

I N S I D E:

SPECIAL RCPC FEATURES

Along with our Budgeting special (see below), this week's R&R also includes the following special features:

BUYING A STATION: Jeff Green talks to programmers-turned-owners about making that dream transition come true.

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HUMAN RESOURCES: Gary Kaplan focuses on the elements affecting hiring in radio today . . . and tomorrow.

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THE MEGA-REPS: Gail Mitchell wraps up the first part of her "Mega-Reps" series by interviewing Selcom's Lou Faust.

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PROTECTING THE AIRWAVES FROM HUCKSTERS: Brad Woodward investigates how News/Talk stations keep scam artists off the air.

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RICK DEES — IN THE BEGINNING: Dan O'Day focuses on one of today's top air personalities — KIIS-FM's Rick Dees.

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WCCO CELEBRATES 60TH: Ron Rodrigues pictorially salutes the Minneapolis A/C institution.

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WCMS'S COUNTRY 30TH: Lon Helton tips his hat to the Norfolk station with 30 years as a Country outlet.

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JAZZ IN THE MIX: Barbara Barnes finds a trend toward more weekend jazz on stations of other formats.

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ROCK OF THE BAY: Steve Feinstein examines the fragmented San Francisco/San Jose AOR scene.

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RCPC NETWORK GUIDE: Reed Bunzel records the planned RCPC activities of networks and program suppliers.

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R&R RADIO & RECORDS
REVENUE TO PROFIT
 THIS IS YOUR LIFE
 1984 ECONOMIC FORECAST
 FORMING A BUDGET

BUDGETING FOR 1985

Economic forecasters and radio executives provide an expert outlook on next year's external and internal financial factors affecting the industry in this in-depth R&R special. Plus a comprehensive budgeting guide.

Page 9

Newsstand Price \$3.50

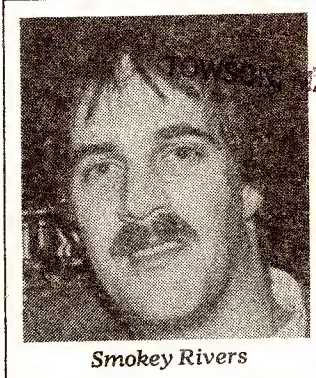


Rivers Selected As WAVA's Programmer

ALBERT S. COOK LIBRARY
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 SEP 14 1984

Smokey Rivers, PD at WKDF/Nashville for the past two and a half years, has been selected to program Double-day's WAVA/Washington. He replaces Randy Kabrich, who left to consult and program WROQ-AM & FM/Charlotte last month.

VP/Programming Dave Martin commented to R&R, "Smokey was the best person for the job. His track record is strong, as are his leadership abilities. Through the transition period we've relied heavily on acting PD Tom Kent, who I'm happy to say will remain with



Smokey Rivers

the station as Assistant PD." WAVA VP/GM and Double-day Regional VP Alan Goodman added, "Smokey fits the criteria of an innovative programmer who's a seasoned pro with tons of enthusiasm. Making this transition from AOR to CHR, we've done very well, and now we're going to expand on our base. Stay tuned for some outrageous things."

Rivers, who programmed CHR stations WKXX/Birmingham and WJZZ/Birmingham, will be joining the station as Assistant PD. RIVERS/See Page 42

Birch Expansion Drive Adds Past & Present Arbitron Execs

Weinstein, Livek, Engel Hired; Gingold Heads New Division

Birch Radio has hired three past or present Arbitron Vice Presidents as part of a substantial reorganization. Dick Weinstein, most recently Katz VP/Television and previous holder of two Arbitron VP positions, has been named President/COO for Birch Radio. Bill Livek, currently Arbitron's VP/Sales & Marketing, joins Birch as Senior VP/Sales &

Marketing. Former WTIH/New Orleans VP/GM Bill Engel, who served as Arbitron's VP/Sales and Radio Product Manager in the late '70s, is Birch's new Senior VP/Director of Operations, supervising internal activities at the firm's Florida base.

As a result of Engel's appointment, Birch VP/National Sales Manager Craig Harper will

relocate from Florida to join Weinstein and Livek in the company's New York office. In addition, current Birch President David Gingold will become President/COO of newly-formed subsidiary Birch Consumer Research. The new division will extend Birch's research services into the consumer area and provide facilities for media research projects.

Commenting on the restructuring, which one industry observer termed a move "that definitely draws a line in the sand," founder Tom Birch told R&R, "The whole effort is designed to free me up to move into a role where I'm involved in mergers, acquisitions, and finance. I have tremendous confidence in the top management of both Birch Radio and Birch Consumer Research."

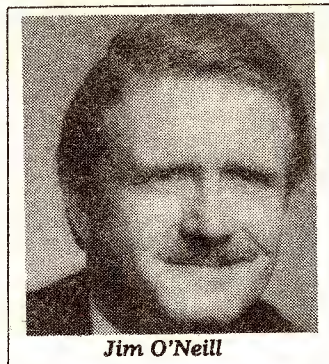
Weinstein, who along with Engel has been consulting Birch for several months, stated, "Birch has replaced Arbitron as the innovator in radio research, so it's a pleasure to join it." Livek added, "The future for radio is in local BIRCH/See Page 42

McCAULEY, TURNER RESIGN

O'Neill President/CEO For Blair/RAR

Longtime John Blair & Co. executive Jim O'Neill has been named to the newly-created post of President/CEO of Blair/RAR, Inc. Blair/RAR is the radio rep subsidiary established by John Blair & Co. last April following the acquisition of Group W Radio Sales. O'Neill moves up from Exec. VP/COO of John Blair & Co.'s radio rep division, which operated both Blair/RAR and Blair Radio. Under the new reporting structure, that umbrella division has been discontinued.

In announcing O'Neill's appointment, John Blair & Co. President Jack Fritz said, "Although Blair/RAR has been



Jim O'Neill

operating only five months, it became clear that the subsidiary required a streamlined, more independent operation to achieve the strong growth potential that we see for this O'NEILL/See Page 42

KEGL Drops AOR For CHR

"All new, all hit . . . Eagle 97" is the new slogan at KEGL/Dallas, which at dawn Wednesday (9-12) discontinued AOR in favor of CHR. Coupled with crosstown KTKS's format conversion (see story Page 3), the move gave Dallas two new CHR outlets in one week.

Explaining the decision, Sandusky Radio President Toney Brooks told R&R, "We were waiting for KIXK (now KTKS) to make its move, which they did on Monday. We thought right up until then that it might go with a CHR-A/C-flavored format with an eye on KVIL's demographics. That would've

left us some room in the middle ground, but that's not what ABC's done; they're 'Hot Hits' and they're going after the CHR core. That puts the Eagle, as it's presently positioned, in a squeeze play and forces us to go after either the AOR or CHR core. We've disdained the AOR core for some time, as I don't see vulnerability in KZEW and KTXQ.

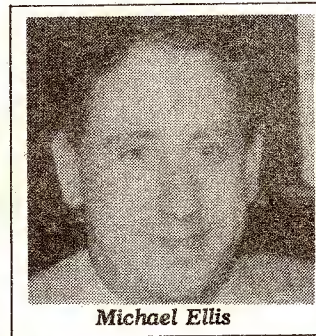
"I'm proud of our accomplishments — we came in as the third AOR and have done well without dominance in the core demographic. But I'm not interested in getting bruised on KEGL/See Page 42

KKLT Picks Church As PD

WEZS/Richmond OM Sam Church has been tabbed to fill the KKLT/Phoenix programming slot vacated by Marc McCoy, who departed two weeks ago to join WLAK/Chicago as PD.

Commenting on the appointment, KKLT GM Johnny Andrews told R&R, "Sam is an outstanding programmer, and we're eager to have him join our successful operation here. Sam's very good at positioning a station and doesn't seem to waver in the face of stiff competition like there is in Richmond."

Church said, "There's a lot of emotional attachment involved when you're building a station like WEZS and working with the great people at EZ Communications. However, the tremendous



Michael Ellis

As R&R went to press, Z100 (WHTZ)/New York Assistant PD/MD Michael Ellis resigned to accept the Program Director's position at Doubleday's WAPP/New York, adding more fuel to persistent reports that the station's shift from AOR to CHR is imminent. Z100 afternoon drive personality Shadow ELLIS/See Page 42



Sam Church

opportunity to work in an exciting city for an exciting company and a fine group of people is something I've wanted to do for a long time."

Prior to WEZS, Church served as MD and air talent at WANS/Anderson, SC, and as OM of WWID/Gainesville, GA. He starts at KKLT October 1.

FUTURE HITS

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89.6 CHICAGO

KIIS FM LOS ANGELES

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WASHINGTON UPDATE

Each week, Brad Woodward and R&R's Washington Bureau bring you the Washington news that matters to radio. This week, a novel approach to Docket 80-90 drop-in applications.

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Pahigian Programs WBZ

WIP/Philadelphia PD Cary Pahigian has accepted the Program Manager's post at WBZ/Boston. Pahigian, who takes charge of the Group W outlet next week, replaces Chris Cross, who stays on as an air personality.

WBZ VP/GM Bill Hartman said, "Though he never worked here, Cary grew up in nearby North Andover listening to WBZ. He's followed the station's growth throughout his life, and now that he's programmed similar AM stations, I think we're lucky to have found him."

Pahigian was equally elated. "I was extremely happy with Metromedia and my time here at WIP, but I'll enjoy returning to New England to work at one of the first stations I ever listened to." The former WGAN/Portland PD added, "I've done AM full-service all my life and this is the pinnacle. WBZ has been on or near the top for the past several years, so my programming plans certainly don't include any major overhauls."

No replacement for Pahigian was named at WIP.

WHITE CONSULTS

Mitchell PD At New CHR WKSS

Precision Media's WKSS/Hartford has hired former WCOL/Columbus PD Bob Mitchell as its Program Director. The Easy Listening station will soon become a CHR outlet under the direction of consultant Sunny Joe White.

VP/GM Tim Montgomery told R&R, "The debut of the new format will take place sometime in October. Bob has been offered this position because of his energy, enthusiasm, and programming talent. He will work closely with Sunny Joe to insure the format's success. There is a lot of anticipation among the advertisers for something new in the market, and we're going to offer it to them."

Mitchell noted, "Tim is a solid manager and there is a lot we're going to do with this MITCHELL/See Page 42



Bob Mitchell

Gold Transtar's VP/Marketing

Former Westwood One Exec. VP Judy Gold has been appointed to the newly-created position of VP/Marketing for Transtar's Special Programming Division. Gold will be based in Los Angeles, the uplink site for the company's Country and "Format 41" satellite programming services.

Transtar President C.T. Robinson said, "We have been looking for someone very skilled to run this important division. Judy Gold is a terrific addition to Transtar and her arrival is the key to our growth in special programming."

Gold, who spent seven years with Westwood One, said, "I'm very excited to be joining the Transtar team. With the satel-



Judy Gold

GOLD/See Page 42

KIERNAN TO DIRECT UNIT

CBS Links Rep Firms Under Spot Sales

CBS has linked its AM and FM rep firms under the CBS Radio Spot Sales arm. As part of the changes, CBS Radio Spot Sales VP/GM Ed Kiernan will direct the new unit, which will operate out of its nine offices around the country. Sales functions will continue to be maintained by separate groups of managers and account executives; all support services will be shared. An increased emphasis will be placed on new business development through the addition of a youth marketing director.

"106 KISS-FM"

KIXK Becomes KTKS With CHR Format

As expected, ABC's newest acquisition, KIXK/Dallas, has announced a format flip from "Classic Hits" (Oldies) to CHR under the direction of PD Chuck Morgan. In addition, the station has changed calls to KTKS, calling itself "106 KISS-FM."

Morgan commented, "We're set on being number one in the market. I'm confident there is room for us positioned between KAFM and KVIL-FM, picking up a lot of 18-34s with spillover on both sides. With KAFM celebrating its second year, and KVIL-FM being such a fixture, we are going to have chip away at this market, but we're prepared to do what it takes."

"We're going to spend a lot of money in the areas of TV cash giveaways and outdoor promotion to immerse KISS-FM com-

KIXK/See Page 42

FELDMAN UPPED TO GSM

Tyler Becomes WERI-FM PD

After 17 years as an air personality, WERI-FM (RI 104)/Providence's Tyler has been promoted to Program Director. He succeeds Steve Feldman, who assumes the new post of General Sales Manager.

Commenting on the changes, WERI-AM & FM VP/GM Philip Urso said, "These moves give us a great deal more strength and depth. Steve has always shown excellent management abilities, but beyond that, he's demonstrated a keen perception of good radio advertising and has been extremely helpful in sales." Regarding Tyler,



Tyler



Steve Feldman

Urso continued, "I like his attitude. Even when Tyler first got here, we could tell right away that his input was on target in every case. It was clear that he'd become the PD."

A five-year station staffer, Feldman moved up to PD in 1982, becoming actively involved in sales at the same time. He told R&R, "I love all aspects of radio, and I've always sold from a programming viewpoint. Working with the other salespeople in a management role is exciting, and I plan to keep in close touch with Tyler, also."

TYLER/See Page 42

Division President Bob Hosking explained, "The aim of all these steps is to enable us to continue to provide quality representation to the 42 CBS Radio Spot Sales stations. Our commitment to those stations and to national sales at CBS Radio remains strong. The goal is to concentrate on cultivating much of the expansive youth market and make radio a primary vehicle for reaching it once again."



Ed Kiernan

Commenting on Kiernan's appointment, Hosking continued, "Ed has done an excellent job of managing our AM spot sales offices over the past two years. His broadcasting career, in fact, has included sales and sales management positions for CBS AM and FM stations and rep firms. This balanced background makes him ideally suited for this position."

Dean Advances To WDMT PD

WDMT/Cleveland MD Dean Dean has been promoted to Program Director for the Urban outlet. He succeeds Jeff Kelly, who joined crosstown WLTF as an air personality.

Station Manager Bryon Baylog commented, "We are very happy to find someone inside WDMT who met all the requirements we were looking for. Dean will be a very good PD with a lot of potential for the future."

A Cleveland native with experience at several other market stations, Dean joined WDMT five years ago; he was promoted to Music Director in 1982. Dean told R&R, "We've got no place to go but up. We've had a few bad books over the past year or so, but according to the latest Birch, we're one of the leaders again and on the right track." Dean added that he'll retain his MD and evening airshift duties for now, but noted WDMT is seeking a new morning personality.

It was also announced that WDMT is no longer working with consultant Barry Mayo, having recently acquired the services of Don Kelly & Associates.

TRANSACTIONS

CUC Buys CKLW & CFFX For \$1.8 Million

Toronto-based Baton Broadcasting has announced the sale of CKLW & CFFX/Windsor-Detroit for \$1.8 million Canadian to CUC, Ltd., pending approval by the Canadian Radio & Telecommunications Commission.

CUC, a Canadian media company that also owns Windsor Cable, is headed by Keith Campbell, who will serve as President of the stations following an expected November takeover. Current GM Gary Mercer has been asked to stay on as Senior VP after the ownership change.

CKLW is a clear-channel property with 50 kw at 800 kHz; CFFX operates with 100 kw on 93.9 mHz at 567 feet above average terrain.

Heartland Buys KDBQ & KSEK

Former WSQV/Williamsport PD/owner Frank Bell and partner Tim Menowsky have formed Heartland Broadcasting and purchased KDBQ & KSEK/Pittsburg, KS. Country-formatted KSEK, which operates at 1340 kHz with 1kw around the

TRANSACTIONS/See Page 42

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Washington Report

House Clears Record Rental Curbs

On a voice vote, the U.S. House this week (9-11) passed a measure designed to control the growing practice of renting records for home taping. The bill will allow copyright holders to refuse outright to let their records be rented or, if rentals are permitted, to collect royalty payments.

A similar measure passed the Senate last year. An aide to the chief House proponent of record rental legislation, Rep. Don Edwards (D-CA), said she's confident Congress will reconcile minor differences between the two versions and send the bill to the President's desk for signing before the scheduled October 4 adjournment of Congress for the year. Failure to achieve final passage would force proponents to start over from scratch in the new Congress that takes office in January.

AM Subcarrier Expansion Effective September 20

The FCC's decision to let AM broadcasters profit by using their subcarriers for purposes other than utility load management takes effect September 20. The most common new use of the AM carrier is expected to be the simple turning on and off of various devices, such as traffic lights or irrigation equipment.

The burden is placed on broadcasters to decide whether their proposed service is a common carrier, subject to state regulation, or a private service, requiring notification and certification to the FCC Private Radio Bureau. As with FM subcarriers, however, the Commission preempted state regulations that would hinder entry of AM signal uses deemed common carriers.

AM's are only allowed to use their subcarriers during authorized hours of operation, but have the freedom to use any technical method that doesn't degrade the station's main channel or any other station's signal. The FCC acknowledged, but said it isn't worried about, that subcarriers may accidentally cause AM stereo sets to go into the stereo mode during mono transmissions.

Ten Daytimers Joust For Fulltime Channel

In a highly complicated case, the opportunity to build a new fulltime station on 1160 kHz has attracted mutually exclusive applications from ten daytimers and three new applicants across the Northeastern United States. All 13 applications have been consolidated into a single comparative hearing to pick a winner.

Daytimers seeking to shed their limited-time status are WBUX/Doylestown, PA; WQMR/Skowhegan, ME; WYNS/Lehigh, PA; WMVI/Mechanicville, NY; WRID/Homer City, PA; WINE/Brookfield, CT; WLAD/Danbury, CT; WBRW/Bridgewater Township, NJ; WCRW/Cornwall, NY; and WOBM/Lakewood, NJ. The three new applicants would license the station to Oakland, NJ; Easthampton, MA; or Warrington, PA, respectively.

VOA Leases AM Aimed At Nicaragua

The Washington Post reports the Voice of America has secretly leased a privately-owned AM station in Costa Rica to beam VOA programs into neighboring Nicaragua. The pact gets around a Costa Rican law, much like one in the United States, that prevents broadcast ownership by foreigners.

Under the agreement reportedly signed at the home of Costa Rican President Luis Alberto Monge on August 31, VOA will furnish \$3.2 million to build the station, plus a \$168,000 annual fee to the nonprofit Costa Rican Association for Information and Culture, the group which was formed to control the station. The Post says the arrangement is part of a \$1 billion plan to upgrade VOA's broadcast facilities worldwide.

Trade Groups Unify Against Fairness Doctrine

NAB, NRBA, and RTNDA (Radio-Television News Directors Association) last week all urged the FCC to ditch the Fairness Doctrine. The advice came as comments were due in a pending Notice of Inquiry on the doctrine and whether the Commission can alter it without an act of Congress.

RTNDA argued that fairness can better be achieved by relying on journalists' "constant self-examination and self-critique" and the fact that distorted coverage "will be noticed, and exploited, by competitors in the marketplace."

NRBA attacked the "spectrum scarcity" notion that underpins the doctrine, which it said "unconstitutionally chills the protected speech of broadcasters and thus stifles the diversity of voices which the First Amendment was designed to foster."

Also ridiculing the scarcity notion, NAB said the doctrine is "a treacherous concept that is premised on logical quicksand and that accomplishes what it sets out to avoid."

Eleven Take Seats On NRBA Board

At the outset of this week's Radio Convention in Los Angeles, 11 winners of recent NRBA Board of Directors elections will assume their new offices. All but two of the winners are incumbents who were reelected.

The only newcomers are Chester Coleman of Broadcast Properties West in San Francisco, and EZ Communications President Arthur Kellar, who replaces the late John Bayliss.

Returning incumbents are BAMD & Associates Chairman Kent Burkhart; WRNO/New Orleans President Joe Costello, III; WGAY/Washington GM Ted Dorf; Harte-Hanks Radio President Gary Edens; Fuller-Jeffrey Group President Bob Fuller; WLRS/Louisville GM Louisa Henson; WGIL & WAAG/Galesburg, IL GM Donald Sharp; WAKX & KXTP/Duluth President/GM Lew Latto; and Wold Communications President/COO Gary Worth.

Other Key Developments:

- Radio's new ownership limit of 12 AMs and 12 FMs took effect September 8.
- Organizers of next week's Radio Convention in Los Angeles say last-minute registrants can get hotel space near the conference by calling the New Otani Hotel & Gardens at (213) 629-1200.
- NAB VP/Public Affairs Rory Wilcox has taken a leave of absence to become assistant press secretary to Geraldine Ferraro. Wilcox is broadcast liaison on the Ferraro campaign plane.
- Three separate radio cases have been appealed recently to the U.S. Court of Appeals in Washington: WKHK/New York's license renewal; WNYR/Rochester's new fulltime operation on 990 kHz; and the FCC's repeal of its suburban licensing rules.
- The FCC has lifted a \$1000 fine on WMBL & WMBJ/Morehead City, NC for failing to file annual EEO reports.

NO-WIN/NO-PAY CONSULTANT APPLICATIONS

Flamboyant Consultant Johnson Tackles 80-90 Drop-Ins

Edward M. "Mac" Johnson, the unorthodox consultant who turned low-power TV into an application stampede, has now turned his attention to the 684 communities getting FM drop-ins under Docket 80-90.

But don't brace for thousands of Johnson-inspired applications this time around. He's planning to help only one client per station. The unusual twist is that applicants put \$19,000 in escrow and pay only if they win the license.

Before his retirement as a consultant last winter, Johnson flummoxed more traditional lawyers, engineers, and consultants by exploiting the new FCC lottery with thousands of low-power TV and cellular radio applications. The quality of his engineering work was often questioned, and over 800 defective FM translator applications from his firm were rejected by the FCC.

Johnson doesn't expect such criticism on his latest project: "It only gets controversial when we are theoretically taking business away from them. That's when they're upset."

\$19,000 Fee In Escrow

In his latest incarnation, Johnson is working temporarily as a "marketing consultant" for a new Nashville firm, Assured FM Investments, Inc., owned by lawyer Millard Oakley. Operator of several radio and TV stations, Oakley was once Tennessee's Insurance Commissioner and served as general counsel to a House committee in Washington.

Assured FM is only a marketing firm. Applications will be prepared by communications attorneys and a Washington, DC engineering firm yet to be named. Assured FM collects the \$19,000 plus interest if the client wins the license, or settles, merges,

or dismisses the application. Clients keep the money if they lose in either a lottery or comparative hearing, or if their application is dismissed by the FCC for lack of prosecution. One well-regarded engineering consultant told R&R that \$19,000 is a high price for an uncomplicated, rural application but reasonable for a more lucrative, urban CP.

"This is a new concept and it's not my brainchild," Johnson insists. "It's very similar to a lawyer taking a civil law suit on a contingency basis, a no-win, no-pay situation. It's never been tested. One of the concepts of the company is to meet the FCC's wishes to get new people into broadcasting." Direct mail zeroes in on local investors in drop-in communities, while broadcast trade press ads target "music directors, disc jockeys, and salesmen who would like to own a station but don't know how to do it."

Docket 80-90 Lotteries Inevitable

Like most observers, Johnson is convinced the FCC will be forced to grant Docket 80-90 licenses by lottery, although he thinks it will seek to discourage speculative applications by withholding formal announcement of the lottery until after applications are filed. "If they changed it to a lottery today the number of applications would be astronomical," he predicts.

Johnson says his job at Assured FM will be over in about a month, and he'll return to the retirement he entered in March when he sold Edward M. Johnson & Associates to Omni Communications for "over seven figures."

DAYTIMERS SHUT OUT

December Class 4 Power Hike Likely But Not Guaranteed

Published reports that the nation's 1000 or so Class 4 AM stations will definitely be getting their long-awaited nighttime power increase on December 15 may be a bit premature, according to an FCC official.

Policy & Rules Division Senior Engineer Larry Olson says the U.S. and Mexico agreed in principle to the increase (from 250 watts to 1 kw) at a meeting in late August but there's "nothing definite" yet. Until a formal exchange of diplomatic notes takes place, "you never know what's going to happen."

According to Olson, the two nations must still exchange technical data on their respective Class 4s. Then the pact must be formalized in diplomatic notes between Mexico and the U.S. State Department. "We don't see any fly in the ointment right now," says Olson, but he hesitates to promise a certain date for the power hike.

Similar to a blanket daytime increase from 250 watts to 1 kw several decades ago, the nighttime power boost is based on the fact that the Class 4s will only be creating new interference to one another. Since everyone will be upping power, stations will gain little or no new coverage area at night, according to Olson, but they'll be able to put a much stronger signal over their service areas.

Mexico Resists Post-Sunset For Daytimers

The August "bilateral" brought far more disappointing news for daytime-only broadcasters. They must continue signing off at 6pm in the winter because Mexico hasn't agreed to let daytimers in both countries stay on the air until two hours after sunset. Another meeting is expected later this year, but no date has been set.

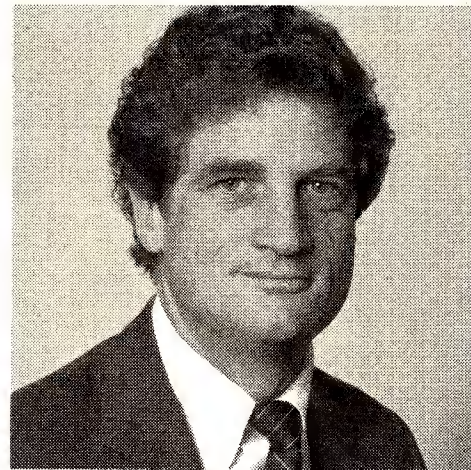
"We have our work cut out for us" on the issue, Olson commented. "I don't think they believe it's to their benefit, but I expect they'll come around on it."

Dispute Over U.S. Clears

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Washington Report

House Clears Record Rental Curbs

On a voice vote, the U.S. House this week (9-11) passed a measure designed to control the growing practice of renting records for home taping. The bill will allow copyright holders to refuse outright to let their records be rented or, if rentals are permitted, to collect royalty payments.

A similar measure passed the Senate last year. An aide to the chief House proponent of record rental legislation, Rep. Don Edwards (D-CA), said she's confident Congress will reconcile minor differences between the two versions and send the bill to the President's desk for signing before the scheduled October 4 adjournment of Congress for the year. Failure to achieve final passage would force proponents to start over from scratch in the new Congress that takes office in January.

AM Subcarrier Expansion Effective September 20

The FCC's decision to let AM broadcasters profit by using their subcarriers for purposes other than utility load management takes effect September 20. The most common new use of the AM carrier is expected to be the simple turning on and off of various devices, such as traffic lights or irrigation equipment.

The burden is placed on broadcasters to decide whether their proposed service is a common carrier, subject to state regulation, or a private service, requiring notification and certification to the FCC Private Radio Bureau. As with FM subcarriers, however, the Commission preempted state regulations that would hinder entry of AM signal uses deemed common carriers.

AM's are only allowed to use their subcarriers during authorized hours of operation, but have the freedom to use any technical method that doesn't degrade the station's main channel or any other station's signal. The FCC acknowledged, but said it isn't worried about, that subcarriers may accidentally cause AM stereo sets to go into the stereo mode during mono transmissions.

Ten Daytimers Joust For Fulltime Channel

In a highly complicated case, the opportunity to build a new fulltime station on 1160 kHz has attracted mutually exclusive applications from ten daytimers and three new applicants across the Northeastern United States. All 13 applications have been consolidated into a single comparative hearing to pick a winner.

Daytimers seeking to shed their limited-time status are WBUX/Doylestown, PA; WQMR/Skowhegan, ME; WYNS/Lehigh, PA; WMVI/Mechanicville, NY; WRID/Homer City, PA; WINE/Brookfield, CT; WLAD/Danbury, CT; WBRW/Bridgewater Township, NJ; WCRW/Cornwall, NY; and WOBM/Lakewood, NJ. The three new applicants would license the station to Oakland, NJ; Easthampton, MA; or Warrington, PA, respectively.

VOA Leases AM Aimed At Nicaragua

The Washington Post reports the Voice of America has secretly leased a privately-owned AM station in Costa Rica to beam VOA programs into neighboring Nicaragua. The pact gets around a Costa Rican law, much like one in the United States, that prevents broadcast ownership by foreigners.

Under the agreement reportedly signed at the home of Costa Rican President Luis Alberto Monge on August 31, VOA will furnish \$3.2 million to build the station, plus a \$168,000 annual fee to the nonprofit Costa Rican Association for Information and Culture, the group which was formed to control the station. The Post says the arrangement is part of a \$1 billion plan to upgrade VOA's broadcast facilities worldwide.

Trade Groups Unify Against Fairness Doctrine

NAB, NRBA, and RTNDA (Radio-Television News Directors Association) last week all urged the FCC to ditch the Fairness Doctrine. The advice came as comments were due in a pending Notice of Inquiry on the doctrine and whether the Commission can alter it without an act of Congress.

RTNDA argued that fairness can better be achieved by relying on journalists' "constant self-examination and self-critique" and the fact that distorted coverage "will be noticed, and exploited, by competitors in the marketplace."

NRBA attacked the "spectrum scarcity" notion that underpins the doctrine, which it said "unconstitutionally chills the protected speech of broadcasters and thus stifles the diversity of voices which the First Amendment was designed to foster."

Also ridiculing the scarcity notion, NAB said the doctrine is "a treacherous concept that is premised on logical quicksand and that accomplishes what it sets out to avoid."

Eleven Take Seats On NRBA Board

At the outset of this week's Radio Convention in Los Angeles, 11 winners of recent NRBA Board of Directors elections will assume their new offices. All but two of the winners are incumbents who were reelected.

The only newcomers are Chester Coleman of Broadcast Properties West in San Francisco, and EZ Communications President Arthur Kellar, who replaces the late John Bayliss.

Returning incumbents are BAMD & Associates Chairman Kent Burkhardt; WRNO/New Orleans President Joe Costello, III; WGAY/Washington GM Ted Dorf; Harte-Hanks Radio President Gary Edens; Fuller-Jeffrey Group President Bob Fuller; WLRS/Louisville GM Louisa Henson; WGIL & WAAG/Galesburg, IL GM Donald Sharp; WAKX & KXTP/Duluth President/GM Lew Latto; and Wold Communications President/COO Gary Worth.

Other Key Developments:

- Radio's new ownership limit of 12 AMs and 12 FMs took effect September 8.
- Organizers of next week's Radio Convention in Los Angeles say last-minute registrants can get hotel space near the conference by calling the New Otani Hotel & Gardens at (213) 629-1200.
- NAB VP/Public Affairs Rory Wilcox has taken a leave of absence to become assistant press secretary to Geraldine Ferraro. Wilcox is broadcast liaison on the Ferraro campaign plane.
- Three separate radio cases have been appealed recently to the U.S. Court of Appeals in Washington: WKHK/New York's license renewal; WNYR/Rochester's new fulltime operation on 990 kHz; and the FCC's repeal of its suburban licensing rules.
- The FCC has lifted a \$1000 fine on WMBL & WMBJ/Morehead City, NC for failing to file annual EEO reports.

NO-WIN/NO-PAY CONSULTANT APPLICATIONS

Flamboyant Consultant Johnson Tackles 80-90 Drop-Ins

Edward M. "Mac" Johnson, the unorthodox consultant who turned low-power TV into an application stampede, has now turned his attention to the 684 communities getting FM drop-ins under Docket 80-90.

But don't brace for thousands of Johnson-inspired applications this time around. He's planning to help only one client per station. The unusual twist is that applicants put \$19,000 in escrow and pay only if they win the license.

Before his retirement as a consultant last winter, Johnson flummoxed more traditional lawyers, engineers, and consultants by exploiting the new FCC lottery with thousands of low-power TV and cellular radio applications. The quality of his engineering work was often questioned, and over 800 defective FM translator applications from his firm were rejected by the FCC.

Johnson doesn't expect such criticism on his latest project: "It only gets controversial when we are theoretically taking business away from them. That's when they're upset."

\$19,000 Fee In Escrow

In his latest incarnation, Johnson is working temporarily as a "marketing consultant" for a new Nashville firm, Assured FM Investments, Inc., owned by lawyer Millard Oakley. Operator of several radio and TV stations, Oakley was once Tennessee's Insurance Commissioner and served as general counsel to a House committee in Washington.

Assured FM is only a marketing firm. Applications will be prepared by communications attorneys and a Washington, DC engineering firm yet to be named. Assured FM collects the \$19,000 plus interest if the client wins the license, or settles, merges,

or dismisses the application. Clients keep the money if they lose in either a lottery or comparative hearing, or if their application is dismissed by the FCC for lack of prosecution. One well-regarded engineering consultant told R&R that \$19,000 is a high price for an uncomplicated, rural application but reasonable for a more lucrative, urban CP.

"This is a new concept and it's not my brainchild," Johnson insists. "It's very similar to a lawyer taking a civil law suit on a contingency basis, a no-win, no-pay situation. It's never been tested. One of the concepts of the company is to meet the FCC's wishes to get new people into broadcasting." Direct mail zeroes in on local investors in drop-in communities, while broadcast trade press ads target "music directors, disc jockeys, and salesmen who would like to own a station but don't know how to do it."

Docket 80-90 Lotteries Inevitable

Like most observers, Johnson is convinced the FCC will be forced to grant Docket 80-90 licenses by lottery, although he thinks it will seek to discourage speculative applications by withholding formal announcement of the lottery until after applications are filed. "If they changed it to a lottery today the number of applications would be astronomical," he predicts.

Johnson says his job at Assured FM will be over in about a month, and he'll return to the retirement he entered in March when he sold Edward M. Johnson & Associates to Omni Communications for "over seven figures."

DAYTIMERS SHUT OUT

December Class 4 Power Hike Likely But Not Guaranteed

Published reports that the nation's 1000 or so Class 4 AM stations will definitely be getting their long-awaited nighttime power increase on December 15 may be a bit premature, according to an FCC official.

Policy & Rules Division Senior Engineer Larry Olson says the U.S. and Mexico agreed in principle to the increase (from 250 watts to 1 kw) at a meeting in late August but there's "nothing definite" yet. Until a formal exchange of diplomatic notes takes place, "you never know what's going to happen."

According to Olson, the two nations must still exchange technical data on their respective Class 4s. Then the pact must be formalized in diplomatic notes between Mexico and the U.S. State Department. "We don't see any fly in the ointment right now," says Olson, but he hesitates to promise a certain date for the power hike.

Similar to a blanket daytime increase from 250 watts to 1 kw several decades ago, the nighttime power boost is based on the fact that the Class 4s will only be creating new interference to one another. Since everyone will be upping power, stations will gain little or no new coverage area at night, according to Olson, but they'll be able to put a much stronger signal over their service areas.

Mexico Resists Post-Sunset For Daytimers

The August "bilateral" brought far more disappointing news for daytime-only broadcasters. They must continue signing off at 6pm in the winter because Mexico hasn't agreed to let daytimers in both countries stay on the air until two hours after sunset. Another meeting is expected later this year, but no date has been set.

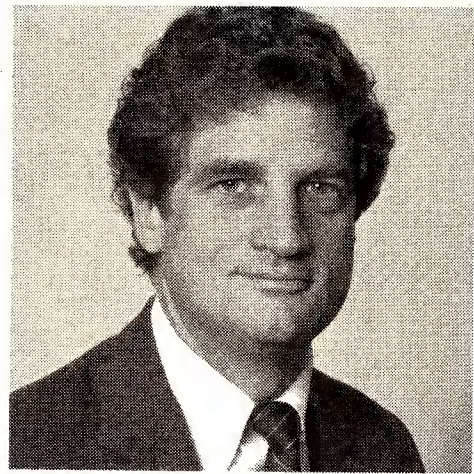
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Loyola College Radio Confab Set For Nov. 1-4

The 15th annual Loyola Radio Conference will be held November 1-4 at the Hotel Continental in Chicago. Sponsored in conjunction with Loyola University's Department of Communication under the direction of Dr. J. Michael Cornett, the confab will feature various Chicago area radio notables conducting sessions on news, music, the record industry, sports, and programming.

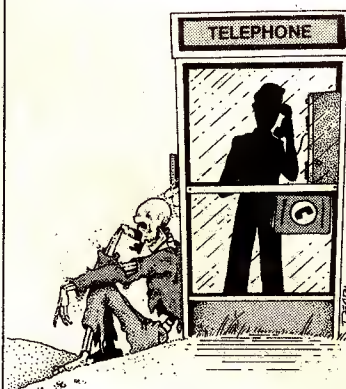
WAGO/Chicago morning personality John Landecker will deliver the keynote address before what is described as the nation's first and largest conference designed for college and high school radio broadcasters. For registration information, contact Toni DeBellis or Cheryl Janusz of Loyola University's Com-

munications Department at (312) 670-3205.

Jacksons' Ad Beats Wendy's

Further proof of pop music's power comes from a recent Video Storyboard Tests survey of 5000 consumers that ranked the Jacksons' "Choice of a New Generation" Pepsi-Cola ads as the "most outstanding TV commercial" for the second quarter of 1984, edging out Wendy's International's "Where's the Beef?" campaign. It was Pepsi's highest ranking in VST's quarterly survey since the company's "Puppies" campaign in 1978.

1 1/2 Weeks Spent On Phone

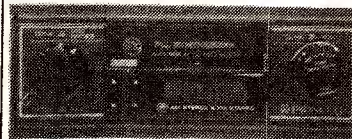
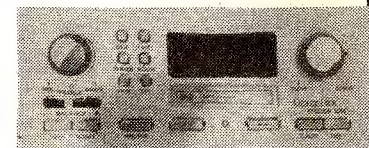


The average worker takes two weeks of vacation a year and spends another week and a half making personal phone calls. According to a recent survey of 100 personnel directors and company VPs by Accountemps, the average U.S. employee makes and receives 3.14 personal calls daily and spends 4.74 minutes on each call, or 62 hours of work time per year. Now for the follow-up study on time spent computing employee personal calls . . .

Motorola To Display AM Stereo Units At NAB/NRBA

Among the latest radio manufacturers to adopt the Motorola AM stereo system are Pioneer and Chrysler, both of which will showcase their latest AM stereo models in the Motorola booth at the upcoming NAB/NRBA convention in Los Angeles.

The Chrysler model (pictured below) started becoming available

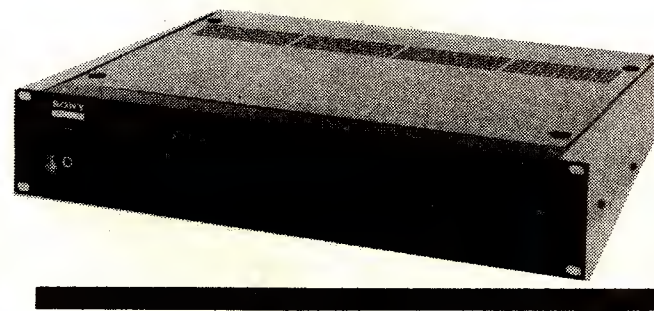


Pioneer's "Supertuner III" (pictured above) was demonstrated at the summer Consumer Electronics Show in Chicago and will be available in late September. This unit features a two-bandwidth AM section, with a widest bandwidth of nearly 9.5kHz, and a 10kHz whistle filter.

this summer, as it's been phased in with the last of the '84 Chryslers. The AM stereo feature is expected to be added to all of the automaker's digitally-tuned deluxe radios and will be optional equipment on most 1985 Chrysler cars and trucks.

Other manufacturers planning to display models using the Motorola system at the Los Angeles confab include Concord, Sherwood, Delco/GM, and Marantz.

Audio & Design's "Professional" Processor



The Bremerton, WA-based Audio & Design firm recently introduced what the company terms a "professionalized" version of the Sony 701 16-bit digital processor: the Pro 701 ES. This modified unit features XLR connectors and is fully balanced with operating levels up to +22dBm.

The Pro 701 ES also incorporates Audio & Design's patented "Coincident Time Correction," which gives the channels coincident output in both analog and digital domains. The unit's input level controls have been replaced with a 12-position input/output unity gain control that sets operating levels in 2dB steps from +22dBm down to -2dBm.

Along with switching for PA/NTSC recording, the "Pro 701 ES" features record pre-emphasis and digital input/output facilities that enable direct digital-to-digital connection of machines and other processing equipment, including 1610 and EBU formats.

For further information, contact Audio & Design at (206) 275-5009 or (212) 586-5989.

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ON RECORD Peter Bekker	AROUND THE HOUSE Bob Blachly	REPORT ON RELIGION Richard Ostling
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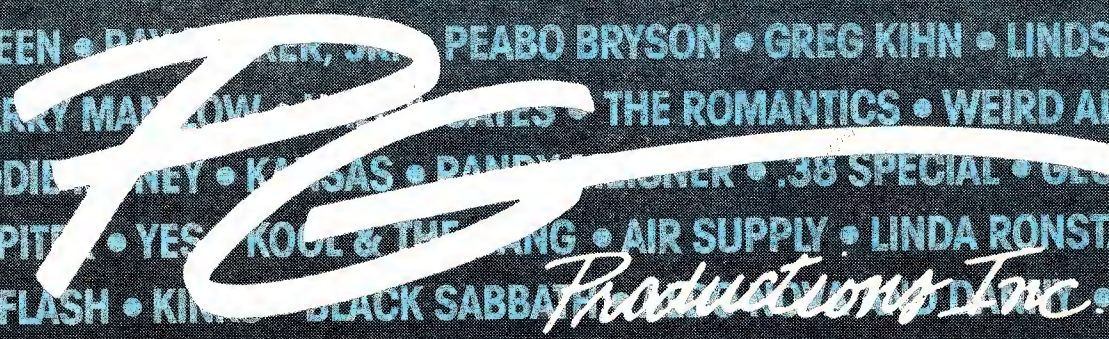
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"CAPTURED LIVE"

"A NIGHT ON THE ROAD"*

"HITLINE"*

**"WHAT'S HOT
IN HOLLYWOOD"**

*Come to our Sweet Suite #11-224 and talk to us
about what's new for your audience in '85.

Pro:Motions

Tatanka Records Bows

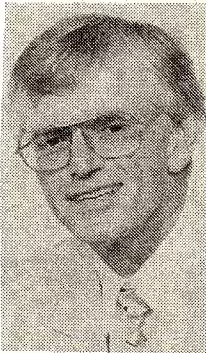
Tatanka Records has just announced its formation and first release, the LP "Journey To The Spirit World." The label plans to use its success to further the cause of Native Americans. Majority owner **Buddy Red Bow** serves as Chairman of the Board. Working with him are President **Dik Darnell**, National Sales Director **Bill Fairchild**, National Promotion Director **Perry Jones**, and Promotion Director **Barbara Springer**. Tatanka is located at 6949 Highway 73, Evergreen, CO 80439; (303) 674-8289.

Reef Upped At Atlantic

Atlantic Records has promoted **Colin Reef** to the position of Controller, based in New York. Reef has worked as an Assistant Controller for Atlantic and **Elektra** since July 1983. Prior to that he was Elektra's Director of Accounting.



Colin Reef



Jim Rissmiller

Rissmiller Heads APA Division

Twenty-year concert promoter **Jim Rissmiller** will oversee the Contemporary Music Division of the **Agency for the Performing Arts, Inc.** Prior to accepting this post, he was a consultant to the UCLA Athletic Department, focusing on marketing, advertising, and promotions. Rissmiller formerly served as president of **Wolf & Rissmiller Concerts** from 1964-83.

Solpa Manages WZAK Co-op

Jack Solpa has been appointed Co-op Sales Manager at Urban Contemporary **WZAK/Cleveland**. He comes to the station from neighboring **WGAR/Cleveland**.



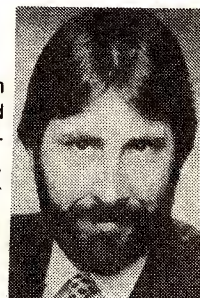
Jack Solpa

Edwards Joins Brumley Management

Diana Pugh Edwards has joined the **Jackson Brumley Management** staff, working as an Executive Assistant. Prior to her relocation Edwards spent 16 years with the **Jim Halsey Company**, the last four as Executive VP.

Schuman Named Dolby Director

Scott Schuman has been elevated to the newly-created position of Director/Market Development for **Dolby Laboratories**. Schuman is a ten-year consumer electronics veteran who joined Dolby in March 1981. A year later he was appointed Manager/Special Projects.



Scott Schuman

Pinkerton, Rider Upped At United Stations Hirshberg Returns To WEEI As GSM

The United Stations has promoted Manager/Operations **Lori Pinkerton** to Director/Program Operations. In this newly-created position, Pinkerton will oversee the technical production of the company's weekly shows and specials. In a separate move, **Kevin Rider** has been named Chief Engineer, and will be in charge of systems development and equipment maintenance.

United Stations Exec. VP/Programming **Ed Salamon** said, "Lori has demonstrated her ability to learn and grow professionally alongside the company. As the United Stations continues to expand we are going to be able to reward Lori with greater career opportunities within our organization."

Pinkerton told R&R, "I'm looking forward to working even closer with our weekly programs and specials, as well as the other projects we're looking at for the future. I'm also very pleased to have Kevin Rider working with me. His technical expertise has made him a valuable member of



Lori Pinkerton



Kevin Rider

the United Stations production team."

Rider commented, "We have always had a real concern about sound and sound quality, and this opportunity will let me pay much closer attention to that aspect of our programming."

Before coming to the United Stations in 1982 as Technical Director for "The Weekly Country Music Countdown," Pinkerton worked in production for the BBC in London. Rider also joined the company in 1982, as a producer of "The Great Sounds," and prior to that was active in a variety of technical and engineering positions.

WEEI/Boston has named **Jon Hirshberg** to the post of General Sales Manager, replacing **Steve Knowles**. The appointment marks Hirshberg's third tour of duty with the all-News station, where he was Director/Sales in 1982. Most recently he was GSM at **WBZ/Boston** until a management realignment in June.

"I have a mixed reaction of coming home, but things have changed so dramatically over the past two years it's not the same as I left it," Hirshberg commented.

"I think that essentially the advantage an all-News station provides to the advertiser is an attentive audience with the desire and the ability to purchase the things most advertisers are looking to sell, whether it's computer systems, airline travel, or traffic across a speciality store's cash register. This station has always been a very results-oriented station."

Hirshberg said for the moment he's not too worried about the all-News conversion of **WHUE (AM)/Boston**, which relies heavily on **CNN Radio**. He contends WEEI's strong local news coverage and CBS affiliation form "an unbeatable combination."

Perkins Rejoins WCOL As PD

Mike Perkins, most recently Operations Manager at **WKPA/Pittsburgh**, has been tapped as PD at **WCOL/Columbus**. Exiting PD **Bob Mitchell** has joined **WKSS/Hartford** as PD (see Page 3). In addition, **WCOL & WXGT** Station Manager **Randy Rahe** has been named acting GM, replacing **Paul Wachsmith**, who exits.

Rahe told R&R, "We're very pleased to have someone of the quality of **Mike Perkins** rejoin our staff after being here for ten years. There will be no major

changes except to improve on what we've already been doing."

Perkins, who had been a **WCOL** air personality for a decade, remarked on his return, "The town looks even better to me than when I left, so I expect this to be a very happy homecoming. We're going to work even more closely with consultant **Ed Shane**, as I feel it's time for **WCOL** to reclaim its roots and impact in the marketplace." No replacement at **WKPA** was named for Perkins.



