BROOKS
"Tonight I'm Here With Someone Else"
LIONEL RICHIE "Stuck On You"

Soft Contemporary

CARS "Drive"
TINA TURNER "What's Love Got To Do With It"

Sound 10

CARS "Drive"
CHICAGO "Hard Habit To Break"
NEIL DIAMOND "Turn Around"

Century 21

Greg Stephens (214) 934-2121

The Z Format

PRINCE "Let Go Crazy"
LINDSEY BUCKINGHAM "Go Insane"
TWISTED SISTER "We Not Gonna Take It"
VAN STEPHENSON "What The Big Girls Do"
BRUCE SPRINGSTEEN "Cover Me"

The A/C Format

JOHN WAITE "Missing You"
NEIL DIAMOND "Turn Around"
CARS "Drive"
SPANDAU BALLET "Only When You Leave"
CHICAGO "Hard Habit To Break"

Super-Country

EXILE "Give Me One More Chance"
MOE BANDY "Woman Your Love"
EMMYLOU HARRIS "Pledging My Love"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

NEIL DIAMOND "Turn Around"
CARS "Magic"
STANLEY CLARKE "Heaven Sent You"
JOHN WAITE "Missing You"
SPANDAU BALLET "Only When You Leave"
EURYTHMICS "Right By Your Side"
CHICAGO "Hard Habit To Break"

Your Country

ALABAMA "If You're Gonna Play In Texas"
REX ALLEN JR. "Dream On Texas Ladies"
KAREN BROOKS
"Tonight I'm Here With Someone Else"

Hit Rock

CHRIS DeBURGH "High On Emotion"
RICK JAMES "17"
JOE JACKSON "You Can't Get What You Want"

Concept Productions

Dick Wagner (916) 782-7754

CHR

PRINCE "Let's Go Crazy"
SHEILA E. "The Glamorous Life"
CHRIS DeBURGH "High On Emotion"
CHICAGO "Hard Habit To Break"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

CARS "Drive"
CHICAGO "Hard Habit To Break"
PRINCE "Let's Go Crazy"
TWISTED SISTER "We're Not Gonna Take It"
BRUCE SPRINGSTEEN "Cover Me"

Contempo 300

CHICAGO "Hard Habit To Break"
CARS "Drive"
JOHN WAITE "Missing You"

Great American Country

GARY MORRIS "Second Hand Heart"
ALABAMA "If You're Gonna Play In Texas"

TM Programming

Cal Casey (214) 634-8511

TM A/C

NEIL DIAMOND "Turn Around"
HUEY LEWIS & NEWS "If This Is It"
RAY PARKER JR. "Ghostbusters"
CARS "Drive"

TM Country

EDDY RAVEN "I Could Use Another You"
ALABAMA "If You're Gonna Play In Texas"
KAREN BROOKS
"Tonight I'm Here With Someone Else"
VERN GOSDIN "What Would Your Memories Do"
JOHN SCHNEIDER
"I've Been Around Enough To Know"
ED BRUCE "Tell 'Em I've Gone Crazy"
BILL MEDLEY
"I've Always Got The Heart To Sing The Blues"
LIONEL RICHIE "Stuck On You"

BPI

John Sherman/Bob English (206) 624-8651

Adult Contemporary

NEIL DIAMOND "Turn Around"
JAMES INGRAM
"She Loves Me (The Best That I Can Be)"

Country Living

ALABAMA "If You're Gonna Play In Texas"
EMMYLOU HARRIS "Pledging My Love"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

CONWAY TWITTY
"I Don't Know A Thing About Love (The Moon Song)"
OAK RIDGE BOYS "Everyday"
SYLVIA "Love Over Old Times"
DAN SEALS "(You Bring Out) The Wild Side Of Me"
GARY MORRIS "Second Hand Heart"

The Great Ones

NEIL DIAMOND "Turn Around"
SPANDAU BALLET "Only When You Leave"
CHICAGO "Hard Habit To Break"

R&R JAZZ RADIO NATIONAL AIRPLAY/30

Table with columns: Last Week, Rank, Artist/Track, Station. Includes entries like GENERATION BAND/Call Of The Wild, MILES DAVIS/Decoy, DAVE GRUSIN/Night-Lines, etc.

Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae McClean; WGIV/Charlotte, Hal Harrill; WJAX/Jacksonville, Chris Turner; KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Brute Bailey; WGCI/Chicago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOI/Toledo, Maxx Myrick; XHRM/San Diego, Duff Lindsey.

NEW & ACTIVE

- KEVIN EUBANKS "Sundance" (GRP) 16/11
Rotations: Heavy 1/1, Medium 5/4, Light 8/4, Extra Adds 2, Total Adds 11, WEAA, WBFO, WDET, WKSU, KJZZ, KPLU, WHRO, WUSF, WJAX, KPXR. Medium: KLCC.
SPECIAL EFX "Special EFX" (GRP) 15/3
Rotations: Heavy 0/0, Medium 7/1, Light 8/2, Extra Adds 0, Total Adds 3, KSAX, KCRW, WJAX. Medium: WMOT, WLOQ, WIAN, KMCR, WMGI, WVOI.
C'EST WHAT? "Eight Stories" (Palo Alto) 11/6
Rotations: Heavy 2/1, Medium 3/1, Light 2/0, Extra Adds 4, Total Adds 6, WBFO, WMOT, WKSU, KJZZ, KPLU, KWMU. Heavy: WNOP. Medium: WLOQ, KPXR.
WINDOWS "Windows" (ITI/Allegiance) 11/4
Rotations: Heavy 0/0, Medium 3/0, Light 6/2, Extra Adds 2, Total Adds 4, WEAA, WNOP, WIAN. Medium: WLOQ, WBEE, KJZZ.
JERRY TACHOIR QUARTET "Canvas" (ITI/Allegiance) 11/3
Rotations: Heavy 2/1, Medium 3/0, Light 4/0, Extra Adds 2, Total Adds 3, WNOP, WIAN, KWMU. Heavy: WMOT. Medium: KJZZ, WHRO, KLCC.
LOREZ ALEXANDRIA "Harlem Butterfly" (Discovery) 10/3
Rotations: Heavy 3/0, Medium 5/2, Light 1/0, Extra Adds 1, Total Adds 3, WBFO, WKSU, WHRO. Heavy: WBEE, KADK, KPXR. Medium: KJAZ, KPLU.
BILLY OSKAY & MICHAEL O'DOMHNAILL "Nightnoise" (Windham Hill) 10/2
Rotations: Heavy 0/0, Medium 4/1, Light 5/0, Extra Adds 1, Total Adds 2, KJZZ, KPLU. Medium: WFAE, KUOP, KWMU.
LOUIS BELLSON & EXPLOSION "Louis Bellson & Explosion" (Pausa) 9/3
Rotations: Heavy 3/0, Medium 1/1, Light 4/1, Extra Adds 1, Total Adds 3, WBFO, KERA, KMCR. Heavy: WMOT, WNOP, KPLU.
BILL EVANS "More From The Vanguard" (Milestone/Fantasy) 9/3
Rotations: Heavy 2/0, Medium 5/2, Light 2/1, Extra Adds 0, Total Adds 3, WUSF, WNUR, KKSJ. Heavy: WBFO, KLCC. Medium: WKSU, KJAZ, KJZZ.
CLAUDIO RODITI w/KENIA "Red On Red" (Greene St./2001) 9/3
Rotations: Heavy 4/1, Medium 3/1, Light 1/0, Extra Adds 1, Total Adds 3, WLOQ, KTCJ, KWMU. Heavy: KUHF, WJZZ, WKSU. Medium: WBGO, WMOT.
PUTTIN' ON THE RITZ "Steppin' Out" (Pausa) 9/3
Rotations: Heavy 2/0, Medium 2/1, Light 4/1, Extra Adds 1, Total Adds 3, WBFO, KJZZ, KLCC. Heavy: WBEE, WMGI. Medium: WKSU.
ROB MCCONNELL & BOBB BRASS "All In Good Time" (Palo Alto) 8/7
Rotations: Heavy 1/0, Medium 2/2, Light 0/0, Extra Adds 5, Total Adds 7, KERA, WMOT, KMHD, KJAZ, KCRW, KPLU, KPXR. Heavy: WNOP.
THELONIOUS MONK "Blues Five Spot" (Milestone/Fantasy) 8/3
Rotations: Heavy 1/0, Medium 2/1, Light 4/1, Extra Adds 1, Total Adds 3, WBGO, KJAZ, KLCC. Heavy: WBFO. Medium: WUSF.
KAZU MATSUI PROJECT f/ROBBEN FORD "Standing On The Outside" (Lakeside) 8/1
Rotations: Heavy 2/0, Medium 6/1, Light 0/0, Extra Adds 0, Total Adds 1, KWMU. Heavy: KTCJ, WMGI. Medium: KERA, WJZZ, KJZZ, WDMT, XHRM.