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MICHAEL COSTELLO
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LEO DAVIS
KENNY DAVIS
SKIP ELIOT
MICHELLE ROBINSON FAYRE
CHUCK FINLEY
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CHARLIE FOX
LESLIE FRAM
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BLAINE KELLY
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JOHN LANDER

ROB LEWIS
SCOTT MATEER
KEVIN MCCARTHY
JEFF MCCARTNEY
BRADY MCGRAW
ROB METTS
JOHN MICHAELS
SCOTT MITCHELL
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JOE NASTY
J.D. NORTH
GARRY O'NEAL
CHARLIE OCEAN
MARTY OSBORNE
DON O'SHEA
ERIC PAGE
DAVE PARKS
JOHN PATRICK
LOU PATRICK
RON PAYNE
BRIAN PHILLIPS
BILL PHIPPS
AMOS FIGG
LARRY RHYMES
JERRY ROGERS
CRAIG RUSSELL
MARK ST. JOHN
MICHAEL ST. JOHN
MARK SHANDS
JOHN SHORBY
RANDI SOMMERS
PAMELA STEELE
BRUCE STEVENS
MARK STEVENS
GREGG STEVENS
JOHN STEVENS
STANLEY "B" STEWART
CHRIS TAYLOR
DOMINIC TESTA
PETE THOMPSON
BILL THORMAN
MARY TILLENGER
KRIS VAN DYKE
FRANK WALSH
WAYNE WATKINS
SHAMON WEST
JEFF WHITEHEAD
RAY WILLIAMS
RUSS WILLIAMS
DAVE WRIGHT
JOHN YOUNG
TOM KELLY

MIDWEST

RICH ALLEN
FAST EDDIE ASHTON
KAREN BARBER
CINDY BARTON
MIKE BENSON
HARV BLAIN
JAY BOULEY
KIM BRADLEY
AL BROCK
STEVE BROOKS
RICK BROWN
TED BURTON-JACOBSEN
CHRIS CAINE
BOBBY CHRISTIAN
DEANIS D. COLLIER
GEOFF DAVIS
JERRY DEAN
J.K. DEARING
GARY DIXON
J.J. DULING
TOM EVANS
MARK EVANS
BRADLEY FUHR
PETER J. GEORGESEN
BART A. GOYNSHOR
STEVE GRAZIANO
TAC HAMMER
BOB HAMMOND
MATT HUDSON
JOHN HUTCHINSON
RICK JAMES
TRACY JOHNSON
STEVE KELLY
DAN KIELEY
REED KITTRIDGE
DOUG KOEHN
GENE KUNTZ

URVO
WITYX
WQUE
WQXI
WZAT
WANS
WQDD
WZYP
KIXX
WQXI
WFFZ
KKQV
KTFM
WYYD
KDTZ
UKRS
WJAD
WJLK
WKSZ
KILE
WPHG
WYXS
WQDD
WSSX
WMPZ
WHPZ
KNOE
WZAT
WQKV
WAPI
WQXX
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KAFH
WZAT
KAFH
WQDD
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KTDY
WJGE
WHSB
WSTD
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KAFH
KTFM
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WLAT
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KRRQ
WABC
NTRC
KSKG
WZOK
KQKQ
WNUJ
WDCR
WGRD
KNFA
KQKQ
WOSH
KRNA
KFMQ
WLOL
KWTO
WZEE
WBTZ
KFRX
WQZY
KRRC
WVIC
KNEN
WITZ

DEAN LAMBERT
MARK HAROLT
BILL MARTIN
PAT MCKAY
DAVE MCCORMICK
GARY W. REYNOLDS
MEL MYERS
DON NORDINE
GYNNY O'HARA
LORRIE PALAGI
DAVID PAUL
DAN PEARMAN
STEVE PERUN
ROGER PIPER
MARK G. POTTER
GARY W. REYNOLDS
SCOTT ROBBINS
RON ROSS
MIKE SCHMIDT
BUDDY SCOTT
DAN SEEMAN
RANDY SHERWYN
FRED SPARROW
JIM STACY
GREGG SWEDBERG
MICHAEL T. THOMAS
JAY TAYLOR
DIANE TRACY

WEST

LANETTE ABRAHAM
GLORIA AVILA-PEREZ
JON BARRY
JOHN BERRY
TODD CAVANAUGH
KIRK CLAYTON
BILL CODY
SHERMAN COHEN
CHRIS COLLINS
GARY CUMMINGS
JEFF DAVIS
CAREY EDWARDS
DOUG ERICKSON
ERIC GEBNER
RICK GILLETTE
STEVE GOBBIARD
BOB HARLOW
STEVE E. HATTER
TOM HUTYLER
KIMBERLEE A. LARRABEE
STEVE LARSON
FRED N. LEEHUIS
SEAN LYNCH
SCOTT MARCUS
JAY McCALL
LEN E. MITCHELL
ART MORALES
NANCY MORRIS
KEITH NAFTALY
STEVE NAGARUNA
KELLY NORRIS
JAMES O'NEAL
DAVE PARKS
DON POTTER
MIKE PRESTON
CHARLIE QUINN
JIM RICHARDS
MIKE SCHAEFER
BOB SHERWOOD
MICHAEL T. SHISHIDO
BRIAN THOMAS
PAUL THOMPSON
TOM WALSH
GREG WILLIAMS

AOR

EAST

KAREN ANDERSON
GEORGE ANTHONY
BOB BITTENS
MIKE BOYLE
PAM BROOKS
MICHAEL W. BUSKEY
MARK CHERNOFF
STEVE COLWILL
JOHN COOPER
MARC COPPOLA
BOB COX
AMY DAHLMAN
DON DAVIS
MARK DIDIA
JOHN DUFFPONE
GREG GILLESPIE
BRUCE GOLDBEN
DAVID GROSSMAN
PAUL HEINE
DAVE KANE
TOM KELLY
BOB KOCAK
ED LEVINE
BOB LINDER
ROB LIPSHUTZ
ROSS MACDONALD
BOB MASON
DINO MATELA
PAUL MICHAELS
MICHAEL PICOZZI
ROB ROBERTS
RICHARD REINSBERG
STEVEN SALTZMAN
STEVE SCHANTZ
TIM SMITH
KRFI
TOM STARR
SAMANTHA TAYLOR
GREG TORRINGTON
RALPH TORTORA
SHAWN WATERS
WES WELCH
DICK BASCOM
MANDO CANTON
STEVE CHRIS
RON DIAZ
STEVE DRISCOLL
TOM EVANS
JOE FOLGER
TY FORD
HARRY GUSCOTT
DAVID HALL
GREG HAMMER
CHRIS HANSEN
JOHN KELLY
DAVID KING
KERRY LAMBERT
NAT LAMP
ROB LIAMEN
ANDY LOCKRIDGE
RAD MESSICK
TOM MICHAELS
ARIN MICHAELS
NEAL HESKAY
WES HESSMAN
SCOTT PAULSEN
SMOKEY RIVERS
MARK DAVID SAWYER
J. MICHAEL SCOTT
JOHN MICHAEL SCOTT
PAUL SHUGRUE
TOMMY SMITH
LEX STALEY
GARY STEELE
TOM STEIN
TOM WOOD
JOHN T. AMBERG
GABE BAPTISTE
TOM BARKER
ANDY BLOOM
HAL BRANDT
LES COOK
DEBBIE DALTON
DREXEL DEFORD
MATTHEW EFFKEN
JOH ERDAHL
BILL EVANS

SOUTH

KRFR
KIMN
KNJK
KMGZ
KTAG
KBOB
KTRS
KHYT
KRFH
KRFI
KYMJ
KMGZ
KIMN
KATA
KSFH
KZFP
KQXR
KZDZ
KVI
KHOP
KYAK
KGHO
KATT
KNBQ
KATA
KOZE
KSKD
KQZA
KQPA
KENI
KHEL
KJJK
KRRQ
KCBN
KSDQ
KCAD
KSDQ
KZFP
XTRA
KIIS
KTAC
KTKI
KCAQ
KVI
KGLY
KCDQ

JERRY GAUIN
ARIS HAMBERS
FRANK HANEL
BOB HATTRIK
VICKI HODGSON
WARD HOLMES
SKIP ISLEY
TIM JANSEN
JIM JONES
CHRISTIE KAYHILL
MIKE KELLER
CHRISTA LANE
LINDA LANSI
JOE McCABE
JEFF MICHAELS
MARK MILLER
JACK MITCHELL
JEFFREY R. MURPHY
TERRY DUGAN NOLAN
GREGG OLSON
TOM OWENS
THE ROZ
ANDY SANDERBECK
RICK STINGER
GREG SOLK
BILL TAYLOR
BRIAN TAYLOR
WALLY WALKER
ROBERT A. WELCH
RICK WEST
LINDA WHEELER
MIKE WHITE
JOAN WILLIAMS
STEVE YOUNG

WEST

RICK ALLEN
KEN ANTHONY
SCOTT ARBOUGH
VERN ARGO
MICHAEL BERGER
CARTER B. BRADLEY
LARRY BRUCE
TOM CALE
TOM CAREY
LINDA CAULEY
DOUG CLIFTON
SUSS COLEMAN
DANIEL COOK
JONAH CUMMINGS (JON ROBBINS)
JONA DENZ
DAVE ERVIN
TED EDWARDS
DON FISCHER
DOUG GONDEK
IRA GORDON
LEE ROY HANSEN
RICK HARK
JOHN HAYES
SCOTT JAMESON
DANA JANG
CURTIS JOHNSON
MIKE JONES
TED KENERLY
BRUCE KENYON
JERRY L. LACHELT
TOM MARSHALL
BIG MARY
DAN MCCOLLY
VAL MCINTOSH
CHRIS MILLER
CHARLIE MORRIS
LISA NOVAK
KELLY O'NEAL
BEAU PHILLIPS
RUTH PINEOD
ANDY PRESTON
CHRIS RYAN
JOHN SEBASTIAN
SCOTT SEGRAVES
LARRY SHARP
STEVEN C. SLATON
C.J. STONE
PHIL STRIDER
GARY WHIFFLE
ALAN WHITE
WARREN WILLIAMS
RON WOODWARD
INESSA YORK

If you have a record that needs testing, or you'd like to be among the test ears now competing for more than \$130,000.00 in prizes, call Alan Smith at (301) 964-5544. Everyone needs AIR.

WEEK

40

AIR Response Records

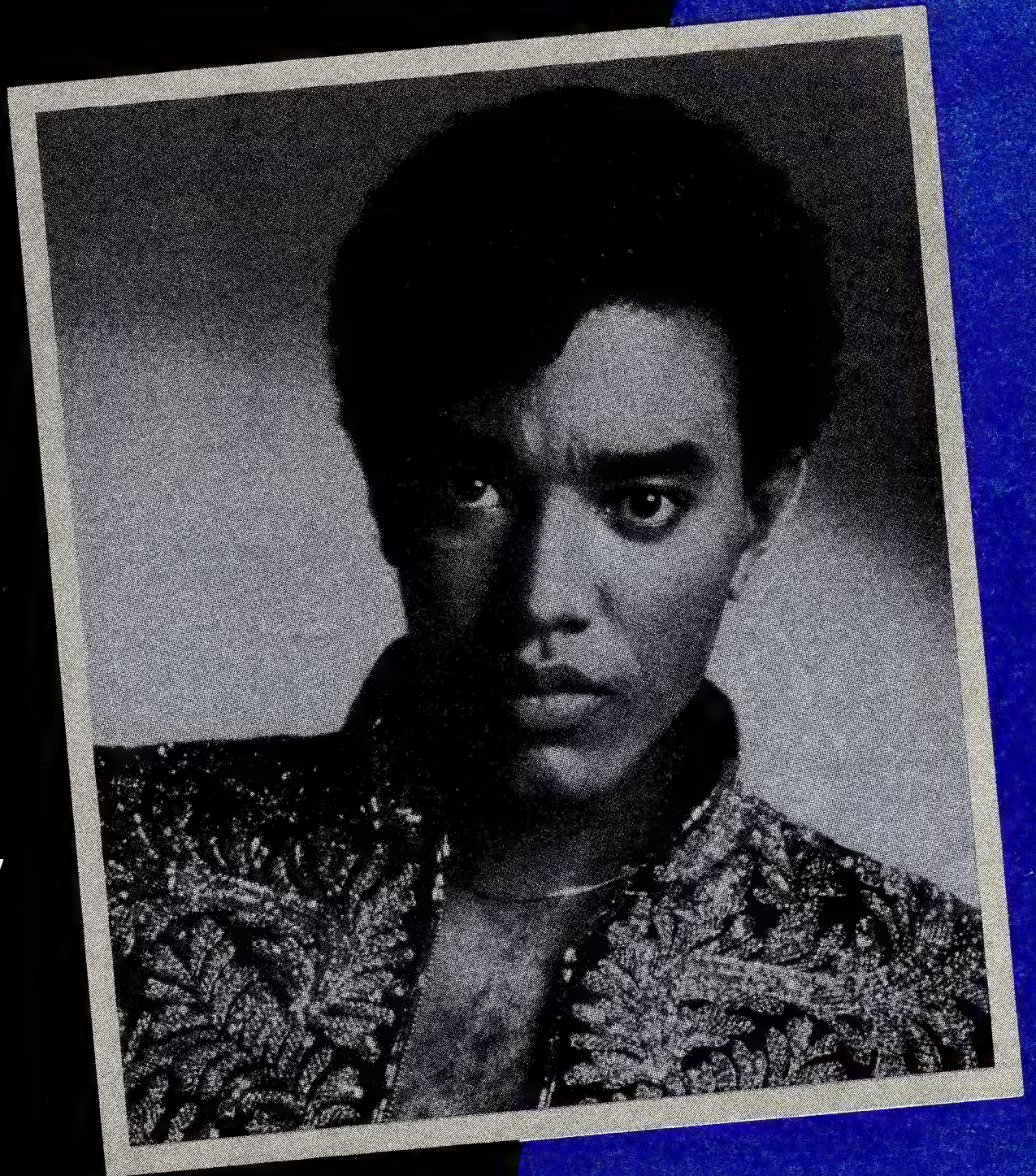
WEEK

40

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 6 PM, Wednesday, September 19, 1984.

#	TITLE	ARTIST	LABEL
2291	I CAN'T DRIVE 55	SAMMY HAGAR	GEFFEN
2292	WHERE DO THE BOYS GO?	MEN WITHOUT HATS	MCA
2293	THE REAL END	RICKIE LEE JONES	WARNER BROS.
2294	OLDER WOMAN	SOPHIE SARA DAKIS	CBS ASSOCIATES
2295	HEADED FOR A HEARTBREAK	STEPHEN CRANE	MCA

ONE GOOD CRY DESERVES ANOTHER



"GO ON AND CRY"

The Bittersweet
New Song
From R & B's
No. 1 Heartbreaker,

O'Jays

Capitol

Produced by Friendship Producers Co. & O'Jays

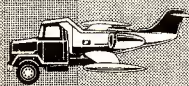
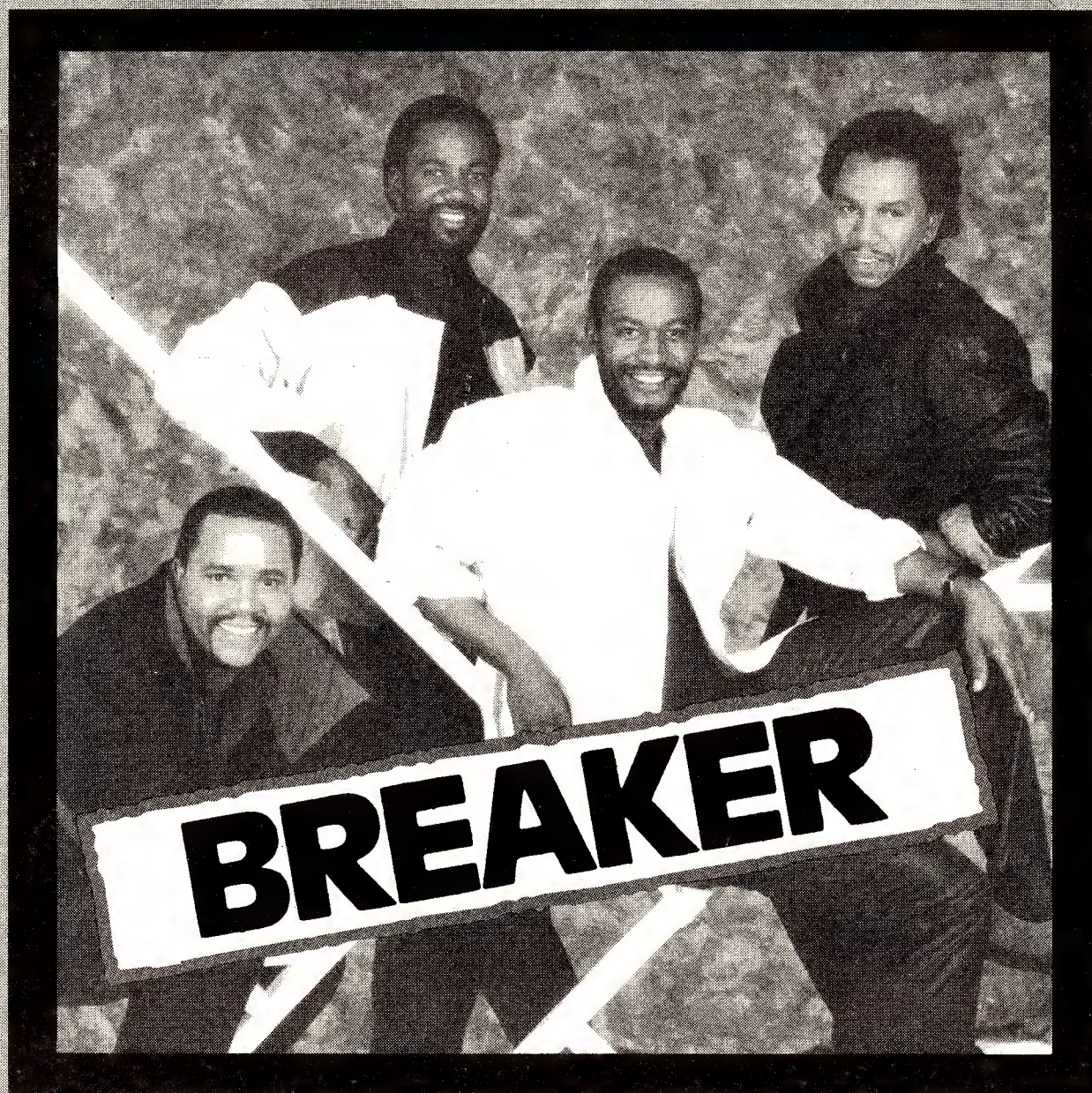
CRUSHED

(MCA-15667)

THE HIT SINGLE FROM THE ALBUM

THE CONTROLLERS

(MCA-5514)



MCA RECORDS DELIVERING THE MUSIC OF THE 80'S



JAZZ RADIO

NATIONAL AIRPLAY/30

- September 14, 1984
Last Week
1 SADAO WATANABE/Rendezvous (Elektra)
2 MODERN JAZZ QUARTET 1984/Echoes (Pablo)
3 LES McCANN/HOUSTON PERSON/Road Warriors (Greene St./2001)
4 ROB McCONNELL & BOSS BRASS/All In Good Time (Palo Alto)
5 JIMMY McGRUFF/Skywalk (Milestone/Fantasy)
6 BOBBY McFERRIN/The Voice (Musician/Elektra)
7 CHET BAKER TRIO/Mr. B (Timeless/Zebra)
8 KEVIN EUBANKS/Sundance (GRP)
9 RAMSEY LEWIS & NANCY WILSON/The Two Of Us (Columbia)
10 STAN GETZ/ALBERT DAILEY/Poetry (Musician/Elektra)
11 DAVE GRUSIN/Night-Lines (GRP)
12 HEATH BROTHERS/Brothers & Others (Antilles/Island)
13 C'EST WHAT?!/Eight Stories (Palo Alto)
14 ALEXANDER ZONJIC/Elegant Evening (Inner City)
15 FRANK FOSTER & FRANK WESS/Two For The Blues (Pablo)
16 CHICO FREEMAN/Tangents (Elektra)
17 A TRIBUTE TO MONK/That's The Way I Feel Now (A&M)
18 GENERATION BAND/Call Of The Wild (TBA/Palo Alto)
19 EASTERN REBELLION 4/Eastern Rebellion 4 (Timeless/Zebra)
20 ZOOT SIMS/Quietly There (Pablo)
21 CHUCK MANGIONE/Disguise (Columbia)
22 SPYRO GYRA/Access All Areas (MCA)
23 MILES DAVIS/Decoy (Columbia)
24 KOINONIA/Celebration (Breaker/MCA)
DEBUT 25 MEL TORME & GEORGE SHEARING/An Evening At Charlie's (Concord)
DEBUT 26 KITTYHAWK/Fanfare (Zebra)
27 BEBOP & BEYOND/Bebop & Beyond (Concord)
DEBUT 28 DAVE VALENTIN/Kalahari (GRP)
DEBUT 29 RICHARD ELLIOT/Initial Approach (ITI/Allegiance)
30 KEITH JARRETT/Changes (WB)

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, Dell Spencer; WGCI/Chicago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; WVOI/Toledo, Maxx Myrick; XHRM/San Diego, Duff Lindsey.

NEW & ACTIVE

- CABO FRIO "Just Having Fun" (Zebra) 15/8
Rotations: Heavy 0/0, Medium 8/2, Light 5/4, Extra Adds 2, Total Adds 8, WBFO, WFAE, WNOP, KTCJ, KKG, KJZ, KUOP, WKND. Medium: KERA, WMOT, WLOQ, KPLU, WMGI, WVOI.
TIMELESS ALLSTARS "Timeless Heart" (Timeless/Zebra) 12/4
Rotations: Heavy 3/1, Medium 3/1, Light 4/0, Extra Adds 2, Total Adds 4, WKSU, KMCR, KPLU, WKND. Heavy: WUSF, KXPR. Medium: KUOP.
DAN SIEGEL "Another Time, Another Place" (Pausa) 10/6
Rotations: Heavy 0/0, Medium 3/1, Light 5/3, Extra Adds 2, Total Adds 6, KERA, WNOP, KTCJ, KCRW, KJZ, KUOP. Medium: KMHD, WVOI.
ANDREAS VOLLENWEIDER "Pace Verde" (Columbia) 10/6
Rotations: Heavy 1/0, Medium 3/2, Light 3/1, Extra Adds 3, Total Adds 6, WGBH, KERA, WMOT, KMCR, KJZ, KLCC. Heavy: WKSU. Medium: KUOP.
PETE PETERSEN & COLLECTION JAZZ ORCHESTRA "Jazz Journey" (Pausa) 9/3
Rotations: Heavy 2/0, Medium 1/0, Light 5/2, Extra Adds 1, Total Adds 3, KERA, WNOP, KUOP. Heavy: WBBY, KPLU. Medium: KADK.
IVAN CONTI "The Human Factor" (Milestone/Fantasy) 9/1
Rotations: Heavy 1/0, Medium 6/0, Light 1/0, Extra Adds 1, Total Adds 1, WNOP. Heavy: WJZZ. Medium: KERA, KSAX, WBEE, KTCJ, KJZ, KWMU.
ELEMENTS "Forward Motion" (Antilles/Island) 9/0
Rotations: Heavy 3/0, Medium 3/0, Light 3/0, Extra Adds 0, Total Adds 0, Heavy: WKSU, KPLU, KLCC. Medium: KJZ, WUSF, KWMU.
AZYMUTH "Flame" (Milestone/Fantasy) 8/6
Rotations: Heavy 1/1, Medium 1/0, Light 2/1, Extra Adds 4, Total Adds 6, WBFO, WBGO, KSAX, KTCJ, KMHD, KCRW. Medium: KKG.
BUDDY DeFRANCO "Mr. Lucky" (Pablo) 8/3
Rotations: Heavy 2/1, Medium 4/0, Light 1/1, Extra Adds 1, Total Adds 3, WBFO, WMOT, WKSU. Heavy: KXPR. Medium: WBEE, KADK, KMCR, WHRO.
PUTTIN' ON THE RITZ "Steppin' Out" (Pausa) 8/2
Rotations: Heavy 3/0, Medium 1/0, Light 4/2, Extra Adds 0, Total Adds 2, WBGO, KJAZ. Heavy: KUHF, WBBY, WMGI. Medium: WMOT.
HANK CRAWFORD "Down On The Deuce" (Milestone/Fantasy) 7/5
Rotations: Heavy 1/0, Medium 3/2, Light 1/1, Extra Adds 2, Total Adds 5, WBFO, KTCJ, KMHD, KCRW, WHRO. Heavy: KJAZ. Medium: KKG.



CHUCK MANGIONE "Disguise"

28- on the Jazz Chart! Shipping soon! The new single, Diana "D"

on Columbia Records & Cassettes

MOST ADDED

- DAVE VALENTIN (14) Kalahari (GRP)
RICHARD ELLIOT (9) Initial Approach (ITI/Allegiance)
CABO FRIO (8) Just Having Fun (Zebra)
AZYMUTH (6) Flame (Milestone/Fantasy)
DAN SIEGEL (6) Another Time, Another Place (Pausa)
ANDREAS VOLLENWEIDER (6) Pace Verde (Columbia)

HOTTEST

- SADAO WATANABE (15) Rendezvous (Elektra)
MODERN JAZZ QUARTET 1984 (14) Echoes (Pablo)
L. McCANN/H. PERSON (11) Road Warriors (Greene St./2001)
ROB McCONNELL & BOSS BRASS (9) All In Good Time (Palo Alto)
R. LEWIS & N. WILSON (8) The Two Of Us (Columbia)
HEATH BROTHERS (7) Brothers & Others (Antilles/Island)
JIMMY McGRUFF (7) Skywalk (Milestone/Fantasy)

- EUGEN CICERO TRIO "Spring Song" (Timeless/Zebra) 7/3
Rotations: Heavy 1/0, Medium 2/0, Light 3/2, Extra Adds 1, Total Adds 3, WMOT, WIAN, WKSU. Heavy: WBBY. Medium: KPLU, KXPR.
GORDON BRISKER /TOM HARRELL "Cornerstone" (Sea Breeze) 7/2
Rotations: Heavy 2/0, Medium 1/0, Light 2/0, Extra Adds 2, Total Adds 2, WBFO, KADK. Heavy: KPLU, KXPR. Medium: WNOP.
SONNY STITT "The Last Stitt Sessions Vol. 2" (Muse) 7/2
Rotations: Heavy 2/0, Medium 2/1, Light 3/1, Extra Adds 0, Total Adds 2, WBFO, WNUR. Heavy: WBGO, WHRO. Medium: WKSU.
BILLY OSKAY & MICHAEL O'DOMHNAILL "Nightnoise" (Windham Hill) 7/0
Rotations: Heavy 4/0, Medium 3/0, Light 0/0, Extra Adds 0, Total Adds 0, Heavy: WFAE, WKSU, KUOP, KWMU. Medium: KMHD, KJZ, WMGI.
HERBIE HANCOCK "Sound-System" (Columbia) 6/2
Rotations: Heavy 3/0, Medium 2/1, Light 0/0, Extra Adds 1, Total Adds 2, KTCJ, WJAX. Heavy: WGBH, WBGO, KCRW. Medium: WJZZ.
JOE PASS "Live At Long Beach City College" (Pablo) 6/2
Rotations: Heavy 1/0, Medium 3/1, Light 1/0, Extra Adds 1, Total Adds 2, WBFO, KWMU. Heavy: KUOP. Medium: KADK, KPLU.
WOODY SHAW "In The Beginning" (Muse) 6/2
Rotations: Heavy 1/1, Medium 4/0, Light 0/0, Extra Adds 1, Total Adds 2, KLN, KCRW. Medium: WUSF, KLCC, KCCN, KXPR.
JOE TURNER "Kansas City Here I Come" (Pablo) 6/2
Rotations: Heavy 1/0, Medium 2/1, Light 2/0, Extra Adds 1, Total Adds 2, WGBH, WBFO. Heavy: WMOT. Medium: KLCC.
LOREZ ALEXANDRIA "Harlem Butterfly" (Discovery) 6/1
Rotations: Heavy 2/0, Medium 2/0, Light 2/1, Extra Adds 0, Total Adds 1, KLN. Heavy: KUHF, KXPR. Medium: WBGO, WHRO.
PAULINHO da COSTA "Sunrise" (Pablo) 6/1
Rotations: Heavy 2/0, Medium 1/0, Light 2/0, Extra Adds 1, Total Adds 1, WNOP. Heavy: WBEE, KJZ. Medium: WLOQ.
CLAUDIO RODITI w/KENIA "Red On Red" (Greene St./2001) 6/1
Rotations: Heavy 1/0, Medium 4/0, Light 1/1, Extra Adds 0, Total Adds 1, WGBH. Heavy: KTCJ. Medium: WEA, WJZZ, KJZ, KWMU.
KAZU "The Direction-West" (Lakeside) 5/4
Rotations: Heavy 0/0, Medium 2/2, Light 3/2, Extra Adds 0, Total Adds 4, WBEE, WIAN, KKG, KJZ.
RALPH McDONALD "Universal Rhythm" (PolyGram) 5/4
Rotations: Heavy 0/0, Medium 3/3, Light 2/1, Extra Adds 0, Total Adds 4, WJZZ, KKG, WMGI, WVOI.
DICK BERK & JAZZ ADOPTION AGENCY "Big Jake" (Discovery) 5/2
Rotations: Heavy 1/0, Medium 1/0, Light 2/1, Extra Adds 1, Total Adds 2, WMOT, KXPR. Heavy: KLN. Medium: KPLU.
HERB ALPERT "Bullish" (A&M) 5/1
Rotations: Heavy 1/0, Medium 2/0, Light 2/1, Extra Adds 0, Total Adds 1, KTCJ. Heavy: WLOQ. Medium: WEA, WVOI.
JAY McSHANN "Just A Lucky So And So" (Sackville) 5/0
Rotations: Heavy 2/0, Medium 1/0, Light 2/0, Extra Adds 0, Total Adds 0, Heavy: KLN, KJAZ. Medium: KUHF.

Regionalized Adds & Hots

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

Table with columns for EAST, SOUTH, WEST, and MIDWEST, listing station names and program details.

The following stations called in a frozen playlist this week:

- WEAA/Baltimore
WGCI/Chicago
KUHF/Houston
KJCB/Lafayette

Editor's Note: WUWU/West Seneca, NY is no longer a reporting station.

R&R Country NATIONAL AIRPLAY/50

September 14, 1984

Three Weeks	Two Weeks	Last Week		Total Reports/Adds	Heavy	Medium	Light
10	5	4	1 CONWAY TWITTY/I Don't Know A Thing About... (WB)	153/0	130	20	3
7	4	3	2 BARBARA MANDRELL & LEE GREENWOOD/To Me (MCA)	148/0	123	19	6
3	1	1	3 OAK RIDGE BOYS/Everyday (MCA)	148/0	130	14	4
14	11	6	4 LARRY GATLIN & THE GATLIN BROS./The Lady Takes... (Columbia)	150/0	119	29	2
15	12	7	5 ALABAMA/If You're Gonna Play In Texas (RCA)	146/3	128	14	4
16	13	8	6 EDDY RAVEN/I Could Use Another You (RCA)	152/0	106	39	7
17	14	9	7 RICKY SKAGGS/Uncle Pen (Epic)	147/2	106	28	13
4	2	2	8 MERLE HAGGARD/Let's Chase Each Other Around The Room (Epic)	138/2	115	19	4
22	15	11	9 WILLIE NELSON/City Of New Orleans (Columbia)	151/2	91	54	6
21	16	13	10 GARY MORRIS/Second Hand Heart (WB)	149/0	83	59	7
23	19	14	11 EXILE/Give Me One More Chance (Epic)	151/1	64	80	7
1	3	5	12 CRYSTAL GAYLE/Turning Away (WB)	125/0	87	26	12
27	24	17	13 JOHN SCHNEIDER/I've Been Around Enough To Know (MCA)	148/6	59	67	22
30	25	20	14 JOHN ANDERSON/She Sure Got Away With My Heart (WB)	141/4	48	83	10
26	21	18	15 DAN SEALS/The Wild Side Of Me (Liberty)	145/4	48	76	21
25	23	19	16 VERN GOSDIN/What Would Your Memories Do (Compleat/Pg)	136/3	59	63	14
29	26	22	17 EMMYLOU HARRIS/Pledging My Love (WB)	138/5	37	83	18
44	37	28	18 JOHNNY LEE/You Could've Heard A Heart Break (Full Moon/WB)	141/8	20	81	40
38	30	24	19 LEE GREENWOOD/Fool's Gold (MCA)	136/9	24	88	24
2	6	10	20 JIM GLASER/You're Gettin' To Me Again (Noble Vision)	97/0	47	27	23
48	39	34	21 RONNIE MILSAP/Prisoner Of The Highway (RCA)	141/11	15	89	37
40	34	32	22 STATLERS/One Takes The Blame (Mercury/Pg)	128/10	19	82	27
-	44	39	23 JANIE FRICKE/Your Heart's Not In It (Columbia)	141/15	10	79	52
31	29	26	24 KAREN BROOKS/Tonight I'm Here With Someone Else (WB)	117/3	24	63	30
-	45	36	25 DON WILLIAMS/Maggie's Dream (MCA)	134/10	13	77	44
35	32	30	26 MOE BANDY/Woman Your Love (Columbia)	119/8	24	72	23
33	31	29	27 REX ALLEN JR./Dream On Texas Ladies (Moon Shine)	99/3	26	51	22
36	33	31	28 BILL MEDLEY/I've Always Got The Heart To Sing The Blues (RCA)	119/8	15	76	28
-	-	45	29 EARL THOMAS CONLEY/Chance Of Lovin' You (RCA)	138/24	5	68	65
42	38	35	30 JUICE NEWTON/Ride 'Em Cowboy (Capitol)	125/9	10	84	31
37	35	33	31 RAZZY BAILEY/Knock On Wood (MCA)	103/3	17	67	19
-	46	42	32 MICKEY GILLEY/Too Good To Stop Now (Epic)	130/8	4	74	52
46	40	37	33 RAY CHARLES (with B.J. THOMAS)/Rock And Roll Shoes (Columbia)	104/10	14	63	27
49	42	40	34 WHITES/Pins And Needles (MCA/Curb)	120/10	8	77	35
45	41	38	35 LOUISE MANDRELL/Goodbye Heartache (RCA)	122/3	5	75	42
12	10	12	36 RONNIE McDOWELL/I Got A Million Of 'Em (Epic)	90/0	44	26	20
-	47	44	37 MICHAEL MARTIN MURPHEY/Radio Land (Liberty)	120/11	4	58	58
47	43	41	38 BRENDA LEE/A Sweeter Love (I'll Never Know) (MCA)	105/11	9	61	35
BREAKER			39 A. MURRAY with D. LOGGINS/Nobody Loves Me Like You Do (Capitol)	119/32	3	47	69
5	7	15	40 JOHN CONLEE/Way Back (MCA)	76/0	29	27	20
8	9	16	41 KENNY ROGERS/Evening Star (RCA)	65/0	23	20	22
9	8	21	42 GLEN CAMPBELL/Faithless Love (Atlantic America)	65/0	28	22	15
24	22	25	43 LIONEL RICHIE/Stuck On You (Motown)	63/0	25	25	13
BREAKER			44 DOLLY PARTON/God Won't Get You (RCA)	100/45	4	22	74
BREAKER			45 TOM T. HALL/P.S. I Love You (Mercury/Pg)	98/22	3	30	65
DEBUT			46 PINKARD & BOWDEN/Mama She's Lazy (WB)	86/36	2	19	65
18	17	23	47 REBA McENTIRE/He Broke Your Memory Last Night (MCA)	53/1	17	23	13
DEBUT			48 BANDANA/All I Wanna Do (Is Make Love To You) (WB)	78/6	4	37	37
-	-	49	49 ED BRUCE/Tell 'Em I've Gone Crazy (MCA)	65/6	2	39	24
DEBUT			50 GEORGE JONES/She's My Rock (Epic)	68/54	3	12	53

MOST ADDED

- GEORGE JONES (54)
She's My Rock (Epic)
- DOLLY PARTON (45)
God Won't Get You (RCA)
- NITTY GRITTY DIRT BAND (42)
I Love Only You (WB)
- BELLAMY BROTHERS (37)
World's Greatest Lover (MCA/Curb)
- PINKARD & BOWDEN (36)
Mama She's Lazy (WB)
- A. MURRAY with D. LOGGINS (32)
Nobody Loves Me Like You Do (Capitol)
- WAYLON JENNINGS (29)
America (RCA)
- CHARLY McCLAIN (25)
Some Hearts Get All The Breaks (Epic)
- EARL THOMAS CONLEY (24)
Chance Of Lovin' You (RCA)
- DAVID FRIZZELL & SHELLY WEST (24)
It's A Be Together Night (Viva)
- MARK GRAY (24)
Diamond In The Dust (Columbia)
- STEVE WARINER (24)
Don't You Give Up On Love (RCA)

HOTTEST

- ALABAMA (75)
If You're Gonna Play In Texas (RCA)
- OAK RIDGE BOYS (71)
Everyday (MCA)
- MERLE HAGGARD (70)
Let's Chase Each Other Around... (Epic)
- CONWAY TWITTY (65)
I Don't Know A Thing About Love (WB)
- B. MANDRELL & L. GREENWOOD (55)
To Me (MCA)
- WILLIE NELSON (42)
City Of New Orleans (Columbia)
- LARRY GATLIN & GATLIN BROS. (36)
The Lady Takes The Cowboy Every... (Col.)
- RICKY SKAGGS (35)
Uncle Pen (Epic)
- JOHN SCHNEIDER (32)
I've Been Around Enough To Know (MCA)
- EXILE (29)
Give Me One More Chance (Epic)

MOST ADDED & HOTTEST list those songs achieving the most adds nationally, and the songs reported "hottest" compiled from all our reporters. The number in parentheses immediately following the songs in Most Added & Hottest indicate the total number of Country reporters adding the song this week or noting that the song is among their five hottest.

BREAKERS

ANNE MURRAY with DAVE LOGGINS Nobody Loves Me Like You Do (Capitol)

On 78% of reporting stations. Rotations: Heavy 3, Medium 47, Light 69, Total Adds 32 including WAJR, WIXL, WWVA, KASE, WYNK, KISS-FM, WQHK, WBCS, KXXY, KTPK, KUZZ, KUUY, KYGO, KCKC, KSAN. A Most Added Record. Moves 48-39 on the Country chart.

DOLLY PARTON God Won't Get You (RCA)

On 65% of reporting stations. Rotations: Heavy 4, Medium 22, Light 74, Total Adds 45 including

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, 9-10-84.

WCAO, WRKZ, WNYR, WXBO, KPLX, WFNC, WMC, WCMS, WSLR, WWWV, WFMS, WIL, KIK-FM, KYGO, KUGN, KCCY. A Most Added Record. Debuts at number 44 on the Country chart.

TOM T. HALL P.S. I Love You (Mercury/PolyGram)

On 64% of reporting stations. Rotations: Heavy 3, Medium 30, Light 65, Total Adds 22 including WRKZ, WWVA, WILQ, WGTO, WESC, KSSN, WRNL, WFMS, KCJB, WTHI, KLZ, KFRY, KEIN, KFTN, KCKC. Debuts at number 45 on the Country chart.



HANK'S PICKS For Weekend Of Sept. 15th

Last Week 60% Correct

COLLEGE

- ALABAMA over GEORGIA TECH
- BYU over TULSA
- MIAMI over PURDUE
- SYRACUSE over NORTHWESTERN
- NEBRASKA over MINNESOTA

PROS

- CHICAGO BEARS over GREEN BAY PACKERS
- L.A. RAIDERS over KANSAS CITY CHIEFS
- SAN FRANCISCO 49ERS over NEW ORLEANS SAINTS
- DETROIT LIONS over TAMPA BAY BUCCANEERS
- ST. LOUIS CARDINALS over INDIANAPOLIS COLTS



Country

NEW & ACTIVE

- PINKARD & BOWDEN "Mama She's Lazy" (WB) 86/36**
Rotations: Heavy 2, Medium 19, Light 65, Total Adds 36 including WCAO, WKYD, KIX106, KPLX, WLWI, WKIX, KRMD, WUSQ, WGAR-FM, WXCL, KVOO, KFRY, KWJJ, KSON, KCUB. Debuts at number 46 on the Country chart.
- BANDANA "All I Wanna Do..." (WB) 78/6**
Rotations: Heavy 4, Medium 37, Light 37, Total Adds 6, WIXY, WWVA, KCJB, KEBC, WTHI, KCUB. Heavy: WLWI, KKYX, KIOV, WWJO. Medium: WYII, WKSJ, WQYK, KRKT, KTOM, KSOP. Debuts at number 48 on the Country chart.
- HILLARY KANTER "Good Night For Falling Love" (RCA) 75/7**
Rotations: Heavy 2, Medium 28, Light 45, Total Adds 7, WSOC, WESC, KWMT, KOMA, WTHI, KCCY, KCUB. Heavy: WOKK, WPAP. Medium: WGNA, WAJR, WWVA, KRMD, WGAR-FM, KQIL.
- NITTY GRITTY DIRT BAND "I Love Only You" (WB) 73/42**
Rotations: Heavy 0, Medium 13, Light 60, Total Adds 42 including WGNA, WYRK, WIXL, KRRV, WSOC, WESC, WAMZ, WSM, WTQR, KSO, WDAF, WXCL, K102, KUGN, KNIX.
- GEORGE JONES "She's My Rock" (Epic) 68/54**
Rotations: Heavy 3, Medium 12, Light 53, Total Adds 54 including WPTR, WBGW, WEEP, KASE, WSOC, WTVY, WKSJ, WMNI, WDAF, KEBC, K102, KLZ, KMAK, KRSY, KGA, KCUB. Debuts at number 50 on the Country chart.
- ATLANTA "Wishful Drinkin'" (MCA) 68/18**
Rotations: Heavy 0, Medium 23, Light 45, Total Adds 18 including WAJR, WKYG, WPOR, WSOC, KLRA, WOKK, WLWI, WUSQ, KWMT, WFMS, WITL, WTHI, KKCS, KFTN, KIGO.
- DAVID ALLAN COE "It's Great To Be Single Again" (Columbia) 68/6**
Rotations: Heavy 4, Medium 29, Light 35, Total Adds 6, KEAN, KLLL, WSLR, WMNI, KOMA, KQIL. Heavy: KIKK, KKYX, KSO, KVOO. Medium: WPTR, WYII, KIK-FM, KWJJ, KTOM.
- DAVID FRIZZELL & SHELLY WEST "It's A Be Together Night" (Viva) 67/24**
Rotations: Heavy 0, Medium 13, Light 54, Total Adds 24 including WGNA, WHN, WIXL, WGTO, WFNC, WKIX, WIRK, WAXX, WFMS, KOMA, WXCL, KJOT, KMAK, KFTN, KTOM.
- CHARLY McCLAIN "Some Hearts Get All The Breaks" (Epic) 59/25**
Rotations: Heavy 0, Medium 23, Light 45, Total Adds 25 including WPOR, WNYR, WILQ, KRRV, WEZL, KHEY, WESC, KIKK, WKIX, WAXX, WFMS, WWJO, KRKT, KUGN, KNIX.
- BELLAMY BROTHERS "World's Greatest Lover" (MCA/Curb) 55/37**
Rotations: Heavy 1, Medium 9, Light 45, Total Adds 37 including WVAM, WSNO, WYII, WXBO, WNOX, WSM, KKYX, WIRK, KBMR, KTTS, KFDI, KKAL, KMAK, KCCY.
- McGUFFEY LANE "The First Time" (Atlantic America) 55/6**
Rotations: Heavy 3, Medium 17, Light 35, Total Adds 6, WNYR, KXYL, WESC, WUSQ, WMIL. Heavy: WPTR, WKYG, KISS-FM. Medium: KRMD, WONE, WITL, KFDI, KRWQ, KIGO.
- VINCE GILL "Turn Me Loose" (RCA) 53/23**
Rotations: Heavy 1, Medium 9, Light 43, Total Adds 23 including WNYR, WIXY, WYII, KASE, KLRA, WLWI, WCMS, WYXX, WTQR, WAXX, WBCS, KFDI, KKCS, KUGN, KEIN.
- WRIGHT BROTHERS "So Close" (Mercury/PolyGram) 52/1**
Rotations: Heavy 5, Medium 20, Light 27, Total Adds 1, KLLL. Heavy: KIKK, WPAP, KKYX, WFMS, WTSO. Medium: WCAO, WSNO, KXYL, WLWI, WMNI, WOW, KRSY, KSOP.
- TOM JONES "All The Love Is On The Radio" (Mercury/PolyGram) 51/8**
Rotations: Heavy 2, Medium 18, Light 31, Total Adds 8, WWVA, WILQ, KEAN, WYRK, WEZL, WCMS, KGA. Heavy: WPAP, KKYX. Medium: WSNO, KEBC, KTTS, WWJO, KUGN.
- JIMMY BUFFETT "When The Wild Life Betrays Me" (MCA) 49/10**
Rotations: Heavy 1, Medium 13, Light 35, Total Adds 10, WGNA, WCAO, WSNO, WIXL, WKYG, KRRV, KXYL, WFNC, WIRE, KFTN. Heavy: KISS-FM. Medium: KXXY, KFDI, KTOM, KSOP.

SIGNIFICANT ACTION

- STEVE WARINER "Don't You Give Up On Love" (RCA) 45/24**
Rotations: Heavy 1, Medium 9, Light 35, Total Adds 24 including WPTR, WKYG, WSOC, WTVY, WNOX, WIRK, KSO, WXCL, KGH, KMAK.
- KATHY MATTEA "That's Easy For You To Say" (Mercury/PolyGram) 45/8**
Rotations: Heavy 0, Medium 17, Light 28, Total Adds 8, WVAM, WKYG, WPOR, WUSQ, WFMS, WMIL, KEBC, KCUB. Medium: KMML, KRMD.
- TONY ARATA "Come On Home" (Noble Vision) 34/1**
Rotations: Heavy 0, Medium 7, Light 27, Total Adds 1, WITL. Medium: WBGW, WYII, KHEY, KBMR, KCJB, KIOV. Light: WXBO, KUGN, KRSY.
- KAREN TAYLOR-GOOD "We Just Got To Dance" (Mesa) 33/3**
Rotations: Heavy 0, Medium 10, Light 23, Total Adds 3, KWMT, KUGN, KEIN. Medium: WGNA, WBGW, KHEY, WLWI, WCMS, KRKT, KSOP.
- KEITH STEGALL "Whatever Turns You On" (Epic) 31/17**
Rotations: Heavy 0, Medium 5, Light 26, Total Adds 17 including WYRK, KHEY, WKSJ, WLWI, KKYX, WCUZ, KRKT, KUGN, KQIL, KRSY.

- BECKY HOBBS "Pardon Me..." (EMI America) 30/1**
Rotations: Heavy 0, Medium 9, Light 21, Total Adds 1, WTVY. Medium: WCAO, WSNO, WYII, KXYX, KKYX, WCXI, KTTS, KVOO, KMPS.
- WAYLON JENNINGS "America" (29/29)**
Rotations: Heavy 1, Medium 6, Light 22, Total Adds 29 including WBGW, WYRK, WNOX, WRNL, WTQR, WCXI, KFDI, KNIX, KCKC, KSON.
- MARK GRAY "Diamond In The Dust" (Columbia) 28/24**
Rotations: Heavy 0, Medium 4, Light 24, Total Adds 24 including WBGW, WOKQ, KXYL, WEZL, WCMS, WMNI, KFGO, WGEE, KUZZ, KRWQ, KMPS.
- DOTTIE WEST "What's Good For The Goose" (Permian) 28/3**
Rotations: Heavy 0, Medium 7, Light 21, Total Adds 3, WVAM, KKYX, KRKT. Medium: KHEY, WOKK, WPAP, WCXI, KVOO, KMPS.
- RAY PRICE "Better Class Of Loser" (Viva) 25/3**
Rotations: Heavy 0, Medium 5, Light 20, Total Adds 3, WVAM, KWMT, KEBC. Medium: WYII, KHEY, WPAP, KKYX, KVOO. Light: KGA, KCUB.
- JUDY COLLINS with T.G. SHEPPARD "Home Again" (Elektra) 21/11**
Rotations: Heavy 0, Medium 5, Light 16, Total Adds 11, WVAM, WCAO, WBGW, KRRV, KHEY, WKSJ, KRMD, WONE, KTTS, KTPK, KVOO.
- TARI HENSLEY "Love Isn't Love..." (Mercury/PolyGram) 21/1**
Rotations: Heavy 0, Medium 5, Light 16, Total Adds 1, WIXY. Medium: WYII, WLWI, WPAP, KKYX, KSOP. Light: KISS-FM, KSO, KFDI, KKAL.
- EVERLY BROTHERS "On The Wings Of A Nightingale" (Mercury/PolyGram) 20/10**
Rotations: Heavy 0, Medium 3, Light 17, Total Adds 10, WVAM, KRRV, WXBO, WLWI, WCMS, KRMD, WDAF, KIOV, KJOT, KUUY.
- GEORGE STRAIT "Does Fort Worth Ever Cross Your Mind" (MCA) 19/19**
Rotations: Heavy 1, Medium 3, Light 15, Total Adds 19 including WPTR, WSNO, KEAN, WNOX, WMC, KEBC, KFDI, KRKT, KNIX, KRSY.
- TERRI GIBBS "Rocky Top" (MCA) 19/3**
Rotations: Heavy 0, Medium 4, Light 15, Total Adds 3, WGNA, WAXX, KIGO. Medium: WPTR, WSNO, WCXI, KTTS. Light: KXYL, KRMD, KVOO.
- GAIL DAVIES "Jagged Edge Of A Broken Heart" (RCA) 15/15**
Rotations: Heavy 0, Medium 2, Light 13, Total Adds 15 including WBGW, WSNO, WMC, WKSJ, KEBC, KFDI, KUZZ, KTOM, KSON, KMPS.
- KEITH WHITLEY "Turn Me To Love" (RCA) 15/9**
Rotations: Heavy 0, Medium 1, Light 14, Total Adds 9, KRRV, WAMZ, WKSJ, KRMD, KFGO, KWJJ, KRSY, KMPS, KGA.
- NARVEL FELTS "I'm Glad You Couldn't Sleep Last Night" (Evergreen) 14/5**
Rotations: Heavy 0, Medium 2, Light 12, Total Adds 5, WVAM, WYII, KRRV, KHEY, KFGO. Medium: KMML, WLWI. Light: WOW, KRWQ, KSOP.
- CHRIS HILLMAN "Somebody's Back In Town" (Sugar Hill) 12/5**
Rotations: Heavy 0, Medium 2, Light 10, Total Adds 5, WSNO, WILQ, WYII, KKYX, KKAL. Medium: WLWI, KFDI. Light: WSOC, WDAF.
- MASON DIXON "Gettin' Over You" (Texas) 11/2**
Rotations: Heavy 0, Medium 5, Light 6, Total Adds 2, WSNO, KGA. Medium: KMML, KLVI, KXYL, KKYX.
- ZELLA LEHR "All Heaven Is About To Break Loose" (Compeat/PolyGram) 11/1**
Rotations: Heavy 0, Medium 0, Light 11, Total Adds 1, KUGN. Light: WSNO, KRMD, KVOO, KRWQ, KRSY, KMPS, KGA.
- SAWYER BROWN "Leona" (Capitol) 10/10**
Rotations: Heavy 0, Medium 1, Light 9, Total Adds 10, WGNA, WIXY, KXYL, WFNC, WCMS, KRMD, WAXX, KEBC, KTTS, KFDI.
- FLOYD BROWN "Kiss Me Just One More Time" (MCA) 9/4**
Rotations: Heavy 0, Medium 1, Light 8, Total Adds 4, WVAM, WSNO, KHEY, KFGO. Medium: WYRK. Light: KKYX, KEBC, WOW, KRWQ.
- BOXCAR WILLIE "Whine Whistle Whine" (Main Street) 7/1**
Rotations: Heavy 0, Medium 1, Light 6, Total Adds 1, WVAM. Medium: WPAP. Light: WSNO, KBMR, WAXX, KVOO, KTOM.

COUNTRY ALBUM TRACKS

Cuts are listed in order, with the first cut receiving the heaviest airplay.

ARTIST/Song Title (Label)	Album Title
GEORGE JONES/Learning To Do Without... (Epic)	<i>You've Still Got...</i>
HANK WILLIAMS JR./All My Rowdy Friends... (WB/Curb)	<i>Major Moves</i>
JANIE FRICKE/Another Man Like That (Columbia)	<i>The First Word In Memory</i>
DAVID FRIZZELL/Country Music Love Affair (Viva)	<i>Solo</i>
JOHN ANDERSON/Red Georgia Clay (WB)	<i>Eye Of A Hurricane</i>
NITTY GRITTY DIRT BAND/High Horse (WB)	<i>Plain Dirt Fashion</i>
JOHN ANDERSON/Eye Of A Hurricane (WB)	<i>Eye Of A Hurricane</i>
MEL TILLIS w/WILLIE NELSON/Texas On A Saturday... (MCA)	<i>New Patches</i>
JUICE NEWTON/Restless Heart (RCA)	<i>Restless Heart</i>
GLEN CAMPBELL/Letters Home (Atlantic America)	<i>Letters Home</i>
GARY MORRIS/Baby Bye Bye (WB)	<i>Faded Blue</i>
HANK WILLIAMS JR./Country Relaxin' (WB/Curb)	<i>Major Moves</i>
NITTY GRITTY DIRT BAND/Cadillac Ranch (WB)	<i>Plain Dirt Fashion</i>
CONWAY TWITTY/Bad Boy (WB)	<i>By Heart</i>
WRIGHT BROTHERS/Eight Days A Week (Mercury/PolyGram)	<i>Easy Street</i>
CHARLEY PRIDE/Stagger Lee (RCA)	<i>The Power Of Love</i>

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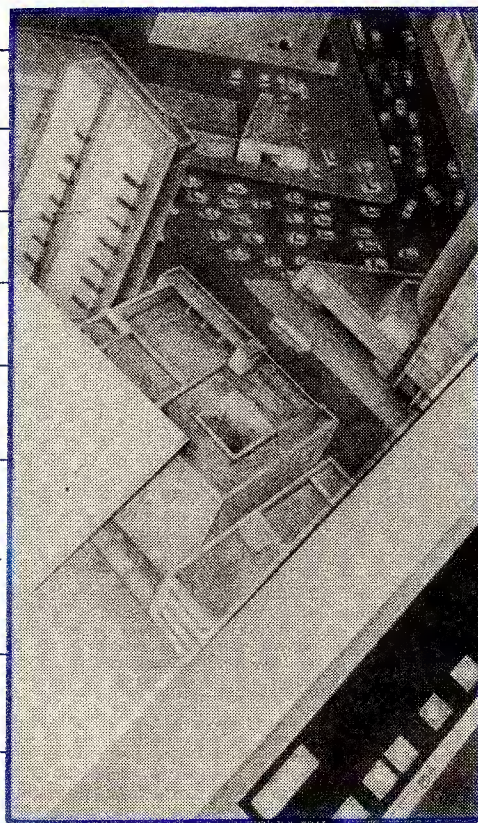
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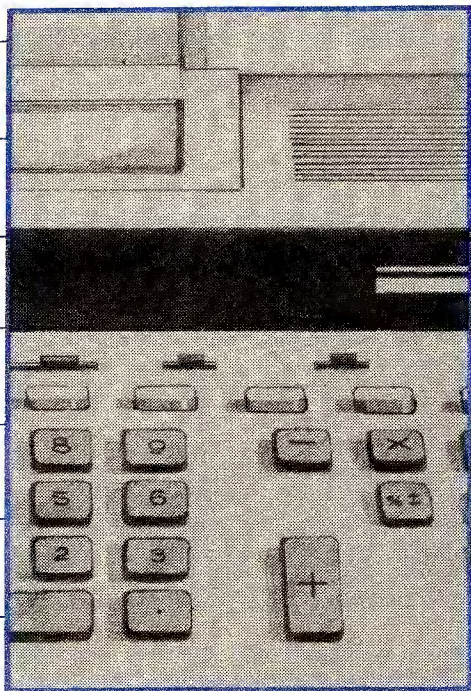
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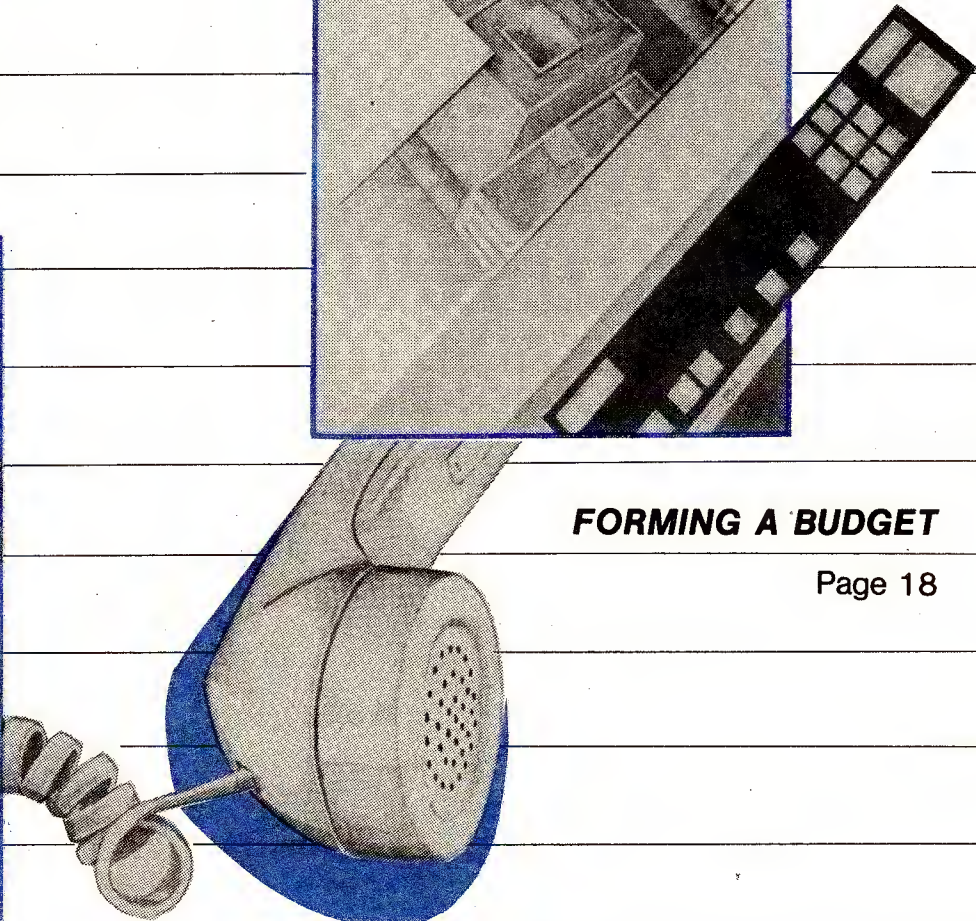
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AOR / ALBUMS

September 14, 1984

163 REPORTERS

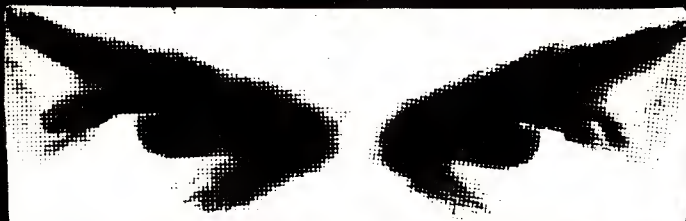
Three Weeks Two Last Weeks Weeks Week

Total Hot Medium Adds All Reports Rotation Rotation Rotations

Three Weeks	Two Weeks	Last Weeks	Week	Rank	Artist/Album (Label)	Reports	Hot Rotation	Medium Rotation	Adds	All Rotations
1	1	1	1	1	BRUCE SPRINGSTEEN/Born In The... (Columbia)	155+	148+	7-	0-	0-
8	4	2	2	2	FIXX/Phantoms (MCA)	159+	128+	31-	2=	2=
3	2	3	3	3	JOHN WAITE/No Brakes (EMI America)	148+	99-	49+	1-	1-
9	7	5	4	4	LINDSEY BUCKINGHAM/Go Insane (Elektra)	146-	114+	32-	3+	3+
4	5	6	5	5	BILLY SQUIER/Signs Of Life (Capitol)	139=	94-	45+	3+	3+
2	3	4	6	6	CARS/Heartbeat City (Elektra)	134-	105-	28+	1-	1-
5	6	7	7	7	SCANDAL f/PATTY SMYTH/The Warrior (Columbia)	134+	92-	42+	1-	1-
35	24	17	8	8	J. CAFFERTY &.../Eddie & The... (Scotti Bros./CBS)	128=	86+	42-	1-	1-
19	15	10	9	9	BILLY IDOL/Rebel Yell (Chrysalis)	136-	54+	82-	2+	2+
14	13	12	10	10	HONEYMOON SUITE/Honeymoon Suite (WB)	121-	66-	55+	1-	1-
7	9	9	11	11	SAMMY HAGAR/VOA (Geffen)	135-	44+	91-	0-	0-
17	14	13	12	12	METROPOLIS/Soundtrack (Columbia)	108-	85-	23+	0-	0-
6	8	8	13	13	HUEY LEWIS & THE NEWS/Sports (Chrysalis)	110+	91+	18-	3+	3+
18	17	16	14	14	PRINCE/Purple Rain (WB)	129-	45=	84-	0-	0-
16	12	11	15	15	STEPHEN STILLS/Right By You (Atlantic)	104-	77-	27+	1+	1+
11	11	14	16	16	NIGHT RANGER/Midnight Madness (Camel/MCA)	117-	54-	62+	5+	5+
10	10	15	17	17	PETER WOLF/Lights Out (EMI America)	122+	39+	83-	2=	2=
22	20	20	18	18	KROKUS/The Blitz (Arista)	117=	33+	83-	1-	1-
24	22	21	19	19	ROMEO VOID/Instincts (415/Columbia)	99=	28-	70+	2+	2+
20	21	22	20	20	DIO/The Last In Line (WB)	114+	15+	88+	38-	38-
-	-	31	21	21	SURVIVOR/Vital Signs (Scotti Bros./CBS)	88-	46-	42-	1-	1-
13	18	19	22	22	TWISTED SISTER/Stay Hungry (Atlantic)	94-	31-	63-	0=	0=
15	16	18	23	23	A FLOCK OF SEAGULLS/The Story Of A... (Jive/Arista)	97	14	74	24	24
DEBUT	DEBUT	DEBUT	24	24	DAVE EDMUNDS/Riff-Raff (Columbia)	81-	22-	57-	4+	4+
26	26	26	25	25	WHITESNAKE/Slide It In (Geffen)	87+	20+	64+	16+	16+
23	27	27	26	26	ELTON JOHN/Breaking Hearts (Geffen)	94+	19+	71+	26=	26=
-	-	32	27	27	DENNIS DeYOUNG/Desert Moon (A&M)	82-	13=	67-	3-	3-
31	29	24	28	28	Y&T/In Rock We Trust (A&M)	70-	27-	41-	3+	3+
12	19	23	29	29	RATT/Out Of The Cellar (Atlantic)	79-	20-	58-	4+	4+
30	25	25	30	30	LOU REED/New Sensations (RCA)	74+	7+	60+	17+	17+
-	-	36	31	31	ZEBRA/No Tellin' Lies (Atlantic)	71+	16+	48+	15+	15+
40	38	34	32	32	ROD STEWART/Camouflage (WB)	59-	24-	34-	1=	1=
21	23	28	33	33	JEFFERSON STARSHIP/Nuclear Furniture (Grunt/RCA)	67	5	57	14	14
DEBUT	DEBUT	DEBUT	34	34	IRON MAIDEN/Powerslave (Capitol)	60+	19-	39+	16+	16+
36	35	33	35	35	TINA TURNER/Private Dancer (Capitol)	53-	21+	32-	1+	1+
DEBUT	DEBUT	DEBUT	36	36	SPANDAU BALLET/Parade (Chrysalis)	58+	13+	38+	22+	22+
25	28	30	37	37	STEVE PERRY/Street Talk (Columbia)	51-	11-	40-	0=	0=
32	30	29	38	38	HELIX/Walkin' The Razor's Edge (Capitol)	52-	26-	26=	2+	2+
DEBUT	DEBUT	DEBUT	39	39	CYNDI LAUPER/She's So Unusual (Portrait/CBS)	58+	5+	36+	56+	56+
DEBUT	DEBUT	DEBUT	40	40	VARIOUS ARTISTS/Every Man Has A... (Polydor/PG)					

a General Public service announcement

THE BEAT GOES PUBLIC!



General PUBLIC

NEW 12" "TENDERNESS" YOURS NOW LP GOES PUBLIC OCT. 1

...all the rage

DAVID WAKELING RANKING ROGER THEY USED TO BE IN THE ENGLISH BEAT



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BREAKERS

DAVE EDMUNDS
Riff-Raff (Columbia)

59% of our reporters on it. 97/24 including adds at WBCN, WMMR, WDVE, KLOL, WCKO, KMJX, WZXR, WTUE. Debuts at #24 on the Albums chart.

DENNIS DeYOUNG
Desert Moon (A&M)

57% of our reporters on it. 94/26 including adds at WDVE, WHJY, KYYS, KSHE, KLOS, WQMF, WZXR, WOOS, KICT, KZEL, KEZE. Moves 32-27 on the Albums chart.

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AOR / ALBUMS

September 14, 1984

163 REPORTERS

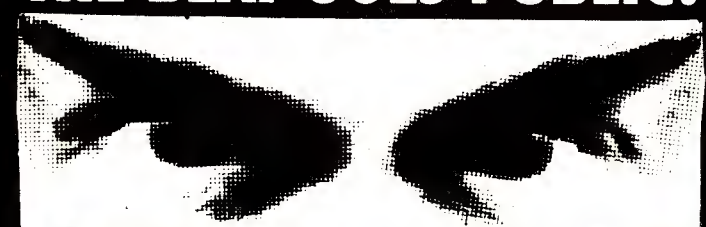
Three Weeks Last
Weeks Weeks Week

- | | | | | |
|--------------|----|----|----|--|
| 1 | 1 | 1 | 1 | BRUCE SPRINGSTEEN /Born In The... (Columbia) |
| 8 | 4 | 2 | 2 | FIXX /Phantoms (MCA) |
| 3 | 2 | 3 | 3 | JOHN WAITE /No Brakes (EMI America) |
| 9 | 7 | 5 | 4 | LINDSEY BUCKINGHAM /Go Insane (Elektra) |
| 4 | 5 | 6 | 5 | BILLY SQUIER /Signs Of Life (Capitol) |
| 2 | 3 | 4 | 6 | CARS /Heartbeat City (Elektra) |
| 5 | 6 | 7 | 7 | SCANDAL f/PATTY SMYTH /The Warrior (Columbia) |
| 35 | 24 | 17 | 8 | J. CAFFERTY &... /Eddie & The... (Scotti Bros./CBS) |
| 19 | 15 | 10 | 9 | BILLY IDOL /Rebel Yell (Chrysalis) |
| 14 | 13 | 12 | 10 | HONEYMOON SUITE /Honeymoon Suite (WB) |
| 7 | 9 | 9 | 11 | SAMMY HAGAR /VOA (Geffen) |
| 17 | 14 | 13 | 12 | METROPOLIS /Soundtrack (Columbia) |
| 6 | 8 | 8 | 13 | HUEY LEWIS & THE NEWS /Sports (Chrysalis) |
| 18 | 17 | 16 | 14 | PRINCE /Purple Rain (WB) |
| 16 | 12 | 11 | 15 | STEPHEN STILLS /Right By You (Atlantic) |
| 11 | 11 | 14 | 16 | NIGHT RANGER /Midnight Madness (Camel/MCA) |
| 10 | 10 | 15 | 17 | PETER WOLF /Lights Out (EMI America) |
| 22 | 20 | 20 | 18 | KROKUS /The Blitz (Arista) |
| 24 | 22 | 21 | 19 | ROMEO VOID /Instincts (415/Columbia) |
| 20 | 21 | 22 | 20 | DIO /The Last In Line (WB) |
| - | - | 31 | 21 | SURVIVOR /Vital Signs (Scotti Bros./CBS) |
| 13 | 18 | 19 | 22 | TWISTED SISTER /Stay Hungry (Atlantic) |
| 15 | 16 | 18 | 23 | A FLOCK OF SEAGULLS /The Story Of A... (Jive/Arista) |
| DEBUT | | | 24 | DAVE EDMUNDS /Riff-Raff (Columbia) |
| 26 | 26 | 26 | 25 | WHITESNAKE /Slide It In (Geffen) |
| 23 | 27 | 27 | 26 | ELTON JOHN /Breaking Hearts (Geffen) |
| - | - | 32 | 27 | DENNIS DeYOUNG /Desert Moon (A&M) |
| 31 | 29 | 24 | 28 | Y&T /In Rock We Trust (A&M) |
| 12 | 19 | 23 | 29 | RATT /Out Of The Cellar (Atlantic) |
| 30 | 25 | 25 | 30 | LOU REED /New Sensations (RCA) |
| - | - | 36 | 31 | ZEBRA /No Tellin' Lies (Atlantic) |
| 40 | 38 | 34 | 32 | ROD STEWART /Camouflage (WB) |
| 21 | 23 | 28 | 33 | JEFFERSON STARSHIP /Nuclear Furniture (Grunt/RCA) |
| DEBUT | | | 34 | IRON MAIDEN /Powerslave (Capitol) |
| DEBUT | | | 35 | TINA TURNER /Private Dancer (Capitol) |
| 36 | 35 | 33 | 36 | SPANDAU BALLET /Parade (Chrysalis) |
| DEBUT | | | 37 | STEVE PERRY /Street Talk (Columbia) |
| 25 | 28 | 30 | 38 | HELIX /Walkin' The Razor's Edge (Capitol) |
| 32 | 30 | 29 | 39 | CYNDI LAUPER /She's So Unusual (Portrait/CBS) |
| DEBUT | | | 40 | VARIOUS ARTISTS /Every Man Has A... (Polydor/PG) |

- | | | | | | | |
|-------------------------------|---------------------------|---------------------|------|------|-----|----|
| "Cover Me" (144) | "Born" (36) | "Surrender" (33) | 155+ | 148+ | 7- | 0 |
| "Ourselves?" (155) | "Sunshine" (72) | "Cities" (19) | 159+ | 128+ | 31- | 2 |
| "Tears" (123) | "Missing You" (83) | | 148+ | 99- | 49+ | 1 |
| "Go Insane" (137) | "Loving Cup" (20) | | 146- | 114+ | 32- | 3 |
| "All Night" (98) | "Rock Me" (72) | "Can't Get" (25) | 139= | 94- | 45+ | 3 |
| "Drive" (94) | "It's Not" (49) | "Hello Again" (14) | 134- | 105- | 28+ | 1 |
| "The Warrior" (93) | "Beat Of A Heart" (72) | | 134+ | 92- | 42+ | 1 |
| "On The Dark Side" (141) | | | | | | |
| "Flesh For Fantasy" (128) | | | 128= | 86+ | 42- | 1 |
| "New Girl Now" (132) | | | 136- | 54+ | 82- | 2 |
| "I Can't Drive 55" (108) | "Two Sides" (48) | | 121- | 66- | 55+ | 1 |
| "Cage Of Freedom" (123) | "Here's My Heart" (18) | | 135- | 44+ | 91- | 0 |
| "If This Is It" (83) | "Walking" (23) | "Found" (22) | 108- | 85- | 23+ | 0 |
| "Crazy" (89) | "Purple Rain" (79) | "Doves" (11) | 110+ | 91+ | 18- | 3 |
| "Stranger" (119) | "50/50" (20) | "Right By You" (14) | 129- | 45= | 84- | 0 |
| "When You Close..." (102) | | | 104- | 77- | 27+ | 1 |
| "Crazy" (76) | "Lights Out" (53) | "Pretty Lady" (23) | 117- | 54- | 62+ | 5 |
| "Midnite Maniac" (122) | | | 122+ | 39+ | 83- | 2 |
| "A Girl In Trouble..." (117) | | | 117= | 33+ | 83- | 1 |
| "Mystery" (80) | "The Last In Line" (38) | | 99= | 28- | 70+ | 2 |
| "I Can't Hold Back" (114) | | | 114+ | 15+ | 88+ | 38 |
| "We're Not Gonna..." (79) | "I Wanna Rock" (14) | | 88- | 46- | 42- | 1 |
| "The More You Live..." (93) | | | 94- | 31- | 63- | 0 |
| "Something About You" (96) | | | 97 | 14 | 74 | 24 |
| "Stranger" (75) | "Slow 'n' Easy" (14) | | 81- | 22- | 57- | 4 |
| "Who Wears These Shoes?" (67) | "Restless" (23) | | 87+ | 20+ | 64+ | 16 |
| "Desert Moon" (91) | | | 94+ | 19+ | 71+ | 26 |
| "Don't Stop Runnin'" (74) | | | 82- | 13= | 67- | 3 |
| "Back For More" (36) | "Wanted" (31) | "Round" (24) | 70- | 27- | 41- | 3 |
| "I Love You, Suzanne" (78) | | | 79- | 20- | 58- | 4 |
| "Bears" (47) | "Summer's Gone" (29) | | 74+ | 7+ | 60+ | 17 |
| "Some Guys" (58) | "Bad For You" (11) | | 71+ | 16+ | 48+ | 15 |
| "Layin' It On" (36) | "Sorry Me, Sorry..." (28) | | 59- | 24- | 34- | 1 |
| "2 Minutes To Midnight" (66) | | | 67 | 5 | 57 | 14 |
| "Better Be Good..." (52) | "What's Love Got" (19) | | 60+ | 19- | 39+ | 16 |
| "Only When You..." (51) | | | 53- | 21+ | 32- | 1 |
| "Strung Out" (54) | | | 58+ | 13+ | 38+ | 22 |
| "Rock You" (49) | | | 51- | 11- | 40- | 0 |
| "She Bop" (48) | | | 52- | 26- | 26= | 2 |
| "I'm Moving On" (38) | "Every Man Has..." (29) | | 58+ | 5+ | 36+ | 56 |

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AOR/ALBUMS

MOST ADDED

VARIOUS ARTISTS (56)
Every Man Has A Woman (Polydor/PolyGram)
BLACKFOOT (39)
Vertical Smiles (Atco)
SURVIVOR (38)
Vital Signs (Scotti Bros./CBS)
DENNIS DeYOUNG (26)
Desert Moon (A&M)
DAVE EDMUNDS (24)
Riff-Raff (Columbia)
RED ROCKERS (24)
Schizophrenic Circus (415/Columbia)

MOST HOTS

BRUCE SPRINGSTEEN (148)
Born In The U.S.A. (Columbia)
FIXX (128)
Phantoms (MCA)
LINDSEY BUCKINGHAM (114)
Go Insane (Elektra)
CARS (105)
Heartbeat City (Elektra)
JOHN WAITE (99)
No Brakes (EMI America)
J. CAFFERTY & BEAVER BROWN BAND (95)
Eddie & The Cruisers (Scotti Bros./CBS)
BILLY SQUIER (94)
Signs Of Life (Capitol)

NEW & ACTIVE

BRUCE COCKBURN/Stealing Fire (Gold Mtn./A&M) 51/8 (49/4)

Adds: WSHE, WLLZ, KOAK, WIMZ, WTUE, KOMP, WGIR, WWWV. Hots: 15 include WXRT, WMMS, KBCO, KINK, KILO, KTYD. Mediums 31 include WBCN, WMMR, WLUP, KLOS, WZZO, WAQY, WOUR, KLAQ, WLAV, KKDJ, KEZE, WRKI, KLYV, KFMQ, KWHL.

THOMPSON TWINS/Into The Gap (Arista) 47/4 (49/5)

Adds: CHUM, KUFO, KSQY, KTYD. Hots: 12 include WBCN, WLIR, WLUP, WMMS, KCAL, KOAK, WOOS. Mediums: 34 include WBAB, WNEW, WYSP, WZZO, WTPA, WAQY, WOUR, WIMZ, WTUE, KEZO, WIOT, KKDJ.

BLACK 'N' BLUE/Black 'N Blue (Geffen) 47/2 (52/5)

Adds: KFIV, WBLM. Hots: 5 KZEW, WQFM, KLOS, KRCK, WYER. Mediums: 40 include DC101, WYNF, WLLZ, WRIF, KSHE, WLLZ, WRIF, KSHE, KMET, KGON, KRQR, KOME, WKLC, WCMF, WAQY, WAQX, KNCN, KISS, WAPL, WTUE, WLAV, KICT, KFMG, KILO, KZEL, KOMP.

RED ROCKERS/Schizophrenic Circus (415/Columbia) 46/24 (0/0)

Adds: include WBAB, WYSP, KLOL, WNOR, WXRT, WQFM, WAQY, WRXL, KQDS. Hots: 4 WBCN, KOAK, KIDQ, WIZN. Mediums: 32 include WLIR, KBCO, KFOG, KRQR, KOME, WHCN, WAAF, WAPL, KILO, KKDJ, KEZE.

BLACKFOOT/Vertical Smiles (Atco) 39/39 (0/0)

Adds: include WBCN, WYSP, DC101, KZEW, WMMS, WLLZ, KMET, KLAQ, WAPL, KQDS. Hots: 0. Mediums: 22 include WDVE, WKLS, KLOL, WYNF, WRIF, WQFM, KFOG, WAAF, WDIZ, KISS, WLVO, WIOT, KFMG, KILO.

TALKING HEADS/Stop Making Sense (Sire/WB) 35/22 (14/14)

Adds: include WBCN, WGRO, KROQ, KZEL, KKDJ, WBLM, KTYD. Hots: 11 include WBAB, WLIR, WMMR, WXRT, KBCO, KMET, KFOG, KOAK, WCMF, WLVO. Mediums: 14 include WNEW, WLUP, WTPA, WOUR, WAAF, WRKI.

CHICAGO/Chicago 17 (WB) 33/3 (30/0)

Adds: WYDD, WZXR, WOOS. Hots: 12 include WYNF, KYYS, KINK, WZZO, WIMZ, KMBQ, KSMB, KLYV. Mediums: 21 include WMMS, WQFM, WKLC, KMJX, KGGO, WWWV, WRUF.

XAVION/Burnin' Hot (Mirage/Asylum) 33/2 (33/6)

Adds: WHJY, WKLS. Hots: 2 KSJO, KILO. Mediums: 31 include WLIR, KTXQ, KZEW, WYNF, KOME, WKLC, WTPA, WAQY, WOUR, KNCN, KLAQ, WZXR, KISS, KMBQ, KQDS, WLAV, WIOT, KFMG.

JIM CAPALDI/One Man Mission (Atlantic) 31/12 (23/10)

Adds: include WYNF, WLUP, WXRT, KQRS, KISS, KFMQ, KWHL. Hots: 0. Mediums: 26 include WHJY, KSHE, KBPI, WAQY, KILO, WWWV.

BANANARAMA/Bananarama (London/PolyGram) 26/1 (27/4)

Adds: KMBQ. Hots: 13 include WBCN, WLUP, WZZO, KMJX, KSMB, KLYV. Mediums: 13 include WXRT, KROQ, WTPA, WRXL, WWWV, KTYD.

KEATS/Keats (EMI America) 25/20 (6/6)

Adds: include DC101, KBCO, WIMZ, WWWV, WRUF. Hots: 1 WKQQ. Mediums: 17 include WIYY, WKLS, WYNF, WQFM, KINK, WKLC, WDHA, WDIZ, WRXL.

THE SWIMMING POOL Q'S/The Swimming Pool Q's (A&M) 23/11 (10/1)

Adds: include WNEW, KOAK, WAQY, WIMZ, WOOS, WIQB. Hots: 0. Mediums: 16 include WBCN, WKLS, WXRT, WTPA, KQDS, WWCK, WLAV, WIOT.

BILLY SATELLITE/Billy Satellite (Capitol) 23/2 (27/2)

Adds: KMET, KFMF. Hots: 5 include WEBN, WRIF, KLOS, KDKB. Mediums: 17 include KZEW, WQFM, KISW, KISS, KMBQ, KATT.

DRAGON/Body And The Beat (Polydor/PolyGram) 19/0 (20/3)

Adds: 0. Hots: 4 KROQ, KOAK, WAAF, CITI. Mediums: 15 include WTPA, WAQY, WLVO, WTUE, KOMP, WGIR, KTYD.

DAKOTA/Runaway (MCA) 18/2 (22/4)

Adds: KZEW, KILO. Hots: 0. Mediums: 18 include KLOL, WYNF, WLLZ, KBPI, WAQX, WRXL, KISS.

HARD TO HOLD/Soundtrack (RCA) 17/2 (17/1)

Adds: WMMS, KCAL. Hots: 5 KBPI, KDKB, KMJX, KMBQ, KAWY. Mediums: 11 include WZZO, WOOS, KGGO.

SANTERS/Guitar Alley (Passport) 16/4 (11/5)

Adds: WHJY, WTKX, WXKE, KFMQ. Hots: 1 WLLZ. Mediums: 12 include WGRQ, KTXQ, WKLC, KNCN, KISS, WLVO, KFMG.

RUPERT HINE/The Wildest Wish To Fly (Island) 16/2 (19/3)

Adds: WIMZ, KFMF. Hots: 4 KBCO, CHEZ, KNCN, CITI. Mediums: 11 include WBAB, KTXQ, WXRT, KFOG, WTPA.

FAST FORWARD/Living In Fiction (Island) 15/14 (0/0)

Adds: include WCMF, KQDS, KFMG. Hots: 0. Mediums: 7 include WDVE, CHEZ, CITI, KEZE, WXCS.

QUEENSRYCHE/The Warning (EMI America) 13/13 (0/0)

Adds: include WBAB, KTXQ, KMET, KISW, KFMG, KZEL. Hots: 0. Mediums: 6 KZEW, KRCK, KSJO, KISS, KEZE.

THE POLYGRAM BREAKERS COLUMN

KISS

"HEAVEN'S ON FIRE"

AOR HOT TRACKS
BREAKERS.

28



THE ALBUM
"ANIMALIZE"

ON YOUR DESK NOW!
CHR GET READY!

PolyGram Records

WATCH THIS SPACE
FOR MORE BREAKERS!

EVERY TITLE TELLS A STORY

**E
P
A**

QUIET RIOT

is platinum and we're gonna

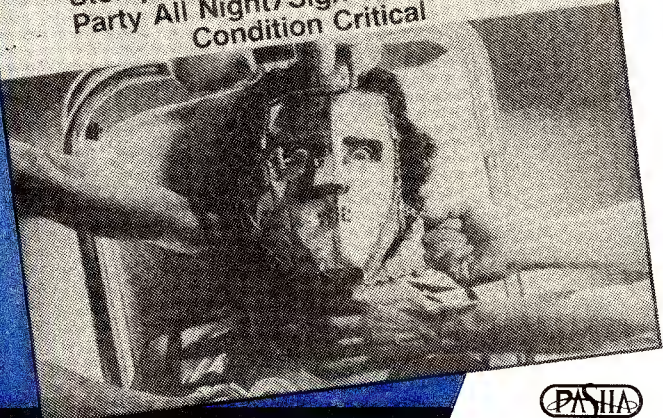
"Party All Night"

12" Out Now!

Watch For The Video And Tour

QUIET RIOT CONDITION CRITICAL

including:
Mama Weer All Crazee Now
Stomp Your Hands, Clap Your Feet
Party All Night/Sign Of The Times
Condition Critical



EPIC

SLADE KEEP YOUR HANDS OFF MY POWER SUPPLY

including:
Run Runaway/My Oh My
Keep Your Hands Off My Power Supply
Can't Tame A Hurricane/Cheap 'N' Nasty Luv



CBS
Associated Records

SLADE

"Slams The Hammer Down"

12" In Your Hands Now!

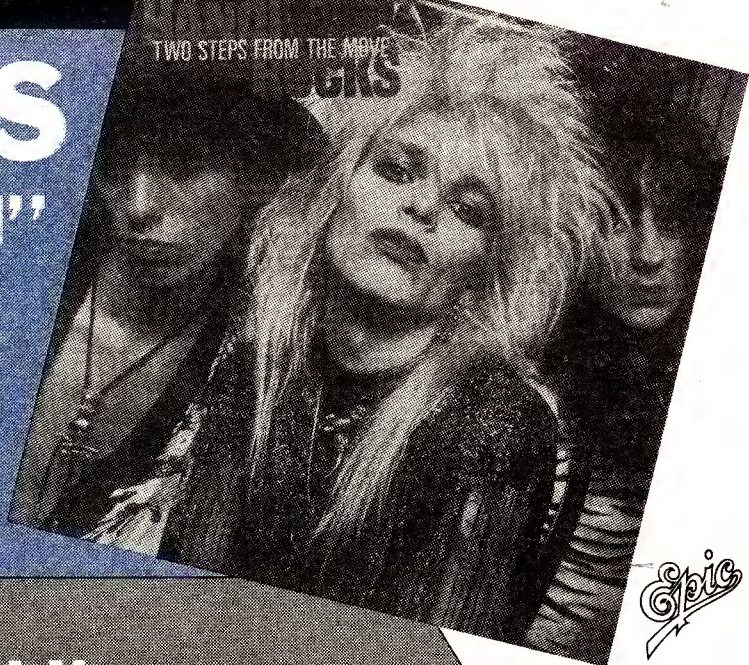
HANOI ROCKS

"Up Around The Bend"

Immediate Airplay At:

WBAB	WAQY
KISW	WAPL
WHCN	WIZN
WPDH	WXCS
	KUFO

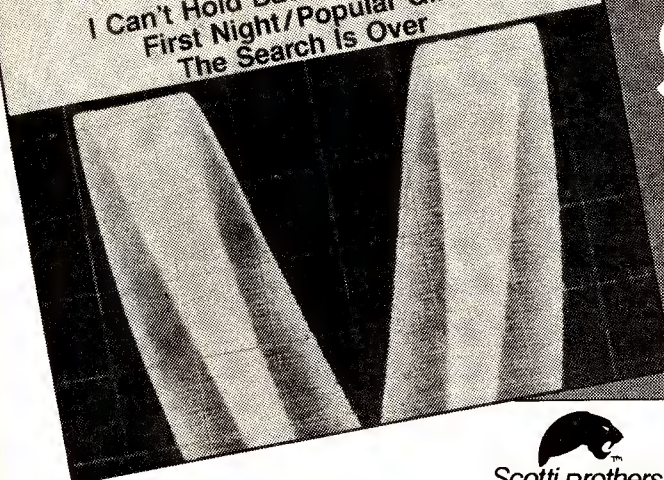
TWO STEPS FROM THE MOVIE



EPIC

SURVIVOR VITAL SIGNS

including:
I Can't Hold Back/High On You
First Night/Popular Girl
The Search Is Over



And We

"Can't Hold Back"

SURVIVOR

AOR/ALBUMS

BREAKERS.

21

AOR HOT TRACKS

BREAKERS.

22

Second Week Out And Already On Over 110 Stations

Scotti Brothers

Distributed by CBS Records

REGIONAL AIR ACTIVITY

EAST

Parallel One

WLR/Long Island (516) 485-9200

- Not... TINA TURNER... SCANDAL... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WGRQ/Buffalo (716) 881-4555

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WHYY/Philadelphia (215) 581-0933

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WHYY/Providence (401) 438-6110

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WBBC/Boston (617) 266-1111

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WVDE/Pittsburgh (412) 562-5900

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAPP/New York (212) 357-8000

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WNEV-FM/New York (212) 966-7000

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WMMR/Philadelphia (215) 581-0933

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

DC101/Washington (202) 828-9932

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WVDE/Pittsburgh (412) 562-5900

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WYSP/Philadelphia (215) 688-9460

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

CHUM-FM/Toronto (416) 925-6666

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WBAB/Long Island (516) 587-1023

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

Parallel Two

- WHCN/Hartford (203) 247-1060... Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY...

WAAE/Birmingham (205) 772-8850

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WRXT/Bufallo (716) 773-1714

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WPHD/Poughkeepsie (914) 471-1500

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WDHA/North Jersey (201) 328-1055

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAQ/Springfield (413) 525-4198

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WPIX/Albany (518) 785-9061

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WHEB/Portsmouth (603) 436-7300

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WDHA/North Jersey (201) 328-1055

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAQ/Springfield (413) 525-4198

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WPIX/Albany (518) 785-9061

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WHEB/Portsmouth (603) 436-7300

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

CHEZ-FM/Ottawa (613) 563-1919

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAQ/Syracuse (315) 472-0200

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAF/Worcester (617) 752-5611

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WZZO/Arlington (215) 894-0511

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WYDD/Pittsburgh (412) 362-2144

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAQ/Syracuse (315) 472-0200

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WAAF/Worcester (617) 752-5611

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WZZO/Arlington (215) 894-0511

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WBLM/Lewiston-Port (207) 783-2065

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WIZN/Burlington (802) 877-6800

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WRKI/Danbury (203) 579-9995

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WGIR/Manchester (603) 625-6915

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WATF/Hartford (617) 831-3111

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WVDE/Pittsburgh (412) 562-5900

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- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

WVDE/Pittsburgh (412) 562-5900

- Not... BRUCE SPRINGSTEEN... BILLY IDOL... JOHN CAFFERTY... RICKIE LEE JONES... DAVID BOWIE...

Continued on next page

Economic Forecast: Fair With Highs In the '80s

Forecasting the economic environment, both national and local, is one of the key elements involved in accurately projecting the growth of business in the coming months and years. Simply understanding the rate of inflation is not enough; the good manager will take a long, hard look at those factors that might affect corporate performance, leaving little up to chance. The presidential election, Federal deficits, interest rates, consumer spending habits, capital investment, government spending, and the foreign trade picture all play important roles in determining what direction the economy will take in the next 15 months, and must be considered when plotting the financial climate.

On the following pages, R&R presents three individual views of the short-term American economy, through the end of 1985. The first two of these articles, researched and written by Security Pacific Bank in Los Angeles and Shearson American Express in New York, examine the national economy in general, briefly outlining the overall picture and loosely predicting what might be expected through December 1985. The third article, compiled by the Radio Advertising Bureau, sug-



ILLUSTRATION: DICK KRITCHEVSKY

gests how the economic climate might affect all aspects of the industry, from spot buys to network billings. All three articles reflect the official opinions of the organizations which submitted them, and are offered strictly for your information and consideration.

Security Pacific National Bank Los Angeles, CA

A key ingredient in next year's economy will be, as always, the course of fiscal and monetary policies. Fiscal policy has been highly stimulative since 1982, helping to propel the economy forward. Monetary policymakers, on the other hand, began to tighten credit availability in mid-1983 and have per-

sisted in this course of action during 1984.

The Federal budget deficit declined from \$195 billion in fiscal year 1983 to just under \$175 billion in 1984. Further progress is not likely next year, however, since tax rate indexation begins in January and will cut substantially into revenue growth. The budget deficit is thus expected to rise to the \$180 to \$190 billion range in fiscal year 1985. An actual budget deficit of this size implies a

Continued on Page 15

Shearson-American Express

Allen Sinai, Vice President/Chief Economist

For purposes of economic forecasting, we have to base our projections on the assumption that President Reagan will be reelected. If this is indeed the case, we do not look for any major changes in administration policy in the first year after the election.

However, if Walter Mondale wins in November, he is clearly on record with a view toward an immediate program to cut the federal deficits. In any attempt to get the Federal Reserve to respond, he will have to follow this policy through — and Congress is in the mood to do that. Within the first six months of 1985 we would see

action to reduce the deficits, a degree of legislative action to raise taxes, and a cut in the growth of defense spending.

Still, regardless of who is elected, and whatever happens in the first half of 1985, the case of the economy is pretty well set. We should see a continuing pace of growth, although much less strong, through the first half of the year. Any policy changes occurring from a Democratic presidential victory in November wouldn't impact until late 1985. As for the deficits, they will remain at quite a high level, although a little bit better than expected, because of the strength of the expansion for fiscal year 1984. The deficit should be \$178 billion for 1984, and for fiscal year 1985 — which begins in

Continued on Page 15

RAB
Daniel Flamberg,
Senior VP/Communications

Forecasting radio's sales performance is like gypsy fortune telling. You can always guess at a few vaguely familiar ideas. You can generally pick up enough obvious clues to get a nod or two of agreement from your customer. And, with enough qualifiers and caveats, you can usually avoid total inaccuracy. But, in addition to projecting out sales curves from the first half of 1984, any prediction about radio's revenue performance for 1984 has to take into account a variety of economic factors which will impact our industry.

Although we often don't acknowledge it, radio does not exist in an economic vacuum. General economic trends and developments in the business outlook of our key clients directly affect radio's bottom line in 1984.

For example, today's general confidence in the economy rests on three not completely guaranteed assumptions:

- 1) Inflation will remain constant at 5% or lower.
- 2) Interest rates will remain high but will come down from the current 13% prime.
- 3) The economy will grow significantly into 1985.

In each case, political manipulations and unforeseen events could change the general outlook and impact on our ability to sell radio advertising.