Advertisement for GENERATION BAND featuring the album 'Call Of The Wild'. Includes text: 'Number One!', 'Call Of The Wild', 'GENERATION BAND', 'Palo Alto/TBA Records (202)'.

MOST ADDED HOTTES

- LES McCANN/HOUSTON PERSON (12)
Road Warriors (Greene St./2001)
MODERN JAZZ QUARTET 1984 (12)
Echos (Pablo)
KEVIN EUBANKS (11)
Sundance (GRP)
BOBBY McFERRIN (10)
The Voice (Musician/Elektra)
RON CARTER & JIM HALL (8)
Live At Village West (Concord)
MICHAEL HEDGES (7)
Aerial Boundaries (Windham Hill)

- DAVE GRUSIN (15)
Night-Lines (GRP)
SPYRO GYRA (13)
Access All Areas (MCA)
MILES DAVIS (11)
Decoy (Columbia)
BOBBY McFERRIN (10)
The Voice (Musician/Elektra)
GENERATION BAND (9)
Call Of The Wild (Palo Alto)
A TRIBUTE TO MONK (8)
That's The Way I Feel Now (A&M)

The following stations called in a frozen playlist this week: WDMT/Cleveland, KUOP/Stockton

The following stations failed to report a new playlist for two consecutive weeks and were not used in this week's data: WUWU/West Seneca, WYLD/New Orleans

- SONNY STITT "The Last Stitt Sessions Vol. 2" (Muse) 7/6
Rotations: Heavy 3/3, Medium 1/1, Light 3/2, Extra Adds 0, Total Adds 6, WBEE, WDET, WKSU, WHRO, WUSF, KLCC.
ELEMENTS "Foward Motion" (Antilles/Island) 7/5
Rotations: Heavy 0/0, Medium 2/1, Light 2/1, Extra Adds 3, Total Adds 5, KERA, WNOP, KJZZ, KPLU, KPXR. Medium: WBFO.
DON THOMPSON "A Beautiful Friendship" (Concord) 7/3
Rotations: Heavy 2/1, Medium 0/0, Light 4/1, Extra Adds 1, Total Adds 3, WNOP, WHRO, KKSJ. Heavy: KPLU.
TOMMY FLANAGAN "Thelonica" (Enja) 7/2
Rotations: Heavy 1/0, Medium 4/1, Light 1/0, Extra Adds 1, Total Adds 2, WNOP, KJZZ. Medium: WDET, KADK, KPXR.
BILL KIRCHNER NONET "Infant Eyes" (Sea Breeze) 6/2
Rotations: Heavy 0/0, Medium 4/1, Light 2/1, Extra Adds 0, Total Adds 2, WEAA, WBBY. Medium: KUHF, WMOT, KMHD.
BOB RAVENSCROFT JAZZ TRIO "Trio '83" (Pro Indie) 6/2
Rotations: Heavy 1/0, Medium 1/0, Light 2/0, Extra Adds 2, Total Adds 2, WBEE, WIAN. Heavy: WBFO. Medium: WFAE.
TONI TENNILE "More Than You Know" (Mirage/Atco) 6/2
Rotations: Heavy 2/1, Medium 2/1, Light 2/0, Extra Adds 0, Total Adds 2, WLOQ, KJZZ. Heavy: WBEE. Medium: KMHD.
PAULINHO da COSTA "Sunrise" (Pablo) 5/5
Rotations: Heavy 0/0, Medium 2/2, Light 0/0, Extra Adds 3, Total Adds 5, KERA, KJZZ, KMCR, KCRW, KJZZ.
TOMMY TEDESCO "Carnival Time" (Trend) 5/3
Rotations: Heavy 0/0, Medium 4/2, Light 0/0, Extra Adds 1, Total Adds 3, WBFO, WKSU, KJZZ. Medium: WDET, KPXR.
KAZUMI WATANABE "Mobo 1" (Gramavision) 5/3
Rotations: Heavy 1/0, Medium 2/1, Light 0/0, Extra Adds 2, Total Adds 3, WJZZ, WIAN, KWMU. Heavy: KCRW. Medium: WEAA.
JOSHUA BREAKSTONE "Wonderful" (Sonora) 5/1
Rotations: Heavy 0/0, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 1, KJAZ. Medium: WMOT, WKSU.
CATHERINE/ESCOUDE/LOCKWOOD "Trio" (Gramavision) 5/1
Rotations: Heavy 1/0, Light 3/0, Extra Adds 1, Total Adds 1, WBGO. Heavy: KLCC.
DIZZY GILLESPIE "Reunion Big Band" (Verve) 5/1
Rotations: Heavy 2/0, Medium 1/0, Light 2/1, Extra Adds 0, Total Adds 1, WBEE. Heavy: WBFO, KADK. Medium: WDET.
ABBEY LINCOLN "Talking To The Sun" (Enja) 5/1
Rotations: Heavy 4/0, Medium 0/0, Light 0/0, Extra Adds 1, Total Adds 1, WJZZ. Heavy: WEAA, WBGO, WDET, KJAZ.
STEVE SMITH/VITAL INFORMATION "Orion" (Columbia) 5/1
Rotations: Heavy 1/0, Medium 3/0, Light 0/0, Extra Adds 1, Total Adds 1, WBGO. Heavy: KJZZ. Medium: WGBH, WBEE, KPXR.
BOB SUMMERS QUINTET "Inside Out" (Discovery) 5/1
Rotations: Heavy 0/0, Medium 4/0, Light 1/1, Extra Adds 0, Total Adds 1, WHRO. Medium: WBEE, KADK, KJAZ, KUOP.
DON PULLEN "Evidence Of Things Unseen" (Black Saint) 5/0
Rotations: Heavy 1/0, Medium 3/0, Light 1/0, Extra Adds 0, Total Adds 0. Heavy: WDET. Medium: KJAZ, KCRW, WNUR.
RAMSEY LEWIS & NANCY WILSON "The Two Of Us" (Columbia) 4/3
Rotations: Heavy 0/0, Medium 1/1, Light 1/0, Extra Adds 2, Total Adds 3, WBFO, KCRW, WNKD.
STEVE DOULGAS "King Cobra" (Fantasy) 4/1
Rotations: Heavy 3/1, Medium 0/0, Light 1/0, Extra Adds 0, Total Adds 1, KUHF. Heavy: WLOQ, KMHD.
STEVE KHAN "Casa Loco" (Antilles/Island) 4/1
Rotations: Heavy 2/1, Medium 1/0, Light 1/0, Extra Adds 0, Total Adds 1, KWMU. Heavy: KERA. Medium: WDET.
BILLY MITCHELL "Blue City Jam" (Pausa) 4/0
Rotations: Heavy 2/0, Medium 2/0, Light 0/0, Extra Adds 0, Total Adds 0. Heavy: WEAA, KJZZ. Medium: WMGI, WVOI.
ARCHIE SHEPP "The Good Life" (Varrick) 4/0
Rotations: Heavy 1/0, Medium 2/0, Light 1/0, Extra Adds 0, Total Adds 0. Heavy: WNUR. Medium: WEAA, WGBH.

Regionalized Adds & Hots

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

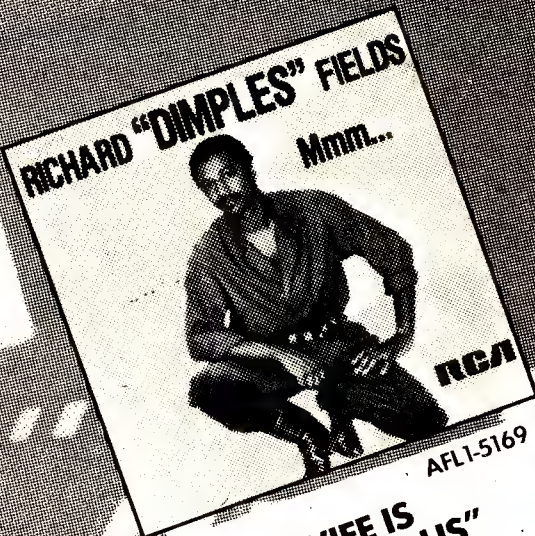
Table with columns: Region (EAST, MICHIGAN, MIDWEST, SOUTH), Station, Artist/Track, Rotations. Lists regional adds and hots for various stations across the country.

RCA

AND ASSOCIATED LABELS

master mix

THE TALENT MIX READY FOR ALL HIT LISTS.



RICHARD "DIMPLES" FIELDS
Mmm...

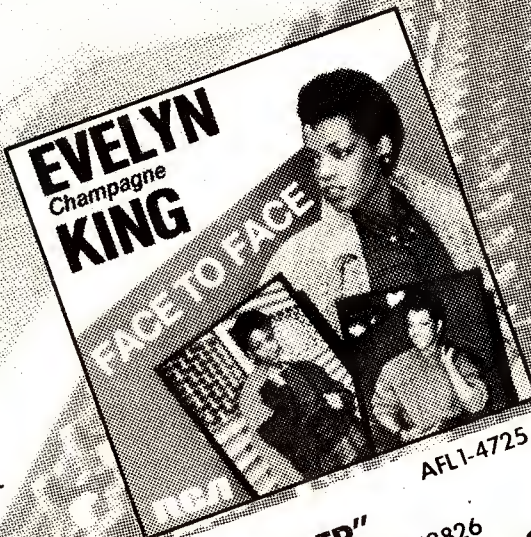
AFL-5169

"YOUR WIFE IS CHEATIN' ON US"

7" PB-13830 12" PD-13831

BB 34

CB 35 R&R 28



EVELYN
Champagne
KING

FACE TO FACE

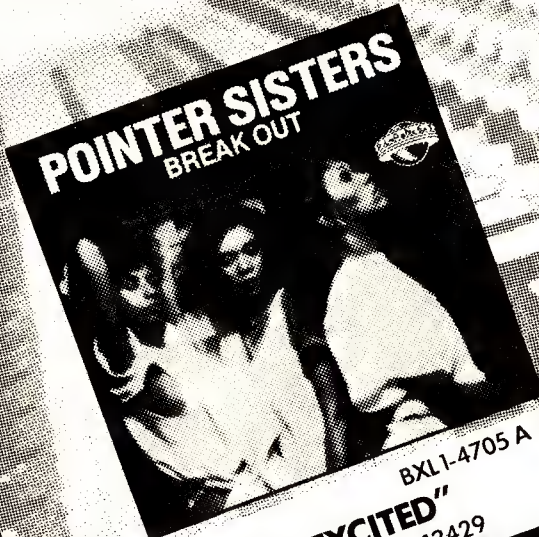
AFL-4725

"TEENAGER"

7" PB-13825 12" PW-13826

BB 29

CB 31 R&R 20



POINTER SISTERS
BREAK OUT

BXL-4705 A

"I'M SO EXCITED"

7" YB-13857 12" YD-13429



YARBROUGH & PEOPLES
"BE A WINNER"

TEL-8-5700

"BE A WINNER"

7" TES-12403

BB 42

CB 52 R&R 23



MEDUSA

Reaching Out

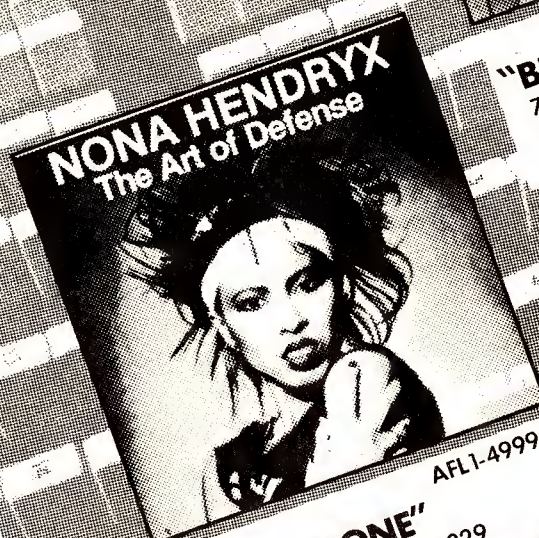
AFL-4993

"IF YOU'RE NOT HERE
(BY MY SIDE)"

7" PB-13771

BB 57

CB 70



NONA HENDRYX
The Art of Defense

AFL-4999

"TO THE BONE"

7" PB-13828 12" PD-13829

RCA
Records and Cassettes



Four-Star Performance From Columbia Records



★ **DENIECE WILLIAMS**

★ "Next Love"

**Black/Urban
BREAKERS**

One of the
MOST ADDED

Radio & Records:
31

Billboard:
42



★ **HERBIE HANCOCK**

★ "Hardrock"

WAMO	WCIN	KJLH	WLOU	WVOI
WHUR	WDMT	KSOL	WQQK	KDKO
WAOK	WZAK	WPEG	KOKA	KUKQ
KKDA-FM	WDRQ	WJTT	WWDM	
KRNB	WZEN-FM	WNOO	WANM	
WBMX	KACE	WKXI	WQKS	★
WBLZ	KDAY	WJAX	WAAA	

#1 MOST ADDED!

**Black/Urban
NEW & ACTIVE**

Billboard:
Debut
79



★ **JULIO IGLESIAS & DIANA ROSS**

★ "All Of You"

WDAS	WHRK	XHRM	WGIV	WPDQ	KOKA
WUSL	WYLD-FM	KSOL	WPEG	KJCB	WANM
WHUR	WBMX	WKND	WJTT	WBLX	WQKS
WAOK	WGCI	WNHC	WOIC	WQQK	WKWM
WVEE	WBLZ	WRDW	WQMG	WPLZ	KDIA
KRNB	WCIN	WATV	WKXI	KHYS	KUKQ
WDIA	WJMO	Z93	WJAX	WANT	

Radio & Records:
40

Billboard:
50



★ **RAMSEY LEWIS & NANCY WILSON**

★ "The Two Of Us"

WILD	WCIN	WGIV	WJAX	WAAA	KUKQ
WAMO	WZEN-FM	WPEG	WPDQ	WDAO	
WHUR	XHRM	WJTT	KJCB	WLTH	
WAOK	KSOL	WOIC	WPLZ	WKWM	
WVEE	WKND	WQMG	KOKA	WTLC	
KKDA-FM	WNHC	WJMI	WWDM	WWWS	
WYLD-FM	WATV	WKXI	WQKS	KDIA	

**Black/Urban
NEW & ACTIVE**

Billboard:
65



BIG TIPS.

Roger

"Midnight Hour"

Produced by Roger Troutman
From the Warner Bros. album The Saga Continues...

Patti Austin

"Shoot The Moon"

Produced by Clif Magness and Glen Ballard
Executive Producers: Quincy Jones and Ed Eckstine for
From the Qwest album Patti Austin



Griffin

"Throw Down"

Produced by Reggie "Reg" Griffin for Pablo & Associates Inc.
From the Qwest debut album Hot Fingers

Manufactured and Distributed by Warner Bros. and Qwest Records
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R&R Country's Most Current Music

NATIONAL AIRPLAY/50

August 3, 1984

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Heavy	Medium	Light
6	6	3	1	155/3	133	15	7
3	3	1	2	155/0	131	19	5
10	7	5	3	153/0	123	25	5
8	5	4	4	153/1	118	28	7
12	9	7	5	154/0	119	27	8
14	8	8	6	150/0	114	29	7
15	10	9	7	154/0	92	49	13
16	11	10	8	145/1	95	37	13
21	16	13	9	155/3	88	58	9
20	15	11	10	152/0	83	58	11
19	14	12	11	153/2	85	56	12
23	17	15	12	155/3	71	77	7
27	19	14	13	155/1	64	83	8
25	18	16	14	147/4	74	66	7
28	21	18	15	155/3	52	87	16
34	24	19	16	153/4	48	88	17
29	22	20	17	149/3	44	92	13
2	2	2	18	137/1	98	24	15
36	29	21	19	157/4	32	109	16
40	32	22	20	154/7	36	93	25
31	27	23	21	135/2	40	70	25
1	1	6	22	133/0	77	40	16
26	25	24	23	119/3	45	51	23
30	28	25	24	126/5	40	61	25
35	33	26	25	138/7	25	89	24
-	44	31	26	151/20	20	82	49
46	37	29	27	146/12	16	94	36
49	38	30	27	150/12	13	93	44
48	41	32	28	145/9	6	93	46
4	4	17	29	97/0	42	36	19
44	39	33	30	134/5	12	79	43
42	40	34	31	117/6	16	77	24
-	-	39	32	125/27	8	69	48
45	42	36	33	117/4	7	69	41
-	47	40	34	123/23	5	54	64
-	46	41	35	103/21	8	49	46
-	48	45	36	112/18	3	57	52
-	-	47	37	106/21	1	43	62
-	-	49	38	93/8	0	44	49
-	-	50	39	89/10	2	38	49
7	12	27	40	62/1	12	28	22
5	13	28	41	60/0	13	23	24
DEBUT	DEBUT	DEBUT	42	88/20	2	22	64
DEBUT	DEBUT	DEBUT	43	76/45	2	16	58
DEBUT	DEBUT	DEBUT	44	75/26	3	15	57
DEBUT	DEBUT	DEBUT	45	78/22	0	24	54
DEBUT	DEBUT	DEBUT	46	75/21	0	21	54
37	35	35	47	57/1	8	33	16
DEBUT	DEBUT	DEBUT	48	64/8	2	30	32
DEBUT	DEBUT	DEBUT	49	72/11	1	21	50
DEBUT	DEBUT	DEBUT	50				