Retail Sales

In the retail arena, the summer slowdown in consumer spending topped by the .9% dip in retail sales during July, when coupled with reduced rates of consumer indebtedness, could signal much slower rates of retail sales than previously expected. Fortune magazine is predicting a drop in retail sales from 7.5% in the first

Continued on Page 17

HONEYMOON SUITE New Girl Now (WB) LP: Honeymoon Suite

JACKSONS Continued EAST WEST SOUTH MIDWEST

JERMAINE JACKSON Dynamite (Arista) LP: Jermaine Jackson

BILLY IDOL Flesh For Fantasy (Chrysalis) LP: Rebel Yell

JACKSONS Torture (Epic) LP: Victory

JACKSONS Torture (Epic) LP: Victory

JACKSONS Torture (Epic) LP: Victory

JACKSONS Torture (Epic) LP: Victory

JACKSONS Torture (Epic) LP: Victory

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JACKSONS Continued EAST WEST SOUTH MIDWEST

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JACKSONS Continued EAST WEST SOUTH MIDWEST

JACKSONS Continued EAST WEST SOUTH MIDWEST

ELTON JOHN Who Wears These Shoes (WB) LP: Breaking Hearts

ELTON JOHN Who Wears These Shoes (WB) LP: Breaking Hearts

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Cyndi Lauper Continued EAST WEST SOUTH MIDWEST

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Cyndi Lauper Continued EAST WEST SOUTH MIDWEST

MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

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MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

MADONNA Lucky Star (Sire/WB) LP: Madonna

BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

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BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

BILLY OCEAN Caribbean Queen... (Jive/Arista) LP: Suddenly

PARALLELS SIGNIFICANT ACTION

SONGS WITH LESS THAN 50 STATION REPORTS

Twisted Sister Continued

0107 20-17	947X 19-19	SOUTH
WASH 21-17	WOP 14-27	KQ12PM 14-12
WAVA 26-25	WKFI 9-8	WISB 18-16
SOUTH	WFIW 12-11	WJAO 10-18
933 20-16	WHEVFM 13-13	WCOQ 22-20
KAPM 24-18	WISN 21-25	WISR on
93FM 17-19	WKSX 19-17	WYOS 19-17
195 17-27	WMOX 25-25	KDYY 25-23
Y100 24-17	WNO 4-4	Q101 25-22
977 7-9	BJ105 24-21	WKES 16-16
WVZ 25-22	T106 18-15	T94 17-16
Q105 10-9	K121 18-15	WYK 19-17
MIDWEST	K121 27-23	WYK 23-19
986 9-7	KROX 23-20	WYK 31-27
WLS 7-7	98V 10-15	WYV 36-31
WLS-FM 7-7	MIDWEST	2102 16-14
WLS-FM 7-7	WABC 4-4	WGLF 26-24
WLS-FM 7-7	WFIW 12-11	WYV 26-24
WLS-FM 7-7	WFIW 12-11	WYV 26-24
WLS-FM 7-7	WFIW 12-11	WYV 26-24

B

PEABO BRYSON <i>Slow Dancin' (Elektra)</i> LP: Straight From The Heart		
P1	WISB a	P3
SOUTH	WISB a	WISB a
SOUTH	WISB a	WISB a
SOUTH	WISB a	WISB a
SOUTH	WISB a	WISB a

H

SAM HARRIS <i>Sugar Don't Bite (Motown)</i> LP: Sam Harris		
P1	KRIC on	P3
EAST	KRIC on	KRIC on
EAST	KRIC on	KRIC on
EAST	KRIC on	KRIC on
EAST	KRIC on	KRIC on

K

KROKUS <i>Midnite Maniac (Arista)</i> LP: The Blitz		
P1	WYV on	P3
EAST	WYV on	WYV on
EAST	WYV on	WYV on
EAST	WYV on	WYV on
EAST	WYV on	WYV on

V

FREDDIE MERCURY <i>Love Kills (Columbia)</i> LP: Soundtrack Metropolis		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

V

VANITY <i>Pretty Mess (Motown)</i> LP: Wild Animal		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

V

MARIA VIDAL <i>Body Rock (EMI America)</i> LP: Sdtrk. Body Rock		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

F

MICHAEL FURLONG <i>Use It Or Lose It (Atlantic)</i> LP: Use It Or Lose It		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

L

HELIX <i>Rock You (Capitol)</i> LP: Walkin' The Razor's Edge		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

L

LUBA <i>Everytime I See You... (Capitol)</i> LP: Secrets And Sins		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

S

GIORGIO MORODER w/PHILIP OAKEY <i>Together In... (Virgin/Epic)</i> LP: Soundtrack Electric		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

W

WANG CHUNG <i>Don't Be My Enemy (Geffen)</i> LP: Points On The Curve		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

W

WHAM <i>Wake Me Up Before You Go-Go</i>		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

G

STEVIE WONDER <i>I Just Called To... (Tama/Motown)</i> LP: The Woman In Red Soundtrack		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

G

GO-GO'S <i>Yes Or No (IRS/A&M)</i> LP: Talk Show		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

M

SERGIO MENDES <i>Real Life (A&M)</i> LP: Confetti		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

S

S.O.S. BAND <i>Just The Way You... (Tabu/CBS)</i> LP: Just The Way You Like It		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

M

MATTHEW WILDER <i>Bouncin' Off... (Private I/CBS)</i> LP: Bouncin' Off The Walls		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

J

RICKIE LEE JONES <i>The Real Me (WB)</i> LP: The Magazine		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

J

FRANK STALLONE <i>If We Ever Get Back (Polydor)</i> LP: Frank Stallone		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

M

FRANK STALLONE <i>If We Ever Get Back (Polydor)</i> LP: Frank Stallone		
P1	WRCP a	P3
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a
EAST	WRCP a	WRCP a

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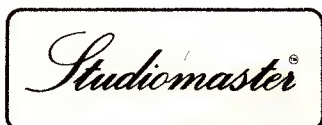
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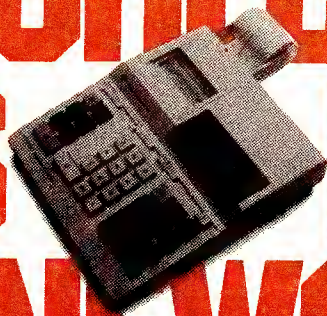
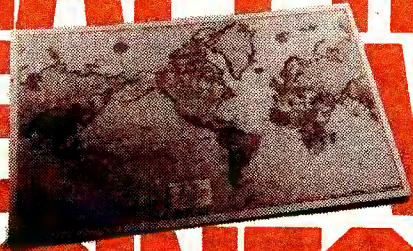
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Economic Forecast:

Security Pacific

Continued from Page 10

cyclically-adjusted deficit of well over \$100 billion, which is highly stimulative by any historical comparison.

The Federal Reserve will come under increased pressure in the year ahead. Still-large Treasury borrowing, coupled with rising private credit demands, will put strains on credit markets — pushing credit growth higher and causing concern on the part of monetary policymakers. The end result will be an even tighter monetary policy as policymakers attempt to hold the next inflation peak significantly below the last.

A few other factors to look for in 1985:

- **Gains in output will be more subdued.** The U.S. economy in the fall of 1984 is in transition from a period of exceptionally rapid growth to one of a much more moderate expansionary trend. Although interest-sensitive sectors such as housing and auto sales are projected to decline from recent, unsustainably high levels of production and sales, no drop in total output is foreseen through the end of 1985. Real GNP expanded 11% from the third quarter of 1982 through this year's second period — equivalent to an annual growth rate of 6.1%. Real growth is expected to drop to about a 3% rate late this year, with only a 1.7% increase from this year's fourth quarter through the final period of 1985.

- **Consumers will spend more cautiously.** Consumer spending will be a source of stability in the late 1984 and 1985 economy. Although auto sales are likely to have peaked this summer at an annual rate close to 11 million, car sales should remain above the 10-million level through most of 1985 as strong replacement demand is only modestly discouraged by tighter credit and lower consumer confidence. Retail spending for nondurable goods and services should record a 3% average

gain in 1985. Food purchases are likely to be the fastest-growing category of consumer nondurable goods, and expenditures related to housing will lead the services sector.

- **Capital spending outlook still robust.** Although the growth trend of investment spending is expected to weaken through 1985, it will be slowing from the 21% annual rate from the first half of 1984. While part of the slowing of growth in capital spending will be due to a weaker trend in output and sales, it also reflects expected higher interest rates, weaker corporate equity financing, and deteriorating profitability in 1985. Both the producers' durable equipment and structures categories of investment are projected to show over-the-year gains of about 8%, with far lower rates in the second half of the year.

- **The housing peak is behind us.** The volume of housing activity is likely to decline late this year and next in response to the already-worsening credit situation for residential real estate. The drop will be mitigated, however, by continued reliance on adjustable rate mortgages for an important proportion of total home purchases. Housing starts are likely to fall from this year's peak quarterly reading of 1.97 million units, recorded in the first quarter, to 1.5 million units by the fourth quarter of 1985.

- **Less government? Don't bet the farm on it.** The Federal government will remain a very stimulative force in the 1985 economy. Real Federal spending will be growing even faster in 1985 than in 1984, assuming no major new budget cuts. This forecast assumes that real defense spending will grow about 6% next year, while nondefense spending will stabilize at a level almost 11% above that of 1984, which was depressed by the PIK program early this year. State and local government spending will benefit from an improved revenue position, as this year's growth in the tax base

exceeded expectations by a substantial amount.

- **An improving foreign trade picture?** The net export sector of the U.S. economy is expected to remain in a deficit position through the rest of this year and throughout 1985. The prospects for 1985 on the whole are less negative due to an improving trade picture based on a slowing of growth in the domestic economy. Although the dollar's trade-weighted value is likely to decline somewhat from its current level in 1985, the decline is not likely to be either precipitous or unbroken.

- **Prices and wages should be well-behaved.** Gains in both prices and wages should continue to be moderate over the forecast period. Although prices of most industrial commodities are likely to rise more rapidly next year — many have been declining in 1984 — the overall increase will be held in check by weak trends projected for energy products, textiles, and lumber. Wholesale prices of many farm products could decline if the expected strong harvests materialize. Prices of finished goods will receive upward pressure from high operating rates now being experienced by many industries. Increases in labor costs, however, will generally be mild in both the unionized and nonunionized sectors of the economy. The likely exception to this trend will be the auto industry, where management is likely to agree to a quick and generous settlement in order to not lose sales. Our forecast calls for the Consumer Price Index to rise more than 4% in 1984 and about 5% next year, while producer prices will advance less than 3% this year and close to 5% in 1985.

- **Still no recession in sight.** In summary, the remainder of 1984 is likely to be a transitional period of growth that will be followed next year by some declines in interest-sensitive sectors of the economy. Weakness in residential investment and consumer durable goods

sectors will be offset, however, by sustained growth in consumer spending for nondurable goods and services, business capital spending, and government purchases. Additions to business in-

ventories are likely to exceed growth in final sales in the remainder of 1984 and 1985, resulting in some unintended buildup and raising the possibility of an inventory recession some time in 1986.

Sinai

Continued from Page 10

October — it should run about \$186 billion.

- **Industrial production gains should continue,** but at only half the pace of earlier this year. On average this will work out to about .5% a month for the next six or seven months; there will be some months when this figure will be greater, and some where it will be less. Along the way we might even run into a month or two that will make some people think the economic expansion is ending. All in all, however, this area still has a great deal of resiliency in it. Expansion of the GNP should continue on average at around 3% in the fourth quarter, and in the first half of 1985 it will probably average 3-4%.

- **Consumer demand for durable goods seems to be pretty well satisfied.** A combination of factors will contribute to a slower pace — consumers have already added heavily to their auto purchases, until recently they have bought a lot of homes, and interest rates are beginning to go up. Thus, the profile of consumer spending is likely to change, shifting out of durable goods to nondurable and services. Overall, consumer spending should slow but it will not fizzle out. It will just move away from big ticket items, such as furniture, automobiles, and houses.

- **Investment spending is the major propelling force in the economy now.** We are experiencing a capital spending boom, both in equipment purchases and plant expansion. Businesses are spending heavily to meet the strong de-

mands of the past, and there is no end in sight. Probably a good six to nine months, maybe longer, are left in above-average business spending for capital equipment before it begins to fade.

- **Housing activity will decline,** but slowly. Housing starts, benefiting from deregulation (and from an increased flow of funds), have made it a little easier to finance home purchases, but interest costs have made affordability more difficult for many American families. Still, rising incomes and strong positive sentiment about the future keep the demand for housing pretty strong. As these forces play themselves out, they will indicate somewhat lower activity on existing home sales, and lower housing starts over the coming year. Again, we do not look for any collapse, but we're a little more optimistic than many. The worst we can expect housing starts to get would be 1.5 or 1.6 million units by the middle of next year.

- **With interest rates, the key is inflation and what the Fed does.** As long as the economy keeps growing and expanding, and we keep on progressively eating away at remaining capacity, we're going to get closer and closer to some reacceleration of demand-pull inflation. So during the first half of 1985 we would expect to see inflation rates go to 5 or 6%, and with that we will see some tightening by the Fed. This would also bring higher interest rates, rising anywhere between one-to-three percentage points, depending on the inflation rate. That could give us a prime rate of 15% by the middle of next year, and mortgage rates up around 15-16%.

There is a lot of uncertainty about inflation, but with this big burst of capital spending it may be that we can postpone the time when too many dollars chase too few goods. If inflation runs 4% or below, we will not have great rises in interest rates. However, if it runs 5 or 6%, then the increase in rates will occur. One other major upward-pressure factor on interest rates is the heavy financing that will go with the \$186 billion Federal deficit next year. Given current policy and prospects, we can expect a clash between monetary and fiscal policy in 1985, with similar clashes between private sector credit demands and public sector financing looming on the horizon.

The major props to the economy are the business sector and the Federal, state, and local government sector. Government spending seems positive at this time, at least with the very strong expansion in military spending. Although this amount is less than the Department of Defense had expected to spend, the figure is still rising rapidly. The state and local government sector is a posi-

SINAI/See Page 17

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Same records in the same hour every day?

Announcers overlay their favorites?

Announcers skip tunes they don't like?

Poor program "flow" when things get busy?

As a music programmer you know the successful stations often spend 18 to 15 man-hours per week, or invest thousands in computers and software, to cure these problems. Now there is a way to do it better, faster and cheaper, and have 14 hours and 50 minutes left over each week!

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Why wait? BirchScan saves you time! BirchScan is an electronic Research Director that works all day, all night and on weekends. You'll get the latest monthly and quarterly ratings in advance. So BirchScan can begin immediate analysis. To find the best stories and put them on the street first. BirchScan is a powerful revenue-generating tool now available to Birch Radio subscribers.

BirchScan gets you on more buys at a higher rate by demonstrating your strengths. It gets you on the street with the complete story days ahead of your competitors who have to wait for books and manually prepare sales pieces. BirchScan gives your programmers powerful tools for analyzing trends, audience flow and audience dimensions.

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Economic Forecast:

Sinai

Continued from Page 15

tive force in the economy as well, with spending in real terms rising at a good 2-3% clip. Look for this to continue for another six to nine months as well.

• The foreign trade picture is not going to improve. We will continue to run a negative merchandise trade balance, and the odds are we'll see \$130 billion or more in the merchandise trade deficit this year, and maybe \$120 billion in 1985. There will be no real turn in that trade balance until late 1985 — not until the next round of declines in interest rates.

• Wages and prices through the end of 1984 will remain stable, but we're already beginning to see some price increases by the auto-makers greater than what has been occurring in previous years. There is bound to be some wage catch-up, strike or no strike, in raises for the auto workers, and as we go through the turn of the year, the chances are that we will have a strong enough economy and enough capacity pressure so we'll be getting some upward pressure on product prices as well. This means 5-6% inflation in the first half of next year, and wage infla-

tion on the order of about 5% on an annual rate. These are actually very pleasant numbers compared to past estimates, but they are rates of inflation almost double what we saw last year.

• There is no sign of a recession, but the risks of a recession will be increasing as we move through 1985 and toward the end of 1986. Late '85 or '86 is probably the time for the biggest chance of a recession. However, somewhere along the line there will be a major slowdown in growth — but all in all the economy and the political process should produce forces that will give us four-to-five-year expansion.

Overall, the economic outlook is positive. We are in a boom right now in domestic economic activity, and it's positive when compared with the '70s. We are currently seeing the best performance of the economy in the last 20-25 years, and for the radio industry and any industry that depends heavily on advertising, the budgets that affect the radio industry, and volume of advertising, will grow at a solid clip. Business isn't going to be spectacular, but it should be solid. Basically, over the next one or two years, the radio industry should do very well.

Flamberg

Continued from Page 10

six months of 1984, to 4% by year's end. A Conference Board survey revealed reduced consumer expectations for purchasing cars, houses, and appliances in the second half of 1984. And, in spite of 6-7% wage hikes and a national median income of \$24,580 (reflecting the first real growth in buying power in four years), no one is sure how long people can keep spending and incurring debt without inflation.

With food, housing, transportation, and apparel costs already inching up, consumer demand might be satiated or stanchied before we reach the Christmas selling season. Without predicting economic doom, radio people have good reason to urge retailers to hedge their bets for the Christmas season by advertising on radio.

Other factors affecting radio's ultimate 1984 performance are based on conditions in key client industries. Some of these are:

• An auto workers strike could seriously impact on the 1985 new car introduction program by reducing inventories and curtailing the need to build a large demand for new models (automotive is the

#1 local and #5 national radio client).

• Weather could change the availability and pricing of food products (#1 national client) and the anticipated Christmas retail boom (#2 local client).

• Intense competition in deregulated industries such as banking and financial services (#3 local client), airlines and transportation (#3 national client), and industries sorting out marketplace segments such as computers and supermarkets (#6 local client) could either fill radio inventories or lead to major advertising retrenchments.

While some analysts are predicting strong fourth quarters and sizeable advertising sales in 1985 on the strength of momentum from the existing economic recovery, we're not so sure.

The Local Outlook

Local radio billings, traditionally about 75% of our business, is our strongest segment after six months of 1984. Posting revenue growth of 15.3%, tracking RAB's industry-wide predictions for 1984, local clients should bring \$4,311,400,000 to the industry by the year's end. June performance of the RAB's composite billing pool saw a 19.6% growth in local dollars, which is 12.7% better than the 6.9% revenue growth reported for May and hopefully a harbinger of a strong fourth quarter.

Stations are moving toward greater emphasis on local and direct accounts, which give operators greater control over inventory and pricing. The local emphasis targets retailers who have been prospering during this period

“Spot radio, which experienced a growth rate of 13.4% over 1983 in the first seven months, should continue steady billings but will elude major growth.”

of economic recovery and yet are increasingly vulnerable to price competition from Cable TV, UHF TV (using video music formats), and Low Power TV stations. The strongest response to price competition will be stations' efforts to sell marketing solutions, rather than spot packages, to local retailers. Traditionally the best prospects for new clients and client price, or schedule expansion exist at the local levels. Savvy operators are stressing local sales and retail marketing skills in hiring GSMs in the major and middle level markets.

The Spot Market

Spot radio, which experienced a growth rate of 13.4% over 1983 in the first seven months, should continue steady billings but will elude major growth. The last two months have been especially encouraging, with 18% growth in June and 12.2% in July. Strong showings by unwired networks attracting

new clients and increased volume are offset by a decline in the rate-per-unit and the declining number of national spot buys, which are being made closer to airdates for shorter flights in fewer markets. As the “Mega-reps” move in-

“In sum, the radio industry will make money this year but, as an industry with considerable sales talents, we will still be behind the power curve.”

to head-to-head unwired competition, it is likely that national spot revenues will be shifted to this sales format with lower prices-per-unit for stations. If existing trends continue, spots dollars should be in the neighborhood of \$1,159,900,000 by the year's end.

Network Billings

Network radio has been experiencing a year of fits and starts. Slow first quarter billings led to a spring rally, and mixed results in the summer with a low in June when billings dropped to 2.6%, below 1983 levels. Even in spite of broad coverage and low CPMS, networks and struggling syndicators and program networks siphon away dollars, while management problems at some traditional networks erode client confidence. For the first seven months of 1984 the network segment of our industry, which grew at a rate of 21.2% in 1983, is 2.5% above 1983 with revenues of approximately \$145.9 million. If the trends continue through the fall into winter, we predict a 2.2% billings growth — or an estimated total billings of \$259 million for 1984.

Revenue Review

Overall, radio is exceeding our seven-year average growth rate (11.97%) with year-to-date increases in billings of 14.3%. This will accumulate \$5.73 billion in radio's coffers by year's end, slightly below our goal of 15%, and a slight erosion in our overall market share from 7% of all advertising revenues to approximately 6.8%. In real dollars we will be up, but in terms of share of the bigger pie we're still marking time.

In sum, the radio industry will make money this year but, as an industry with considerable sales talents, we will still be behind the power curve. It seems ironic that we can grow almost 15%, sell approximately 100 million commercial units and post acceptable returns on investment, yet still not move the needle in terms of our medium's market share. On the other hand, this state of affairs paints a clear picture and we have our work cut out for us as an industry: to develop new dollars and new means of marketing our product in the interest of all segments of the radio industry.

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Duplicating Your Effort: Forms For A Better Budget

A good manager takes an in-depth look at the yearly budget, examining the top line, bottom line, and everything in between. If you are going to accurately anticipate increases in expenses, and plot them against expected revenues, every element has to be factored line-by-line. Arriving at budget goals simply by figuring out the annual inflation rate and increasing this year's expenses by that percentage can put you in an incredibly precarious position.

R&R has compiled two organizational features for you to prepare your own budget in an efficient manner: a week-by-week budget calendar, outlining common steps involved in the budgetary process; and a section of 12 budget forms, breaking a radio station down into its most common departments.

- The budget calendar outlines the individual steps involved in developing a station budget. Without a firm timeline to operate by, individual areas of the budget process can be skipped over or prolonged. This calendar is not written in stone; it simply offers an idea of the different elements involved in arriving at a sound budget.

- The budget forms are printed to allow for easy reproduction in whatever manner is desired. They may be clipped out directly, photocopied, altered for your station's operations, or ignored — whichever best suits your needs.

BUDGET CALENDAR

The following week-by-week budget calendar is an illustration of the general steps involved in developing a sound, workable, effective station budget. Many of these steps are common sense, but are often omitted in the general budgetary process. Not everyone has to go through every individual

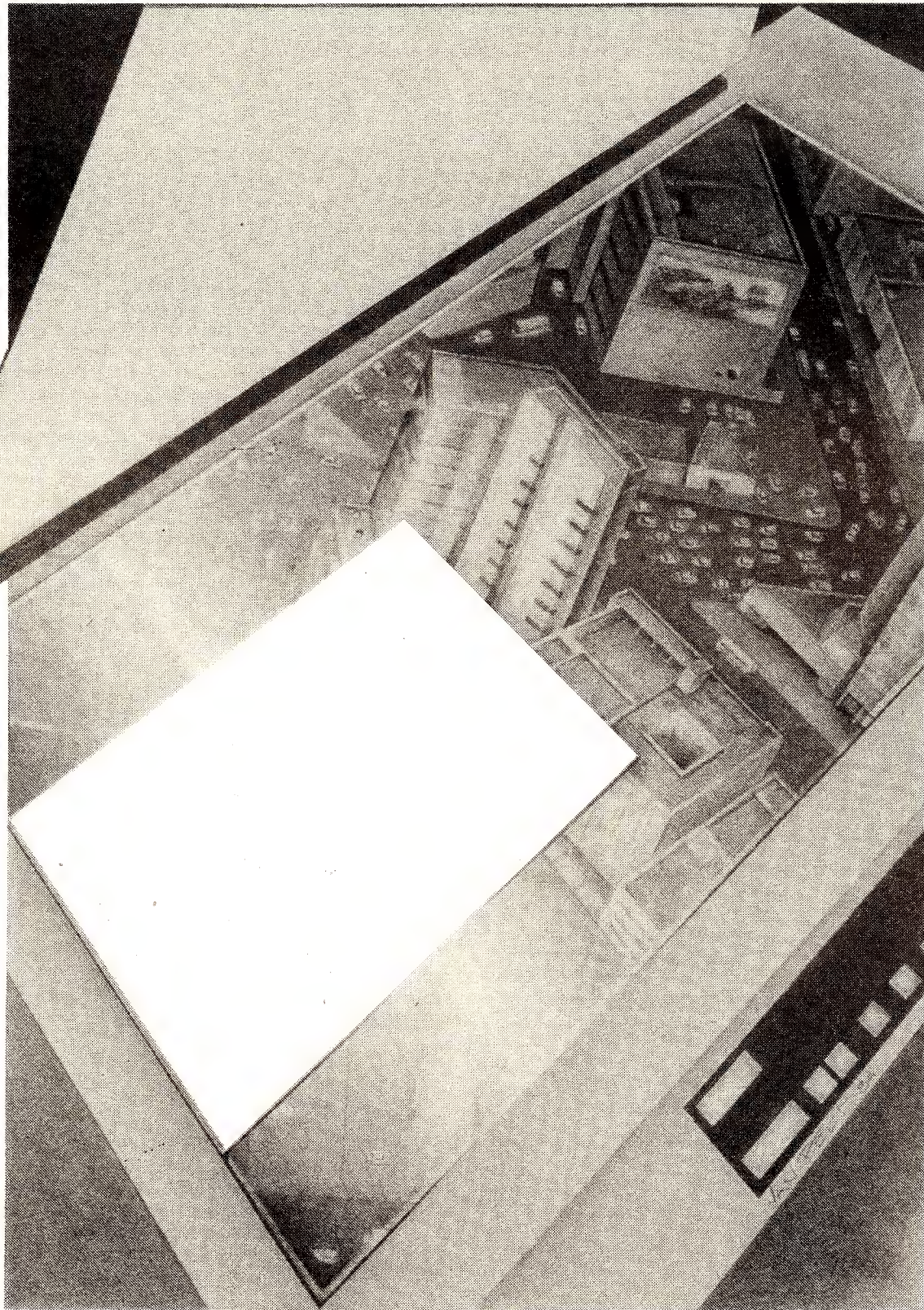


ILLUSTRATION: LESLIE VAN PELT

step; small market stations have far different needs from their counterparts in large markets, while the budgetary processes of many groups may be alien to managers at indi-

dually-held stations.

This 12-week calendar is presented for your budgetary interest and pleasure. We would like to

stress two points. 1) For budgetary purposes, we are assuming everyone reports to someone else, and 2) In every case, monetary increases are real-dollar increases, not inflation-driven.

Week One

- Begin to assess economic outlook for upcoming fiscal year. Consult local banker, stock broker, chamber of commerce, and financial publications.
- Have the bookkeeping department begin to compile an historical five-year growth pattern for all departments in the company.
- Build a general market scenario on employment and sales, looking at business fluctuations for the next 15 months.
- Compile all economic projections and data into an understandable economic narrative that you understand.

Week Two

- Begin to work on revenues. Alert the sales manager and your rep to begin estimating revenues for the coming fiscal year, based on fact! This break-down of revenue should be done account-by-account, including estimated amount and date to be signed.
- Contact (or have someone contact) every account who used the station last year and determine their projected activity for the coming year.
 - Be prepared to discover that your revenue projections fall short of what you need

Week Three

- Determine where the compensating increase in revenue will come from, how you will get it, and when it might occur.
- Examine ways to boost sales, such as hiring new salespeople (17 is a nice number).
- Compile a set of figures based on your new, projected revenues and run them against last year's expenses. Read and hold the results.

Week Four

- With yellow legal pad in hand, work with accountant to determine rent, utilities, other expenses based on all existing commitments. Budget these from ground zero.
- Since your revenue could well be smaller than these commitments, subtract the first from the second. Read and hold the results.
- Disregarding your revenue, run a new set of numbers — a "dream list" — based on what you'd really have to spend to become #1 in the market.

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MARKET	MANAGER	GROUP
WJR DETROIT	RON PANCRATZ	CAP CITIES
WHTZ NEW YORK	DEAN THACKER	MALRITE
WKYS WASHINGTON, D.C.	BART WALSH	NBC
KKBQ A/F HOUSTON	PETE SCHULTE	HARTE-HANKS

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AND ONLY ONE REP

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Discover A Gold Mine of Country Music With the Stars!



George Jones and Johnny Cash have been making country hits for nearly thirty years; Willie Nelson and Loretta Lynn for more than twenty, and even 'newcomers' like Ronnie Milsap and Crystal Gayle have spent nearly a decade on the charts.

Country music has stayed loyal to its roots.

Today country listeners have expressed an increasing interest in country music's past. Radio stations are playing more oldies than ever before, and new artists, like Ricky Skaggs and John Anderson, are using more traditional styles.

Solid Gold Country, produced by Ed Salamon,

explores these connections between past and present each week in a three hour music magazine. Every week a major star will be on hand as a featured guest throughout the entire show to talk about their music, and additional artists are spotlighted, telling the stories behind their songs. This participation by the stars of country music themselves, and the theme sets in which the songs are presented, make each program more than just another "oldies" show.

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For national sales information call our New York office at (212) 869-7444.

For station clearance information call our Washington, D.C. office at (703) 556-9870.

- ★ Elvis Presley
- ★ George Jones
- ★ Mickey Gilley
- ★ Dolly Parton
- ★ Ronnie Milsap
- ★ Loretta Lynn
- ★ Willie Nelson
- ★ Don Williams
- ★ Tammy Wynette
- ★ Statler Brothers
- ★ Hank Williams, Jr.
- ★ Waylon Jennings
- ★ Eddy Arnold
- ★ Conway Twitty
- ★ Crystal Gayle



★ VISIT OUR HOSPITALITY SUITE 11300 ★
 ★ 6-11 PM SUN.-MON.-TUES. ★
 ★ SEPT. 16-18 ★ LOS ANGELES ★

United Stations

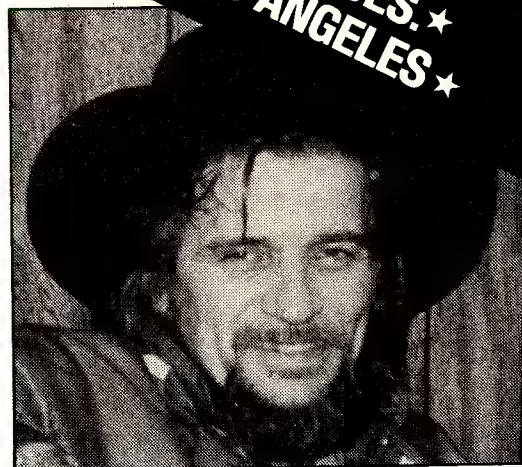
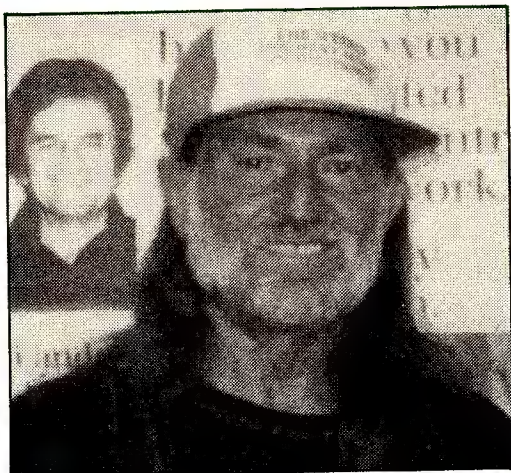
AMERICA'S TARGET RADIO NETWORKS

Washington, D.C.

Chicago

THE COUNTRY COUNTDOWN

★ VISIT OUR HOSPITALITY SUITE 11300 ★
★ BILTMORE HOTEL ★
★ 6-11 PM SUN.-MON.-TUES. ★
★ SEPT. 16-18 ★ LOS ANGELES ★



“The Weekly Country Music Countdown”, hosted by Chris Charles, works where other syndicated programs fail by building a solid, stable and loyal audience, thus making it the most listened to country music radio program in America.*

Exciting, Exclusive Artist Interviews

Each week “The Weekly Country Music Countdown” has a major country music superstar as a guest throughout each hour of the program. This guest artist tells the listeners the stories behind the hits, reliving the times and the people who helped make it happen. In addition to the guest artist, each week’s program contains other artist

*Source: R.H.Bruskin/
March 1984



- ★ Willie Nelson
- ★ Ronnie Milsap
- ★ Barbara Mandrell
- ★ Crystal Gayle
- ★ Eddie Rabbitt
- ★ Waylon Jennings
- ★ Oak Ridge Boys
- ★ Alabama
- ★ George Jones
- ★ Ricky Skaggs
- ★ Anne Murray
- ★ Conway Twitty
- ★ Janie Fricke
- ★ Dolly Parton
- ★ Lee Greenwood
- ★ Charley Pride

interviews, each one recorded exclusively for “The Weekly Country Music Countdown.” There’s also a look back at hits of the past, a country calendar, and the latest new releases of the top country stars.

Ed Salamon and Proven Country Music Success

The man who makes it happen on “The Weekly Country Music Countdown” is Ed Salamon, the program’s producer and executive vice president-programming for The United Stations. Ed is widely recognized as the most successful programmer in country radio.

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For station clearance information call our Washington, D.C. office at (703) 556-9870.



The United Stations

AMERICA'S TARGET RADIO NETWORKS 

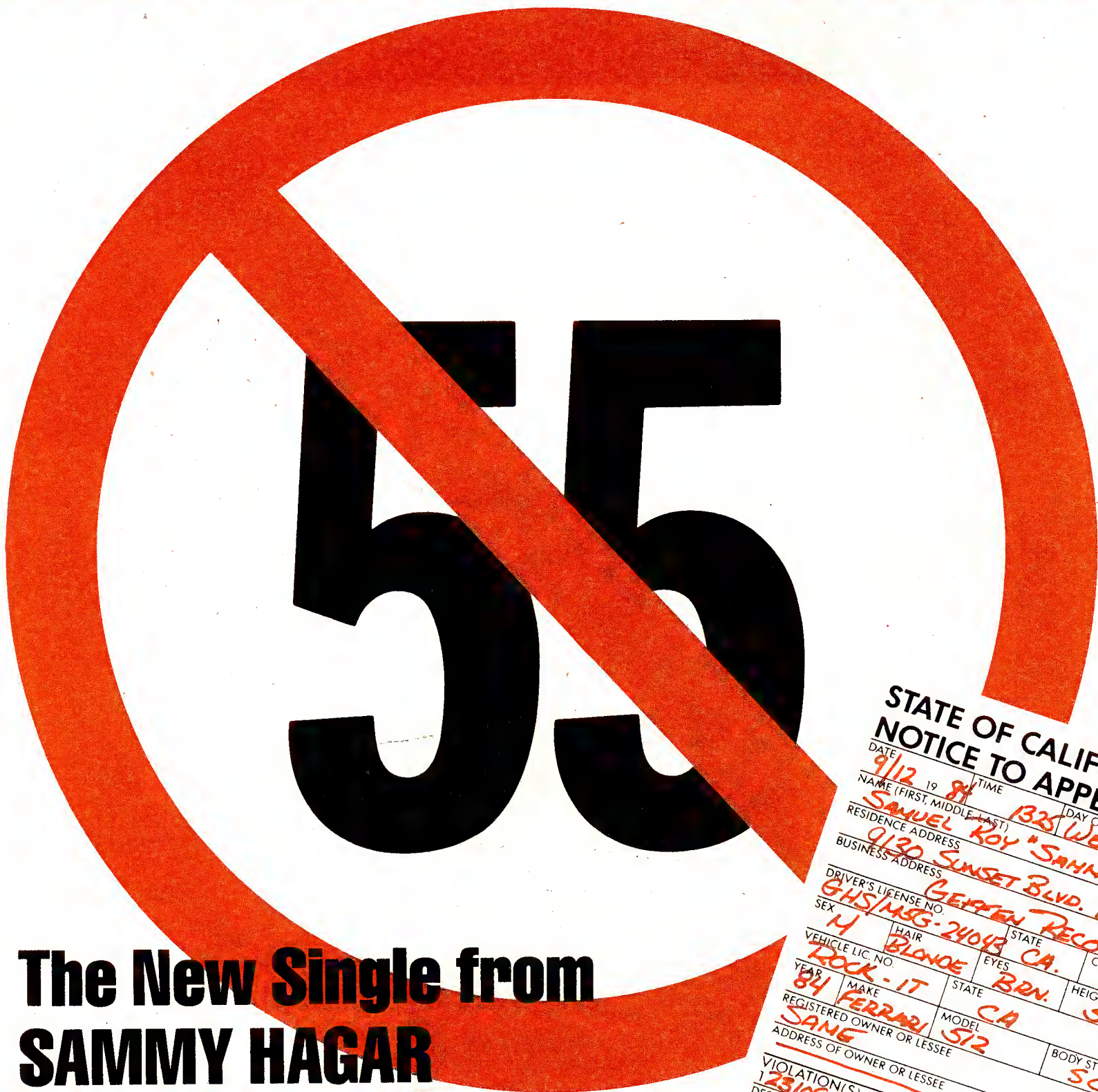
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**TEARING UP
"THE ROAD" INTO 1985!**

AOR/HOT TRACKS 13

**STATE OF CALIFORNIA
NOTICE TO APPEAR**

DATE: 9/12 19 84 TIME: 8:15 DAY OF WEEK: WED DIST. D.R. NO. A 7-29

NAME (FIRST, MIDDLE, LAST): SAMUEL KOY "SAMMY" HAGAR CITY: LOS ANGELES

RESIDENCE ADDRESS: 1325 GEFGEN RECORDS CITY: LOS ANGELES

BUSINESS ADDRESS: 9130 SUNSET BLVD. LOS ANGELES

DRIVER'S LICENSE NO.: GHS/MSG-24043 STATE: CA. CLASS: 3

SEX: M HAIR: BLONDE EYES: BRN. HEIGHT: 5-10 WEIGHT: 140

VEHICLE LIC. NO.: ROCK-17 STATE: CA

YEAR: 84 MAKE: FERRARI MODEL: 512

REGISTERED OWNER OR LESSEE: SANG BODY STYLE: SC PASSENGERS: 0 M 0 F

ADDRESS OF OWNER OR LESSEE: COLOR: BLACK

VIOLATION(S): 123109(a) VC.2 23103 VC.3 22103 VC

DESCRIPTION OF VIOLATION(S): EXHIBITION OF SPEED, RECKLESS DRIVING, EXCEEDING MINIMUM SPEED LIMIT, RESISTING ARREST, DRIVING W/A REVOKED LICENSE, ASSAULTING A POLICE OFFICER, SUBJECT CLAIMS HE "CAN'T DRIVE 55"

APPROX SPEED: 125+ PE/MAX. SPEED: 55 VEH. SPD. LIMIT: 55

LOCATION OF VIOLATION(S): ON INFRACTION

WEATHER: FOG RAIN MIST CLEAR

BOOKING REQUIRED: YES NO

ISSUING OFFICER: S. TRAPP SERIAL NO. 0078

ARRESTING OFFICER - IF DIFFERENT FROM ABOVE: *Sammy Hagar* SERIAL NO. *0078*

WITHOUT ADMITTING GUILT, I PROMISE TO APPEAR AT THE TIME AND PLACE CHECKED BELOW.

ON THE 31 DAY OF OCT 19 84

BEFORE THE MAGISTRATE OR COURT CLERK BUILDING SACRAMENTO CALIFORNIA

JUVENILE COURT TRAFFIC

WEDNESDAY



Station Budget



DEPARTMENT-BY-DEPARTMENT

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
SALES												
ADVERTISING & PROMOTION												
RESEARCH												
PUBLICITY												
TRAFFIC												
PROGRAMMING												
PUBLIC AFFAIRS												
NEWS												
TECHNICAL												
EXECUTIVE												
GENERAL & ADMINISTRATIVE												
TOTALS												

Continued from Page 18

Week Five

- Isolate key items on the "dream list" and add them to the list of existing commitments.
- Again examine your revenue projections and see what the differences are.
- Determine what profit you intend to, or must, make.
- Using the same revenue projection as the top line, compare last year's actual, the old "committed" list, and the new "committed plus important" list.
- Decide which of these three budgets will meet your expectations, based on what your revenues and expenses will be. Determine what figures have to be adjusted, how much revenue has to be raised, what costs have to be cut?

Week Six

- Carefully study all the figures, decide on your strategy, then submit the budget to headquarters or management. This is your First Cut at your final budget.
- Talk to every department head and get an itemized "wish list" from each of them. This list should have no restrictions, and should be submitted by the beginning of week seven.

Weeks Seven-Eight

- Lay each departmental budget alongside your submitted budget to examine similarities and differences.
- Determine where the differences, if any, have occurred, and decide what can be done about them.
- Talk with General Sales Manager and rep about needs and new revenue possibilities.

Week Nine

- Your First Cut Budget should

now be back from headquarters, accompanied by comments. Interpret these management directives and act accordingly.

- You are now working toward your final budget. Break it all into departments, so you know where every dime is going to go, and who is responsible for spending it.
- Sit down with department heads and explain the budget. Ask for questions, then ask them to sign off on it.

Week Ten

- After all departments have signed off, consolidate all the departmentals and check them against the 5-year growth plan you had bookkeeping prepare in Week One.
- Decide if you are comfortable with revenues and expenses judged against the economic narrative you wrote during Week One.

Week Eleven

- Take one final look at the budget, book it, and prepare it for submission.

Week Twelve

- Submit your final budget to headquarters.

SALES

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
MANAGERS & SEC-SALARIES												
VACATION PAY												
COPY DIRECTOR — SALARY												
TELEPHONE												
TELEGRAPH												
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
POSTAGE												
DUES & SUBSCRIPTIONS												
RENT-BUILDING												
RENT-PARKING												
EQUIPMENT RENTAL												
COMPANY CAR												
TEMPORARY HELP												
MESSENGER												
FREIGHT												
MISCELLANEOUS												
SALES AIDS OTHER												
OTHER												
SALES PROMOTION												
MERCHANDISING												
TOTALS												

... Art Vuolo, Radio's Best Friend ...
Street Talk
Radio & Records
April 13, 1984

That's what The Industry's Newspaper called the founder of The RADIOGUIDE People, Inc. last spring just prior to the release of over 6 million RADIOGUIDES for companies like Buick and Clairol, Inc. Participating stations included: Z100, WLS, KIIS, WGN, and KDKA. Find out why — RADIOGUIDES work. Art Vuolo Jr. and Barry M. Grant are

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• DORIS DAY •

• TOMMY DORSEY •

• THE FOUR ACES •

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• TONY BENNETT •

• AND ALL THE GREATS •



The United Stations

AMERICA'S TARGET RADIO NETWORKS



The Great Sounds. An exciting weekly four hour radio program from The United Stations. Featuring the hits of the 30's and 40's and the non-rock hits of the 50's and 60's.

The Great Sounds is designed to develop a loyal audience, and keep it, because it will encourage long listening spans and lessen dial punching. This not only benefits the radio station, but also the advertiser by encouraging audience to tune in on a specific day at a specific time.

Each week The Great Sounds will spotlight a "Special Feature Artist" throughout the entire four hour program. Goodman; Teresa Brewer, Mel Tormé; Johnny Mathis are just a

few of the great stars we've featured as in-person guests. In addition, several other stars appear on the show, all talking about their music and the fascinating stories behind the songs. Each show will also highlight a special year with a review of the events and the unforgettably great sounds of that year.

The Great Sounds wouldn't be complete without Frank Sinatra. Each week a "Spotlight on Sinatra" will pay tribute to perhaps the greatest sound of all.

For national sales information call our New York office at (212) 869-7444.

For station clearance information call our Washington, D.C. office at (703) 556-9870.

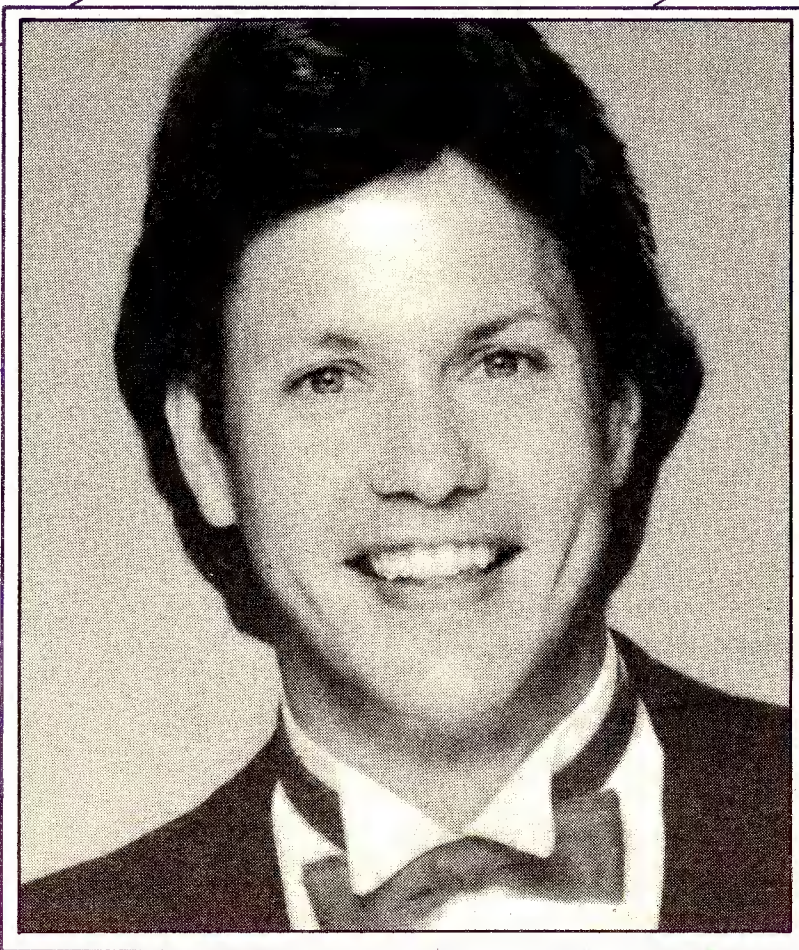
★ VISIT OUR HOSPITALITY SUITE 11300 ★
 ★ 6-11 PM SUN.-MON.-TUES. ★
 ★ BILTMORE HOTEL ★
 ★ SEPT. 16-18 ★ LOS ANGELES ★

Washington, D.C. • Los Angeles

Rick DEES

WEEKLY TOP 40

★ VISIT OUR HOSPITALITY SUITE 11300 ★
 ★ 6-11 PM SUN.-MON.-TUES. ★
 ★ SEPT. 16-18 ★ LOS ANGELES ★



**Lee Douglas—Program Director
 Z 95.5, Detroit**
 "RICK DEES' WEEKLY TOP 40'
 has greater entertainment value
 than ordinary countdowns. In
 its first six months on the air,
 'RICK DEES' WEEKLY TOP 40'
 has already beaten the long
 established 'American Top 40.'"

**Jim O'Hara—Program Director
 KIKK (FM), Davenport**
 "I've never heard a countdown show
 complement a CHR format with so much
 personality and creativity the way 'RICK DEES'
 WEEKLY TOP 40' does on KIKK 104.
 I was very pleased to see equally great ratings for
 'RICK DEES' WEEKLY TOP 40' in both teens and our
 target demo of 25-49."

**Scott Shannon—Program Director
 WHYZ (FM), New York**
 "'RICK DEES' WEEKLY TOP 40' is a great
 extension to our Monday through Friday
 Z-morning Zoo. Rick's crazy humor, zany
 off-the-wall radio show fits right in with both the
 image and success of Z-100."

**Mike Novak—Operations Manager
 KOSO, Modesto**
 "'RICK DEES' WEEKLY TOP 40' is the
 only network program KOSO broadcasts.
 Rick sounds like he is live on-air in our
 studios; our listeners think he is part of
 our air staff."

For national sales information call our
 New York office at (212) 869-7444.
 For station clearance information call our
 Washington, D.C. office at (703) 556-9870.

**Bob Grissinger—Operations Manager
 WINK (FM), Ft. Myers, FL**
 "... I can't imagine any station
 to whom the show is available
 declining to run it. 'RICK DEES'
 WEEKLY TOP 40' is clearly the
 most listenable and enjoyable
 countdown show ever done.
 During Rick's daypart, Men
 18+ went from 12.5 to 17.5;
 Women 18+ from an 8.2 to a
 16.1. Adults 18-34 from 24.5 to
 a 37.5! Congratulations!"