MOST ADDED

EMMYLOU HARRIS (43)
Pledging My Love (WB)

WILLIE NELSON (43)
City Of New Orleans (Columbia)

EXILE (40)
Give Me One More Chance (Epic)

JOHN ANDERSON (31)
She Sure Got Away With My Heart (WB)

JUICE NEWTON (27)
Ride 'Em Cowboy (Capitol)

ALABAMA (27)
If You're Gonna Play In Texas (RCA)

BILL MEDLEY (26)
I've Always Got The Heart To Sing... (RCA)

GARY MORRIS (23)
Second Hand Heart (WB)

ED BRUCE (23)
Tell Them I've Gone Crazy (MCA)

RAZZY BAILEY (22)
Knock On Wood (MCA)

LEE GREENWOOD (22)
Fool's Gold (MCA)

RAY CHARLES w/B.J. THOMAS (22)
Rock And Roll Shoes (Columbia)

HOTTEST

1 NITTY GRITTY DIRT BAND (75)
Long Hard Road (WB)

2 T.G. SHEPPARD (67)
Somewhere Down The Line (WB/Curb)

3 BELLAMY BROTHERS (48)
Forget About Me (MCA/Curb)

4 HANK WILLIAMS JR. (47)
Attitude Adjustment (WB/Curb)

5 GEORGE STRAIT (47)
Let's Fall To Pieces Together (MCA)

6 DOLLY PARTON (40)
Tennessee Homesick Blues (RCA)

7 RONNIE MILSAP (35)
Still Losing You (RCA)

8 BARBARA MANDRELL (31)
Only A Lonely Heart Knows (MCA)

9 MERLE HAGGARD (23)
Let's Chase Each Other Around The... (Epic)

10 KENNY ROGERS (23)
Evening Star (RCA)

11 CRYSTAL GAYLE (23)
Turning Away (WB)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

DAN SEALS
The Wild Side Of Me (Liberty)

On 67% of reporting stations. Rotations: Heavy 1, Medium 43, Light 62, Total Adds 21, WRKZ, WAJR, WNYR, WEZL, KIKK, WAMZ, WLWI, WKIX, WSLR, WQHK, WDAF, WDGY, KRST, KVOC, KUGN. Moves 47-38 on the Country chart.

The information shown on the National Airplay 50, Breakers, New & Active and Significant Action, is current. The results shown are based on reports taken from our reporters on Monday, 7-30-84.

BREAKERS

DAN SEALS'

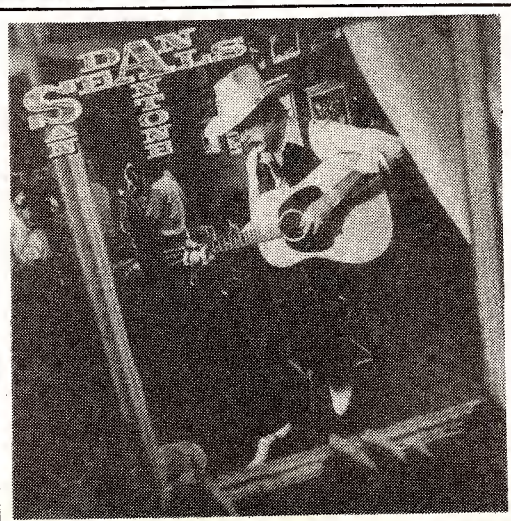
"(YOU BRING OUT)"

THE WILD SIDE OF ME"

(8220)

from Dan's new album SAN ANTOINE

(ST 17131)



Release date August 17

Produced by Kyle Lehning

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Country's Most Current Music

Regional Adds & Hots

MOST ADDED	EAST	HOTTEST	MOST ADDED	MIDWEST	HOTTEST	MOST ADDED	SOUTH	HOTTEST	MOST ADDED	WEST	HOTTEST
Wille Nelson (Columbia) Juice Newton (Capitol)	T.G. Sheppard (WB/Curb) Nitty Gritty Dirt Band (WB)		Emmylou Harris (WB) Alabama (RCA) Razzy Bailey (MCA)	Nitty Gritty Dirt Band (WB) T.G. Sheppard (WB/Curb)		Exile (Epic) Emmylou Harris (WB)	T.G. Sheppard (WB/Curb) Nitty Gritty Dirt Band (WB)		John Anderson (Columbia) Wille Nelson (Columbia)	Nitty Gritty Dirt Band (WB) T.G. Sheppard (WB/Curb)	

EAST		MIDWEST		SOUTH		WEST	
WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY
WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY
WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY	WVNY Rochester, NY

158 Reporters
149 Current Reports
 The following station reported no change in rotation this week:
WOKK/Meridian
 The following stations failed to report this week and therefore their playlists were frozen:
WHOO/Orlando
WPAP/Panama City
WTOR/Winston-Salem
KRMD/Shreveport
KRAK/Sacramento
KVEG/Las Vegas
KWJJ/Portland
WHN/New York
WKWV/Allentown
 The following Country stations have changed call letters:
KILT-FM/Houston is now **KXAS "Texas 100"**
KS100/Cleveland is now **WGAR-FM**



AOR / ALBUMS

August 3, 1984

171 REPORTERS

Three Weeks	Two Weeks	Last Week			Total Reports	Hot Rotation	Medium Rotation	Total Adds All Rotations
2	2	1	1	CARS/Heartbeat City (Elektra)	"Drive" (147)	"It's Not" (53)	"Magic" (32)	168+ 155+ 13+ 4+
4	3	3	2	JOHN WAITE/No Brakes (EMI America)	"Missing You" (163)	"Tears" (10)		164+ 149+ 15+ 1+
1	1	2	3	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	"Cover Me" (138)	"Dancing" (70)	"Born In" (50)	163- 142- 21= 4+
-	-	4	4	BILLY SQUIER/Signs Of Life (Capitol)	"Rock Me" (156)	"All Night" (92)	"Can't Get" (27)	158- 139- 19+ 0-
-	6	5	5	SCANDAL featuring PATTY SMYTH/The Warrior (Col.)	"The Warrior" (158)	"Beat Of A Heart" (13)		158= 132+ 26- 0-
-	-	6	6	PETER WOLF/Lights Out (EMI America)	"Lights Out" (148)	"Pretty Lady" (40)	"Crazy" (37)	155+ 117+ 37- 6-
9	7	7	7	HUEY LEWIS & THE NEWS/Sports (Chrysalis)	"If This Is It" (130)	"Walking" (32)	"Home" (13)	147- 116+ 31- 1-
5	5	9	8	RATT/Out Of The Cellar (Atlantic)	"Round And Round" (110)	"Back" (67)	"Lack" (11)	140- 99- 41+ 3+
-	-	10	9	SAMMY HAGAR/VOA (Geffen)	"Two Sides Of Love" (143)	"I Can't Drive 55" (91)		150= 84+ 66- 1-
19	14	11	10	NIGHT RANGER/Midnight Madness (Camel/MCA)	"When You Close Your Eyes" (142)			143= 74+ 69- 3-
3	4	8	11	JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)	"Layin' It" (111)	"No Way Out" (35)	"Sorry" (35)	128- 78- 50- 5+
12	12	15	12	TWISTED SISTER/Stay Hungry (Atlantic)	"We're Not Gonna" (129)			130+ 55+ 73- 3-
10	11	12	13	ELTON JOHN/Breaking Hearts (Geffen)	"Restless" (101)	"Sad Songs" (58)	"Georgia" (13)	130- 58+ 72- 3-
13	13	13	14	BOX OF FROGS/Box Of Frogs (Epic)	"Back Where I" (133)			138- 35+ 99- 8=
20	17	17	15	GLENN FREY/The Allnighter (MCA)	"Smuggler's" (102)	"Sexy" (38)	"Allnighter" (15)	130= 41+ 89- 5=
22	20	18	16	DIO/The Last In Line (WB)	"Last In Line" (119)	"Mystery" (18)		123+ 38+ 81- 5-
-	15	19	17	QUIET RIOT/Condition Critical (Pasha/CBS)	"Sign Of The" (89)	"Mama" (51)	"Party" (16)	125+ 31- 88+ 25+
18	18	20	18	PRINCE/Purple Rain (WB)	"Let's Go Crazy" (80)	"Doves" (67)	"Purple" (10)	110+ 75- 33+ 6=
-	35	30	19	HONEYMOON SUITE/Honeymoon Suite (WB)	"New Girl Now" (130)			135+ 14+ 108+ 32-
8	9	14	20	STEVE PERRY/Street Talk (Columbia)	"She's Mine" (88)	"Strung Out" (17)		106- 57- 48+ 3-
11	16	21	21	COREY HART/First Offense (EMI America)	"Sunglasses At Night" (105)			108- 58- 50+ 6+
16	19	23	22	WHITESNAKE/Slide It In (Geffen)	"Slow 'N' Easy" (83)	"Ain't No Stranger" (21)		91- 31- 59- 6+
24	25	25	23	STEVIE RAY VAUGHAN/Couldn't Stand The Weather (Epic)	"Cold Shot" (94)	"Voodoo" (18)	"Couldn't" (13)	106+ 23+ 78+ 13-
DEBUT			24	A FLOCK OF SEAGULLS/The Story Of A Young... (Arista)	"The More You Live" (114)			116 11 90 39
14	21	24	25	SCORPIONS/Love At First Sting (Mercury/PG)	"Still Loving You" (84)			93- 31- 62- 2-
6	8	16	26	ROD STEWART/Camouflage (WB)	"Infatuation" (81)	"Bad For You" (25)		91- 55- 36+ 2+
37	29	29	27	ADRENALIN/American Heart (Rocshire)	"Far Away Eyes" (101)			103+ 10+ 90+ 11-
30	27	26	28	FASTWAY/All Fired Up (Columbia)	"Tell Me" (83)	"All Fired Up" (11)		94- 13+ 80+ 6-
7	10	22	29	CHRIS DeBURGH/Man On The Line (A&M)	"High On Emotion" (80)			85- 25- 60+ 3=
29	28	28	30	BILLY SATELLITE/Billy Satellite (Capitol)	"Satisfy Me" (84)			87- 13- 74- 2-
23	23	27	31	VAN HALEN/1984 (WB)	"Panama" (64)			69- 37- 32- 2+
-	-	39	32	CYNDI LAUPER/She's So Unusual (Portrait/CBS)	"She Bop" (81)			81+ 27+ 51+ 19-
-	-	35	33	LOU REED/New Sensations (RCA)	"I Love You Suzanne" (77)			80+ 13+ 62+ 10-
DEBUT			34	HELIX/Walkin' The Razor's Edge (Capitol)	"Rock You" (88)			89 3 79 18
DEBUT			35	CHEQUERED PAST/Chequered Past (EMI America)	"How Much Is Too Much" (53)	"A World" (18)		72+ 5= 59+ 20+
-	-	38	36	LITA FORD/Dancin' On The Edge (Mercury/PG)	"Gotta Let Go" (68)			68+ 11= 51+ 11+
26	32	-	37	BILLY IDOL/Rebel Yell (Chrysalis)	"Flesh For Fantasy" (33)	"Eyes Without A" (26)		59+ 15- 33+ 22+
DEBUT			38	Y&T/In Rock We Trust (A&M)	"Don't Stop Runnin'" (63)			72 2 57 20
-	40	40	39	INXS/The Swing (Atco)	"I Send A Message" (57)			61+ 14+ 44+ 9-
31	34	32	40	R.E.M./Reckoning (IRS/A&M)	"Pretty Persuasion" (40)	"So, Central" (29)		66- 8- 55+ 12+