The United Stations®
 AMERICA'S TARGET RADIO NETWORKS
 New York • Los Angeles • Washington, D.C. • Chicago

Station Budget



TECHNICAL												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
ENGINEER-SALARIES												
VACATION PAY												
ENGINEERS-OVERTIME												
TUBES & TRANSISTORS												
TECHNICAL PARTS & SUPPLIES												
RAW STOCK TAPE												
TELEPHONE												
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES												
LIGHT, HEAT & POWER												
DUES & SUBSCRIPTIONS												
AUTO-GAS, OIL & MAINTENANCE												
EMERGENCY GENERATOR SERVICE												
PENSION FUND												
POSTAGE & FREIGHT												
MILEAGE												
MISCELLANEOUS												
CONSULTANT SERVICES												
TOTALS												

EXECUTIVE												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
EXEC. & SEC. SALARIES												
VACATION PAY												
TELEPHONE												
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
DUES & SUBSCRIPTIONS												
COMPANY CAR												
MAINTENANCE & REPAIR-SERVICE												
BUILDING MAINTENANCE												
TEMPORARY HELP												
MESSENGER & DELIVERY SERVICE												
POSTAGE & FREIGHT												
CONTRIBUTIONS												
MISCELLANEOUS												
EMPLOYEES' PARTIES												
EMPLOYEE EDUCATION & SEMINARS												
TOTALS												

G&A												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
ACCOUNTING-SALARIES												
VACATION PAY												
ACCOUNTING-OVERTIME												
LEGAL												
AUDIT												
COLLECTION												
PROPERTY INSURANCE												
WORKMEN'S COMPENSATION												
GROUP INSURANCE												
PROPERTY TAXES												
MISCELLANEOUS TAX												
PAYROLL TAXES												
TELEPHONE												
TRAVEL & ENT-OUT OF TOWN												
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
LIGHT, HEAT & POWER												
DUES & SUBSCRIPTIONS												
RENT-BUILDING												
RENT-PARKING												
COMPANY CAR												
MAINTENANCE & SERVICE												
AIR CONDITIONING MAINTENANCE												
BAD DEBTS												
CORPORATE BURDEN												
SALARIED PENSION EXPENSES												
TEMPORARY HELP												
GUARD SERVICE												
MESSENGER & DELIVERY SERVICE												
POSTAGE & FREIGHT												
CONTRIBUTIONS												
MAINTENANCE SERVICE												
RECRUITMENT SERVICE												
COMPUTER & SUPPLIES												
MILEAGE												
MISCELLANEOUS												
EMPLOYEES' PARTIES												
EMPLOYEE EDUCATION & SEMINARS												
DEPRECIATION												
TOTALS												

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SAM HARRIS

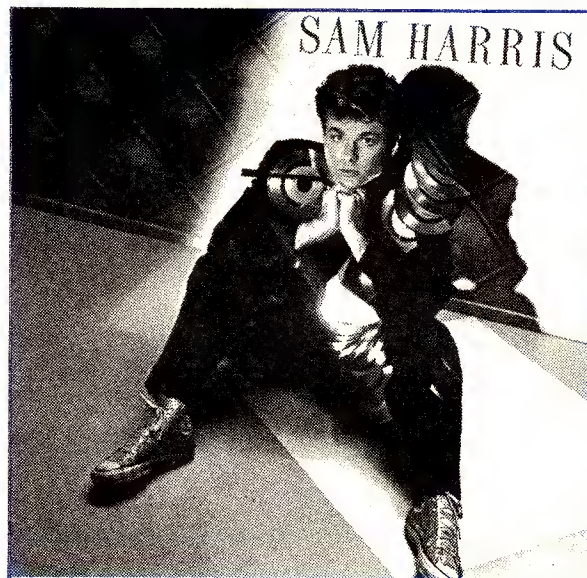
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Sugar Don't Bite

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WCAU-FM	WFMI	WFBG	Q104
Q100	KBFM	WIGY	Q101
K104	WQUE-FM	103CIR	T94
WKEE	KTFM	WERZ	WPFM
WKRZ-FM	Z98	WZYQ	WIXV
KWIC	WKDD	OK100	Z102
WJZR	WRQN	95XIL	KKQV
WNOK-FM	KAY107	WJBQ	KKRC
WZLD	KEYN-FM	WOMP-FM	WDBR
KAMZ	KYNO-FM	WISE	KHTX
KSET-FM	KSKD	WCGQ	SLY96

48/16

From his new album, SAM HARRIS.



6103ML

A PROVEN WINNER!



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Understanding Revenues & Resources: From Top Line To Bottom

From placing your first inquiring phone call to the local bank, to making your final financial calculations, the process from estimating revenue to developing a budget is a delicate one. Revenue and budget are inseparable, working together like a hand in a glove. Planning a budget depends on your knowledge of revenue, your understanding of the total economic picture, and the minor details of each and every one of your accounts. Further, you must have an appreciation of the characteristics of your market, the position of your station within the market, the internal structure of your operation, and how your budget is related to each one of these elements.

The seven articles in the following section examine the connection between revenue and budget, and explore ways to develop a working kinship between the two. To obtain a cross-section of opinion, R&R interviewed seven radio executives, including those from individual stations, large

and small groups, and national radio reps. We asked them to isolate some of the processes involved in estimating revenue, explain how they calculate expenses and develop a budget, and determine what factors are involved in other areas of business operations and planning.

Pete Schulte
Senior Vice President,
Harte Hanks Radio
General Manager,
KKBQ/Houston

The starting point in estimating revenues is determining where your station stands in the market. From this you have to figure out what the total expected market revenue will be, and what share you think you should command. Next you have to look at the historical data, tracking it over the last three years — which depends a great deal on the consistency of the station as well as the market. Tracking KKBQ here in Houston would be difficult

SCHULTE/See Page 33

Gary Capps
President,
Capps Broadcasting

When we begin the budget process each year, we first try to make some assumptions and predictions about the local economic environment. Since most of our business is local, it is important for us to base our knowledge on what is happening here in our market — and then to try to project a local economic outlook. For our regional and national business we talk to our rep and

CAPPS/See Page 34

Dean Sorenson
President,
Sorenson Broadcasting

For a small group of stations, we actually go through quite a long budget process, working through several different steps as we go. The first thing we do is figure out a zero-based expense budget, which actually is a hypothetical projection of what it would cost us if we ran the radio station as a daily service but didn't run a single spot.

SORENSEN/See Page 34

Richard McCauley
Most Recently:
Senior VP/GM
Blair Radio/RAR
(See Page 1)

As a rep firm, the only part of a station's budget that we involve ourselves in is that area that relates to national business. Aside from this we keep totally out of the budgeting process.

Budgeting for national sales and budgeting for local business are two very different processes.

McCAULEY/See Page 37

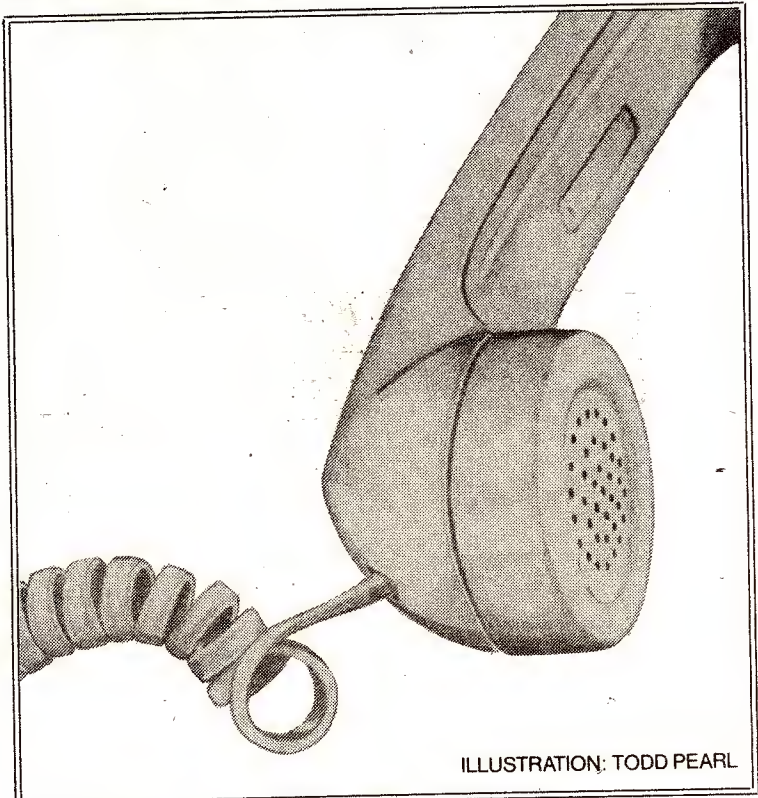


ILLUSTRATION: TODD PEARL

Lee Simonson
Vice President/
General Manager
WOR/New York

We feel the start of the budget process is the perfect time to give each department the opportunity to put together a wish list. This is the point when you should ask your people, "If all things were breaking your way, and the stars were all lined up correctly, what would you want?" Then, after you gather together all the initial budget requests, all you have to do is feed them into the computer, and see how much it all amounts to. On top of this you add the standard salary increases, which in a large corporation are largely dictated from one year to the next.

From this initial budget survey you look for the things that each department would love to have: a new car for the News Department, another wire service, a new jingle package for Programming,

SIMONSON/See Page 38

Carl Wagner
Executive Vice President/
Radio & Cable,
Taft Broadcasting

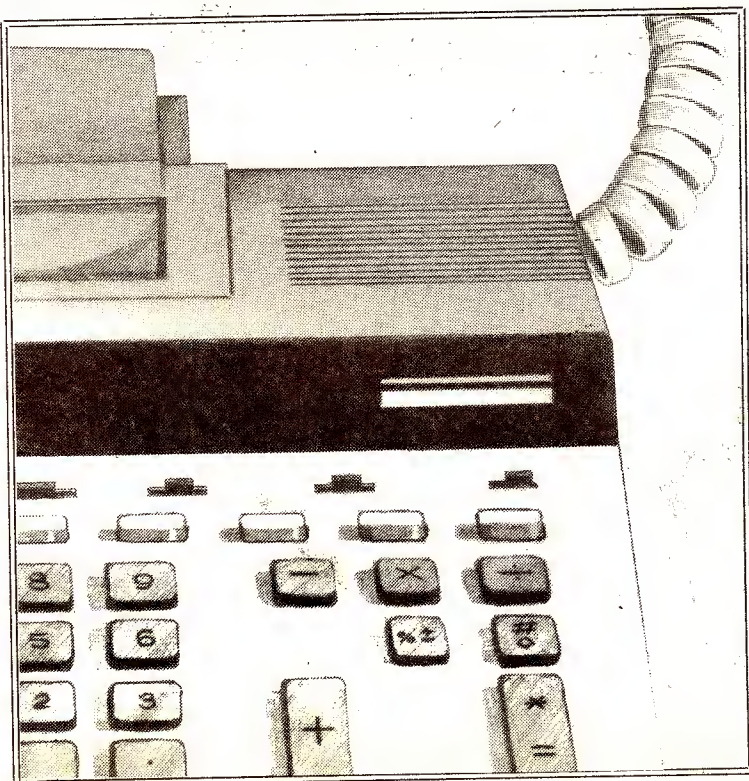
Step one in the budget process should be for each station to contact its national rep and ask for an estimation of what activity can be anticipated in the marketplace in the coming year, worked out on an account-by-account basis. At the same time, each account execu-

WAGNER/See Page 40

David Recher
Vice President/
Administration
Eastman Radio

When we develop projections for our clients, we do them not only for the station but also to see what kind of business we can expect to do for the year. This way we can set goals for both of us, evaluating them as a viable radio station and us as a rep firm. Every rep firm should do this, or

RECHER/See Page 40



OVER
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...the largest FM audience ever.
No other FM group in the history
of broadcasting has attracted
as many listeners as we have.
And these are the Program
Directors that help make it hap-
pen: Joe McCoy at WCBS/FM
in New York; Ed Scarborough
at KKHR in Los Angeles; Buddy
Scott at Chicago's WBBM/FM;
Scott Walker at WCAU/FM
in Philadelphia; Jon Russell
at San Francisco's Rocker, KRQR;
Rick Peters at Boston's WHTT;
and Bob Scott at KHTR in
St. Louis. When you're talking
hits, you're talking the CBS/FM
Group...the biggest Hit of all.

Source: Arbitron Spring 1984, Persons 12+; TSA Cume,
6am-Mid Mon-Sun

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Listen To Teachers.

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“TEACHER TEACHER”
by 38 SPECIAL.



The first hit single from
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TEACHERS —
The Original
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Revenues & Resources:

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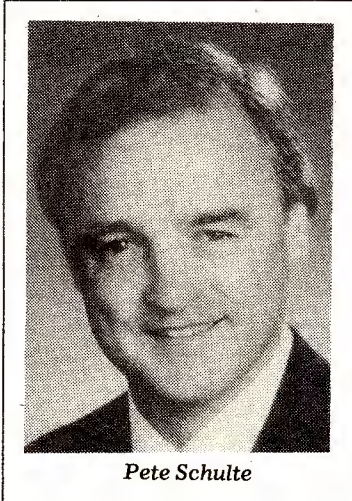
Continued from Page 30

because we've had such a meteoric rise, but for some of the stations in the country which have been stable — such as KVIL/Dallas or WSB/Atlanta — it would be a lot easier to determine.

Tracking The Variables

Because of the volatility of radio, and the uncertainty of national business, estimating revenue can become very difficult. National is always the toughest figure to gauge, because it is unpredictable. In our market, with our station, we look at national business of about 35-40%. But this figure could represent a wide fluctuation, especially if there is a downturn in national business. Possibly the easiest factor to track is ratings, because there isn't a great deal of fluctuation in ratings — providing you have some consistency to your programming and promotion.

Overall, we generally have a pretty good idea of where we're going to be in terms of share of market in Arbitron. Looking at



Pete Schulte

The first step we go through is setting up target numbers relative to our standing in the market; then we apply those figures against our anticipated market revenue while attempting to project an accurate revenue figure for our station for the following year, based on local and national revenue assumptions. During this process, we also set a target number for percentage revenues and operating profits, and each year we look for some percentage increase. The entire process is very complicated.

Considering The Market Factors

Every budget is set to be met or exceeded, but inherent in our budgeting system is a contingency plan which takes into consideration the fact that falloffs in ratings or revenue can occur. To prepare for these, several questions should be considered during the planning stages:

- Is there a new format competitor, or anything that would affect that share of market that has to be taken into consideration?
- What are the economics of the situation? Is there market growth? Are there other stations who are either doing what you're

that share against the market revenue, we can calculate fairly well what our revenue is going to be. Some markets have formulas where a share point might equal \$1 million in billing, and in Houston this is generally the case — at least for the major stations. Of course, this doesn't mean that someone who gets a one share will get \$1 million, but it is an approximate rule.

Our budgeting process begins in August, and is refined on a monthly basis until the final budget is arrived at some time in January.

Raising Rates: Revenue Or Inventory?

When do you raise rates? Should raising rates be predicated on meeting expenses, or is it more a question of marketplace position and inventory supply? R&R posed this question to several station/group operators for an opinion on this supply and demand question.

Dean Sorenson,
President,

Sorenson Broadcasting:

"We always look at April 1 and October 1 as the time to look at rates and decide whether we should raise them. We begin looking at it in January and June, and base our decision strictly on the inventory situation. In some cases, if a manager comes in with a budget that's got some real gains in it, I'll probably say 'Hey, you can't do this without getting those rates a little higher.' For the most part, however, it is more the case of raising the rates a bit more when our inventory is a little short."

Lee Simonson,
Vice President/
General Manager,
WOR/New York:

"Raising, lowering, or keeping rates where they are really has to be a function of supply and demand. It is a function of your position in the marketplace. If your station is the #3 A/C in the marketplace, among three A/C stations, unless you've got the greatest sales staff in the world you're not going to be able to raise the rates very much. Rates are a function of how good your

numbers are, what your growth is, and the supply and demand in the marketplace.

"I don't think you can budget revenue on the basis of expense. You can't say, 'It's going to cost me \$6 million to operate my radio station this year, and last year we did \$3 million in revenue, so this year we have to do \$7 million to cover the costs and make a profit. To do this, we're going to have to raise our rates and our revenue by 150%.' Well, good luck. You can't just budget revenues on the basis of trying to cover expenses, and then predicate your rate card on that. You've got to take a hard look at the market and see what it is going to give you — and what you can take from it."

Carl Wagner,
Executive Vice President/
Radio & Cable,
Taft Broadcasting:

"We use a grid card, so our method of raising rates works differently. Since the grid is solely determined by the amount of available inventory, rates are easily controlled. If you write the right kind of grid card, you don't have to think about raising your rates very often."

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doing or making plans to do it?

• How strong is retailer attitude and confidence in the market? Do local accounts believe radio can deliver for them?

• How will national business uncertainty affect market confidence in advertising?

Salaries And Incentives

The biggest, and most important, expense in radio is salaries. You have to have a percentage in mind, while keeping in mind that many variables can exist — such as cost-of-living increases, or inflation factors. Whatever the factor, your cost of talent is going to increase. Working with across-the-board increases, or incentives, or bonuses, you then plug that into your proposed budget.

We operate by what is called an MBO plan — Management By Objective. Under this plan, compensation for the sales department is based on certain goals to be achieved by certain people. These goals may change for each salesperson, but ultimately add up to one-third of their compensation package. The second third comes from a fixed salary, and the last third is based on incentives to achieve over and beyond budget. Each of these factors is budgeted from the start, enabling us to get a real close idea of what our sales costs are going to be.

Costs of sales generally depend on which elements you choose to factor into it. If you're talking about commission, most stations are going to pay anywhere from 10-15%. But other selling costs are entertainment, promotion, and travel, so it's really difficult to determine what your sales costs

are going to be unless you want to examine every element.

When we set our final numbers we project them at 70% confidence level. What this refers to is the "percentage" of confidence that you can expect to achieve your budget — which means that if planned at the 90% confidence level, you can be pretty sure you're going to make those numbers. On the other hand, projecting at a 40-50% confidence level means that your budget could be

"We operate by what is called an MBO plan — Management By Objective. Under this plan, compensation for the sales department is based on certain goals to be achieved by certain people."

unreachable. We try to position our numbers at a comfort level around 70% — neither too easy nor too impossible.

You also need to keep in mind what your best revenue days are, whether you're on a standard vs. broadcast calendar week, and when the agencies pay. For instance, our good revenue days are usually Thursday, Friday, and Saturday; if we know this, when we try to break out our revenue projections month-by-month, we can factor in how many of those Thursday-through-Saturday periods we'll have in a month, thus avoiding wide fluctuations.

Capps

Continued from Page 30

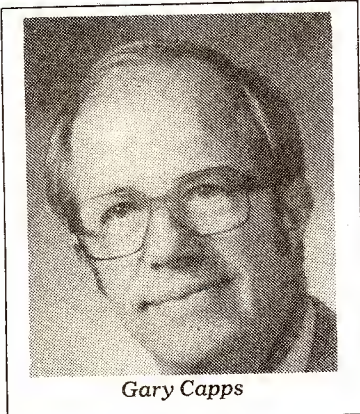
get a general feeling about what we can expect over the next 12 months, but for the most part we are interested in what is going to happen here.

The next thing we do is examine the coming year on a month-by-month basis. We look at previous years, determine whether or not we felt we achieved our goals for that particular month in that particular year, and decide if we have any special things we want to try so we can build up the weak periods. By looking at it month-by-month we can plan promotions and special events, things we can initiate to buoy up that period.

Local Economic Indicators

We then generally try to make a few assumptions of what we can do to increase business during the weaker periods. Since the two main industries in our area are lumber and tourism, we have to look at both economies. We estimate the coming business climate, based on discussions with our clients and reports from our salespeople. We look to see if business is up or down, how much it is fluctuating, and what sort of business they expect to do the following year. It is not at all a scientific approach; instead, it's more a finger-in-the-air, testing-the-water arrangement. For the most part this method works, but sometimes looking at the immediate past to predict the future is not always accurate.

When we sit down to arrive at an annual budget, we have to do more than simply base it on a percentage based on inflation. Instead, we look at each expense



Gary Capps

area and project that. For instance, we decide what we're going to do with salaries, then budget individually for each position. These figures may or may not reflect what the annual inflation rate is, depending on other factors that may affect operating costs.

Projecting Expenses

When we look at production and technical expenses we go through and project the payroll package, news service costs, royalties, license fees, everything — account by account. Since royalties and license fees are a percentage, they would be based on our assumption over on the revenue side. The same thing applies to sales commissions — they are based on the revenue projection that we're going to do "X" dollars in the coming year, so our sales costs will average 20%. Projecting that out on the budget, we can say that the sales department budget will comprise 20% of all expenses.

Since the sales department is paid on a commission basis, we have to project those commissions. In the programming department, and with other other salaried employees, we try to pro-

ject each position, and raises are budgeted into that projection. If we're going to give three raises at the beginning of the second quarter, it goes into the budget. If we're going to give five raises at the beginning of the third quarter, we budget that as well.

We pay bonuses only for management, and we pay them as a percentage of net profit. Management is paid salary-plus-bonus, based on net profit performance, so we project what that bonus is likely to be based on the bottom-line terms of our budget.

Another thing you have to do is commit yourself as much as possible to the budget — and stay within it. Obviously some shifts and changes may occur during the year, but when you pay close attention to every detail, you usually come very close to what is really going to happen. The biggest problem is if some external or internal event cuts revenue below its expected level. If this happens it throws you off, and sometimes you have to cut expenses beyond where you budgeted.

The Good, The Bad, And The Budget

The best piece of advice I can offer on budgeting is to look at each specific category, rather than just making overall assumptions. You can be more accurate when you look at the specifics, both on the revenue side month by month, and the expense side. It is much more accurate than just taking last year's figures and saying "well, let's add another 7%." Not only is it more accurate this way, but you can budget for more profit, too.

If you base a budget on "last year plus," there is a tendency to spend it all, but if you're more specific and examine each

category, you might show a 7% increase in one area but only a 2% in another. If this is the case, you might be able to come down an average 5% increase, and actually wind up making more profit because you are trying to stay

within that budget. I think there is too much of this "let's take last year and give it a +10%." Each specific category has to be looked at month-to-month in order to do a budget that is geared for maximum profit.

Sorenson

Continued from Page 30

If we strip the station of any commercial activity, making it look on paper like a public radio station with no commercials, we can easily see what it costs us to be on the air.

From this we expense-budget back, figuring out the cost of the electricity, and salaries, and other items. Then we take a look at what we're going to have to pay to get our sales volume up, what promotion and advertising will cost us, how much commissions will run, and so forth. At this point we usually run a trial budget to see what we end up with on the bottom line. Since company policy is to achieve a 30% gross profit margin, we closely study the figures to see if we can reach that budget.

The Fiscal Process

We work on a June 30th fiscal year, and we begin the process late in January. Our managers put the rough figures together with the assistance of the company controller, who oversees the whole process. From this they get their first rough budget, go home and clean it up, and then about 45-60 days before the end of the fiscal year they come back in and "justify" it — basically explaining what the hell they're doing.

Every department goes through this process. We look very carefully at engineering, sales, programming, and G&A, item by item. You'll always have some across-the-board percentage increases, because some items are hard to figure any other way, but in general we try to look at all the variables. For instance, if the phone bill averages \$700 a month, we don't just increase it by 10% and budget \$770 the following year. We take a look and see if we can justify \$700 again.

Sales And Salaries

The next step is to take a look at the sales goals we have to reach, then look at what the costs of those sales will be. This includes commissions, promotion, advertising, and what the telephone charges will be. If management decides it isn't maximizing its sales operation, and wants to generate a 20% increase in sales in the coming year, this might entail hiring a new salesperson or initiating a new sales promotion. All of these costs have to be figured into the sales department budget, and the expenses have to be justified on the bottom line.

All our salespeople are basically paid on a pure commission basis. They have a base they draw against, but it really comes down to paying 20%, and with additional expenses added in, sales costs generally work out to 22%. Every month we conduct a reading and a comparison of every station in the organization, and cost-of-sales is one of the things we judge them on.



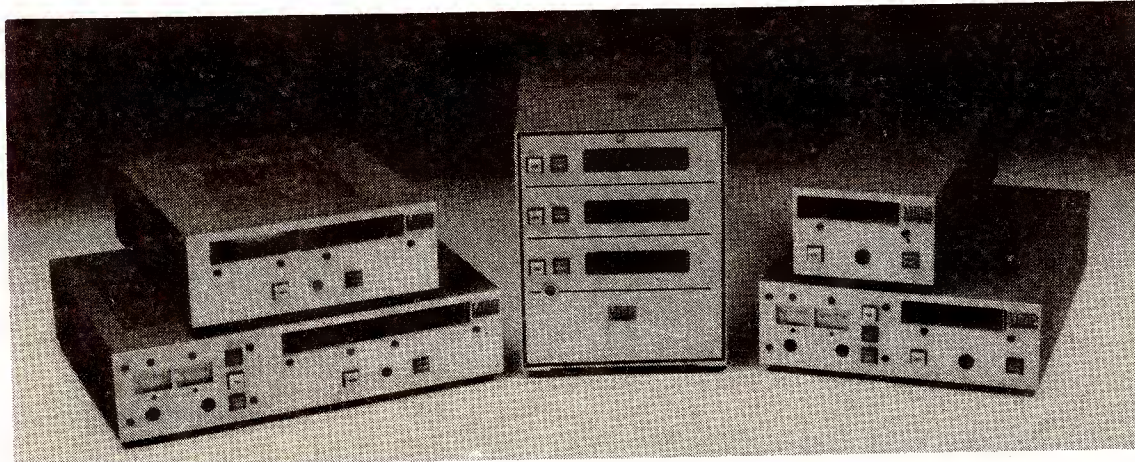
Dean Sorenson

Managers are paid on a percent-of-sales, percent-of-gross profit combination. If the station is rolling pretty well, we judge them on that. On the other hand, if the station is having a bit of trouble, we have to take temporary measures to get them up to speed. Salaries in the programming department are largely based on last year's, and in most cases we budget an across-the-board percentage increase. We try to sit down several times a year with our programming people and evaluate where they are, and give them the opportunity to tell us how they could make themselves more valuable. In such cases, we might give them more than the across-the-board adjustment.

The Importance Of Budgeting

Overall, you shouldn't be able to live without a budget. Simply stated, it's an awfully good study of your business. Computing a budget makes you a better manager, and there's no way to beat such a soul-searching process. It works as a plan and a tool, and you should make every effort to live within its guidelines. At the same time, a budget is certainly not the answer to everything. Many of us came into broadcast management from sales, and we tend to think we can cure everything with sales. Often you can, but you have to be realistic, too. You can't be afraid of the budget. Some people who haven't done it before are scared to death of it, and living by a budget established by someone else is a pain in the butt. However, if they give it some time, they begin to realize that they finally know where they're going.

While making a commitment to your budget is important, it is equally important not to set it in concrete. You have to allow for change. We begin our process in January and finalize it in April, and by May of the following year there are a lot of things that have gone under the bridge. I always tell my people, "Don't sit there and be out of budget every month; put a variance in and admit that something turned out a bit different from what we projected." A budget is important to follow, but it isn't something that can never change. However, there are some people who get all hung up on it and think it's a sign of weakness if they have to change their budget.



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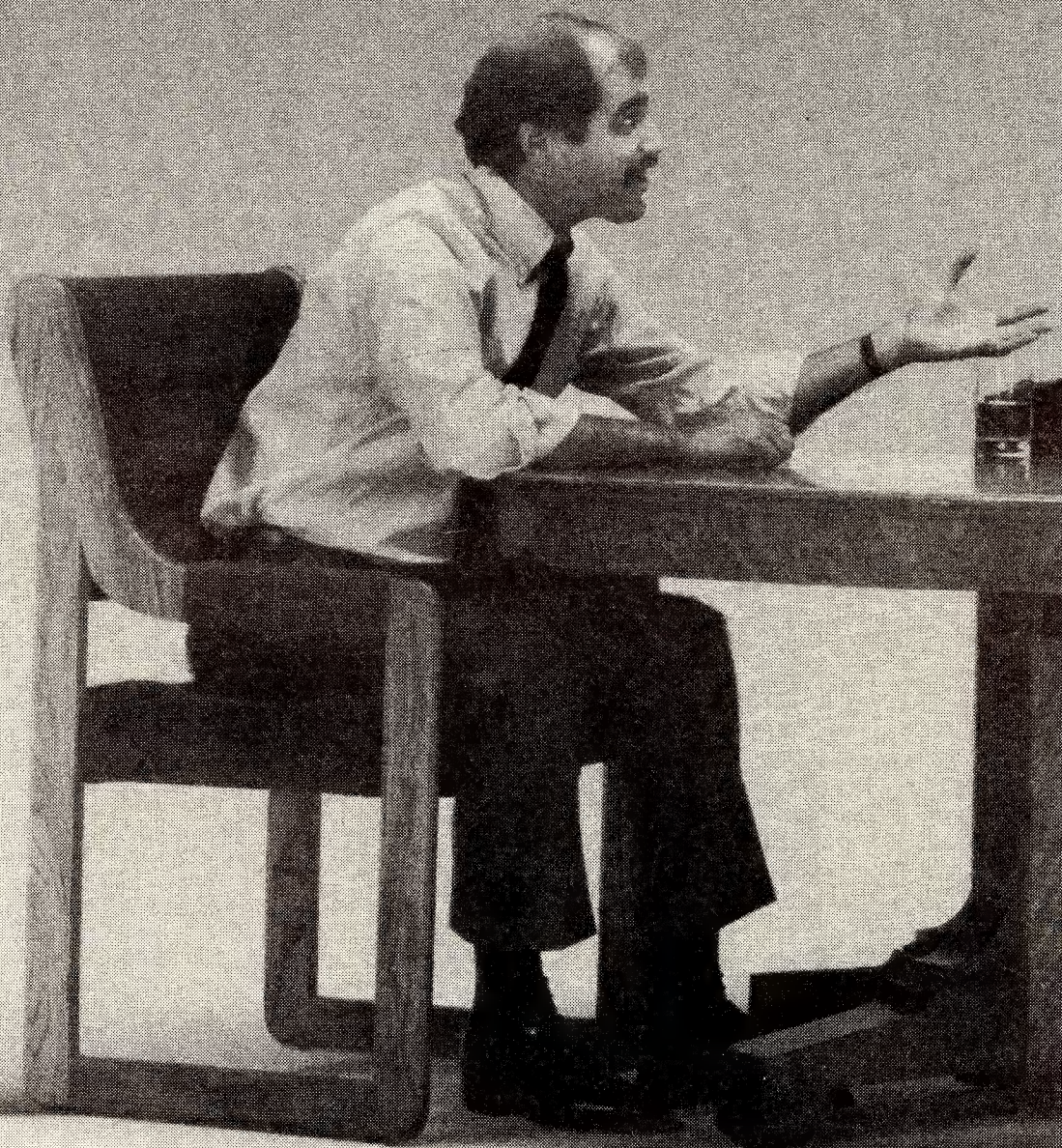
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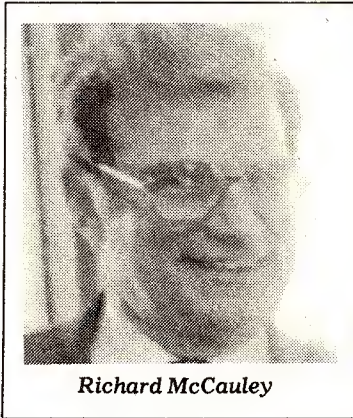
McCauley

Continued from Page 30

There are definitely some elements which are common to both national and local, but in most cases an account-by-account analysis probably makes sense more locally than it does nationally, due to the tremendous amount of attrition on the national level. If you sit down and start analyzing the prior year on an account-by-account basis, you tend to conclude that every account is going to be back, that they're going to be spending "X" amount new dollars, and you're going to get a lot of new accounts. Everyone tends to be optimistic, and if you're not careful you can come up with an entirely unrealistic budget. I'm not suggesting that certain account-by-account analyses shouldn't be done; most of us have access to the radio expenditure reports, which do these analyses, but on the national level you can get lost in the trees and start adding them up, and you're not going to necessarily come up with the forest.

Self-Fulfilling Realism

A good, realistic station sales budget — in a certain sense — can be a self-fulfilling prophecy. A local salesman, if he knows his budget or quota, will usually find a way of reaching it, just by digging for more prospects. On the nation-



Richard McCauley

al level it isn't quite that easy, since many accounts have national strategies — which tends to preclude individual station budgeting.

In my opinion, the key to sound budgeting for national business is realism. One thing you want to be wary of, especially in the relationship between the station and the rep, is that the budget should not be arbitrary. It should not be a number that is reached solely by station management and based solely on perceived revenue needs. Instead, it has to be a figure that is arrived at in concert with the rep, and one that is based on thoughtful analysis. If a budget is too high, whether it is local or national, it simply becomes a fairy tale. People realize it is unattainable and they stop trying to reach it. On the other hand, a budget that is too low doesn't push

people in any way, and it becomes an unfunny joke.

Realism is vital in establishing budget figures. It is highly important to be realistic about your own station's potential in the upcoming year, and to be just as realistic about your competition. You really have to consider a few scenarios, all the what-ifs, then arrive at a reasonable, reachable, yet challenging goal to shoot at. People tend to react to challenges, and they find fairy tales laughable. If you just lay a budget out there and say "you've got to make this," everyone will throw up their hands and cry "it's not real." But if a budget is arrived at through a thoughtful process, it can challenge people to do more than they think they can do.

One function of every good account executive is to work with his clients all the time. By maintaining a constant relationship, he should have a fairly good idea of what he can do on the local level, as well as obtain a pretty good fix on what they intend to do in the coming year. This monitoring process should be a continuing one that examines not only what the account is going to do next year, but next quarter and next month as well.

Very few stations today operate on a majority of national business. Most stations would probably say that the percentage now runs

around 30-70, national to local. There are some exceptions, but this is the general rule. Even in the major markets the percentage of national business to the total has shrunk significantly in recent years. Some years ago it wasn't unusual to find stations that did 60% national and 40% local, but that certainly isn't the case anymore.

Assessing Market Growth

To arrive at a good, national budget, you have to be aware of the total economic picture; you have to know where business is headed in the next year. Everybody suffers in a down economy, but every advertising medium thrives in a healthy one. Thus, you have to examine every available source, sit back, and say "where is the economy going to be in the next year, and what does that mean to my station?" You also have to check market potential, and study the trends covering the last several years in the market.

It is also important to know if your market is one of demonstrated growth, if it is basically flat, or if it is slipping in terms of total advertising expenditures over the last several years. There is no question, for instance, that Sunbelt cities can expect a year-in, year-out substantial increase in advertising. On the other hand, if you look at the Northeast markets, some of them seem to be slipping in total amount of dollars going in to the market.

The next step is to check demographic trends in buying. These figures are readily available, and most reps compile and publish such numbers for the most requested demos and avails. By measuring those figures against your own target audience, you can get a pretty clear idea of the percentage of advertising dollars you have a reasonable shot at.

Income-Based Budgeting

Instead of budgeting against station expenses, it is far better to base the budget on income. Some certain basic economics do have to be considered in the budget process, mainly because it costs a certain amount of money to run a radio station, a fact of life that a manager should keep in mind.

However, adjusting a budget based on expenses could be courting disaster. A number of managers back themselves into a budget based on expense projections, and when revenues fall short of expectations they find a major disaster on their hands.

The last important factor is to get together with your rep and develop a strategy to meet your goals and work on properly positioning the station. It is possible that by slightly repositioning your station, your national rep can get you some additional dollars that you weren't previously getting. Target accounts should be selected so that both you and the rep can

"Deal in the real world, and not in fantasies or numbers you would just like to make. It is a good idea to go on the high side of reasonable — make a budget reachable to the point where you have to stand up on your tiptoes to attain it."

work cooperatively. The thing you do not want to do is use your budget as a hammer to beat someone over the head with. It should be used as a measure, and a goal, and a stimulant, to increase effort on everybody's part.

Again, realism is the key. Deal in the real world, and not in fantasies or numbers you would just like to make. It is a good idea to go on the high side of reasonable — make a budget reachable to the point where you have to stand up on your tiptoes to attain it. Maybe you even have to jump a little bit. This type of budget is reachable, it is within the realm of reasonable effort and intelligent salesmanship, and it makes you push yourself. You can't make it too easy; we've all seen people who really sandbag everything. They are very conservative on their budgets, and in the end they don't perform like the people and stations which challenge themselves.

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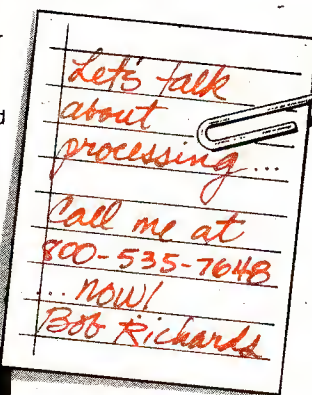
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Simonson

Continued from Page 30

or maybe the Promotion Director wants to buy a large television package. All these items should be included in the first budget submission; then, when you add it all up, you have a feel for what it all represents in the way of an increase.

Fantasy Island

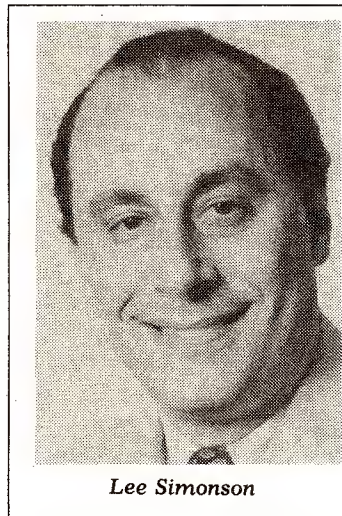
This is the time to begin paring the list down. When you tell each department, "Throw in everything but the kitchen sink," it generally becomes a Fantasy Island time — everyone includes everything. But because they understand from the start that you're going to cut things from the list, the process is usually reasonable and manageable. You then sit down with each department head and perform a line-by-line justification for every item, what their priorities are, what they want the most, and what they can do without.

At the same time, the sales department is going through the same process. The sales manager and general manager sit down and compile their sales projections, a process which includes a number of subjective inputs: what is the marketplace doing today, is business picking up or remaining stable, and what factors in the next year are going to have an impact on the economy? Is it an Olympic year, is it an election year, what special events could effect an economic change, what are people saying relative to the economy, is the marketplace experiencing an increase over prior years, and what marketplace factors exist today that didn't yesterday? Each of these considerations will influence what the sales department is going to do.

The next step is to take the first draft of what the sales department has put together in the way of a revenue projection, and what you can expect in network compensation, and any other income, and juxtapose it with your first draft of expenses. By looking at both items side-by-side, you can get a pretty good feel for what you need to do.

The Cost Of Sales

In order to hang on to good people, you have to pay what the market will bear while at the same time keeping your cost of sales at a reasonable level. Cost of sales usually does not change drastically from year to year, so if you expect sales to increase, you should also count on the commissions your sales staff realizes from those sales to increase as well. The next step is to build in an incentive program, to give them the opportunity to make money over and above that commission structure. You have to ask yourself,



Lee Simonson

and the sales management team, how much it would be worth to the station if you could do "X" percent above the budget. Figure out the value of exceeding the bottom line, and what sort of bonuses should be awarded for doing it. This bonus isn't really a budgeted expense because you're only paying it out if you're going over budget.

In the radio business you have to be responsive to rapid changes in the marketplace, and you have to have the fiscal flexibility to make whatever moves are necessary to help your business. To do this you have to have a total and complete handle on every phase of your operations, so you can trade off expenses and costs in one place to make them up in others. In order to reallocate your resources, based on what is going on in the marketplace, you have to be able to budget.

Estimating Revenues

Trying to estimate station revenue is not a simple task. You first have to find somebody who can give you a good sense of the marketplace. You have to have access to whatever economic audits are available in the marketplace. By checking the Price Waterhouse audits, or whatever, you can get a feel for what the revenues are in the marketplace, what they were a year ago, what they were the year before that, what the percentage increase has been, how many stations are in the market, what the formatics of those stations are, and what this means in terms of share and demographics. You have to have a familiarity with the market in order to judge what it is going to do in the following year.

Also, I am a believer in conservative budgeting. There's nothing wrong with being pleasantly surprised at the end of the year and exceeding your projected budget and revenues. On the other hand, planning for big jumps on an extremely bullish basis can cause problems, because you're obviously basing expenses on what you expect to bring in on a revenue basis. Thus, if your promotion

manager is given a huge jump in the advertising budget, and he makes commitments to the various media based on projected revenues that are way off, ultimately you're either going to find yourself cutting way back or plunging into the red because you've overcommitted. You really have to be conservative and hard-headed in terms of how you budget revenue and, likewise, you should be conservative in terms of how you budget your expenses.


A Vital Process

To me the budget process is absolutely vital, and I can't imagine running any kind of business without one. Not only in terms of planning, which is obviously essential, but also in terms of really getting to know the operation. The general manager really should know everything — including how much it costs to get the lawn cut at the transmitter site, or how much it costs to hire a guy to come in and clean the windows.

People should be paid what they're worth, so if you're going to be generous anywhere you should be generous in compensation or salaries. But when you get into things like advertising and promotion, and the various and sundry costs of programming and news, you have to approach that conservatively — unless you are absolutely sure of your budgeting process and what you can expect to do in the following year. You have to know your market, or at least learn all you can about it and find out how it works, and how it has performed on a revenue basis over the last couple of years.

You also have to be very meticulous in investigating every line in the budget. It is a terrible mistake to just sit there and say "well, let's raise everything by 7%." The process of going line by line and studying it very carefully is an excellent exercise in getting to know your operation. You can definitely find some interesting solutions to problems at your radio station by familiarizing yourself with each line, because you might discover some things you really don't have to do, or don't have to do it to the same extent as in the past. As a result, those dollars that are saved can then be used in better ways.

Cutting expenses should not really be a matter of bringing the savings down to the bottom line; instead, it is a matter of understanding your operation down to the finest detail so you can better allocate your resources. Circumstances change, markets change, and you have to be flexible enough and able to move quickly enough to take resources from one spot and move them to another. The budgeting process is a very good one because it forces you and your people to really scrutinize every corner of the operation.



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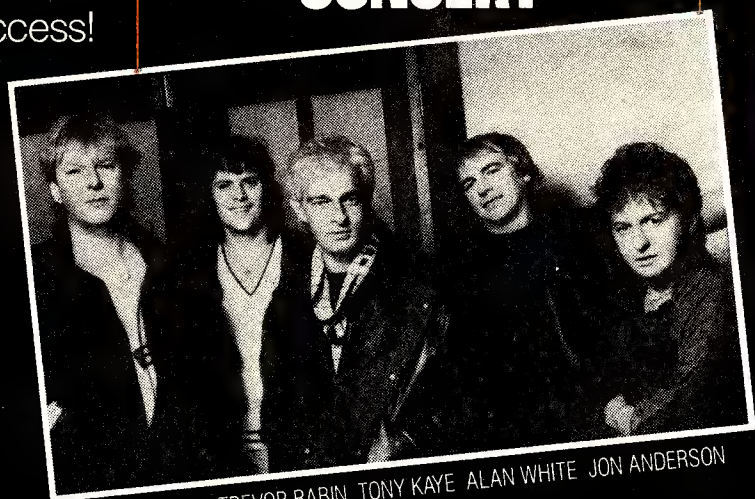
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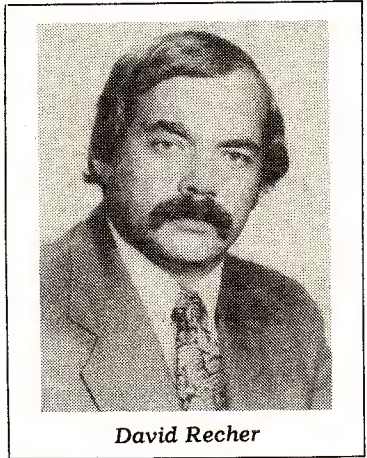
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be asked to do this, or at least have some input into projecting national revenue. There are many stations that don't do national sales projections, or don't involve their rep in setting up the numbers. They do it for themselves, basing the figures on a number of questionable factors, and use that as the projection for the coming year.

Playing The Numbers Game

The biggest problem in projecting national (or local) business is that the sources for raw data are limited. The FCC doesn't compile revenue figures anymore, and this has greatly curtailed the process. At this time I rely heavily on radio expenditure reports, numbers which are compiled from the expenditure reports from different rep firms. From these reports we can compute national revenues in almost any market.

Next we try to get input from all of our salespeople at the agency level. We maintain a history of which accounts go into which markets, so we try to get a fix on money next year. If they are plan-



David Recher

ning an advertising budget, we want to know whether the numbers will be higher or lower. We sit down in face-to-face meetings with the account, or mail out questionnaires, and then set goals based on each station's 12-month audience share.

Whether we like it or not, radio is a numbers game, so we have to look at audience numbers. Unless a station is a Beautiful Music station, it should get 10% of the business if it has 10% of the 12+ audience. This 1-to-1 ratio works with most formats; with an information station it can go as high as 1.5 or 2-to-1, while Beautiful Music can generally expect to go .8-to-1.

Inflation Infatuation

There is always a great temptation to simply adjust next year's

figures up 6% if there is 6% inflation this year. But you can't fall into that trap. There are many other indicators to look at, such as political conventions. When we learned the Republican Convention was going to be held in Dallas this year, we looked back at a similar market four years ago — Detroit — to see what happened. We found there was an increase in revenue, so we projected higher in Dallas this year because of that fact. These are some of the considerations to look for when estimating revenues. However, there are also things to count on that can fall through. A lot of people counted on a lot of revenues because 1984 was an Olympic year, but much of that money simply didn't materialize.

Whether you use a computer or compile these figures by hand, it is helpful to look at historical trends and economic variables. We look at what happens before, during, and after a presidential election, examining what occurred in the last three election years. We also look at trends through category analysis, pinpointing growth industries and determining what affect they might have on the national and local economy. In addition, we examine inflation figures, retail sales in the market, and calculate whether there is any correlation between advertising expenditures and retail sales.

When it comes to national business, a station has to figure expenses first and then look at revenues. We compile histories of accounts in different markets, and we've seen some which have an account attrition of 60-70% a year. Fortunately there are usually other new accounts that have come in, or existing accounts have spent more money, which make up for the losses. But some markets do have these problems, and to be aware of them you have to look at the local industry and project how that is going to do. For many medium to small markets, national is gravy to them. It's icing on the cake. Most smaller-

market stations make their monthly nut on local sales, and national is sheer profit. This is why many managers don't want to do a national projection—they just say "add 10% on." They don't really get involved in national projections.

The biggest item in a budget is always the top line — the revenue side. It is also the hardest to project. The easiest thing to project is the expense side, because a lot of variables can be controlled. But revenue is more difficult, largely because with some accounts the lead time is only a few days — making it difficult to project them.

Wagner

Continued from Page 30

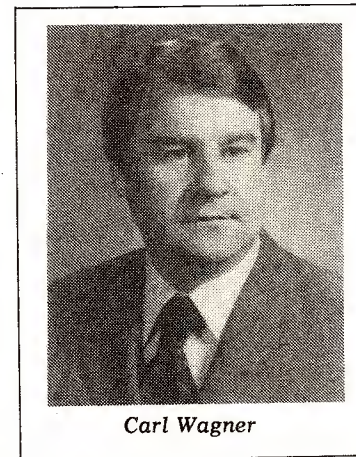
tive at the station goes through the same procedure with the sales manager, examining the account list and calculating what they believe each account is going to spend in the coming year. We also know what each station's network revenue is going to be, and what any increase in that amount should be. We then add this all together, which gives us our preliminary revenue figures.

Outside Economic Influences

In estimating revenues we look at every outside factor that can affect the whole picture, such as conventions and political elections. For regular business indicators I look at new business start-ups. We have our people check what is the marketplace anticipation of new business start-ups (new-home building projects can give you a fair idea of the economy), and there are other possible events in every marketplace that a radio station can profitably tie in with.

Next, the general manager meets with every department head, compiling individual departmental figures. After they go over everything line-by-line, the general manager travels to headquarters with the business manager. By this time they are fully aware of every department at the radio station, and we go over it department-by-department. We scrutinize promotion, programming, engineering, and that is done the first time at the end of January.