RAISE THE

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BREAKERS®

A FLOCK OF SEAGULLS
The Story Of A Young Heart (Arista)
67% of our reporters on it. 116/39 including adds at WBCN, WDVE, KSRR, WXRT, WMMS, KAZY, KLOS. Debuts at #24 on the Albums chart.

HELIX
Walkin' The Razor Edge (Capitol)
52% of our reporters on it. 89/18 including adds at WGRO, Q107, KYYS, KOME, WPLR, WAAF, WFVY. Debuts at #34 on the Album chart.

AOR BREAKERS — Records in a reported rotation on at least 50% of reporting stations. Total reports/total adds information listed; for example, 100/50 means 100 total station reports and, of those, 50 added it this week.

LINDSEY BUCKINGHAM

9 80363-1

Go Insane

Features the single "Go Insane" 7:05/7:10

Watch For The Video On MTV

Produced by

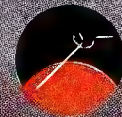
Lindsey Buckingham and Gordon Fordyce.

Executive Production

Roy Thomas Baker for RTB A-V Productions.

Management: Kragen and Co., Michael Brokaw

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AOR / ALBUMS

MOST ADDED

METROPOLIS (51)
Soundtrack (Columbia)
A FLOCK OF SEAGULLS (39)
The Story Of A Young Heart (Arista)
HONEYMOON SUITE (32)
Honeymoon Suite (WB)
QUIET RIOT (25)
Condition Critical (Pasha/CBS)
BILLY IDOL (22)
Rebel Yell (Chrysalis)
CHEQUERED PAST (20)
Chequered Past (EMI America)
Y&T (20)
In Rock We Trust (A&M)

MOST HOTS

CARS (155)
Heartbeat City (Elektra)
JOHN WAITE (149)
No Brakes (EMI America)
BRUCE SPRINGSTEEN (142)
Born In The U.S.A. (Columbia)
BILLY SQUIER (139)
Signs Of Life (Capitol)
SCANDAL / PATTY SMYTH (132)
The Warrior (Columbia)
PETER WOLF (117)
Lights Out (EMI America)
HUEY LEWIS & THE NEWS (116)
Sports (Chrysalis)