In order to accurately predict what increases may affect expenses in the coming year, we take a look at things like electricity and telephone line charges. If rates might go up, we want to know what the increases will be so we can budget accordingly. In computing salary increases we try to come up with a percentage for the general overall station, but do not apply that percentage across the board. You always have some people you bring in during the course of the year who undergo salary reviews after six months, or you might have the situation where someone who is



Carl Wagner

extremely good should receive more than the standard increase. In general I don't like to work with percentage figures, but for budget planning we have to start out with one and work on the exceptions.

Sales Costs And Controls

In sales, everyone gets a base to draw against commission, and every station is different because each market dictates a lot of variables. If you have a #1 station in one market and purchase a #5 station in another market, they obviously can't operate under the same conditions, so you might have to do more with the sales staff base until they can make a go of it and make the kind of bucks they expect. Even commission rates vary market-by-market.

Sales is the easiest department in the station to budget and control. Since we know what the commission rate is, if we know we're going to do "X" amount of dollars, we basically know how much it is going to cost us to run the sales department. The only way you can go over costs in the sales department is if you go over in revenue, and that is obviously acceptable. On the other hand, if your revenues fall short, you expect that in savings also.

All in all we project growth, the number of stations in the market, and our position in the market. Then we generally look at all these projections and say, "Okay, we know where we are — now what are we going to do with it?" Many individual budgets are directly related to market factors; for instance, promotion is obviously tied to where you expect to be in the book. We do this with each department, and by the time we get back to the complete station budget we have created a domino effect: each department relies on another, and they all rely on market variables.

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Transactions

Continued from Page 3

clock, was purchased from John Eisner for \$425,000. KDBQ was sold by J.R. Broadcasting of Kansas for \$525,000. It operates at 96.9 MHz with 100kw and an A/C format. Heartland has applied for new calls for both facilities, with KDBQ becoming KQWK and KSEK KNZS, pending FCC approval. Format changes are anticipated, with KQWK adopting a rock-oriented CHR direction and KNZS going A/C.

ARNOLD TRANSFERS TO WHCN**Beck-Ross Sells WKMF & WLRZ To Key Stockholders**

In an ownership transaction within Beck-Ross Communications, Exec. VP and WHCN/Hartford GM A. William Lee and stockholder Stanley Marx have purchased WKMF & WCRZ/Flint by trading in their stock in the company, pending FCC approval.

WKMF operates with 5kw days/1 kw nights at 1470 kHz, while 50kw WCRZ broadcasts on 107.9 MHz at 370 feet.

As part of the transaction, 15-year company veteran and WKMF & WCRZ VP/GM Boyd Arnold has transferred to Hartford to manage WHCN.

Lee, who serves as President under Chairman Marx, had managed the Flint stations once before in 1977 before moving to Hartford. He also owns WZOZ/Ontario, NY. Beck-Ross, which just sold WKTZ-AM & FM/Jacksonville ten days ago, still operates WBLI/Long Island, as well as WHCN.

Tyler

Continued from Page 3

Tyler joined the CHR outlet about eight weeks ago, following two years with WROR/Boston. Before that, he held twin jobs at crosstown WBOS and WPRO-FM/Providence. "What I like about it the most is that I'm going up against 'PRO-FM,'" he said. "The Birch ratings and the feelings on the street are exceptional. It's going to be a lot of fun, and we couldn't be more excited." Tyler added that he will retain his afternoon airshift.

Mitchell

Continued from Page 3

station. I'm equally enthused about the chance to work with Sunny Joe and learn from him as we take WKSS to the top of the market."

Before programming WCOL, Mitchell was PD at KBFM/McAllen-Brownsville and Assistant PD/MD at WICC/Bridgeport. Earlier he was on the air at WTIC-FM/Hartford. He begins his new assignment immediately.

KIXK

Continued from Page 3

pletely in the Dallas/Ft. Worth market. The station will be fun, energetic, and personality-oriented." Already announced to the lineup is the morning team of Jim Zippo & Debbie Summers, along with Rose Wright in the newsroom, plus Assistant PD Kurt Kelly in middays and Billy Hayes afternoons. KIXK staffers Mark McKay, Steve Nichols, Dave Cooley, Susan Edwards, and Mike Blake will be retained in as-yet-unannounced time slots.

Gold

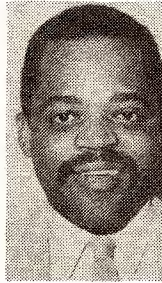
Continued from Page 3

lite-delivered product we'll be offering, special programming has become a high priority here. Transtar's commitment to quality has been very impressive, and I look forward to working in such an atmosphere."

Sellers Directs Island Black Promotion

Earl Sellers is the new Director/Black Music Promotion for Island Records. A ten-year industry veteran, Sellers had most recently served two years in national promotion and sales at Sunshine Record Distributors. His promotion background includes national duties at MCA Records, as well as mid-Atlantic Regional Manager posts with Polydor and RCA.

Sellers, who reports to Island VP/Black Music Promotion Ruben Rodriguez, told R&R, "I'd like to thank Ruben for recognizing my experience in the record business. I consider him one



Earl Sellers

Ellis

Continued from Page 1

Stevenson was immediately promoted to Operations Director, handling many of Ellis's duties.

Ellis, who joined the Malrite station when it kicked off its CHR format 14 months ago, served as MD at WKTU/New York for a number of years during its Disco format heyday. Ellis, Doubleday VP/Programming David Martin, and President Gary Stevens were unavailable for comment.

KEGL

Continued from Page 1

both sides of my body, and that's exactly what would happen if we didn't move.

"Even though ABC's got a two-day jump on us, we're actually six months ahead of them because of our cume base. Our clocks and promotions have been set for the fall with this eventuality in mind, so we're prepared for it. Our morning personalities, Stevens and Pruett, are well established in the market."

PD Randy Brown remains at the helm, and no staff changes are planned. Brown will handle the afternoon drive airshift through the fall ratings sweep. Bob Hattrik, who has been doing KEGL's callout research for the past few weeks, will serve as consultant.

Rivers

Continued from Page 1

ingham, and KRKE/Albuquerque before joining AOR WKDF, told R&R, "AOR was a fun place to stop for a while, but I was born and bred on the hits, and I've come home. WAVA is in a position to dominate that market. Its cume growth was substantial in the spring book, and while the station has been in a holding pattern, we're full-steam-ahead once I get there." Rivers begins his new assignment in two weeks; a replacement for him hadn't been named at presstime.

Birch

Continued from Page 1

dollars, and Birch provides actionable information that helps stations get those dollars." Engel remarked, "I look forward to working with Dick and Bill again and want to help Birch keep its reputation for methodology innovation."

of the great promotion people in the industry, and I welcome the opportunity to work with him and the entire Island staff."

Raymond New GSM At WPLP

Michael Raymond has been appointed General Sales Manager at Guy Gannett Broadcasting's WPLP/Tampa. He joins the News/Talk outlet from WRKR/Milwaukee (Racine), where he had been GSM since January. Previously he was Station Manager at WMKE/Milwaukee, now WBCS (AM), and GM at KRLY/Houston.

Noting that WPLP is making steady improvements in its facilities and programming, Raymond told R&R,

"This is a fantastic opportunity for me to get in on the ground floor and grow with the station and the company. The Tampa market is like Houston was in 1977 - exploding at the seams."



Michael Raymond

Of his switch from rock radio to News/Talk, Raymond expressed the belief that "selling is selling" and joked, "I'm used to hearing that my audience is too young. Now I guess I'll be hearing that they're too old."

WPLP GM Timothy Williams commented, "We are delighted that WPLP and Tampa Bay could attract someone with Michael's credentials. He will be an asset to not only WPLP but also the broadcast and advertising communities."

O'Neill

Continued from Page 1

new organization. By establishing its own President/CEO position and assigning Jim O'Neill to the post, we expect Blair/RAR to move ahead aggressively."

Fritz noted that the Blair/RAR operations will be parallel to and separate from those of Blair Radio, which continues under the direction of President/CEO John Boden. As part of the changes, Blair/RAR Sr. VP/GM Dick McCauley and Sr. VP/GSM Tom Turner have resigned.

O'Neill, who has an extensive background in advertising and TV sales, has served in various Blair management and rep sales capacities since he first worked with the company in 1969. He told R&R, "It's the most exciting opportunity in my business career, one which will allow me to bring together all the various skills I've been using for the last ten years. We've streamlined our reporting and operational characteristics so we can best serve our Group W station clients and any of the new clients we bring on board in the next couple of months."

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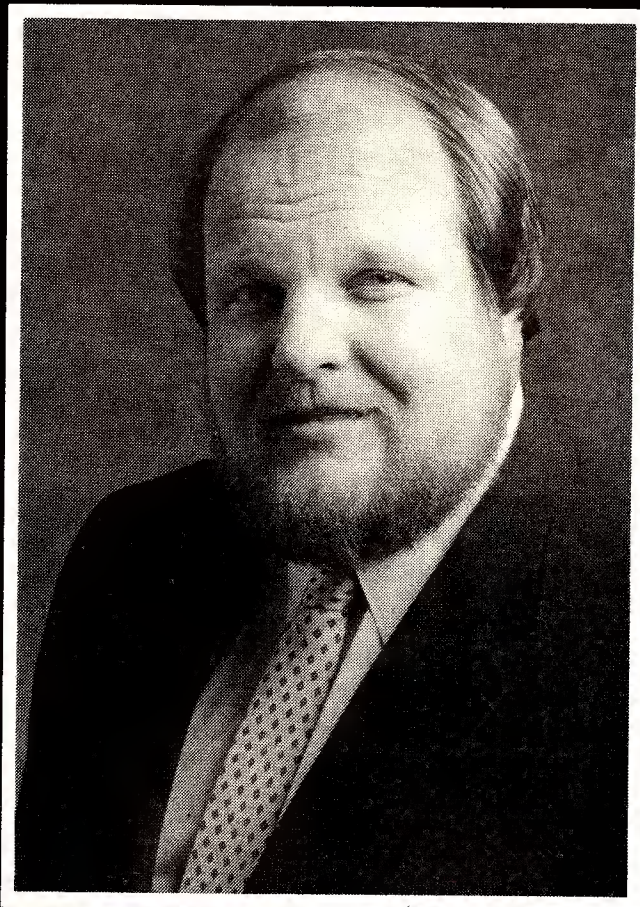
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Arbitron vs. Birch Comparisons (Round II)

In the Goliath/David battle of Arbitron Vs. Birch, which set of numbers do you believe? Are there consistent biases for/against some formats depending on the ratings service and its methodology? Would tea leaves be better than the ratings in terms of trying to figure out "reality" when confronted with different numbers for the same station during the same sweep?

Last week I began an updated look at the similarities/differences in the estimates produced by Arbitron's diary and Birch's telephone approach. This week I'll continue to search for truth, justice, and the reality of what the numbers are trying to say by examining a sampling of markets surveyed this spring, looking at four metros: Boston, Kansas City, Miami-Ft. Lauderdale-Hollywood, and Seattle-Everett-Tacoma... and we'll look into these formats... Beautiful Music/Easy Listening, Contemporary Hit Radio, Country, and News/Talk.

As with the three other formats examined in four different markets last week, I'll take the composite total week metro shares for these formats, based on both the Arbitron and Birch numbers, and see what each service has to say. Three of the key demos are delved into: total person 12+ (the most reliable number), and adults 18-34 and 25-54, the two vital sales demos. Read on for how the scorecard came out in this week's version of the battle of the ratings services.



Two Definites, Two Mixed

Of the four formats examined this week two were most definitely affected by ratings methods, while two were a mixed bag.

Arbitron consistently showed higher total shares for the Beautiful Music/Easy Listening sounds, an average of 22% above the comparable Birch estimates among 25-54 adults, for example. Mean-

while, Birch tended to boost the estimates for CHR stations, an average of 23% above the 18-34 adult estimates from Arbitron.



There were less conclusive results as I examined the data for Country and News/Talk entities. Arbitron was generally kinder to the Country stations, although Birch estimates were healthier in some cases — and the two were so close sometimes that little difference was apparent. The reverse was true for News/Talk. Birch was generally of more help to those outlets, but again Arbitron was beneficial to some and in additional cases there was little notable difference.

Four-Market Breakout

The market-by-market scorecards are shown below. Pick the market that is closest to yours and see if the Arbitron-Birch comparisons can offer some clues as to what's happening in your neck of the woods.

Boston		
12+ Composite	Arbitron	Birch
BM/ELR	7.8	6.5
CHR	14.4	18.6
Ctry	1.4	1.2
N/T	9.5	8.8
18-34 Composite		
BM/ELR	1.4	.7
CHR	20.8	24.4
Ctry	1.5	1.6
N/T	2.7	2.9

Week In Review

Coleman Relocates

Jon Coleman Research has moved recently to a different Dallas-area office. The new address for Coleman Research is Suite 212, Three Dallas Communications Complex, Irving TX 75039. Coleman may be reached at (214) 556-2121.

Market-Buy-Market, Blair Ink Deal

Gil Bond, President of the Market-Buy-Market media research firm, has concluded an arrangement with Blair to use MBM. Blair will have on-line access to MBM's ratings breakouts (primarily Arbitron) and will also use MBM for analyzing Simmons data for radio sales utility.

"Hibernetics" Set For RCPC

Several hundred copies of my book Hibernetics will be available at an R&R booth on the RCPC exhibit hall floor. This will be the first release of the publication, designed to give stations more usable research information than ever before compiled in one volume. I'll be manning the booth during the RCPC and hope to see you there.

Birch Beefs Up Dallas

Birch Radio President David Gingold has announced the appointment of Frankie Weiner to the post of Account Executive, Advertiser/Agency Sales, in the firm's Dallas area office. Weiner formerly was in charge of media planning and buying for BWA Advertising, the in-house agency for H&R Block. Her appointment is effective immediately.

25-54 Composite		25-54 Composite	
BM/ELR	6.2	4.5	6.8
CHR	10.5	11.7	21.4
Ctry	2.7	2.1	7.2
N/T	5.9	9.3	5.0

Kansas City		
12+ Composite	Arbitron	Birch
BM/ELR	9.7	7.3
CHR	10.6	13.1
Ctry	18.2	22.4
N/T	8.0	6.1

18-34 Composite		
BM/ELR	4.8	3.8
CHR	14.8	14.6
Ctry	13.4	21.5
N/T	3.6	2.9

25-54 Composite		
BM/ELR	9.8	7.7
CHR	7.6	8.8
Ctry	22.4	28.3
N/T	6.6	4.1

"Birch tended to boost the estimates for CHR stations, an average of 23% above the 18-34 adult estimates from Arbitron."

"Arbitron consistently showed higher total shares for the Beautiful Music/Easy Listening sounds, an average of 22% above the comparable Birch estimates."

Seattle		
12+ Composite		
BM/ELR	11.0	8.8
CHR	11.5	14.5
Ctry	9.4	6.7
N/T	9.3	9.3
18-34 Composite		
BM/ELR	3.5	2.6
CHR	18.8	23.9
Ctry	7.4	4.2
N/T	.7	3.3

25-54 Composite		
BM/ELR	9.9	8.8
CHR	11.4	13.2
Ctry	11.8	10.5
N/T	8.0	8.3

Final Comparison

The most vital comparison is, of course, the one you make before deciding where to spend your research budget on rating subscriptions. Look at your market and format, do the sort of analysis I've done the last two weeks, then see how your metro and station situation compares. If neither Arbitron nor Birch help your sales story, and if you can track the differences shown here and use that info for a programming perspective, then you've got an interesting decision to make. Talk to the Arbitron and Birch folks at the RCPC, or at your convenience, then good luck. May the comparison be with you!

Miami		
12+ Composite	Arbitron	Birch
BM/ELR	7.6	6.8
CHR	15.9	23.6
Ctry	4.4	4.5
N/T	6.8	10.0
18-34 Composite		
BM/ELR	1.8	.7
CHR	25.5	35.0
Ctry	3.6	2.2
N/T	1.2	1.4

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FOR EXAMPLE

WWMJ (A/C)

Bangor, ME

5.6 to **15.4** with an **18.6**
in **MEN**.*

KQDS (AOR)

Duluth, MN

From #5 to a tie for #1.

WMUS(Country)

Muskegon/Grand
Rapids, MI

Ratings **tripled** in
6 months.

WQKS (Urban)

Williamsburg/
Richmond, VA

Ratings **tripled** in 1 year.

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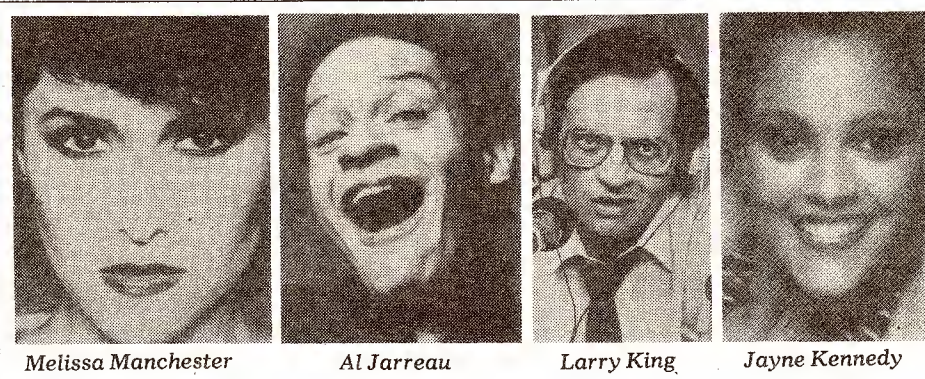
CONVENTIONAL BUSINESS

Networking At The RCPC

The NAB-NRBA RCPC — say it three times fast and win a prize! Actually, this year's RCPC (Radio Convention & Programming Conference) marks the long-awaited and logical "best-of" merging between NAB's annual RPC and the NRBA Radio Convention. As the preliminary flyers and other promotional propaganda declare, this week's gathering (9/16-19) in Los Angeles promises to be radio's biggest event of the year, a super-sized confab for radio people and *only* radio people. With over 75 hands-on programming and management sessions, concerts, luncheons, poolside parties, and early-bird breakfasts, the RCPC has something for everyone.

As usual, networks and syndicators will be highly visible at the convention. This participation includes two evening concerts, luncheon entertainment, continental breakfasts, several workshops and clinics, and the ever-popular hospitality suites. This week's column is a quick survey of various network/syndicator highlights coming up during the "radio event of the year."

• **In Concert:** Hoping to repeat the overwhelming success of last year's RPC '83 Pointer Sisters concert, this year Westwood One is presenting the "official" musical entertainment for both Monday and Tuesday evenings. The network will present Melissa Manchester in concert at the Biltmore Hotel on Monday night, while Al Jarreau will entertain attendees the following evening. Both concerts will be recorded by Westwood One's Concertmaster I mobile studio: Manchester is being taped for an upcoming "Star Trak/Pop Concerts" series segment; Jarreau's recording will be held for his personal use, possibly to be released as a future radio feature. "We're delighted to have been selected again to provide the talent and produce the shows for what shapes up to be the biggest meeting of radio minds," says Westwood One President



Melissa Manchester

Al Jarreau

Larry King

Jayne Kennedy

Norm Pattiz. "Los Angeles is not only the nation's entertainment capital, but it's our home ground — and we wanted to provide nothing short of an outstanding lineup."

• **Talk It Up:** As in years past, Mutual will again broadcast the "Larry King Show" live from the RCPC site. Highlighting the guest list this year are Steve Martin, Lily Tomlin, and Carl Reiner, who will be talking about their upcoming Universal film "All Of Me." The network will also kick off a new schedule of seven full nights of talk each week — featuring Larry King Monday through Friday, Jim Bohannon on

Working The Networks

Having trouble keeping track of all the networks? Maybe you're still wondering what really differentiates a network from a syndicator these days? Well, if you have a problem or question relating to networks and syndicators, several panel discussions have been scheduled at the RCPC to address all issues challenging the network industry today. Following is a brief checklist of the scheduled network sessions and/or those sessions with network participants:

- **Choose Your Weapons: News/News-Talk/Talk** (Monday, 9:00-10:15am)
- **Hit Radio** (Monday, 9:00-10:15am)
- **Emotion vs. Science: Music Research** (Monday, 10:30-11:45am)
- **News: How Valuable Is It?** (Monday, 10:30-11:45am)
- **Network Radio** (Monday, 4:00-5:15pm)
- **There's More To A Wire Service Than News** (Tuesday, 7:30-8:45am)
- **I'll Tell You Why I Do Use Radio** (Tuesday, 10:30-11:45am)
- **Programming To Succeed: Is It The Talent Or The Station?** (2:30-2:45am)

Also, don't miss the Syndicators/Program Producers Breakfast Monday morning at the Biltmore Hotel. Have a cup of coffee and a Danish while you survey the latest programming and production product available from the industry's top producers and distributors.

Saturdays, and the "Best Of King" program on Sunday evenings.

• **Howard:** At a special luncheon Tuesday afternoon in the Bonaventure Hotel's California Ballroom, a special Radio Award

lite hookup from Hollywood — just three short miles away. KPRZ/Los Angeles personality Gary Owens serves as emcee for this celebration.

• **Stretch Those Legs:** Monday morning, coinciding with the traditional continental-style Syndicators/Program Producers Breakfast, *Syndicate It* will present — and tape — a segment of "Radiorobics" featuring Jayne Kennedy. Kennedy, host of the popular nationwide radio exercise program, will instruct early risers on various aerobic routines. "These exercises are designed to be a supplement to your daily exercises, not replace them," says *Syndicate It* President Bob Dockery. "Jayne simply ties radio into exercise to get the blood going in the morning."

In addition to these special events, many networks and syndicators will be represented in a number of sessions, each covering several different aspects of the network arena. Included in this slate of special features is the Network Radio panel discussion on Tuesday afternoon, which is scheduled to cover changes and growth in the industry. Check out the workshop directory at the top of this page for more details and participants in this and other network-oriented sessions.

Of course, much of the business — and fun — at any convention is conducted after-hours in the halls. Thanks to network/syndicator hospitality, potent potables and delectable digestibles provide a haven for those travellers on a negative-expense budget. Clip and save the Network Suite Guide found elsewhere on this page as your handy pocket guide for nocturnal action at the RCPC.

See you there!!!

Where The Network Action Is

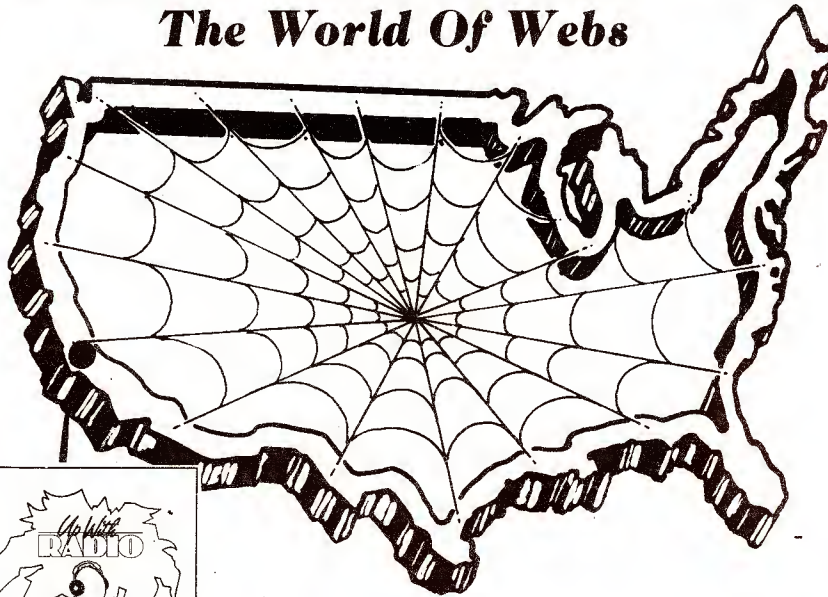
Hospitality Suites

ABC Radio Networks 11229 Biltmore
Associated Press 9341 Biltmore
Berklee College Of Music Bonaventure 2338
Bonneville Broadcasting System
Bonaventure 2708
CBS Radio Network Biltmore 10333
Century 21 Programming Bonaventure 3068
Churchill Productions Bonaventure 3064
CNN Radio Biltmore 4337
Concept Productions Bonaventure 2748
Copley Radio Network Biltmore 5235
DIR Broadcasting Biltmore 8235
Fairwest/Al Ham Biltmore 10220
Leisure Market Radio Biltmore 9235
Mutual Broadcasting System Biltmore 3337
NBC Radio Network Biltmore 9335
Otis Conner Co. Bonaventure 3151
P.G. Productions Biltmore 9201
RKO Radio Network Biltmore 10337
Satellite Music Network Bonaventure 3108
Schulke Radio Productions Bonaventure
3078
Southcott Productions Bonaventure 2968
TM Communications Bonaventure 3340
Transtar Radio Networks Bonaventure 3131
United Press International Bonaventure
2458
United Stations Biltmore 11300
Wall Street Journal Report Biltmore 6101
Westwood One Biltmore 9300

Exhibitor Directory

All Star Radio Booth 1418
American Broadcast International Booth
3003
American Image Productions Booth 1117
Associated Press Booth 1007
Broadcast Information Bureau Booth 2001
Broadcast Programming International Booth
3031
CBS Radio Stations News Service Booth
1005
Century 21 Programming Booth 1133
Concept Productions Booth 1012
Copley Radio Network Booth 1414
Human Performance Engineering Booth
1415
Kalamusic Booth 3009
Newsmaker Interviews Booth 1316
Peters Productions Booth 3024
Public Interest Affiliates Booth 1322
Radio Arts Booth 2017
Sacred Heart Program Booth 1210
Satellite Music Network Booth 1116
TM Communications Booth 3021
Toby Arnold & Associates Booth 1121
Transmedia International Booth 3014
United Press International Booth 1124A
United States Army Reserve Booth 1318
Weather Services Corp. Booth 1027
Wold Communications Booth 1207
York Radio Network Booth 3017

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Los Angeles
September 16-19, 1984



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your food, and keep playing plenty
of BMI music.

Wherever there's music, there's BMI.

R&R MUSIC CALENDAR

NEWS & INFORMATION FEATURES SEPTEMBER 17-23

The Weekend	
SEPTEMBER 22-23	
Captured Live (RKO) Bachman Turner Overdrive	
Countdown America w/ John Leader (RKO) Donna Summer	
Dick Clark's Rock, Roll, & Remember (US) Shirelles	
Dr. Demento (WO) Records About Records	
Gary Owens' Supertracks (CRN) Bette Midler/Creedence Clearwater Revival	
The Great Sounds (US) Ray McKinley	
Hot Ones (RKO) Sheena Easton	
Hot Rocks (US) Huey Lewis & The News	
Lee Arnold On A Country Road (MBS) Charlie Pride/Crystal Gayle/ Ronnie Millsap/Anne Murray/ Earl Thomas Conley	
Music & Memories (SBS) Ray Parker, Jr./June Lockhart	
Rare & Scratchy Rock & Roll (PIA) Fats Domino	
Rick Dees' Weekly Top 40 (US) Tina Turner	
Rock Album Countdown (WO) Lindsey Buckingham/Sammy Hagar	
Rock Chronicles (WO) Rockin' Women	
Rock Quiz Weekend Special (MJI) British Invasion	
Silver Eagle (ABCE) Razzy Bailey/Terri Gibbs	
Solid Gold Country (US) Statler Brothers	
Source Special (SOU) Huey Lewis/U2/REM	
Weekly Country Music Countdown (US) Jim Glaser	

The Week Of	
SEPTEMBER 24-28	
BBC Rock Hour (LW) Box Of Frogs	
Country Closeup (NP) Steve Wariner	
Earth News (WO) Lindsey Buckingham/Carl Reiner/ Cameron Crowe	
Innerview (IN) Trevor Rabin	
Live From Gilley's (WO) Moe Bandy	
Music Makers (NP) Frankie Laine	
Off The Record (WO) Twisted Sister/The Fixx/Romeo Void	
Special Edition (WO) Tina Turner	

Saturday	22
SEPTEMBER	
Country Calendar (CW) Don Reid	
Musical (ME) Broadway & Hollywood Chart Hits	

Sunday	23
SEPTEMBER	
Country Calendar (CW) Lynn Anderson	
King Biscuit Flower Hour (ABCR) April Wine & Honeymoon Suite	
Live From The Record Plant (RKO) Barry Manilow	
Music Of The City (SI) Phenomenons	
RadioScope (LBP) Purple Rain	
Rolling Stones' Continuous History Of Rock And Roll (ABCR) Sex, Drugs, And Rock & Roll	

Monday	24
SEPTEMBER	
Country Calendar (CW) Tammy Wynette	
Rare Trax (CW) Squeeze	
Retro Rock (CW) Heart	
Sound Check (RKO) David Bowie	

Tuesday	25
SEPTEMBER	
Country Calendar (CW) Royce Kendall	
Rare Trax (CW) XTC	
Sound Check (RKO) Dennis DeYoung	

Wednesday	26
SEPTEMBER	
Country Calendar (CW) Tribute To Marty Robbins	
Rare Trax (CW) XTC	
Sound Check (RKO) Wham!	

Thursday	27
SEPTEMBER	
Country Calendar (CW) George Strait	
Rare Trax (CW) Flock Of Seagulls	
Sound Check (RKO) Steve Perry	

Friday	28
SEPTEMBER	
Country Calendar (CW) David Friczell	
Rare Trax (CW) Fried-Day: Elmer Fudd	
Sound Check (RKO) Prince	



NOW ON SALES — Westwood One's expanded sales team recently convened in Los Angeles, mapping out the company's upcoming advertising strategy. Pictured during a break are (front, l-r) VP/Advertising Sales Ron Hartenbaum, VP & Director/Corporate Administration Elyn Ambrose, and President Norm Pattiz. Standing (l-r) are Westwood One's Tom Rudnick, Mark Kress, Ginger Kraus, Bud Weisner, Roger Schnür, and John Brodie.

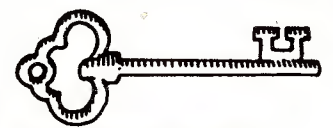
Comedy	
Daily Feed (DCA) Shades of fall/the debates/Bush-Ferraro/ oil shock?/Reagan near misses (9/17-21)	
Jack Carney's Comedy Show (CW) Mystery & Adventure (9/17-21)	
Laugh Machine (PRN) Joan Rivers/Rodney Dangerfield/ Rich Little/Monty Python (9/17-21)	
Radio Hotline (ASR) Candid call/I'm tired/great voice/ I had a party/something to think about (9/17-21)	
Stevens' & Grdnic's Comedy Drop-Ins (ASR) Mr. Fix-It/Federal Express freaks/ phone store/comedy team/ dating with Hog (9/17-21)	

Entertainment	
Assignment Hollywood (MBS) Doug Barr (9/17) Lana Wood (9/18) Steve Bond (9/19) Jamie Lee Curtis (9/20) John Hillerman (9/21)	
Entertainment Update (CBS) Howard Rollins/Eike Sommer/Stephen Stills (9/17-21)	
Rock Notes (ABCR) Fee Waybill/The Tubes (9/17-18) Don Seiden/Eagles (9/21)	
Rock Report (SOU) Gary U.S. Bonds/Chicago (9/17-21)	
Screen Scenes (SOU) Careful He Might Hear You (9/17) C.H.U.D. (9/18) Another Time, Another Place (9/19) Hollywood Hot Tub (9/20) Weekend Hits & Misses (9/21)	

Lifestyle	
Lifelines w/ Bill Fantini (ABCR) Computer Science w/John Mullin (9/17)	
Radorobics (SI) Working With Weights (9/17)	
Spaces & Places (WO) Protecting You And Yours (9/17-21)	

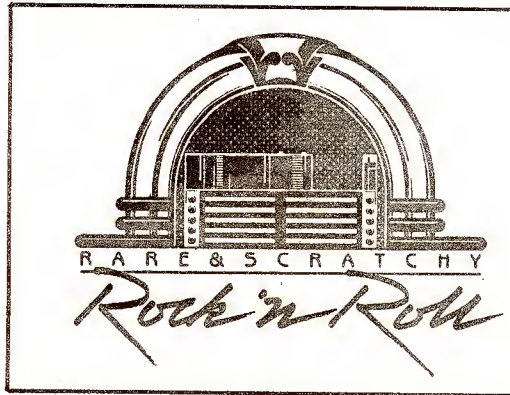
News/Talk/Sports	
News Blimp (PRN) Human bites/political humor/ renting screening rooms/corporate diets/ excess endangered species (9/17-21)	
Newsline Extra (NBC) Fall Football Frenzy (9/17-21)	
Sporting News Report (CW) Tom Flores/Jim Plunkett/Cliff Branch/ Nancy Lopez/Hank Soar (9/17-21)	

General Information	
Brad Messer's Daybook (WO) Kennel Club/Amateur Hour (9/17) N.Y. Times/Patty Hearst (9/18) Witch Hunt/Central Park (9/19) Attila The Hun/Vassar (9/20) Nathan Hale/John McAdam (9/21)	
Computer Program (PRN) Origin of the species/ENIAC/silicon chips/ ICs and CPUs/smart home appliances (9/17-21)	
Health Care (PIA) Living With Allergies (9/16)	
Medscan (PIA) Cannonball Projectiles (9/17) Beta-carotene (9/18) Smiling babies (9/19) Nicotine Dependent Mice (9/20) Lovesickness (9/21)	
Minding Your Business (NP) Name Game/Q Comp Corp. (9/17) Grace Commission (9/18) Supplemental Benefit Plans (9/19) Bugs Burger/Altruistic Corp. (9/20) Pentagon Competition (9/21)	
Public Affairs (PIA) Where Are All The Jobs? (9/16)	
Something You Should Know (SBS) Visualizing Goals (9/17) Facial Expressions (9/18) Art Of Interviewing (9/19-20)	
Sound Advice (PRN) Hi-fi audio/Edison phonograph/holes in records/history of radio/tape recorders (9/17-21)	



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ABCD = ABC Direction Net
 ABCE = ABC Entertainment Net
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 GSN = Global Satellite Net
 IN = Innerview
 IS = IS INC
 LBP = Lee Bailey Prod.
 LW = London Wavelength
 MBS = Mutual Broadcasting
 ME = Multimedia Entertainment
 MJI = MJI Broadcasting
 NBC = NBC Radio
 NP = Narwood Productions
 PFM = PFM Inc.
 PG = PG Prod.
 PIA = Public Interest Aff.
 RI = Radio International
 RKO = RKO Radio Net
 RKO1 = RKO One
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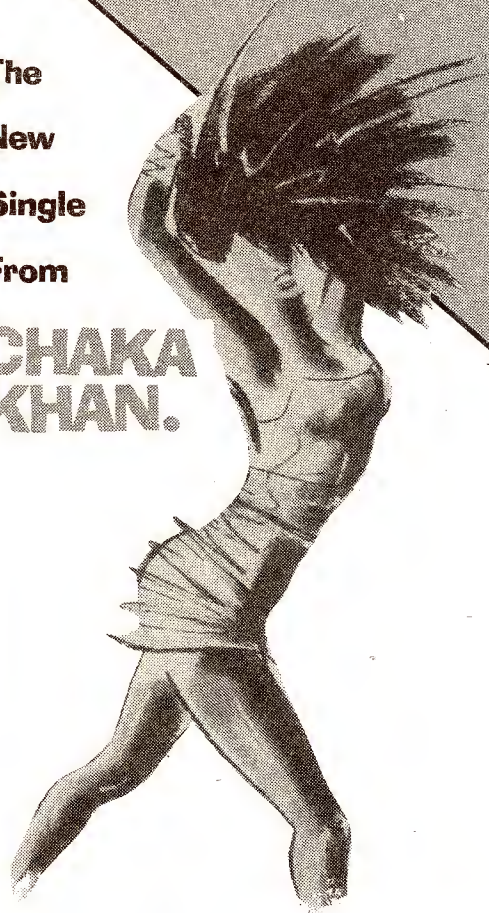
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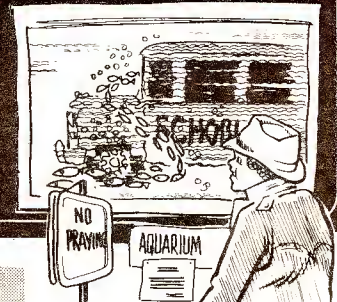
BLACK/URBAN Chart: 33-15 (2ND week)

Produced by ARIF MARDIN



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Street Talk



Even though both companies are denying it, this rumor is too hot to die. Street Talk in the Windy City says **WLUP/CHICAGO** may be in for a change in both ownership and format. If the wags know what they're talking about, **HEFTEL** will supposedly sell "The Loop" to **EZ COMMUNICATIONS**, which would then convert the high-profile AOR into a Beautiful Music competitor for Chicago's **WLOO**. See, we told you it was a great rumor . . . and only a rumor at this point . . . both companies say it's not happening.

After a year as GM at **KCMO/KANSAS CITY**, **DICK CASPER** has exited over "operational differences" with owner **RICHARD FAIRBANKS**. Watching both the AM and FM shops on an interim basis is Fairbanks VP/Administrative Affairs **DENNIS LINSIN**. Naming a permanent replacement, possibly from within, is expected to take up to two months.

KDIA/OAKLAND's sale to **POWELL COMMUNICATIONS** should be completed soon, but there's a new twist to the story this week. Owner-to-be **ADAM CLAYTON POWELL III** has asked the FCC to change KDIA's call letters to **KFYI**. The new "FYI" designation has everyone in the market guessing format change (news & information, perhaps?), but current KDIA staffers haven't been told anything yet.

It's a little bit of lineup roulette at **WLS-AM & FM/CHICAGO**, where as of September 17 the following changes will be made. First and foremost, WLS-FM afternoon personalities **STEVE DAHL & GARRY MEIER** will segue to afternoons on the AM. (We hear the dynamic duo are none too pleased with the mandated move, either.) AM midday personality **TOMMY EDWARDS** will move to the FM and FM Production Director/weekend personality **CHUCK BRITTON** (who was originally headed North to **WKT/Milwaukee**, but no more) will segue into Tommy's old shift.

WMJI/CLEVELAND PD DAVE POPOVICH stepped down last week as a result of those "philosophical differences." Assistant PD **RON FOSTER** will assume acting PD duties. Popovich has no immediate plans and consultant **MIKE McVAY** is now seeking a permanent programming replacement.

Any rumors that **WCCO/MINNEAPOLIS** is up for sale can be put away. VP/GM **CLAYT KAUFMAN** reports that the station's parent company, **MTC PROPERTIES** (which owns **MIDWEST COMMUNICATIONS**), is undergoing a corporate restructuring; and those bankers that have been roaming the halls of 'CCO are simply there to appraise the value of the facility — not to make an offer for it.

Speaking of the Twin Cities, with **MALRITE**'s acquisition of **WDGY/MINNEAPOLIS** due to become final sometime in the next few weeks, look for a number of changes at the Country outlet. **ART SAUNDERS**, who's leaving his Asst. PD post at **WBAP/FT. WORTH**, is already set as **WDGY**'s new PD to replace **GARY STONE**. Gary has been at **WDGY** for 11 years, the last four as PD, and can be reached at the station for the next week or two.

WCCC(AM)/HARTFORD will be going CHR on September 24. The daytimer will no longer simulcast **WCCC-FM**, which will remain AOR. New PD **DAVID GROSSMAN** will continue to program both outlets.

KBIU/LAKE CHARLES, LA PD JERRY LOUSTEAU exits to become PD at **KZZB/BEAUMONT**, filling the opening created when **MICHAEL MURPHY** left to program **KX104/NASHVILLE**. Jerry's first job will be to replace **KZZB MD NEIL HARRISON** and morning personality **ANDY SPINOSI**, who are both joining Michael in Nashville.



WESTWOOD ONE will enter the crowded CHR countdown show competition soon, marketing the three-hour "Rockin' America" hosted and produced by **Z100/NEW YORK** programmer/morning personality **SCOTT SHANNON**. Shannon's entry (now the sixth CHR countdown show available!) will use what he calls "a programmer's chart" of his own design and presumably sound somewhat like the **Z Morning Zoo**. Casey, John, Dick, Rick, and Dan were unavailable for comment.

"Yeah, but will it play in Peoria?" is now a question for the judge. It seems 16-year **WXCL/PEORIA** morning man **DAN ELLIOTT** left the station for crosstown Country competitor **WXTR** — allegedly in violation of the no-compete clause in his contract. **WXCL** reportedly filed suit and got a restraining order issued, but Dan went on the air anyway — with some less than complimentary things to say about his former employer — after which a contempt of court citation was issued. The whole mess is set for a hearing. Meanwhile, **WXCL GM DICK LEWIS** is in need of a "stable, outgoing type who loves promotion and would like to become a local star." To be continued . . .

It now seems inevitable that **NOBLE COMMUNICATIONS** will drop **XTRA/SAN DIEGO**'s CHR format in favor of an A/C-Beautiful Music hybrid, which could be marketed in combination with the company's **KJOI/LOS ANGELES**. Research is currently underway to determine the feasibility of the proposed plan.

KEZC/PHOENIX changed call letters and morning talent on September 11. The station adopted the calls of its sister station and is now **KJJJ-FM**. The AM & FM will simulcast a new morning show, which will be hosted by longtime Country personality **JAY LAWRENCE** along with **DEANN SCHADE**. While he arrives in Phoenix from **KMPS/Seattle**, Jay's history includes **KLAC/Los Angeles** and **KNEW/Oakland**.

After two years as PD at **KNBQ/TACOMA-SEATTLE**, **SEAN LYNCH** has resigned. He told Street Talk, "After spending two of the best years of my life at **KNBQ**, I'm leaving to seek new challenges in radio as well as TV." Operations Manager **DON HOFMANN** is now looking for Sean's replacement.

ELEKTRA/ASYLUM has promoted **BRAD HUNT** and **RAY GMEINER** to Regional AOR Promotion Directors East Coast & West Coast respectively. Interestingly enough, both Brad and Ray joined E/A in 1980 after having worked for MCA. The pair take on their new titles and responsibilities immediately.

All doubt has been removed, **WBEN-FM/BUFFALO** is going "live" 'round the clock as soon as a full staff of jocks can be hired. Interested? Contact acting PD **ROGER CHRISTIAN**.

Consultant **MIKE JOSEPH** won't be bringing his Hot Hits format into Boston or Dallas anytime soon. He's licensed the use of the phrase "Hot Hits" to Boston's **WZOU** (the former **WCOZ**) and Dallas's **KTKS** (which was **KIXK**).

Look for **COLOR 95/SALT LAKE CITY** to change formats sometime in the near future. Two staff members have already been released, but new Operations Manager **DAN LOPEZ** won't comment on further changes, despite the widespread market rumors.

Continued on Page 52

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Street Talk

Continued from Page 50

HOWARD ROSEN has joined **A&M RECORDS** in the newly created position of "singles consultant." The concept is for Howard to assist the A&M field staff in breaking new artists and all mainstream product. Senior VP/Promotion **CHARLIE MINOR** told us, "We're thrilled to have Howard working on the A&M team."

Also at A&M, **LEE DURHAM** will now cover the South from Atlanta. He'll continue to handle Nashville, Knoxville, and Chattanooga, plus all of Georgia and Alabama.

BILL RICHARDS is the new PD at **KLUC/LAS VEGAS**, replacing the exiting **BILL KELLY**. Richards programmed **KREO/Santa Rosa** for the past two years and was Assistant PD at **KDWB/Minneapolis** before that. Richards was not immediately replaced at **KREO**.

Congratulations to **KIHK/DAVENPORT** PD **JIM O'HARA** on being promoted to Manager/Broadcast Operations. Jim will now oversee programming, sales, and promotion. Additionally, **CHARLES KING** has been promoted to the same position for **KIHK's** AM sister station **WOC**.

BJ105(WBJW)/ORLANDO's sister station **WCOT** has switched calls to **WBJW**, and will begin simulcasting with **BJ105** on Monday (9-17). **WCOT's** Big Band format is the casualty.

TERRY SLANE has been promoted from MD to PD at **WIRK/WEST PALM BEACH**. He replaces **TERRY LEE**, who exited more than a month ago.

Get-well wishes to **KMML/AMARILLO** OM **DUGG COLLINS**, who suffered a heart attack last week. All is fine, and Dugg is resting at home.

Longtime **WIGY/BATH** programmer **SCOTT ROBBINS** is leaving to join the airstaff at **WRXT/BUFFALO**. Current **WIGY** morning man **BOB ANDERSON** is the new PD.

Intrepid **KGO/SAN FRANCISCO** reporter **MELANIE MORGAN** suffered second degree burns on the bottoms of both feet last Friday when she attempted the Bay Area's latest craze — "firewalking" across hot coals. Through concentration, most people who try the feat avoid injury. By the way, Melanie was *not* on assignment (or in pursuit of a hot story) at the time. Melanie, who survived a tour of duty in Beirut last year, was back on the job — and crutches — Monday morning.

More hot news from San Francisco: **KJAZ** is celebrating 25 years as a Jazz station. Riding the crest of the excitement is the outlet's very first DJ, **JERRY DEAN**, who still handles the evening slot Monday through Friday.



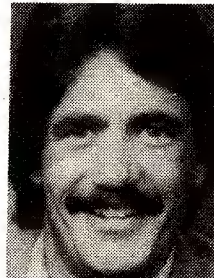
Rick Dees

This Monday (9-17) at the **RCPC** in Los Angeles when **JOAN RIVERS** says "Can we talk?" during her luncheon performance, the answer may be, "Yes, but only after this word from **RICK DEES**." The popular **KIIS/LOS ANGELES** morning man and ubiquitous syndicated personality (TV's "Solid Gold," radio's "Weekly Top 40") will officially receive his star on Hollywood's "Walk of Fame" Monday, and the entire ceremony will be beamed back to the convention for all to see. L.A. Mayor **TOM BRADLEY**, who takes more than his share of abuse from Rick every morning, has proclaimed it "Rick Dees Day" in the city and will personally present Rick with a proclamation to that effect at the ceremony. For those who keep track of such things, Rick's star (number 1787) will be right next to Mae West's.

WSYR/SYRACUSE has brought in **DAVE WINDSOR** from **WGBF/Evansville** as its new PD. Dave will also handle middays on the air, as current **WSYR** midday personality **FRED HORTON** shifts to evenings on **WSYR-FM**.

As of September 1, **K-102/EL PASO** has both a new PD and Operations Director. Former PD **JOHN HUNTER** has exited the station to form his own video production business. Morning man **MARK BATEMAN** becomes **K-102's** new Program Director, and afternoon jock **STU KELLOGG** gets the nod as Ops. Dir.

KFH/WICHITA has promoted Agri-Business Director **BOB GIVENS** to Program Director. **STEVE McINTOSH** continues as the Country outlet's Operations Manager.



Dave Otto

KS103/SAN DIEGO was happy to announce morning man **DAVE OTTO** has signed a new three-year contract with the station. Terms were not made public, but we hear the deal was a strong one.

JOHN MARKS is now OM at **KSSN/LITTLE ROCK**, joining the station from **KAYD/BEAUMONT, TX**, where he was PD.

T94/PANAMA CITY PD **JOHN DANTZER** has resigned to become PD at **KIHK/COLORADO SPRINGS**. The station will change calls to **KIKX**, referring to itself as "Kicks 102." Back in Florida, **CHUCK BARE** will handle things until a new PD is named.

Pardon our goof: **JIM LONG** is *not* consulting the new **WZOU/BOSTON** (formerly **WCOZ**), as we incorrectly reported in the August 31 edition.