NEW & ACTIVE

- METROPOLIS/Soundtrack (Columbia) 66/51 (0/0)**
Adds: include WIYY, WMMR, KLOL, WSHE, WMET, KYYS, KDKB, KGB. Hots: 6 WLIR, KAZY, KCAL, WLAV, KIDQ, KFME. Mediums: 46 include WKLS, WMMS, WQFM, KBCO, KBPI, KZAP, KRQR, KOME, WPYX, WKLC, WTPA, WHCN, WEZX, KLAQ, WZXR, WDIZ, WLVO, WTUE, WWCK, WIOT, KMOD, KFMG, KZEL, KFIV-FM, KEZE, KWFM.
- SPIRIT/Spirit Of '84 (Mercury/PolyGram) 65/19 (59/30)**
Adds: include CHUM-FM, WKLS, KCAL, WEZX, WAQY, WLVO, WWCK. Hots: 3 WLUP, KBCO, KIDQ. Mediums: 55 include WGRQ, WMMR, WYNF, KAZY, KGB, KRQR, WPYX, WZZO, WTPA, WPLR, KLAQ, WFYV, WDIZ, WOOS, WTUE, KQDS, WFBQ, KEZO, WIOT, KZEL, KKDJ, KOMP, KFIV-FM.
- SPANDAU BALLET/Parade (Chrysalis) 59/17 (0/0)**
Adds: include KBCO, WPLR, WAQY, KNCN, WKQQ, KMBQ. Hots: 11 include WYDD, WLUP, WMMS, KROQ, KOAK, KGGO, WLAV. Mediums: 41 include WBAB, WLIR, WNEW-FM, WXRT, 91X, WKLC, WTPA, WPDH, KFVY, WZXR, WOOS, WLVO.
- ELVIS COSTELLO AND THE ATTRACTIONS/Goodbye Cruel World (Columbia) 58/6 (62/3)**
Adds: WKLC, WTPA, WPDH, WCKN, WIMZ, WZXR. Hots: 17 include WBCN, WXRT, KBCO, KROQ, 91X, WLAV. Mediums: 39 include WBAB, WAPP, WMMR, WSHE, WLUP, WAQY, WAAF, WKQQ, WLVO, KQDS, KKDJ.
- ROMEO VOID/Instincts (415/Columbia) 55/15 (0/0)**
Adds: include KLOL, WLUP, KYYS, KBCO, KRQR. Hots: 7 WLIR, 91X, KOAK, KILO, KUFO, KFME, KTCL. Mediums: 41 include WDVE, WYDD, WXRT, WMMS, KBPI, KROQ, KUPD, WPDH, WLVO, WLAV, KEZO, KFIV-FM.
- SLADE/Keep Your Hands Off My Power Supply (CBS Associated) 48/5 (44/2)**
Adds: WCKO, KOLA, WLVO, WWCT, KZEL. Hots: 7 WKLS, WLLZ, CHEZ-FM, WOVE, WTKX, WYFE, K97. Mediums: 40 include WBCN, WAPP, WYSP, WYNF, WSKS, WRIF, WQFM, KQRS, KUPD, KGON, WZZO, WAAF, WKQQ, WKDF, KMBQ, KGGO, KQDS, KRSP.
- BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M) 38/10 (27/15)**
Adds: include WMMR, WMMS, KGB, CFOX, WAAL, KLBK, KLAQ, WTUE. Hots: 11 include WRXT, Q107, WXRT, KBCO, KINK. Mediums: 21 include WBCN, KBPI, WKLC, WPDH, KILO, KKDJ, KEZE.
- SOUTHSIDE JOHNNY & THE JUKES/In The Heat (Mirage/Atco) 36/15 (0/0)**
Adds: include WAPP, KZEW, WLUP, KDKB, WCMF, WLAV, KWFM. Hots: 5 WMMS, KBCO, WQBK, WDHA, WMGM. Mediums: 24 include WNEW-FM, WMMR, WYSP, WHJY, WYNF, WXRT, KGB, WTPA, WAQY, KILO.
- BANGLES/All Over The Place (Columbia) 36/2 (40/7)**
Adds: KISS, KZEL. Hots: 7 WLIR, WXRT, KBCO, 91X, KLBK, KKDJ, KTCL. Mediums: 29 include WBAB, WLUP, WEBN, KROQ, KGB, WAQY, WLAV.
- VAN STEPHENSON/Righteous Anger (MCA) 35/7 (34/2)**
Adds: WNOR, KGB, WPDH, KLBK, KRIX, KISS, WIOT. Hots: 3 WMMS, WRIF, WYER. Mediums: 29 include WDVE, KAZY, KBPI, KDKB, WKLC, KLAQ, KQDS, KILO.
- CHICAGO/Chicago 17 (WB) 34/12 (31/0)**
Adds: include KCAL, WPDH, WIMZ, WKZL, KGGO. Hots: 10 include WMMR, KZEW, WSHE, WYNF, WLUP, KINK, WRXL. Mediums: 22 include KSRR, WXRT, KYYS, WKLC, WKDF.
- GO-GO's/Talk Show (IRS/A&M) 30/3 (32/2)**
Adds: KCAL, KOLA, KKDJ. Hots: 7 include WBCN, WLIR, WCKO, KLOS, WPDH, KSMB. Mediums: 23 include WBAB, WAPP, WYSP, 91X, KOAK, WKQQ, KQDS.
- BANANARAMA/Bananarama (London/PolyGram) 24/4 (22/8)**
Adds: WYSP, KOLA, WMGM, KAWY. Hots: 5 WLIR, WMMS, KCAL, WBYG, KSPN. Mediums: 17 include WBCN, WXRT, KLOS, KROQ, WZZO, WKDF.
- FACE TO FACE/Face To Face (Epic) 21/2 (21/6)**
Adds: WMMS, KUFO. Hots: 4 WBCN, WLUP, KOAK, WKQQ. Mediums: 15 include WSHE, WXRT, WZZO, WDHA, KMBQ, WLVO, KREM.
- GEORGE CARLIN/Carlin On Campus (Eardrum/Penthouse) 19/11 (34/24)**
Adds: include WXRT, WCCC, WPLR, WOVE, WRXL, KISS, KKDJ. Hots: 1 CFOX. Mediums: 11 include KBPI, KZAP, KLAQ, WFYV, KOMP.
- GLASSMOON/Sympathetic Vibrato (MCA) 14/2 (14/5)**
Adds: WWWV, WRUF. Hots: 1 KWFM. Mediums: 12 include WYNF, WKTU, KLAQ, WIMZ, KISS, KFIV-FM.
- GARY MOORE/Victims Of The Future (Mirage/Atco) 13/1 (14/4)**
Adds: KISS. Hots: 7 include WRIF, KLOS, KRCK, KSJO, CFOX, CITI-FM. Mediums: 6 include CHOM-FM, WMMS, WQFM, KILO.
- KANSAS/The Best Of Kansas (CBS Associated) 12/12 (0/0)**
Adds: include KZEW, KDKB, KLAQ, WDIZ, KQDS, KATT, KUFO. Hots: 0. Mediums: 6 include WKLS.
- STEVE MORSE BAND/The Introduction (Musician/Elektra) 12/6 (7/3)**
Adds: include WBAB, WKLS, KBCO, KMOD, KSPN. Hots: 1 KTCL. Mediums: 7 include WQBK, WOVE, WLAV.

NEW & ACTIVE — Records building in airplay and coming close to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

HOT TRACKS — Compiles track airplay data from all reporting stations. Covers songs from all configurations, including albums, EPs, and 45s. Includes four-week trend of chart movement. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.



MIDWEST (continued)

KKCK/Kansas City (816) 531-3400
WEBN/Cincinnati (513) 871-8500
Not FRANK HANZL
MD: MIKE WITZ

WKS/Cincinnati (513) 868-3696
Not BILLY SQUIER
Not BOB JOVI
Not WHITESNAKE

WLUP/Chicago (312) 440-5270
Not GREG SUZUK
MD: BILL SWANS

WVW/Peoria (309) 674-2000
Not TOM WATSON
MD: JOHN WATSON

WYFE/Rockford (815) 877-3075
Not BOB STEWART
Not JEFFERSON STARSHIP

WLAV/Grand Rapids (616) 456-5461
Not BRUCE SPRINGSTEEN
Not STEPHEN STILLS

WXRT/Chicago (312) 777-1700
Not TOM WATSON
MD: JOHN WATSON

KSHE/SLouis (314) 842-1111
Not BRUCE SPRINGSTEEN
Not STEPHEN STILLS

WVW/Madison (608) 274-5450
Not JACK MITCHELL
MD: CHARITA LANE

WTUE/Dayton (513) 224-1501
Not BILL PUGH
MD: BOB CLARK

WOOO/Canton (216) 492-5630
Not ADRENALIN
Not GLEN FREY

WWCK/Flint (313) 744-1570
Not MARK MILLER
MD: LINDA LANSI

WVFB/Indianapolis (317) 257-5665
Not ELTON JOHN (M)
Not CARLS (M)

WVW/Indianapolis (317) 257-5665
Not ELTON JOHN (M)
Not CARLS (M)

WXLP/Davenport (319) 326-2541
Not GARY BAPTISTE
MD: TERRY DOGAN

KEZO/Omaha (402) 592-5300
Not BRUCE SPRINGSTEEN
Not STEPHEN STILLS

CIT-FM/Winnipeg (204) 786-6181
Not STEVE HOLT
MD: ANNY BROST

WVVO/Columbus (614) 224-1271
Not PAT STYLITZ
MD: LEE BARNALL

WXKE/Flt. Wayne (319) 484-0580
Not RICK WALKER
MD: HAL BRANDT

WXLP/Davenport (319) 326-2541
Not GARY BAPTISTE
MD: TERRY DOGAN

KATT/Oklahoma City (405) 848-0100
Not TOM FRANKS
MD: PAT WELSON

KFMQ/Lincoln (402) 476-8565
Not TOM HARBER
MD: TONY EFFEN

KSQY/Rapid City (605) 578-3533
Not GREG CLSON
MD: JEFF MICHAELS

KQWB/Fargo (218) 236-7900
Not JON STROMAL
Not CARL

WQB/Ann Arbor (313) 662-2881
Not LEO COOK
MD: DEBBIE DALTON

KQAK/San Francisco (415) 474-9100
Not GUY PRICE
Not ELVIS COSTELLO

WBYG/Kankakee (815) 939-4541
Not GHOSTBUSTERS
Not BILLY SQUIER

KQWB/Fargo (218) 236-7900
Not JON STROMAL
Not CARL

KMET/Los Angeles (213) 464-5638
Not MIKE HARRISON
MD: BOB STERNBERG

KBCO/Boulder (303) 444-5600
Not BRUCE SPRINGSTEEN (M)
Not SCORPIONS

WEST

Parallel One

91X/San Diego (619) 291-9191
Not FRANKIE GOES TO...
Not SPARKS

WYFE/Rockford (815) 877-3075
Not BOB STEWART
Not JEFFERSON STARSHIP

KQWB/Fargo (218) 236-7900
Not JON STROMAL
Not CARL

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Not CARL

WEST

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91X/San Diego (619) 291-9191
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Not SPARKS

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Not JEFFERSON STARSHIP

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Not CARL

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Not JON STROMAL
Not CARL

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.

235 Reports

Table for 'JOHN DOE Hit Song' (Anylabel) LP: Hit Song. Includes National Summary (100/25), Regional Reach, and Debut statistics.

EXAMPLE

100/25 — 100 CHR reporting stations on it this week including 25 new adds. 44% — Percentage of this weeks reporters playing it.

Table for 'LINDSEY BUCKINGHAM Go Insane' (Elektra) LP: Self Control. Includes National Summary (134/80), Regional Reach, and Debut statistics.

Table for 'Laura Branigan Continued' listing station reports across various regions (WEST, EAST, SOUTH, etc.).

Table for 'PEABO BRYSON If Ever You're In My... (Elektra) LP: Straight From The Heart' listing station reports.

Table for 'BANANARAMA Cruel Summer (London/PolyGram) LP: Bananarama' listing station reports.

Table for 'LINDSEY BUCKINGHAM Go Insane (Elektra) LP: Go Insane' listing station reports.

Table for 'LINDSEY BUCKINGHAM Go Insane (Elektra) LP: Go Insane' listing station reports.