Former **SOURCE** Director Of Programming **JOHN MCGHAN** is now the Producer for **RICHARD NEER's** morning show at **WNEW-FM/NEW YORK**. Handling the morning news is **LISA GLASBERG**, who's logged time at the **RKO** network, **WPIX/New York**, and **WMET/Chicago**.

DON W. HALLETT returns to the programming side after a stint as an AE at **WKRZ/WILKES BARRE**. Before joining **WKRZ**, Don was MD at **WEZX/Scranton**.

KMIO/MERKEL, TX wasted no time in snapping up the **KIXX** call sign just turned in by **ABC's** new **KTKS/Dallas**.



Audrey Lynn

AUDREY LYNN, formerly of **Q105/TAMPA**, has crossed the street to join the staff of **WMGG**. Effective immediately, Audrey is Magic's Promotion Director and morning traffic personality.

Congratulations to two San Diego radio folks who were married on September 2. The newlyweds are **KFMB's** morning show producer **SHELLE STRAUSS** and **KGB** personality **GABRIEL WISDOM**.

Our best wishes to **POLYGRAM** National Promotion Director **JOE GROSSMAN** and **ELEKTRA/ASYLUM** Administrative Assistant/A&R **SUSAN KAPLOW** on their engagement. The couple will wed in the fall of 1985.

Wedding bells: another all-industry romance at **WINE & WRKI/DANBURY**, with **WRKI MD BRUCE GOLDSSEN** and **WINE Co-op Advertising Director SUSAN SZANTI** tying the knot. In Philadelphia, local **A&M** rep **MEL ZULKER's** visits to **WYSP** have yielded more than just airplay. He and **WYSP** Traffic Director **SUE HEMPHILL** got married last weekend.

STORK STOPS: For **RADIO WORLD** Publisher **STEVE DANA** and his wife, a new baby boy, Joshua, born August 28.

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PROGRAMMERS TAKE THE STEP

Finding Happiness In Ownership

By Jeff Green

Although it's a dream of many broadcasters to own a radio station, very few ever achieve that goal. Most often the opportunity, as you might expect, comes to those with an extensive sales and management background. However, it's becoming more common for program directors to take the giant step into ownership. If you're a programmer or a DJ who's ever wished to run your own station, this article with PDs-turned-owners illustrates how the benefits of self-employment encourage the transformation of the creative "artist" into the businessperson.

Financial Motivation

These five broadcasters won't kid you — the drive to own carries financial motives. Former KMGG/Los Angeles PD Jeff Salgo, now owner of KIVR-AM & FM/Cave Junction, OR, stated frankly, "As I advanced in my career and began working in larger markets, the more money I saw my direct efforts were making the owners. I was earning people millions, but only seeing a couple of thousand for myself. I finally decided to do something about it."

The allure of financial security was also the incentive for longtime Gordon McLendon programmer (now owner of KPEN/San Jose) Ken Dowe. "I was advised early on that if I wanted to make more than peanuts, I should go into business for myself." KRTH/Los Angeles PD and WCRO/Johnstown, PA principal Bob Hamilton concurred, "I did it not only for my love for the biz, but also as an investment for tomorrow." He added, "Who knows what can happen in this strange business?"

The Value Of A Well-Rounded Background

Despite being heavily armed with capitalistic motivations, programmers keen on becoming pilots of radio properties will still get shot down on their maiden flights without correct training. The broadcasting battlefield, warned Ken, is no place for those lacking solid sales experience. "A fellow who goes into ownership with only a programming background has committed a grievous error. You have to understand sales before you get involved in a station."

Vic Ives is a longtime programmer who now heads an investment firm which owns KMJK/Portland and several other Northwest outlets. "Take a year or two to sell on the street," he said. "There's more to it than just superb programming, which is just one of the influences leading to a person's decision to buy time. You find very quickly you've got to be a marketer, a packager of ideas."

Jeff suggested that future owners should start planning now, so the skills will be there when they need them. "I set my goal to own a station about four years ago. I made sure every job I took from that point forward would give me more knowledge in the areas I was lacking, which were sales and administration."

Vic advised PDs to be aware of latent opportunities. "Back in the '70s, PDs were so into the 'art' of programming that they were a little offbeat. It probably did us some harm, as we weren't business-oriented enough. Occasionally, the PD should put on a tie and go to a meeting. In fact, a lot of program directors would have the chance to expand into management roles within their own companies if only they'd indicate an interest and desire to their GMs. I'll bet there isn't a good GM in the country who'd turn down a PD's request to be more actively involved in the management team."

Gaining Management Skills

Commenting on specific management training, Bob offered, "Learn how to read P & L sheets, for example. I took a crash course in business to help me understand the financial areas. Learn what it really takes to run a station, which most PDs don't think about. Know what it costs to keep the lights on and the employees running, including details such as medical benefits, which you pay for but normally don't think of."

"Spare three or four hours a week to go on sales calls or to take management classes," said Vic. "Become more involved in the mainstream of the business to learn real managerial skills, including marketing, research, and budgeting."

"I am constantly reading," he continued. "But I know I can't learn enough to be a skilled financier or lawyer. So I concentrate on learning about people relationships so I know how to communicate with the people who do handle those things for me. Learn as much as you can," Vic cautioned. "You

don't have to become a chief engineer, but you'd better understand enough to be able to order those priorities or you could end up in deep trouble."

Jeff reminded would-be owners not to overlook reference materials. "The NAB offers all sorts of information about station operations, from structuring sales departments to accounting. Books offer answers to questions that practical experience doesn't."

Striking Out On Your Own

The decisive moment comes when one commits to buying or building a station. For veteran programmer-turned-owner John Rook, his time had clearly arrived. "I was totally bored with what I was doing. Since every ratings point matters so much, managers expect you to program a certain way, leaving very little room for creativity and inventiveness. As much as there were people I admired and enjoyed working for,

there were others that weren't that exciting. I got tired of the latter group, and so decided to see if I could do it my way."

Bob admitted, "I just wanted to do radio the way it should be done, and the only way to do it is to do it yourself."

"I loved Golden West Broadcasters," pointed out Vic, who participated in ownership at an early age before spending 13 years with Gene Autry. "But after all the startups, turnarounds, and pulling of rabbits out of the hat, I decided I wanted to do it for myself again."

Ken offered the following ground rule: "As soon as you've established a foundation in a programming and sales background, you should be able to begin a venture where you can share in the ownership of a station."

Problems & Challenges

Whether it's finding an engineer or just

Continued on Page 56

The Selection Process

There are dozens of considerations when looking at a prospective property to buy, beyond just the sale price. There's the profit potential, station image, geographic situation, staff talent, market profile, technical limitations — one could go on and on. Each owner offered some sage advice in vital areas of concern.

Vic Ives on facilities: "You've got to have a facility which can be competitive for the use you select. I'm not saying you must have the most powerful AM or best FM in town, but the signal has to be able to do what you want it to. It's possible for some owners to make money running syndicated programs and religion on an AM at the right end of the dial with 250 watts."

Jeff Salgo on brokers: "Step one would be to contact a broker. For a beginner, it's almost mandatory. As a first-time buyer, I really appreciated that my broker performed services for me by providing information, educating me, and looking out for my interests."

Ken Dowe on small markets: "It's much easier to sell \$500 spots to a knowledgeable buyer than it is to hang around somebody's garage all afternoon hoping to sell 50-cent spots, and then hoping I get paid for them."

Vic Ives adds: "You're dealing with such smaller dollars that every one is so much more important. There seem to be a lot more life-and-death decisions. You're dealing without ratings by and large, and you have to sell yourself on a community-acceptance basis."

John Rook on drop-in CPs: "Why Grand Coulee? Because there is very little chance for a white in any major market where minorities apply to win a construction permit. It's public record that all applications are slanted toward minorities today. But starting from ground zero is still the best way to do it, because your total investment is almost nothing."

Bob Hamilton on approaching takeover: "This is a 'people' business. One thing I did not want to do was to blow everybody out and start all over again. It's bad for the community and it's bad business. I looked very carefully at the strengths of each person, giving them an opportunity to grow, and showing them I mean business."



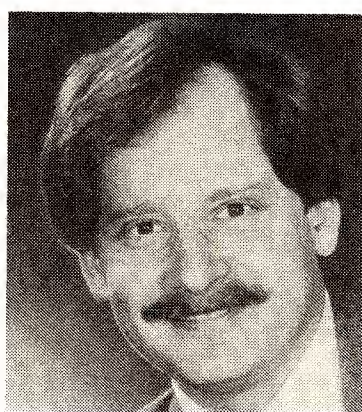
Vic Ives

Heads an investment firm which owns KMJK/Portland (he is GM), KOTY & KHWK/Tri-Cities, WA, and KUTI & KXDD/Yakima, WA. Vic is a former VP/FM Division for Golden West Broadcasters.



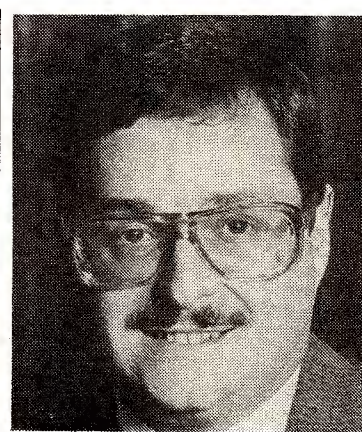
Ken Dowe

Former KLTE/Oklahoma City owner, just completing acquisition of KPEN/San Jose. A 21-year broadcaster, Ken's experience includes ten years with Gordon McLendon in programming and executive management.



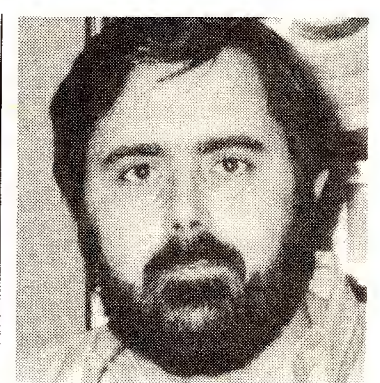
Jeff Salgo

A former consultant and most recently PD at KMGG/Los Angeles, Jeff owns KIVR-AM & FM/Cave Junction (Medford-Ashland), OR. AM is 1 kw days/250 watts nights at 1400 kHz; FM construction permit is for a 100 kw signal at 2000 feet on 102.7 MHz.



Bob Hamilton

With partner and GM Jim London, owns WCRO/Johnstown, PA. Facility operates with 1 kw days/250 watts nights (with plans to increase nighttime power to 1 kw) at 1230 kHz. A longtime programmer at KRTH/Los Angeles, Bob is a former RKO National PD.



John Rook

A veteran major market PD (WLS/Chicago, Y100/Miami, WCFL/Chicago, WIFJ/Philadelphia, KFI/Los Angeles, etc.), John is now President of RHW Broadcasting. Operates KEYG & KEYF/Grand Coulee, WA and KCDA/Coeur d'Alene, ID. Also holds ownership interest in KQLT/Casper, WY.

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Finding Happiness In Ownership

Continued from Page 54

learning the community, the complexities of operating a station from the top floor are many. As a new owner, Jeff found himself in the midst of a whirlwind of decisions needing to be made — what to do, when and how to do it. "My biggest problem has been that so many areas demand your attention. The challenge is to separate the vital ones to take care of, and to be patient with the rest. I'll hear a clunker record on the air and will then have to remind myself that attending to that problem is not as vital as finding a new salesperson or getting our equipment in. It's a whole new area to worry about priorities. In programming, that came naturally, because you knew what was important; it became part of your habits. Now, I have to make decisions in eight different departments. Ownership forces you to set priorities and be really good about organization."

But Bob pointed out, "Sometimes you can't prepare yourself enough ahead of time, because there are some unforeseen circumstances that come on a day-by-day basis. You always have to be prepared for the unexpected."

Vic understands that axiom all too well. In their first stint as owners, Vic and his wife Carol found their backs to the wall more than once. "When we first started in the '60s, we hocked our furniture a couple of times to Household Finance just so we could make payroll. That was kind of scary."

John found his biggest challenge was simply learning to be patient, which he did, "if just waiting for the FCC!"

Happiness & Hard Work

When asked if the realities of ownership matched their impressions of what they expected it to be like, not a one expressed any interest whatsoever in giving up his proprietorship. On the contrary, each owner seems to radiate a certain pride and fulfill-

ment in pursuing his quest. "The most exciting time of my life is right now," said John. "I'm just thrilled to be in ownership. I pinch myself every day and thank the Lord for helping me into this direction. I can't believe what a joy it's been."

"It's a lot of fun," agreed Jeff. "I like to

be the guy in charge, because when you see a problem, you can fix it without having to go through someone for an OK. You can accomplish more of your goals faster."

However, Bob Hamilton, who helps run WCRO while holding down a PD post 2500 miles away, emphasized that "it's not as easy as it sounds; the station is continually on your mind. It's a very demanding situation when you have mouths to feed, people to take care of, and a business to run. You'd better be ready for it. It's a lot of responsibility, but I'm glad I did it."

So is Ken Dowe. "With all the problems with collections and hoping you have enough money to cover payroll without having to borrow more, with all the 18-hour days, seven days a week, it's so much better knowing you're working for yourself. You know you don't have to go to the office and play politics with someone who happens to have the manager's ear this week; you're in total control of your destiny. You're in charge. There's no feeling like it."

"The rewards are so much greater. You don't worry about how much more money you're going to make per hour or this month, because the multiples could be fantastic. If you're willing to work hard, you might make ten times as much money as last year. And all this time your station is appreciating in value."

Vic Ives concluded, "The problem with ownership is that there aren't enough hours in the day. The old joke about working for yourself is that you only have to work half a day, and it doesn't matter which 12 hours you choose! But it's also a great deal of fun and everything I expected it to be."

"I can still say I've never earned an honest dollar in my life! I enjoy broadcasting and if I could have, I would've been paying people to do it all these years. Fortunately, I didn't have to, and unfortunately, I couldn't afford it."

The Importance Of The Business Plan

Assuming you've found a station you wish to buy or a CP to apply for, a solid business plan is necessary to show the financial lender or your business partners that you know where the money's going.

Ken Dowe explained, "You have to go into ownership with at least a line of credit. If the station is a turnaround situation, you'd better be prepared for the inevitable — not making money in the beginning. I like to have enough capital to operate for a couple of years without worrying or going back to the bank to borrow more. You have to watch every expense. You're only cheating yourself if you try to cut corners, trade out everything, or skimp on a good morning personality."

"I'd like to show an aspiring owner all the paperwork, and recount the sleepless nights preparing pro formas and cash flow charts; there is so much work to it. Don't believe you can just find a property, walk down to your friendly banker, sign a note for the money, and walk away. Nobody in the financial world operates that way. You'd better be able to tell the lender with great authority in a split-second how much money it's going to cost for stamps and office supplies for the first year, what your receptionist will need to be paid, and how you intend to program your station. You'll have to account for raises and rising interest rates."

Vic Ives agreed, adding, "You have to figure all those things out before any responsible lending institution will talk to you. Start by establishing what you can get for a spot on your station. Can you get more than the competition with better programming? How many units can you sell? Project your income, but if you exaggerate your expectations, then you just convince them that you're misguided, mistaken, or just trying to sell them a bill of goods. Don't kid the bank and don't kid yourself, because if you do and the bankers give you the money, you could be pretty miserable trying to pay it back."

Looking To Learn More

There are many reference works available to those serious about getting into radio ownership. Among them are:

- **Buying or Building a Broadcast Station.** Available from the NAB (\$20 members, \$40 non-members). Detailed "how-to" information about all aspects of station acquisitions, including legal, technical, and financial areas. Write to: NAB Services, 1771 N Street, NW, Washington, DC 20036; (800) 368-5644 or (202) 293-3529.

- **Duncan's Radio Market Guide.** Compiled by James Duncan Jr. (\$110). Comprehensive advertising and station revenue figures for all rated markets. Helps calculate a station's potential billing. Covers each market's employment, economic and industrial makeup, population and demographic data; many other features. Write to: Duncan Media Enterprises, Box 2966, Kalamazoo, MI 49003; (616) 342-1356.

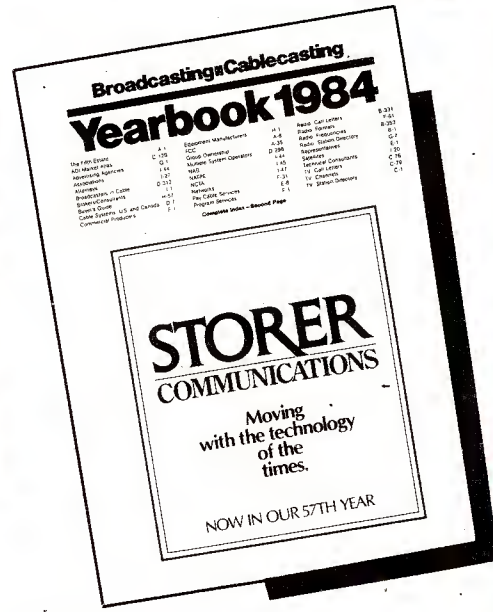
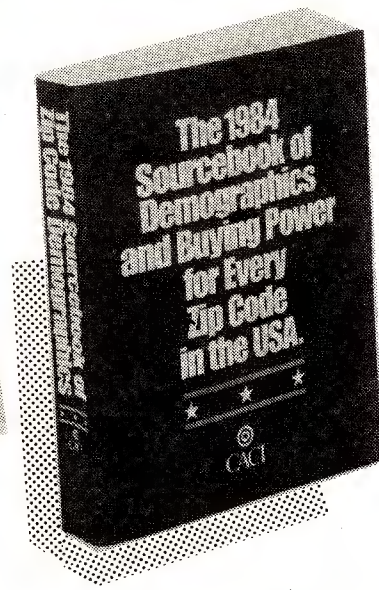
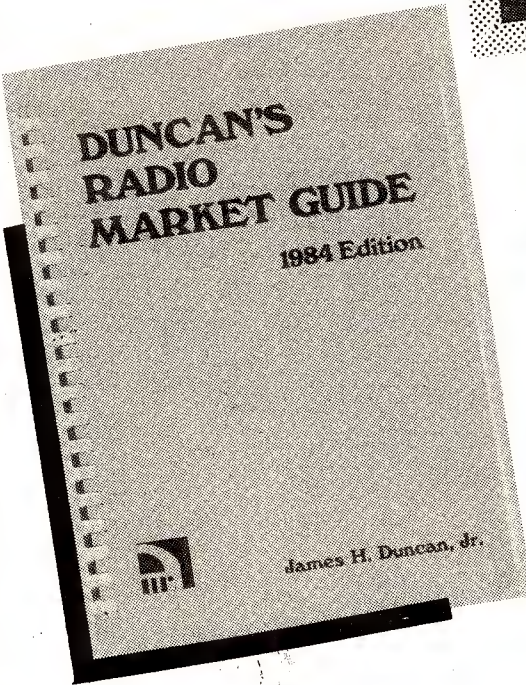
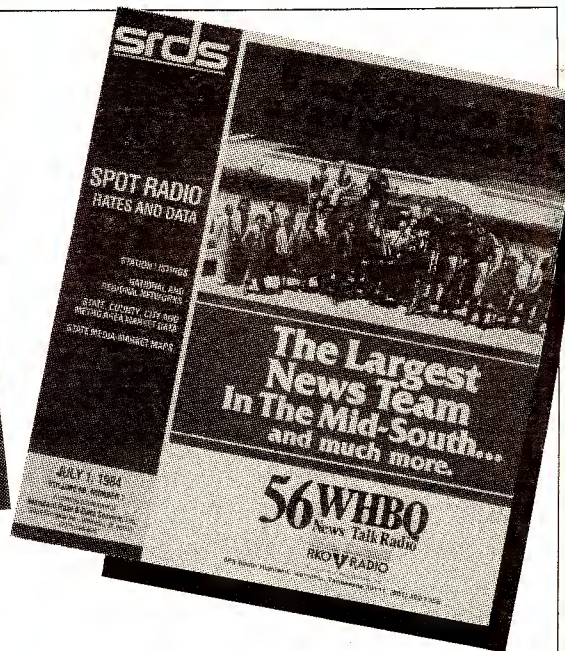
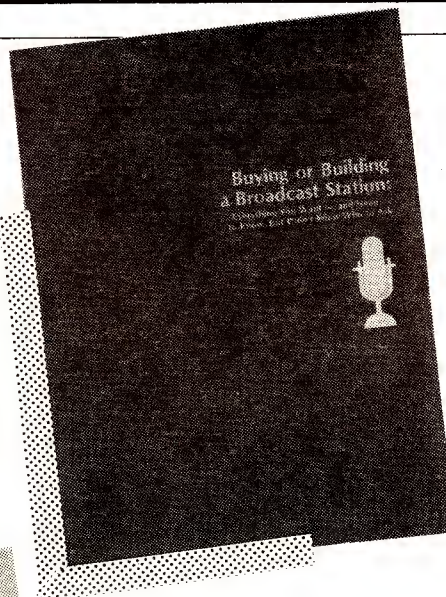
- **Broadcasting Yearbook.** Printed annually by Broadcasting Publications (\$75). Includes lists of all facilities and formats, plus brokers, attorneys, program suppliers, equipment manufacturers, and other useful information. Write to: 1735 DeSales St., NW, Washington, DC 20036; (202) 638-1022.

- **Spot Radio Rates & Data.** A monthly publication of Standard Rate & Data Service (\$174/year). Listings of all stations, national/regional networks, state/county/metro market data, maps, and spot rates for participating stations. Write to: 3004 Glenview Rd., Wilmette, IL 60091; (312) 256-6067.

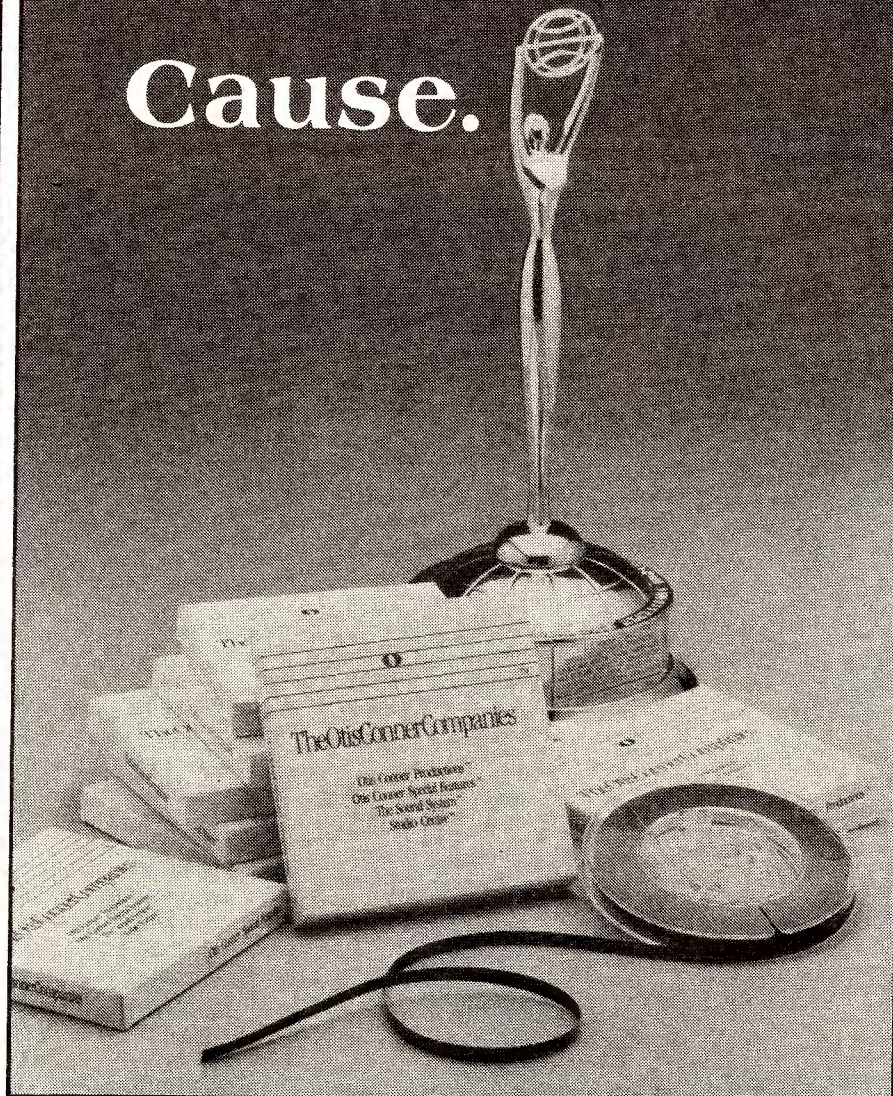
- **Sourcebook Of Zip Code Demographics.** Available from CACI, Inc. (\$695). In-

cludes buying power potential for every zip code in the U.S. Demographic characteristic forecasts, business statistics by zip. Write to: 1815 No. Ft. Myer Dr., Arlington, VA 22209; (703) 841-7800.

Don't forget the Census Bureau, Department of Labor, Chamber of Commerce, and the public library for additional market information.



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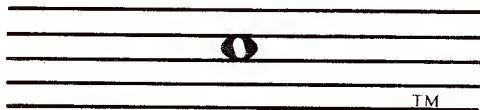
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Management

The Human Resource Factor

By Gary Kaplan

The general manager of the '80s is battling in a doubleheader against the economy and advancing technology. Facing those twin challenges requires a strong support team. Since many radio stations operate without benefit of a formal personnel department, the general manager must also wear the personnel director's hat, which includes the roles of coach, trainer, and recruiter.

To gain a more knowledgeable grip on the trends that will directly affect human resources developments in 1984 and beyond, I surveyed a cross-section of human resources experts: Kevin Coleman, VP/Security Pacific National Bank; George Chesney, Director/International Human Resources, and Robert Gibbs, Director/Recruitment, both of Mattel; Charles Shackleton, West Coast Personnel Director, Columbia Pictures Industries; Dean Ferris, VP/Employee Relations, Paramount Pictures; Leslee Hellman, Associate Director/Personnel, Twentieth Century Fox; Howard Hart, VP, Drake Beam Morin; Bradford Taft, Managing Consultant, Univance; and Robert Kurisu, Partner, Westbury Group. The findings, which encompass various aspects from recruiting to training, are outlined below.

Recruiting

Reluctance appears to be growing when it comes to automatically transferring from one job to another. Whereas in the past an employee traditionally relocated without reservation for career and company loyalty, today families, "quality of life," and economics take precedence. It is becoming increasingly difficult to recruit from outside the immediate geographic area, particularly to high-cost-of-living locales like California. As a result, companies are sweetening job packages, relieving workers' financial loads through bonuses, mortgage differentials, and spousal placement assistance.

Advertising and word of mouth continue as popular recruiting means. The use of executive search firms is dramatically increasing as well. This is especially true in high technology, retailing, banking, and health care industries, where there is tremendous growth, added competition, and severe shortages of qualified executive talent. Entertainment industry recruiting of outside talent has not progressed as rapidly. But it is growing, stimulated by upgrading and the competitive nature of the marketplaces.

Employee Relations

Company motivation remains a key aim. In striving for an environment that fosters a pro-company atmosphere, businesses are adopting a more maternalistic attitude toward their employees. Over the last five or six years, American companies have been borrowing a Japanese business concept — quality circle. Staffers are grouped into worker-participation teams that encourage discussions regarding the workplace, problem-solving, issue-raising, and management feedback. Involving workers in the decisionmaking process makes them feel like an integral part of the company and knocks down barriers between the "hired help" and management. Added business benefits: improved creativity, productivity, and quality.

"Businesses are adopting a more maternalistic attitude toward their employees."

Labor Relations

Front-burner issues like unemployment, escalating costs, and compensation will undoubtedly spur more labor/management discussions across the country. In preparation for the tough bargaining ahead, many firms are holding talks in between formal negotiation sessions in a non-adversary atmosphere. Inroads will be made; in order for broadcasting and other entertainment businesses to keep moving forward, these issues have to be resolved in the next five years.

EEO/Affirmative Action

Under the current Administration, companies are not under as much government pressure to push for increased staff hirings from the minority and female



Gary Kaplan

ranks. And the entertainment industry continues to lag behind its peers, due in large measure to the "old-boy" network. However, EEO/Affirmative Action remains a chief concern, thanks to heightened union and guild awareness, and, even more important, the omnipresent bottom line. Whichever administration is voted into office, both the experts and I feel there is a sufficient groundswell and trend toward positive change.

Compensation

Though conflicting evidence exists as to the salary increase rate (some say it is in the 6% range; others estimate 6½-8%), the majority agrees that business is cutting back; base salaries are stabilizing. New tax laws will force firms to take a more "prudent" look at the percentage rate. Total compensation packages seem to rise because of bonuses and other incentive factors, with upper management generally reaping the added windfall.

Base compensation percentage is tied to the inflation level. As long as the economy stays stable, labor will haggle for larger raises, and the differential that builds a cushion between middle and upper management will be maintained. The real problem lies in the fact that people grew too accustomed to the 15% adjustment rate. They find it difficult to accept the companies' moderate outlook.

Another situation that must be reckoned with is that of comparable worth. Women earn 60-65% of what men are paid for jobs of equal value. Reliance on what the marketplace dictates is giving way to renewed emphasis on this issue and more legislative

"Radio needs to come closer to a 1984 approach. Success relies on your most valuable commodity — people."

guidelines. Since women comprise nearly 50% of the workforce, equal pay will have a significant impact on the economy and society.

Benefits

Programs which give employees an incentive to stick around are picking up steam. Within the last year, several major firms established savings and stock ownership plans for all non-union staffers. Deferred income programs represent another popular route. But there is a negative side: Instead of paying all insurance benefits, more companies are asking employees to assume a portion of the expense. The reason? Costs rose nearly 40%.

Outplacement

In light of cutbacks, ever-increasing mergers/acquisitions, and a more caring management attitude, more businesses are securing outplacement services. By the same token, a growing number of senior executives are taking the initiative and consulting these specialists on their own.

Both parties benefit. Employees are offered individually tailored termination agreements and assistance in their next career move. Interestingly, 80% claim to have landed better jobs than they had prior to termination. Meanwhile, remaining employees' morale, motivation, and productivity are not sacrificed. Lawsuits stemming from unfair termination are lessened, as are company unemployment compensation costs. As a whole, though, the entertainment industry is still slow to press outplacement into service.

Management Development

Traditionally, radio and its counterparts paid little or no at-

tention to formal management development programs. Today, buzzwords like "management training," "organization," and "succession planning" frequently float through smoke-filled conference rooms. There is a loosening of the old-boy network shackles and a little more willingness to seek the versatility that cross-pollination breeds. The broadcasting industry is beginning to pay more attention to succession planning and other issues.

Training

In tandem with management development, the word here is more. More firms are reassessing and redesigning their management training techniques, especially aiming their sights on attracting and grooming entry-level employees. Time-management and supervisory programs assist managers in mapping their career paths. And radio stations are increasingly sending their people to national, regional, and local trade shows, conventions, consultants, and various university programs (Wharton, etc.).

I will elaborate further on specific topics (compensation, termination/outplacement) in future articles. But bear in mind that radio needs to come closer to a 1984 approach to personnel and human resources practices. GMs and group heads need to be as adept in this area as they are in sales and programming. After all, success relies on your most valuable commodity — people.

Gary Kaplan presently serves as Managing VP/Partner of search firm Korn/Ferry International. Based in the Los Angeles corporate offices, he also heads the company's international entertainment specialty practice.

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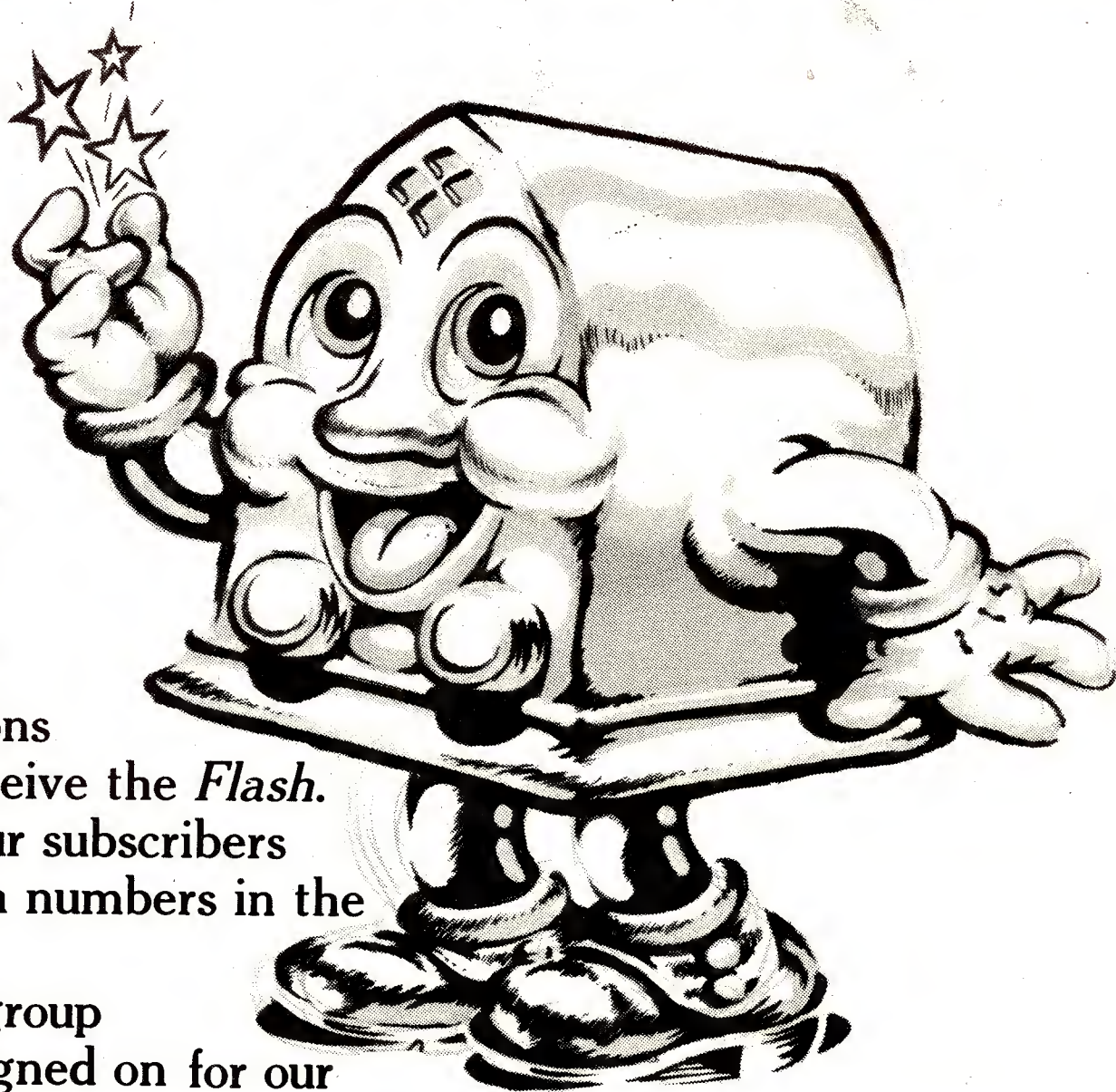
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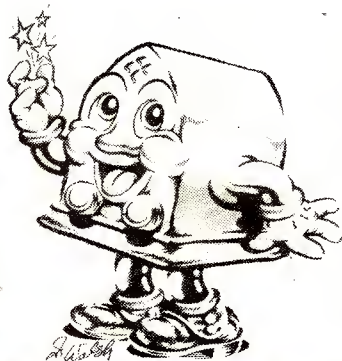
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A CHAT WITH SELCOM'S FAUST

Mega-Reps: Challenging A Changing Industry

R&R's special "Mega-Reps" series concludes with Selcom, Inc. President Lou Faust. While echoing sentiments expressed earlier in the series, Faust also discusses what the future may hold for radio and reps.

R&R: What spurred the "mega-reps" trend?

LF: What started the whole thing was the economics of the rep business. Expenses increased because of the regionalization of buying. As the nonwired network business started to increase, reps had to develop nonwired divisions. Another reason was the advent of computerization. Those were the major factors that started to put

reps out of business because expenses grew a lot faster than sales. As a consequence the marginal reps, ones that were making a small profit, were starting to lose money or starting to be on the brink, and were susceptible to the merging trend.

The marketplace and your competitive positioning decide what's happening. It's nothing that has been designed by any rep as a bet-

ter way. Economic necessities have caused these changes.

R&R: How does national spot's future stack up against today's changing economics?

LF: There's really two different answers. By the reps becoming "mega-reps" or whatever you want to call them, they have the resources to field the sales staffs, computer capability, and so forth to be able to stay in business and represent the radio stations.

As far as national spot goes, its share of the overall advertising dollar has been going downhill over the last couple of years. The

Lou Faust
President
Selcom, Inc.
(Selcom/Torbet Radio)



Selcom, Inc., comprised of Selcom and Torbet Radio, dates its existence back to November 1983. It's a wholly-owned subsidiary of Selkirk Communications of Canada. Torbet operates 17 offices nationwide; Selcom 14. As President first of Selcom Radio and later of Selcom, Inc., Faust numbers eight years with the company. Prior to that, he spent 11 years with Blair. Faust is a true radio veteran, having been in the business since 1948. He made the move into the rep arena four years later.

Selcom radio
Broadcast Representatives

now than ever before. If you've got the goods to deliver, there's no reason why you would be getting less.

R&R: When will radio reach its proper price level?

LF: That depends upon the marketplace. Let's face it, TV is the glamour medium. And each year you hear the agencies speculating, saying, "Gee, we're only going to get a 15% increase this year." I don't know whether radio will ever be priced for what it's really worth.

R&R: What is the key to achieving a strong station/rep relationship?

LF: The important thing is the commitment of both a station and a rep to an open, frank partnership, where both will air their views and decide how they can sell the station's time. You must have an open partnership to get the job done.

R&R: Can the marketplace accommodate a rep entrepreneur?

LF: There's a need today for another good rep firm; there's always room. However, when you say entrepreneur, usually you mean a guy wants to make money. But to start a successful rep firm and attract stations, the up-front money is prohibitive. New rep firms could be started by companies that would want to invest that.

R&R: Will the trend reverse back to singular reps?

LF: What you're seeing today is a complete revolution in national radio marketing. And in a revolution of any type, changes are going to happen. Generally, revolution breeds new ways of doing things. At this time, I don't know what those ways will be. It could be back to company-owned reps. It might be huge regional reps all around the country. Or somebody who is finally able to come up with the ideal solution for handling all the paperwork. Or the reps might be out of business and the agencies would tie in to a computer bank and do all their business that way.

Economic necessities from the stations' and reps' standpoints will continue to make innovations and change. The way radio is going, its income is more and more local. Unless there is success on the part of the new RAB and reps trying to eventually create business... if radio doesn't keep pace and start to increase its share of the advertising pie, it could end up where the stations won't need them because national won't make that much difference.

The "Mega-Reps" series will resume in October with viewpoints from stations, agencies, and independent reps.

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R&R: Do agencies and stations both share equal advantages as a result of these mergers?

LF: Ad agencies can now deal through the reps instead of having to go direct. Nonwired network departments are doing a lot of the agencies' work, such as the billing and affidavit procedure.

In regard to radio stations, it's just that they are in business. It's not financially feasible for them to maintain their own salespeople in all offices where national business emanates. If the alternative is a rep with a number of divisions, whose combined resources can keep them afloat and in business, then stations will have a rep. If the reps hadn't gotten together, more and more would be out of business because they couldn't stand alone.

R&R: There's a rumor that stations aren't getting top of the card as before. Is this true?

LF: If they have a good rep — and depending upon their competitive situation — they should be getting top of the card. Radio is still underpriced, yet there are more stations getting higher rates



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On The Records



KEN BARNES

MORE HIT SINGLES FROM MORE HIT LPs

Albums Go Deep

As record industry marketing becomes more sophisticated, maximizing an album's sales potential becomes the paramount goal. The key to maximizing album sales is, of course, generating hits, as many as possible, from the LP. The one-hit-and-a-load-of-filler album model, prevalent through much of the sixties, is undesirable. So too is the unified-statement concept album model that took its place. What's looked for is an album with depth — several tracks with hit potential, usually varied enough in style to keep programmers and listeners interested.

This year, deep albums by the likes of Culture Club, Lionel Richie, Billy Joel, Huey Lewis & the News, Van Halen, and the "Footloose" crew are providing multiple hits (with "Thriller" of course the shining star). Other albums (Tina Turner, ZZ Top, Pointer Sisters) are producing hits on the second or third singles released.

Looking at the CHR top ten singles so far this year, the breakdown is interesting. In the first four months of 1984, 64% of the top-tens were first singles from albums. The remainder broke down into second singles 19%, third singles 12%, fourth singles 2%, and seventh singles ("Thriller") 2%.

Colored Vinyl Update (Part II)



Todd Rundgren in "Light" blue

Maybe record companies should put out more promotional singles in colored vinyl (EMI America just did, with the David Bowie "Blue Jean" single. Guess what color?). Judging from the mail and phone calls I'm continuing to get, radio people definitely notice colored vinyl, and retain their memories of records employing it.

Latest additions include five from KPEN/San Jose MD Steve O'Neil: Todd Rundgren's "I Saw The Light" (blue), Desmond Child & Rouge's "Our Love Is Insane" (purple), a square white vinyl artifact called "New York City" by Zwol (please, let's not get into different geometric shapes or picture discs just yet; we'll be here all year!), and a couple of Willie Nelson Christmas singles on Columbia, one on green and one on red.



Zwol — a square deal all white

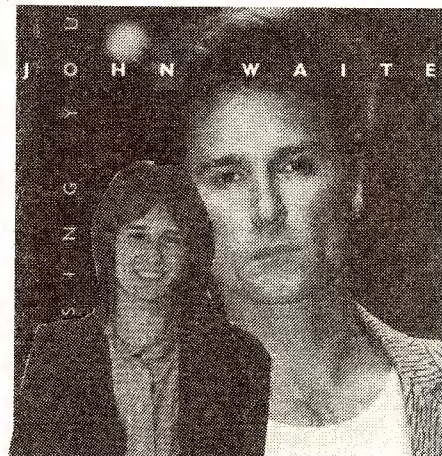
Brian Cleary of WESA/Charleroi, PA also mentions the Rundgren tune, as well as Sammy Hagar's "Two Sides Of Love" (red), Jermaine Jackson's "Dynamite" (likewise red), "Cherry Baby" by Starz (gold), and Elvis Presley's "Moody Blue" in blue. He also thoughtfully provides an addition to my earlier July 4 list of American-themed songs, Balance's "American Dream."

And a few more from WLOQ/Winter Park, FL's Jamie Kartak: "Let's Get Serious" by Jermaine Jackson (red); the Commodores with "Machine Gun" (red) and "Sweet Love" (gold), Yes's "Roundabout" on gold, and "The Elvis Medley" on the most appropriate gold.

John Waite's Babys Pictures

Throwing the **Babys** out with the bathwater turned out to be a successful move for **John Waite**. The former Babys lead vocalist got off to a rocky solo start with his first album last year, although it probably established a base for him. But only **Bruce Springsteen** and the **Cars** have kept Waite's current album, "No Brakes," from the top AOR airplay slot, and the single "Missing You" hit No. 1 in CHR August 31.

Waite and the Babys started in 1976 and gained a contract by the then-unusual method of financing a demo video and attracting the attention of **Chrysalis**. They were by no means unsuccessful, scoring two top ten hits, "Isn't It Time" in 1977 and "Everytime I Think Of You" in 1979; 1980's "Back On My Feet Again" hit No. 16. But personnel changes and differing musical goals took their toll eventually. Waite, by the way, is not the only Baby to achieve post-infancy success. Two of the members went on to play in **Rod Stewart's** band, while **Jonathan Cain**, who played keyboards with the Babys for a period, left to join **Journey**. And the wait is over for Waite, as "No Brakes" brings him runaway success.



Growing up: John Waite as Baby and mature solo artist

But the second four months (through August 31) was a different story. Only 43% of the songs that made top ten were first releases. 26% were second singles, 23% thirds, and 8% fourths. Nearly 60% of the biggest hits were not the first-choice releases off albums, and that seems to me a remarkable statistic. I would be surprised if it's ever been higher, and I think it's indicative of a real change in music marketing.

Reasons could be as simple as labels working on albums released early in the year for second or third hits now. Or they could be as multifaceted as changing strategies in promotion and marketing — deliberately holding back the strongest track for the second or third release, or starting out with a rocker or two and following through with the mass appeal clincher ballad (as with the Cars' "Drive"). It's an intriguing trend — if you have theories and explanations of your own, let me know.

Ocean Of Emotion

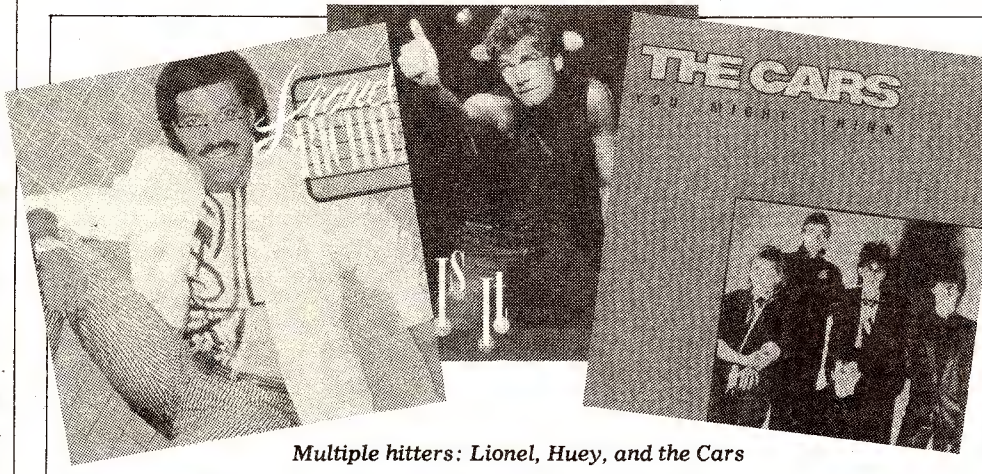
"Caribbean Queen" hitmaker Billy Ocean is no newcomer. The British-based singer had a memorable hit in 1976, "Love Really Hurts Without You," considered by many to be one of the most heartfelt Four Tops soundalikes recorded. More recently he did a couple of albums for Epic before resurfacing with "Caribbean Queen" (which in Britain was titled "European Queen" for some doubtless highly logical reason).



Pre-Caribbean Ocean

A recent addition to the catalog of covers on "Baby It's You," the Shirelles-to-Stacy & Johnny number: Elvis Costello and Nick Lowe team for a duet on the song on the 12-inch flip of Nick's latest British single "LAFS (Love At First Sight)."

And a few corrections — in citing Cyndi Lauper as the first autoerotic hit, I neglected to mention (polite way of saying "forgot") two semihit contenders, as WSAI/Staten Island, NY PD Andy Charalambous let me know: "Pictures Of Lily" by the Who and the more recent "Turning Japanese" by the Vapors (at least, that's what it's supposed to be about). Another mistake on my part — the Split Enz laser-etched single mentioned in the last Colored Vinyl update was "One Step Ahead." And as for the headline on the August 31 column, I have no more idea what "Random" means than you do, unless it's a new joint publishing venture between Randy Meisner and Don Henley. "Random" is what was meant; "random" is what happened.