Table for 'LINDSEY BUCKINGHAM Go Insane (Elektra) LP: Go Insane' listing station reports.

Table for 'LINDSEY BUCKINGHAM Go Insane (Elektra) LP: Go Insane' listing station reports.

BUS BOYS Cleanin' Up The Town (Arista) LP: Soundtrack Ghostbusters. Includes National Summary (55/14) and Regional Reach.

Table listing station reports for BUS BOYS' 'Cleanin' Up The Town' across various regions.

CARS Drive (Elektra) LP: Heartbeat City. Includes National Summary (200/71) and Regional Reach.

Table listing station reports for CARS' 'Drive' across various regions.

CHICAGO Hard Habit To Break (WB) LP: Chicago 17. Includes National Summary (163/78) and Regional Reach.

Table listing station reports for CHICAGO's 'Hard Habit To Break' across various regions.

GLENN FREY Sexy Girl (MCA) LP: The Allnighter. Includes National Summary (197/14) and Regional Reach.

Table listing station reports for GLENN FREY's 'Sexy Girl' across various regions.

ELVIS COSTELLO & ATTRAXIONS The Only Flame In... (Columbia) LP: Goodbye Cruel World. Includes National Summary (84/29) and Regional Reach.

Table listing station reports for ELVIS COSTELLO & ATTRAXIONS' 'The Only Flame In...' across various regions.

CHRIS DeBURGH High On Emotion (A&M) LP: Man On The Line. Includes National Summary (151/15) and Regional Reach.

Table listing station reports for CHRIS DeBURGH's 'High On Emotion' across various regions.

SHEILA E. The Glamorous Life (WB) LP: The Glamorous Life (WB). Includes National Summary (155/21) and Regional Reach.

Table listing station reports for SHEILA E.'s 'The Glamorous Life' across various regions.

GLENN FREY Sexy Girl (MCA) LP: The Allnighter. Includes National Summary (197/14) and Regional Reach.

Table listing station reports for GLENN FREY's 'Sexy Girl' across various regions.

EURHYTHMICS Right By Your Side (RCA) LP: Touch. Includes National Summary (183/6) and Regional Reach.

Table listing station reports for EURHYTHMICS' 'Right By Your Side' across various regions.

FACE TO FACE 10-9-8 (Epic) LP: Face To Face. Includes National Summary (138/3) and Regional Reach.

Table listing station reports for FACE TO FACE's '10-9-8' across various regions.

SHEILA E. The Glamorous Life (WB) LP: The Glamorous Life (WB). Includes National Summary (155/21) and Regional Reach.

Table listing station reports for SHEILA E.'s 'The Glamorous Life' across various regions.

GLENN FREY Sexy Girl (MCA) LP: The Allnighter. Includes National Summary (197/14) and Regional Reach.

Table listing station reports for GLENN FREY's 'Sexy Girl' across various regions.

GLENN FREY Continued listing station reports across various regions.

Table listing station reports for GLENN FREY's 'Sexy Girl' across various regions.

GO-GO'S Turn To You (IRS/A&M) LP: Talk Show. Includes National Summary (161/0) and Regional Reach.

Table listing station reports for GO-GO'S 'Turn To You' across various regions.

SAMMY HAGAR Two Sides Of Love (Geffen) LP: VOA. Includes National Summary (165/5) and Regional Reach.

Table listing station reports for SAMMY HAGAR's 'Two Sides Of Love' across various regions.

GLENN FREY Sexy Girl (MCA) LP: The Allnighter. Includes National Summary (197/14) and Regional Reach.

Table listing station reports for GLENN FREY's 'Sexy Girl' across various regions.

DAN HARTMAN
I Can Dream About You (MCA)
LP: Soundtrack Streets Of Fire
Regional Summary 200/1 86%

J. IGLESIAS & D. ROSS
All Of You (Columbia)
LP: 1100 Bel Air Place
Regional Summary 161/11 64%

JOE JACKSON
Happy Ending (A&M)
LP: Body And Soul
Regional Summary 96/8 41%

CYNDI LAUPER
She's So Unusual (CBS)
LP: She's So Unusual
Regional Summary 220/17 84%

JERMAINE JACKSON
Dynamite (Arista)
LP: Jermaine Jackson
Regional Summary 193/10 82%

COREY HART
Sunlasses At... (EMI America)
LP: First Offense
Regional Summary 208/4 89%

RIK JAMES
17 (Gordy/Motown)
LP: Shower Of Hits
Regional Summary 113/15 48%

BILLY JOEL
Leave A Tender... (Columbia)
LP: An Innocent Man
Regional Summary 182/9 77%

JACKSONS
State Of Shock (Epic)
LP: Victory
Regional Summary 226/10 96%

RAY PARKER JR.
Ghostbusters (Arista)
LP: Soundtrack Ghostbusters
Regional Summary 235/0 100%

SERGIO MENDES
Alibis (A&M)
LP: Confetti
Regional Summary 158/2 67%

EDDY MENCHES
Hold Me (Asylum)
LP: Love Language
Regional Summary 55/2 23%

NIGHT RANGER
When You Close... (Cameo/MCA)
LP: Midnight Madness
Regional Summary 182/6 77%

HUEY LEWIS & THE NEWS
If This Is It (Chrysalis)
LP: Sports
Regional Summary 231/9 98%

NIGHT RANGER
When You Close... (Cameo/MCA)
LP: Midnight Madness
Regional Summary 182/6 77%

HUEY LEWIS & THE NEWS
If This Is It (Chrysalis)
LP: Sports
Regional Summary 231/9 98%

RAY PARKER JR.
Ghostbusters (Arista)
LP: Soundtrack Ghostbusters
Regional Summary 235/0 100%

SERGIO MENDES
Alibis (A&M)
LP: Confetti
Regional Summary 158/2 67%

JACKSONS Continued

BILLY JOEL Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

SERGIO MENDES Continued

EDDY MENCHES Continued

NIGHT RANGER Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

JACKSONS Continued

BILLY JOEL Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

SERGIO MENDES Continued

EDDY MENCHES Continued

NIGHT RANGER Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

JACKSONS Continued

BILLY JOEL Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

SERGIO MENDES Continued

EDDY MENCHES Continued

NIGHT RANGER Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

JACKSONS Continued

BILLY JOEL Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

SERGIO MENDES Continued

EDDY MENCHES Continued

NIGHT RANGER Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

JACKSONS Continued

BILLY JOEL Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

SERGIO MENDES Continued

EDDY MENCHES Continued

NIGHT RANGER Continued

HUEY LEWIS & THE NEWS Continued

RAY PARKER JR. Continued

STEVE PERRY
She's Mine (Columbia)
LP: Street Talk

Regional 202/0 86% National Summary

REACH 202/0 DEBUTS 4
S 86% SAME 16
D 90% DOWN 8
M 88% ADDS 0

QUEEN
It's A Hard Life (Capitol)
LP: Works

Regional 50/4 21% National Summary

REACH 50/4 DEBUTS 2
S 21% SAME 16
D 12% DOWN 4
M 22% ADDS 0

QUIET RIOT
Mama Weer All... (Pasha/CBS)
LP: Condition Critical

Regional 68/11 29% National Summary

REACH 68/11 DEBUTS 3
S 47% SAME 33
D 18% DOWN 0
M 24% ADDS 11

PRINCE
Let's Go Crazy (WB)
LP: Soundtrack Purple Rain

Regional 205/49 87% National Summary

REACH 205/49 DEBUTS 28
S 82% SAME 3
D 81% DOWN 0
M 84% ADDS 49

RATT
Round And Round (Atlantic)
LP: Out Of The Cellar

Regional 195/5 83% National Summary

REACH 195/5 DEBUTS 4
S 81% SAME 27
D 81% DOWN 7
M 84% ADDS 5

SCANDAL/PATSY SMYTH
The Warrior (Columbia)
LP: Warrior

Regional 207/18 88% National Summary

REACH 207/18 DEBUTS 19
S 88% SAME 18
D 88% DOWN 1
M 92% ADDS 18

SPANDAU BALLET
Only When You Leave (Chrysalis)

Regional 151/24 64% National Summary

REACH 151/24 DEBUTS 37
S 67% SAME 3
D 56% DOWN 0
M 66% ADDS 24

PRINCE
Let's Go Crazy (WB)

Regional 205/49 87% National Summary

REACH 205/49 DEBUTS 28
S 82% SAME 3
D 81% DOWN 0
M 84% ADDS 49

LIONEL RICHIE
Stuck On You (Motown)
LP: Can't Slow Down

Regional 230/1 98% National Summary

REACH 230/1 DEBUTS 2
S 100% SAME 30
D 98% DOWN 1
M 98% ADDS 1

VAN STEPHENSON
What The Big Girls Do (MCA)
LP: Righteous Anger

Regional 86/51 37% National Summary

REACH 86/51 DEBUTS 5
S 40% SAME 30
D 40% DOWN 0
M 34% ADDS 51

SLADE
My Oh My (Epic)
LP: Keep You Hands Off My...

Regional 175/12 74% National Summary

REACH 175/12 DEBUTS 25
S 74% SAME 35
D 74% DOWN 0
M 74% ADDS 12

BILLY SQUIER
Rock Me Tonight (Capitol)
LP: Signs Of Life

Regional 203/2 86% National Summary

REACH 203/2 DEBUTS 9
S 88% SAME 25
D 83% DOWN 0
M 86% ADDS 2

RATT
Round And Round (Atlantic)

Regional 195/5 83% National Summary

REACH 195/5 DEBUTS 4
S 81% SAME 27
D 81% DOWN 7
M 84% ADDS 5

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Only When You Leave (Chrysalis)

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PRINCE
Let's Go Crazy (WB)

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D 81% DOWN 0
M 84% ADDS 49

BRUCE SPRINGSTEEN
Cover Me (Columbia)
LP: Born In The U.S.A.

Regional 132/130 56% National Summary

REACH 132/130 DEBUTS 0
S 74% SAME 30
D 49% DOWN 0
M 64% ADDS 30

TINA TURNER
What's Love Got... (Capitol)
LP: Private Dancer

Regional 219/2 83% National Summary

REACH 219/2 DEBUTS 183
S 86% SAME 25
D 93% DOWN 6
M 94% ADDS 2

SLADE
My Oh My (Epic)

Regional 175/12 74% National Summary

REACH 175/12 DEBUTS 25
S 74% SAME 35
D 74% DOWN 0
M 74% ADDS 12

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Rock Me Tonight (Capitol)

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The Warrior (Columbia)

Regional 207/18 88% National Summary

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Let's Go Crazy (WB)

Regional 205/49 87% National Summary

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M 84% ADDS 49

PARALLELS

SIGNIFICANT ACTION

SONGS WITH LESS THAN 50 STATION REPORTS

Van Halen Continued

WEST	MIDWEST	KENT	KXIA	KXIA	WEST	KENT	KXIA	KXIA
WLS 30-26	KXIA 10-6	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9
Q100 11-13	KXIA 10-6	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9
WRAR 18-16	KXIA 10-6	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9
WRAR 18-16	KXIA 10-6	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9	WRRO 12-9

HERB ALPERT
Bullish (A&M)
LP: Bullish

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

COYOTE SISTERS
Straight... (Morrco/Motown)
LP: Coyote Sisters

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

INXS
Send A Message (Atco)
LP: The Swing

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

RONNIE MILSAP
She Loves My Car (RCA)
LP: One More Try For Love

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

S.O.S. BAND
Just The Way You... (Tabu/CBS)
LP: Just The Way You Like It

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

JOHN WAITE
Missing You (EMI America)
LP: No Brakes

Regional: 228/8
National Summary: 97%

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

IRENE CARA
You Were Made For Me (Geffen)
LP: What A Feeling

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

DIFFORD & TILBROOK
Picking Up The Pieces (A&M)
LP: Difford & Tilbrook

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

HOWARD JONES
Pearl In The Shell (Elektra)
LP: Human's Lib

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

NAKED EYES
What In The... (EMI America)
LP: Fuel For The Fire

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

STEPHEN STILLS
Stranger (Atlantic)
LP: Right By You

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

PETER WOLF
Lights Out (EMI America)
LP: Lights Out

Regional: 210/3
National Summary: 89%

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

CHERRELLE
I Didn't Mean To... (Tabu/CBS)
LP: Fragile

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

DRAGON
Rain (Polydor/PolyGram)
LP: Body & The Heat

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

J. KENNEDY & J. OSBORNE
Last Time I Made Love (A&M)
LP: Lookin' For Trouble

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

JUICE NEWTON
Can't Wait All Night (RCA)
LP: Can't Wait All Night

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

CAROL LYNN TOWNES
99% (Polydor/PolyGram)
LP: Soundtrack Breakin'

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

COMMUTER
Young Hearts (Casablanca)
LP: Soundtrack The Karate Kid

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

DUKE JUPITER
Rescue Me (Morrco/Motown)
LP: White Knuckle Ride

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

JEFF LYNNE
Video (Virgin/Epic)
LP: Soundtrack Electric Dreams

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

BILLY OCEAN
Caribbean Queen... (Jive/Arista)
LP: Suddenly

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

BONNIE TYLER
Here She Comes (Columbia)
LP: Soundtrack Metropolis

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

PETER WOLF
Lights Out (EMI America)
LP: Lights Out

Regional: 210/3
National Summary: 89%

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

PETER WOLF
Lights Out (EMI America)
LP: Lights Out

Regional: 210/3
National Summary: 89%

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

A FLOCK OF SEAGULLS
The More You Live... (Jive/Arista)
LP: The Story Of A Young Heart

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

MADONNA
Lucky Star (Sire/WB)
LP: Madonna

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

BILLY SATTELLITE
Satisfy Me (Capitol)
LP: Billy Satellite

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

DENICE WILLIAMS
Next Love (Columbia)
LP: Let's Hear It For The Boy

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST

PETER WOLF
Lights Out (EMI America)
LP: Lights Out

Regional: 210/3
National Summary: 89%

P1 EAST SOUTH WEST
P2 EAST SOUTH WEST
P3 EAST SOUTH WEST



THE SEARCH FOR THE BEST EARS JUST DOUBLED

Now There are **TWO AIR Competitions: CHR and AOR.**
42 Winners....Sharing \$130,000 In Prizes!

AIR INTRODUCES ITS 1st AOR BEST EARS COMPETITION.

On September 14, 1984, Active Industry Research will launch another search for the Best Ears in the Industry. The search has been expanded to include the first AOR Best Ears competition, along with our *third* CHR Best Ears competition.

Here's how it works:

AOR: Program Directors, Music Directors and consultants to AOR radio will be eligible to participate in our AOR competition. You will be asked to evaluate selected tracks from three LPs each week, to determine what potential *each track* has in Radio and Records AOR/Hot Tracks. The most accurate

person over the 40-week competition period wins a 1985 Mercedes-Benz 380SL. The next 20 runners-up each win \$1,000 cash.

CHR: AIR's third CHR Competition once again includes Program Directors, Music Directors and consultants to CHR radio. You evaluate what potential each single has in Radio and Records. The most accurate individual over the 40-week competition wins a 1985 Mercedes-Benz 380SL. The next 20 runners-up win \$1,000 apiece in cash.

Registration is limited. A complete list of rules will be mailed upon registration. If you are in a music decision-making position in CHR or AOR radio, call AIR at (301) 964-5544. The search for the Best Ears in the business continues!

WEEK
34

AIR Response Records

WEEK
34

Listen to the selections listed below. Decide if each has the potential to be Top 25 in the R&R National Airplay Chart. Then, call in your response to AIR at (301) 964-5544. All responses must be in the AIR offices by 6pm, Wednesday, August 8, 1984.

#	TITLE	ARTIST	LABEL
2261	DON'T STAND ANOTHER CHANCE	JANET JACKSON	A&M
2262	SHE LOVES MY CAR	RONNIE MILSAP	RCA
2263	HERE SHE COMES	BONNIE TYLER	COLUMBIA
2264	RESCUE ME	DUKE JUPITER	MOROCCO/MOTOWN
2265	SATISFY ME	BILLY SATELLITE	CAPITOL

Contemporary Hit Radio

Three Weeks Two Weeks Last Week

- 1 RAY PARKER JR./Ghostbusters (Arista)
2 PRINCE/When Doves Cry (WB)
3 JACKSONS/State Of Shock (Epic)
... 40 SAMMY HAGAR/Two Sides Of Love (Geffen)

N&A Begins on Page 86

Adult/Contemporary

- 1 LIONEL RICHIE/Stuck On You (Motown)
2 ELTON JOHN/Sad Songs (Say So Much) (Geffen)
3 BILLY JOEL/Leave A Tender Moment Alone (Columbia)
... 25 CARS/Drive (Elektra)

N&A Begins on Page 67

AOR/HOT TRACKS

Three Weeks Two Weeks Last Week

- 1 JOHN WAITE/Missing You (EMI America)
2 BILLY SQUIER/Rock Me Tonite (Capitol)
3 SCANDAL featuring PATTY SMYTH/The Warrior (Col.)
... 30 SCORPIONS/Still Loving You (Mercury/PG)

Complete Tracks Chart on Page 69

Black/Urban

- 1 PRINCE/When Doves Cry (WB)
2 RAY PARKER JR./Ghostbusters (Arista)
3 JACKSONS/State Of Shock (Epic)
... 40 J. IGLESIAS & D. ROSS/All Of You (Columbia)

N&A Begin on Page 60