Multiple hitters: Lionel, Huey, and the Cars

R&R

ONE YEAR AGO TODAY

- JOHN BAYLISS FORMS BROKERAGE FIRM
- BOB COLE NAMED PD AT WMZQ/WASHINGTON
- JOHNNY ANDREWS BECOMES VP/GM OF KTAR & KKCT/PHOENIX
- JIM GREGORI APPOINTED GM OF KLAQ & KPPL/DENVER
- MIKE WATERMANN NAMED PD AT KSD-FM/ST. LOUIS
- #1 CHR: "Tell Her About It" — Billy Joel (Columbia) (3rd week)
- #1 A/C: "Tell Her About It" — Billy Joel (Columbia) (2nd week)
- #1 COUNTRY: "Baby What About You" — Crystal Gayle (WB)
- #1 BLACK: "Cold Blooded" — Rick James (Gordy/Motown) (2nd week)
- #1 AOR TRACK: "How Can I Refuse" — Heart (Epic)
- #1 LP: "Synchronicity" — Police (A&M) (14th week)

FIVE YEARS AGO TODAY

- GARY BERKOWITZ NAMED PD AT WROR/BOSTON
- ALAN HAGUE BECOMES EXEC. VP AT KRSP/SALT LAKE CITY
- #1 CHR: "Lonesome Loser" — Little River Band (Capitol) (3rd week)
- #1 A/C: "After The Love Has Gone" — Earth Wind & Fire (Columbia)
- #1 BLACK: "Don't Stop 'Til You Get Enough" — Michael Jackson (Epic) (4th week)
- #1 COUNTRY: "You're My Jamaica" — Charley Pride (RCA)
- #1 LP: "In Through The Out Door" — Led Zeppelin (Swan Song/Atlantic) (2nd week)

TEN YEARS AGO TODAY

- JIM DUNCAN NAMED R&R COUNTRY EDITOR
- TEX MEYER NAMED STATION MANAGER AT WGOW/CHATTANOOGA
- #1 CHR: "I Honestly Love You" — Olivia Newton-John (MCA)
- #1 A/C: "Then Came You" — Dionne Warwick & Spinners (Atlantic)
- #1 COUNTRY: "Please Don't Tell Me" — Ronnie Milsap (RCA) (2nd week)
- #1 LP: "Fulfillingness' First Finale" — Stevie Wonder (Tamla/Motown) (3rd week)

Drake-Chenault stations WIN!

KGHL (AM) Billings. COUNTRY.
#1 - Total Persons.

WMRV (FM) Binghamton, (NY).
CONTEMPORARY. #1 - Total Persons.

KBOZ - FM Bozeman. CONTEMPORARY.
#1 - Total Persons.

WFXE (FM) Columbus (GA). URBAN
CONTEMPORARY. #1 - Total Persons.

WTVY (FM) Dothan. COUNTRY.
#1 - Total Persons.

KQIL (AM) Grand Junction. COUNTRY.
#1 - Total Persons.

WQDW (FM) Greenville-New Bern. URBAN
CONTEMPORARY. #1 - Total Persons.

WTQR (FM) Greensboro-Winston-Salem.
COUNTRY. #1 - Total Persons.

WKEE - FM Huntington-Ashland.
CONTEMPORARY. #1 - Total Persons.

WKFR (FM) Kalamazoo-Portage.
CONTEMPORARY. #1 - Total Persons.

WPCV (FM) Lakeland. COUNTRY.
#1 - Total Persons.

WVLK - FM Lexington-Fayette. COUNTRY.
#1 - Total Persons.

WMAZ - FM Macon. CONTEMPORARY.
#1 - Total Persons.

KANE (AM) New Iberia. CONTEMPORARY.
#1 - Total Persons.

KEWB (FM) Redding. CONTEMPORARY.
#1 - Total Persons.

KPQ (AM) Wenatchee. CONTEMPORARY.
#1 - Total Persons.

KTTI (FM) Yuma. COUNTRY.
#1 - Total Persons.

KDUX (FM) Aberdeen. CONTEMPORARY.
#1 - Adults 18+.

WKAK (FM) Albany, (GA). COUNTRY.
#1 - Adults 35+.

WLEV (FM) Allentown-Bethlehem-Easton.
CONTEMPORARY. #1 - Adults 25+.

KZLS (FM) Billings. CONTEMPORARY.
#1 - Teens (tie.)

KFXD - FM Boise. CONTEMPORARY.
#1 - Adults 18-34.

KGEM (AM) Boise. COUNTRY.
#1 - Men 18+.

KBOZ (AM) Bozeman. COUNTRY.
#1 - Adults 18+.

KQCR (FM) Cedar Rapids.
CONTEMPORARY. #1 - Adults 18-49.

WPEG (FM) Charlotte-Gastonia. URBAN
CONTEMPORARY. #1 - Adults 18-34.

WVOC (FM) Columbus, (GA). COUNTRY.
#1 - Adults 35-64.

WDZZ - FM Flint. URBAN
CONTEMPORARY. #1 - Women 25-54.

KYNO - FM Fresno. CONTEMPORARY.
#1 - Teens.

KQIX (FM) Grand Junction.
CONTEMPORARY. #1 - Adults 18-34.

WFBC - FM Greenville-Spartanburg.
CONTEMPORARY. #1 - Adults 18-49.

WTCR (FM) Huntington-Ashland.
COUNTRY. #1 - Adults 18+.

KPLE (FM) Killeen - Temple. COUNTRY.
#1 - Adults 35+.

WLXR (AM) LaCrosse. COUNTRY.
#1 - Adults 25-54 (tie).

WCNV (FM) Lynchburg. COUNTRY.
#1 - Adults 25-54.

KXXY - FM Oklahoma City. COUNTRY.
#1 - Adults 25-49.

KHAY (FM) Oxnard-Ventura. COUNTRY.
#1 - Adults 25-54.

WJLQ (FM) Pensacola. CONTEMPORARY.
#1 - Adults 18-49.

KALL (AM) Salt Lake City.
CONTEMPORARY. #1 - Men 25-49.

KBIL (FM) San Angelo. CONTEMPORARY.
#1 - Adults 25-54.

WCHY (FM) Savannah. COUNTRY.
#1 - Adults 18+.

WTAX (AM) Springfield, (IL).
HITPARADE. #1 - Adults 35+.

KHOO (FM) Waco. CONTEMPORARY.
#1 - Adults 18+.

WQWK (FM) State College.
CONTEMPORARY. #1 - Adults 18-34.

WIRK - FM West Palm Beach-Boca Raton.
COUNTRY. #1 - Men 35-64.

KKRD (FM) Wichita. CONTEMPORARY.
#1 - Teens.

WKSJ (FM) Williamsport.
CONTEMPORARY. #1 - Adults 18-34.

WGNI (FM) Wilmington.
CONTEMPORARY. #1 - Women 25-49.

WQXK (FM) Youngstown-Warren.
COUNTRY. #1 - Adults 25-54.

Source Arbitron audience estimates Spring 1984. Subject to qualifications outlined in the original research.

Congratulations to the staff and management of Drake-Chenault consulted stations that achieved #1 in a primary demographic in the Spring 1984 Arbitron Ratings.

Thanks and congratulations, too, to the Drake-Chenault consulting team that forged the record-making results:
Denny Adkins, Jay Albright, Bob Kingsley, Mike Kinoshian, Bob Laurence, Frank Proctor.

Put the industry's most experienced team to work for you.
Research proven music — Country, Lite Hits, Adult Contemporary, Top 40-CHR, Urban, Great Gold and Hitparade. Call us!

Drake-Chenault

RADIO CONSULTANTS

To Join Our Team, Call:

800 423-5084

818 883-7400

The Symbol Of Quality

BARBRA STREISAND

"Left In The Dark"

CHR NEW & ACTIVE 56/32

WXKS-FM	WFLY	WNOK-FM	WKDD	KSKD	KTDY
WCAU-FM	Q100	KSET-FM	KIHK	KHYT	WXLK
PRO-FM	WBEN-FM	WFMI	WRQN	WZON	KFYR
Z93	WKEE	KRGV	KEYN-FM	WIGY	KFMW
WHYT	WSPK	KTFM	KIKI	103CIR	KBIM
Q103	WPST	KROK	KQMQ	WCGQ	



A/C BREAKERS

ROMEO VOID

"A Girl In Trouble (Is A Temporary Thing)"

CHR NEW & ACTIVE 127/23-52%

WHTT	Z93	Added This Week:	OK100
WXKS-FM	93FM		WCGQ
WNYS	B97	KHTR	KZZB
WPHD	WHYT	FM102	ZZ99
WBLI	KWK	XTRA	WVIC
CKOI	KIMN	KITS	KAY107
WCAU-FM	Q103	WBEN-FM	KBOS
PRO-FM	KIIS-FM	K104	KCPX
94Q	KPLUS	WTIC-FM	WZON
			WIXV
			WCIL-FM
			Y94
			WSPT
			KKAZ
			KIST



Added Out Of The Box:

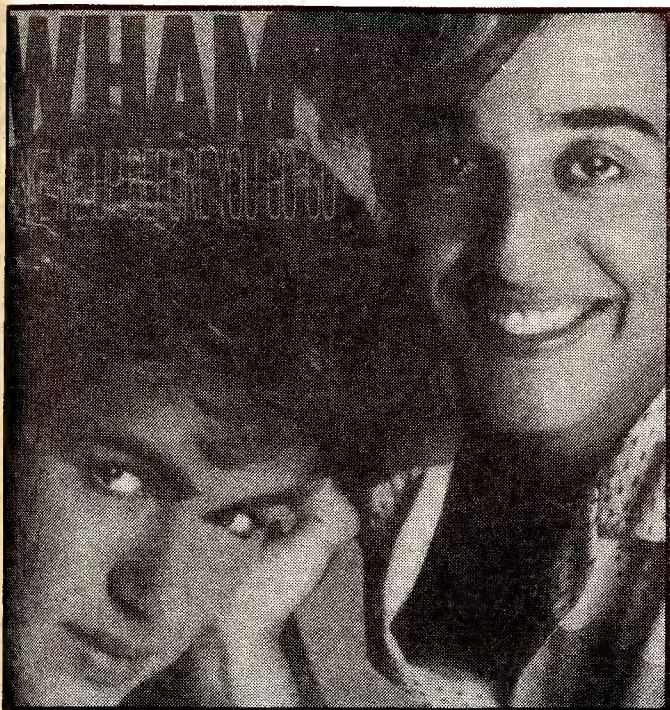
WPHD	KEYN-FM	
WRCK	KQXR	OK100
WKRZ-FM	KQMQ	KWES
KWIC	KSKD	WIXV
WOKI	KDON-FM	KWTO-FM
WFMI	WFBG	KBIM
WRNO	WIGY	KZOZ
WJXQ	WERZ	OK95
WRQN		



The Symbol Of Quality,
The Sound Of Success



The Sound Of Success



WHAM!

"Wake Me Up Before You Go-Go"

CHR BREAKERS

174/73-72%

MOST ADDED



STEVE PERRY

"Strung Out"

CHR NEW & ACTIVE 128/32 - 53%

WXKS-FM
WPHD 32-26
WBLI
WCAU-FM
B96 37
KHTR
KMJK
KWOD
KPLUS 39

Added This Week:

WHTT	Q103	WKAU	WFBG	99KG
CKOI	KNBQ	KIHK	WZON	KKAZ
94Q	WSPK	WZPL	WJBQ	KRSP
Z93	WBBQ	KAY107	WSQV	KIST
WHYT	WBCY	KHYT	WXLK	KOZE
WKTJ	94TYX	KRQ	Z102	
KWK	G100		KKLS-FM	

FREDDIE MERCURY

"Love Kills"

From The Original Soundtrack Album "METROPOLIS"



HONEYMOON SUITE



"NEW GIRL NOW"

CHR NEW & ACTIVE

65/16 WITH THIS
WEEKS ADDS:

WCAU-FM add	KAY107 add
Q92 add	KF95 add
WANS-FM add	WSQV add
WRNO add	WISE add
KMGK add	Q101 add
KZIO add	99KG add
Z104 add	KBOZ-FM add
WRQN add	SLY96 add



Produced by Tom Treumuth/Hypnotic Productions for Suite Music Inc.
Management: Stephen Prendergast/Head Office Management
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Datebook

MONDAY, SEPTEMBER 17

More Great Moments In Rock Technology

These days most radio stations use digital timers. In 1955, with the practice of playing records on the radio not that old itself, DJs were upset about the **Les Paul** record "Magic Melody." Apparently the song ended with *part* of the "shave and a haircut, two bits" musical signature. When jocks complained that the missing two notes at the end were tripping them up, **Capitol** chose this day — which also happened to be the 24th anniversary of **RCA's** introduction of a prototype 33 RPM LP — to oblige by releasing "Magic Melody, Pt. 2." Billed as the shortest song ever, "Melody Pt. 2" contained the two notes thought to be missing from part one.

Birthdays: **Hank Williams Sr.** would have been 61.

TUESDAY, SEPTEMBER 18

Cry Of Love

The death of **Jimi Hendrix** was not September 1970's first rock overdose. Roughly two weeks before, **Canned Heat's Al Wilson** had been found lying beside an empty barbiturate container. On this day in 1970, a month after his last performance, Hendrix died, according to the coroner's original report, from inhalation of vomit due to barbiturate intoxication. As with almost all major rock deaths, that call was later overturned and the cause of death was officially left open. Ten years later, the two-day Hendrix festival opened in Amsterdam to a crowd of 1100. The **Noel Redding Band** headlined and there was a guest appearance by **Mitch Mitchell**.

Birthdays: **Frankie Avalon** 1939, **Michael Franks** 1944, **Dee Dee Ramone** 1952, **Joanne Catherall (Human League)** 1962.

WEDNESDAY, SEPTEMBER 19

Medley Still Does

Bill Medley, who hits 44 today, has had the best solo career, thus far, of the ex-**Righteous Brothers**. Until this year, that meant a few minor pop items ("Brown Eyed Woman" and "Peace Brother Peace"), and some late '70s A/C charters, "Don't Know Much" and "Right Here And Now." Medley eventually emerged as a successful solo on the country charts with "Till Your Memory's Gone" and then "I Still Do" and "I've Always Got the Heart to Sing the Blues." Although the Righteous Brothers haven't recorded together since the mid-'70s, Medley and **Bobby Hatfield** toured together as recently as last year and opened an L.A. nostalgia nightclub where they plan to perform together on occasion.

Birthdays: **Brook Benton** 1931, **Sylvia Tyson** 1940, **Freda Payne** 1945, **David Bromberg** 1945, **Lol Creme** 1947, **Nile Rodgers** 1952. **Brian Epstein** would have been 50; **Mama Cass Elliot** would have been 41.



THURSDAY, SEPTEMBER 20

Love On Your Side

Alannah Currie's mother only suffered through one delivery on this day in 1957, but she still gave birth to a "twin" daughter. Currie was actually one of the last members added to a (then) seven-person **Thompson Twins**. The group formed in 1977 around singer/keyboardist/percussionist **Tom Bailey** and two friends who also chose the group's comic-strip name. Currie joined as a sax-player/percussionist in 1981, right as the band was flexing out its musical sound from short poppy songs to longer, more beat-oriented pieces. Their first British LP was released that year; the first America heard of the group was a year later when "In The Name Of Love" became a U.S. club/Black radio hit. Right before the group's greatest stateside success, the Twins reduced to a three-person set again, making Currie more prominent and farming out many musical duties to studio musicians.

FRIDAY, SEPTEMBER 21

Geffen Acquires Elton

Throughout his first decade as a solo star in America, **Elton John** had remained on **MCA** (or its predecessors), not leaving when he started his own **Rocket** label. On this day in 1980, only a few months after "Little Jeannie" became his biggest solo hit in years, John followed the lead of **Donna Summer** and became the second prominent act to sign with **Geffen Records**. (The third, **John Lennon**, would be announced on the following day.) Of the three, John was the one with the longest lead time; his first Geffen LP, "The Fox," didn't hit until the following spring. It took two years for Elton to get another top 10 CHR record, with "Empty Garden," but he made up for it last year, scoring two top-tens for the first time since 1976.

Birthdays: **Leonard Cohen** 1934, **Dickey Lee** 1940.

SATURDAY, SEPTEMBER 22

Jett Fighter

One interesting thing about **Joan Jett's** 26th birthday is the people she shares it with. Today is also **Whitesnake** leader **David Coverdale's** 35th, **Scott Baio's** 23rd, and **Debbie Boone's** 28th. While Boone may have begun her career with religious music, Jett's began at the other end. She was a friend of then 13-year-old **Karl Krome**, who came up with the concept for the teenage-female band the **Runaways**. When the group broke up, Jett starred (with **Peter Noone**) on a film version of their story, "We're All Crazy Now" (based on the once-again-prominent **Slade** song), never released. Like **Bananarama**, Jett had her initial work produced by ex-**Sex Pistols** **Paul Cook** and **Steve Jones**. The handful of singles they worked on were reworked into her first LP, "Bad Reputation." Jett's latest single, "I Need Someone" (a minor hit by the **Belmonts** in 1962), is thus far available in the U.S. only as an import.

SUNDAY, SEPTEMBER 23

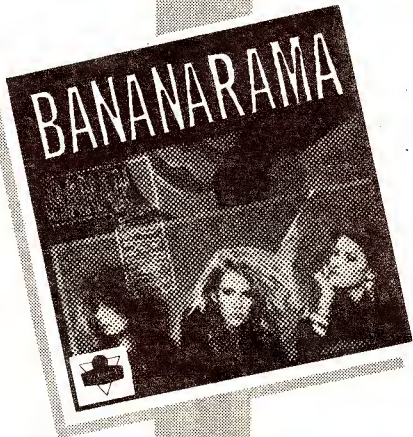
New Jersey's National Holiday

The last time I wrote about **Bruce Springsteen** was right before the release of "Dancing In The Dark," when, given the mixed commercial results of "Nebraska," there was some concern about how well Springsteen would do in the video era. Potential worries rather unceremoniously evaporated when "Dancing In The Dark" became Springsteen's first No. 1 CHR single and "Born In The U.S.A." debuted at No. 1 on the AOR chart. At this writing, Springsteen is scheduled to get a day off on his 35th birthday. The resurgence of Springsteen-mania has had a few side effects. Although cable probably helped, one is the success of Rhode Island's **John Cafferty & the Beaver Brown Band**.

Other birthdays: **Ray Charles** 1930, **John Rocca** (ex-**Freeez** leader) 1960.

— Sean Ross

POLYGRAM STACKS THE DECK!



BANANARAMA

"CRUEL SUMMER"

CHR CHART: **10**

Now Seeing Top Five & Top Ten Action!

LONDON



THE EVERLY BROTHERS

"ON THE WINGS OF A NIGHTINGALE"

CHR NEW & ACTIVE 80/18

A/C CHART: **DEBUT** **20**

Written by Paul McCartney Produced by Dave Edmunds



RALPH MACDONALD

FEATURING **BILL WITHERS**

"IN THE NAME OF LOVE"

CHR NEW & ACTIVE 50/17

BLACK/URBAN CHART: **23** A/C CHART: **11**



DRAGON

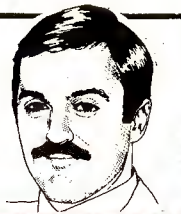
"RAIN"

Reservice Of The #1 Record In Australia!

ON YOUR DESK NOW!



News/Talk



BRAD WOODWARD

Keeping Hucksters Off Talk Radio

A News/Talk station's reputation as a credible, trusted information source is one of its most valuable assets. Yet maintaining the integrity of the air product isn't always easy. Unfortunately, a huckster with the verbal skills to talk a widow out of her savings can sometimes talk an unsuspecting producer into a guest interview.

The scrutiny that should be applied to would-be guests must also be directed toward talk hosts, as KNST/Tucson learned last year. PD Bob Lee says the station fired evening host Malcolm Reeves after discovering that a guest on his show, Dr. Kurt Donsbach, was paying Reeves to promote a nutrition seminar. According to Lee, the arrangement came to light after a listener challenged medical advice that Donsbach, a doctor of holistic medicine, had given a caller.

Several dozen Talk radio fans in California regretted placing their trust in KIEV/Glendale host Sid Barlowe, who purchased brokered time for a daily, 90-minute financial advice show that developed a loyal audience.

The Los Angeles Times revealed that Barlowe recruited up to 30 trusting listeners, many of them senior citizens, to deposit \$600,000 in an investment firm he owned. After Barlowe died of cancer in January, investors were told the company would file for bankruptcy if they didn't agree to settle for 25 cents on the dollar.

KIEV President William Beaton says, "We had the utmost confidence in him. We still think that he was basically an honest man. Frankly, he lost a lot of money himself. We did, too, because we followed some of his suggestions. The market at the time fooled him. He thought it would build up on both gold and silver, and to the present date it hasn't. A lot of experts thought otherwise."

Beaton says he didn't know about Barlowe's financial entanglements with listeners. "I wasn't aware of it so I couldn't do anything about it. If he was doing that, he was doing it without our knowledge." He added, "I wouldn't approve of that, unless he opened a brokerage agency as such and handled it in that way."

Beaton says KIEV checked Barlowe out before approving his show and found him "thoroughly qualified." However, the station had to warn Barlowe to notify listeners

when guests paid to appear on the show. "We told him he must indicate that was a commercial," Beaton recalls. "He wasn't always doing that at the beginning, but we had him correct it."

WOR/New York PD Bob Bruno takes a sterner view of Barlowe's behavior. "I would say that is probably, if not grounds for dismissal, something that would be considered a very serious matter. This is not a forum for any individual to come in and develop a business on the air."

"Fraud County"

Standing watch against unscrupulous guests is a "serious problem because of the need for programming," observes WGBS/Miami Operations Manager Lee Fowler. "You're always looking for guests."

Miami's large population of immigrants and the elderly lure so many con artists that Fowler calls Dade County "the number one fraud county in America. There are a lot of smooth talkers. That's usually the trademark of someone who can successfully run a scam, so we have to be careful when they call."

Only one quack actually got on the air, Fowler believes, and that was to hype a process for blood revitalization. "We require that people be in a legitimate business, that they be licensed, that their modus operandi seem legit," Fowler adds. "We check with the Better Business Bureau. We ask for references. If it's a medical technique, we check with local medical associations. And if it has anything to do with health, diet, legal, medical, exercise programs — anything — we run a disclaimer every 15 to 20 minutes."

Fraud Council Aid

The issue of health charlatans getting radio airtime worries Mike Carruthers, who syndicates the "Something You Should Know" program and hosts a Sunday evening talk show on KHTZ/Los Angeles. Many doctors seeking radio exposure today have degrees from "diploma mills," he claims.



JACKSON STARS — KABC/Los Angeles and ABC Talkradio host Michael Jackson has been honored with the 1785th star along the Hollywood Walk of Fame. The star for Jackson, who has been at KABC for 16 years, lies between those dedicated to Richard Rowland and Les Paul and Mary Ford.

"If you've never heard of a college on a potential guest's resume, check to make sure it's accredited."

Carruthers asserts that even the authors of some of today's best-selling diet, nutrition, and health books lack proper credentials, and are pushing theories that have no basis in fact or have been scientifically proven to be wrong.

Carruthers's concern led him to the National Council Against Health Fraud at Loma Linda University in California. The council can help broadcasters steer clear of health scams, as well as furnish information to aid in interviewing. Dr. William Jarvis welcomes calls at (714) 796-3067.

"We require that people be in a legitimate business, that they be licensed, that their modus operandi seem legit." —Lee Fowler

If a medical practice is questionable but you still want to cover the topic, try to present both sides, Carruthers recommends. That's what WXYZ/Detroit has done with the controversial subject of chelation therapy, a cancer treatment that includes coffee enemas. Assistant PD Terry Pickard says the station has a system of "checks and balances" to keep quacks off the air. He and Operations Manager John Harper review guest bookings in advance to spot potential problems.

What sets off alarm bells at WXYZ? "A lot of times we can tell by the press kit," says Pickard, "if it doesn't have a standard bio and a release explaining why they're in town. Most sharp people list on their bio where they went to school, various degrees, the clubs and business organizations they belong to. At the bottom they'll indicate media appearances. If you look at a person's bio and he has no media experience anywhere in the country, or he's written a book with a publishing house you've never dealt with, you've got to check into it. A lot of times broadcasters will call each other and trade tips."

Trusting Producers' Instincts

"So much of this business is instinct," says WOR's Bob Bruno. "Particularly with the way Talk radio breaks rapidly, you can't run a full security background check on every guest who comes in. To some extent we leave it to the discretion and integrity of the PR people, but mostly to the good

instincts of the producers who book the shows. I've been here close to six years, and there have not been any problems."

Bruno's suspicions are raised by "some of the fringe thinkers in whatever area we're discussing. After a brief conversation it doesn't take too much to get the angle somebody's coming in on. If somebody says you'll live to 90 by eating chestnuts, you've got to put that under the microscope. It's peripheral, but there's an awareness on our part of who you can trust and who to stay away from."

Talk stations must also set high standards for their hosts, particularly those who dispense advice, Bruno contends. "We are, in fact, very aware and sensitive to the potential dangers of not keeping ourselves in check."

And the same holds true for live commercials. One example would be during a financial show. "That commercial damn well better run 60 seconds and stop there. It doesn't become a matter of chatter and kind of drift into an endorsement because then you get into very dangerous water once again," Bruno advises.

Expert Trouble Areas

"Larry King Show" producer Tammy Haddad encounters the most trouble with self-proclaimed experts in three areas: health, finance, and taxes. Just last week she turned away someone claiming to have a cure for AIDS.

Haddad notices the quality of printed materials and says, "I swear to God you'd be surprised how many people send in soiled materials." She becomes wary when people send tapes or letters from other stations where they've guested, or send written articles that appeared in obscure publications.

Haddad asks PR reps to tell her what makes the potential guest a qualified expert in his field. "If they dance around that question, you should never put them on the air," she warns. At the same time, she's suspicious of those who make sweeping claims — that they're the expert on a topic or can show you how to avoid paying taxes altogether. Haddad also observes a "five-minute rule." If a PR rep can't successfully pitch a guest in five minutes, he's not likely to make it onto the King show. Haddad recommends checking out experts with national associations, local better business bureaus, and "Call For Action" programs.

A good producer also develops a stable of credible experts in a variety of fields, says Haddad. Universities are excellent sources for such advisers, who can be called upon for guidance on booking decisions that fall within their areas of expertise.

On The Move

Alan Burke leaves WINZ/Miami to do 9pm-midnight at crosstown WGBS. Dave Dawson signs a new three-year contract for 9am-noon duty at KSDO/San Diego; Terry Moore upped to Assistant News Director. Gary Conway hosts "Moneytalk" on KGO/San Francisco while Paul Erdman takes a leave of absence. New additions to the WPLP/Tampa line-up: Harry Cup replaces Richard Shanks, 9am-noon; Ed Benedict takes over 3-6pm; David Fowler from KPRC/Houston moves into the 8pm-midnight slot.

WABC/New York shifts weekend Alan Colmes into morning drive, joined by newscaster Rodger Skibenesh. Raymond Kelly becomes assistant editorial director at WEEI/Boston; Wen-

dy Goldberg named Publicity Coordinator; Rod Fritz upped to Assistant Director/News & Programming; Cecilia Loftus joins the news staff from WWRC/Washington. WCAU/Philadelphia host Wally Kennedy leaves to join Channel 6 there. Expanding to fulltime programming, KIEV/Glendale, CA names Harriet Bronson as Saturday overnight host. Bill Cooper appointed writer/correlator at KFWB/Los Angeles. KOH/Reno News Director Julie Scribner segues to the KTMS/Santa Barbara "Morning Newswatch" team. Dr. Michael LeNoir now hosts KCBS/San Francisco's "Health Magazine." KGU/Honolulu names Cathie Valdovino Public Affairs Director. Paul Alberta appointed Editorial Director at WINS/New York.

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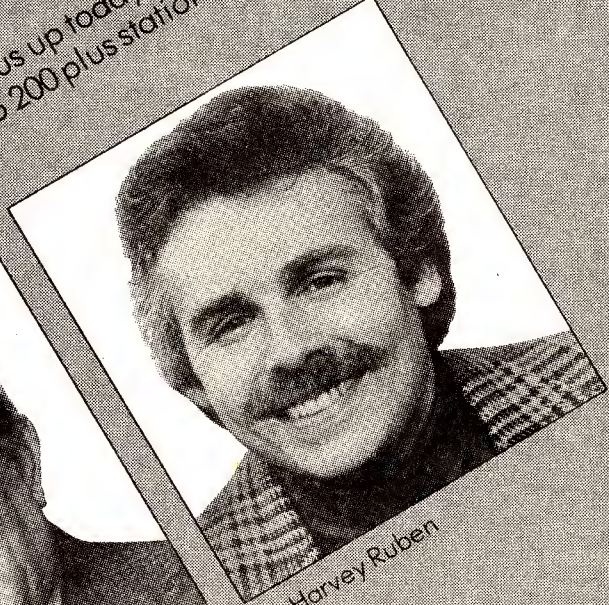
Sally Jessy Raphael



Bruce Williams



Bernard Meltzer



Dr. Harvey Ruben

Talknet

FROM NBC RADIO

EASY LISTENING



GAIL MITCHELL

KODA: Taking A Sporting Chance

Unfortunately, there are those who still dismiss Easy Listening as elevator music, appealing only to people who seem rooted in their rocking chairs. But these stations are taking a much more aggressive stance when it comes to music, personality, and promotion. One such station working to dispel the misconceptions and breathe "life" into the format is KODA/Houston.

When VP/GM Dave Pearlman came aboard 18 months ago, he held candid conversations with PD Ken Rogulski concerning KODA's musical product. "It was believed that Easy Listening was on a trail of doom in many ways," Pearlman recalls, "mainly because the appeal had been 45+, with a great deal of emphasis on female attraction. What we were looking to do was find how we could take it to that next quantum leap — appeal to younger people and attract male listeners as well."

Lite Up My Life

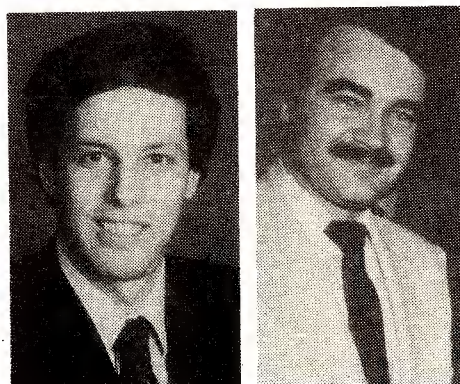
Those talks resulted in deleting the "klunkers" (Mantovani-type music) and inserting musical "spikes" (original vocals ranging from the Beatles to Michael Jackson and Billy Joel). At the same time, KODA adopted reflective catch phrases like "The Lite You Listen To." As Pearlman elaborates, "What we were trying to say was that maybe we're something a little bit different. Why have a cover vocal when we can play the original artist and not turn off our older listeners?"

In conjunction with the musical finetuning, the "Daybreak" morning team of John Davidson and Jerry Hudson was created. Additional shift changes were made to create a stronger personality lineup that "didn't work just off cue cards" and "whose smiles can be heard through the radio." Rounding out the presentation are weather, traffic, news, and business report updates.

Play Ball

The next step in Pearlman's game plan was to skew younger and attract more males. "It seemed logical that if we could roll up our sleeves, without getting into play-by-play, we could link heavy promotion and marketing efforts with the local sports teams." The Houston Oilers were approached last season, and after successful negotiations, "Free Fan Fare" was born. In association with the team, a mailing to every season ticket holder was conducted.

Armed with tickets, air fare, and team hotel accommodations, contest winners traveled to Oiler road games. Outside



Dave Pearlman

Ken Rogulski

media support, complemented by a four-color poster, aided the promotional campaign. And Pearlman parlayed its success into another team pairing, this time with the NBA Rockets. The multipoint proposal included the short morning feature, "Fastbreak with (coach) Bill Fitch," and the popular "Time Out" promotion at local eatery Charley T's, where 50 listeners dine and trade strategies with Fitch and a star team member.

Both sports marketing tie-ins have proven so popular, that Fitch has re-signed for another season starting in October. The Oilers' head coach is now hosting his own morning segment, "From the Sidelines with Hugh Campbell." Free Fan Fare has returned, not only including the road games, but limousine excursions for four to the home games. Adding more punch is a "kickoff kit," packaged with a Sony Watchman, among other items. New artwork, point-of-purchase displays, weekly "Armchair Quarterback" giveaways (a Pennsylvania House lounge chair), and a grand prize trip to the Super Bowl complete the promotion.

FASTBREAK
—WITH BILL FITCH—

FREE FAN FARE

KODA 99FM LITE MUSIC W

Listen to Oiler Head Coach Hugh Campbell Weekdays at 7:55 a.m. on KODA 99FM

GROUP W RADIO SALES

Risky Business?

According to Pearlman, the benefits outweigh the risks. "We are creating a whole new awareness for KODA among people who never thought about us before. Our morning numbers were up about 30%, across all demos and both sexes. Listeners find us very palatable and entertaining. Our cume is up to about half a million — the highest it's ever been. But our turnover is at a ten, which is the lowest it's ever been. We're number one 25-54 in men and women. That's a statement we were never able to make before." In addition, KODA is looking at potential new advertisers, including beer companies.

But he is also quick to note that the sports marketing can't claim all the credit. "It isn't singularly the sports promotion that's turned the corner for KODA. It's the aggressive promotion posture, music, and overall presentation that's creating the sizzle. We kid around that we meet more of our cume in person during a given year than any radio station in the market." As evidence, Pearlman points to the station's "99 pairs of tickets" giveaways (frequency tie-in), "Lite Lunches" with KODA personalit-

ies, and twice-a-year bingo nights. By the same token, there's the active community involvement; i.e., 100 blind children were treated to a circus show and a backstage touch-and-feel tour.

Did the positive community reaction to KODA's evolutionary concepts elicit the same response from parent Group W? "We raised some eyebrows within our management structure, but the Group W stations regard themselves as innovators and are encouraged to take well-thought-out chances. And promotionally speaking, all the Group W FM stations are peer group leaders."

First and foremost, however, KODA recognizes its number one purpose — to entertain through its music. Concludes Pearlman, "We understand we're an Easy Listening station that has expanded into what's hoped will be the new breed for the '80s. If we're going to grow as a format, we have to win over the people who've drifted away and attract new converts, particularly in the 35-44 age group. All this goes back to what radio is all about — the one-to-one relationship between listener and station."

Flow

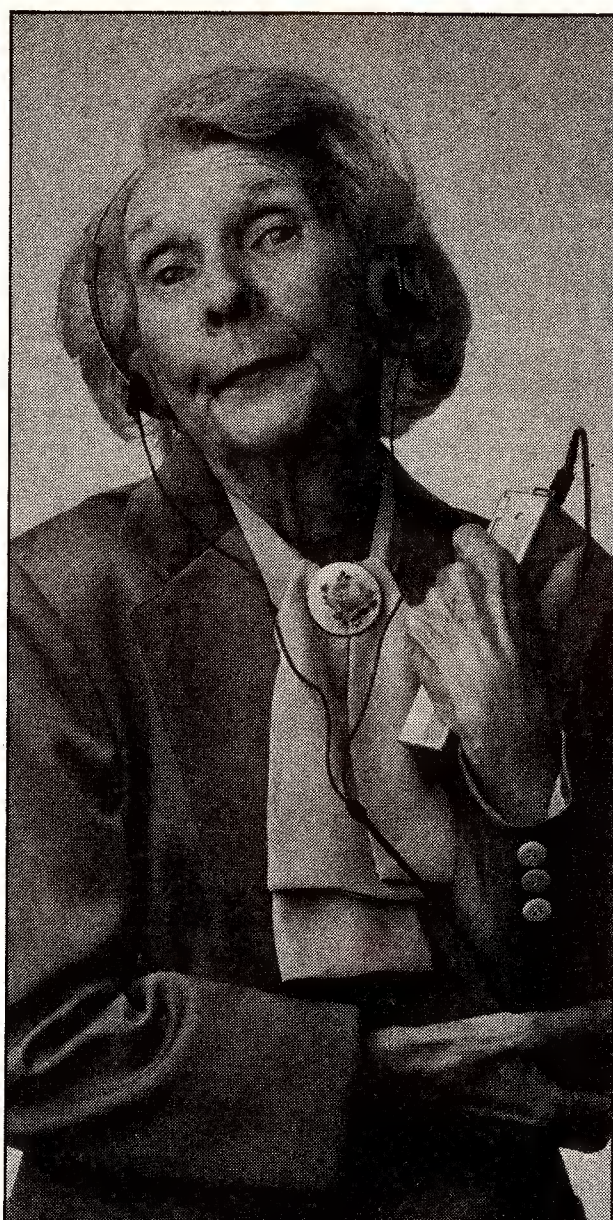
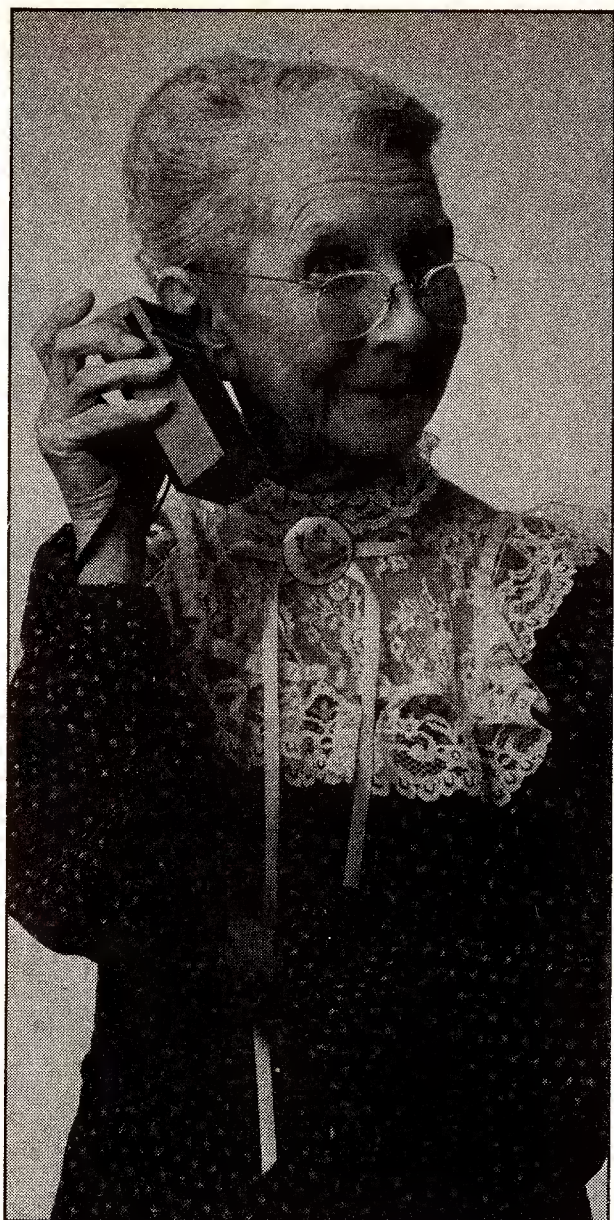
Anita Garner new to evenings/weekends at KBIG/Los Angeles . . . KOAX/Dallas-Ft. Worth adopts new calls KQZY . . . Judy Gruber promoted to fulltime announcer at WGMS/Washington . . . KFAC/Los Angeles taps Juan Lopez Moctezuma as host of its Spanish language talk show "Telefono Abierto" . . . KalaMusic appoints Mathieu Associates as representative/consultant to its Easy Listening/Beautiful Music formats . . . Animation Plus has created a 30-second animated TV spot called "Discover," which includes a ten-second lift. Aimed at Easy Listening formats (including MOYL), the syndicated spot will be available for viewing at RCPC Booth 1419.



I'VE GOT A CRUSH ON YOU — That was one of the songs 150 lucky KJOL/Los Angeles listeners heard during Linda Ronstadt's area concert appearance. At a pre-performance party hosted by KJOL's Burton Richardson and Casey Hayes, listeners received Ronstadt LPs and a chance at a trip to London; Enjoying themselves are (l-r) trip winner Marsha Bibbo, former GM and now Noble Multimedia Director/Corporate Development Gordon Mason, and British Caledonian Airways Sr. AE Lynne Borden.



CONTRACTUALLY SPEAKING — Bonneville Broadcasting System's acquisition of Schulke from Cox Communications became official during a recent contract signing. Preparing to sign on the dotted line is BBS President/CEO James Opsitnik, flanked (l-r) by Cox Broadcast Division VP/Controller Jim Rouse and Cox Communications Sr. VP Stan Mouse.



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Air Personalities



DAN O'DAY

Rick Dees: Personality Plus

When I first came to Los Angeles in 1969, I noticed an intriguing phenomenon: I kept overhearing these weird conversations . . .

"Did you hear what the Rabbit said last night?"

"Tuna was so funny this morning . . ."

Tuna? The Rabbit? Well, I soon learned that Charlie Tuna was KHJ's morning disc jockey, and Jimmy Rabbit worked evenings at KRLA. And people actually talked about what these "DJs" were doing!

Since that time, it's seemed to me that radio personalities have had little effect on the consciousness of Los Angeles . . . until Rick Dees came to KIIS. According to the spring 1984 Arbitron ratings, over 20% of the radio audience aged 18-34 tunes in Rick Dees each morning . . . along with almost 16% of adults 18-49 and 11.3% of all adults. In Los Angeles in the 1980s, 11.3% is phenomenal for a music station.

Rick's radio career had its genesis at Grimsley High School in Greensboro, North Carolina. He told me about it recently.

RD: I sat behind a guy in history class who had the biggest adam's apple I've ever seen. I thought he had swallowed a watermelon whole. His name was Paul Allen, and he did the announcing on WGBG, a Country station in Greensboro. They had him do the announcements for the class plays, which I was involved in, and I used to imitate him. Finally he realized I was putting him on — he had this deep voice — and he said, "If you think you're so great, why don't you come down to the station and try out?" I said, "What does it take to be a DJ?"

By the way, I loved the term "DJ" then but I hate it now. I mean, here I am trying to write a film and be on TV, and I get introduced at parties with, "You know Rick Dees. He's that DJ."

R&R: The only thing worse than "DJ" in print is "Deejay."

RD: Oh, God, that's even worse! Anytime I'm in a magazine or national publication, it's "Rick Dees, deejay."

R&R: Why do you suppose we react that way to the term "DJ?" I mean, you can call me a jock or an air personality, and that's okay . . .

RD: I don't understand why that is. I love being called a clown, a host, an entertainer, a comedian, an idiot, a satirist . . .

R&R: How about slimebag?"

"Reproduction Director"

RD: Sure. "Scumbag" is good, too. But I hate being called a DJ. Anyway . . . I was 17. I went to the station and made an audition tape. It has to be the worst tape ever made. But I passed the audition. One of the reasons for my departure from the station was I was in the back production room, the lights out, on the floor, with a beautiful

secretary. All of a sudden the lights were switched on and the General Manager was there. I tried to put some clothes on and said, "Oh, hi! We're just doing some production." He looked at me and said, "Looks more like reproduction to me."

R&R: (groaning) Is this a real story?

RD: Honest to God.

R&R: What was your position . . . um, let me rephrase that: What was your job title back then?

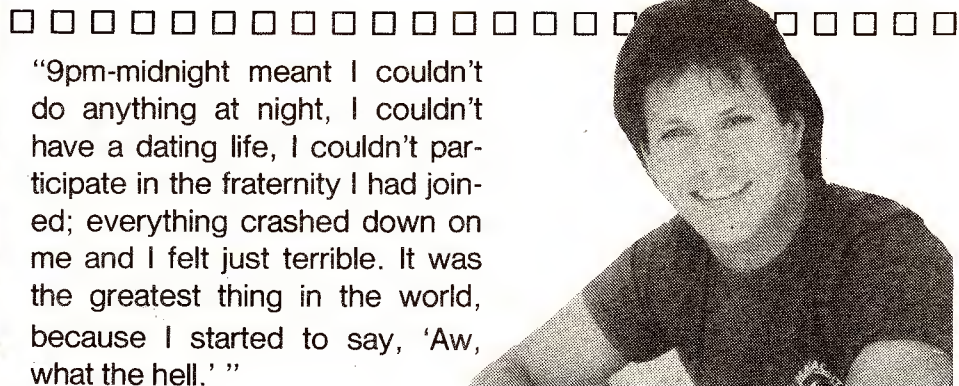
RD: I was the weekend guy. I played the Billy Graham tapes on Sunday mornings.

R&R: Didn't something happen with those tapes one day, something that "livened up" the program?

RD: Yes. In small radio stations, there's not an overabundance of tape. I had to use this one tape over and over again to record Billy Graham's "Hour of Decision" off the network each week. What I didn't know this particular time was that, the night before, Paul Allen and a guy named Taylor Green had been recording on that same tape. They were using echo and reverb and saying things like, "Eat one! Shit on my face! You are a sonofabitch asshole." So I cued up to where I thought Billy Graham began, to the first sound, and announced, "And now 'The Hour of Decision' . . . followed by, 'Eat one! Shit on my face!'" Complete with echo and reverb.

R&R: Were you monitoring what you were broadcasting?

RD: Well, I was new, so I didn't know how to get it off the air real fast. It aired totally. And this is what amazed me and let me



know where my career was going: No one ever called about it.

R&R: And the station manager didn't hear it?

RD: Well, he would have, but he was in the production room with the secretary!

Becoming Rick Dees

R&R: Moving right along . . . Why did you leave WGBG?

RD: I went to the University of North Carolina at Chapel Hill. I worked for the campus radio station here, and that's where the radio bug really bit me bad. I got a job at WCOG in Greensboro.

R&R: As I recall, that's where you met the man who changed you life: Jay Howard.

RD: Jay Howard changed my life! He was so talented! What happened was they made me change my name. That was back when if you used your real name, you weren't a star. A guy named Dusty Dunn said, "You have to be Jay Howard." He's the one who came up with that name, and if I see him, I'll kill him! I was Jay Howard for a year, and it just drove me crazy. I wanted to use Rig Dees — "Rigdon" is my name. I was in my hometown and I wanted everyone to know I was on the radio, and I couldn't. I was so depressed, because nobody knew.

After about a year, Glen Powers and George Williams hired me to do weekends at WTOB in Winston-Salem. I drove 240 miles roundtrip each weekend. Paying for the gas to get me there and back, I actually lost money on the deal. But I was Rick Dees at WTOB.

R&R: Up to this point, had you done anything that you would consider personality?

RD: A little bit. But they were still wanting to be just like the old KHJ. Then my

roommate in college, Steve Roddy, went from parttime at WTOB to afternoon drive at WKIX in Raleigh. I used to try to copy his style, because he was so great. He talked WKIX into hiring me for 6-9 at night.

The Breaking Point

R&R: What year was this?

RD: 1972. I was still in school, majoring in radio/TV/motion pictures. Every night I was so nervous, I was so intimidated by this. Frank Maruca and George Williams called me in and said, "You sound so nervous!" They almost let me go, and by not letting me go they changed my life. They moved me to 9pm-midnight.

For me, that was the breaking point. The airshift meant I couldn't do anything at night, I couldn't have a dating life, I couldn't participate in the fraternity I had joined; everything crashed down on me and I felt just terrible. It was the greatest thing in the world, because I started to say, "Aw, what the hell." I loosened up and started being a little bit more "me" within that format, and it got much better. So much so that they said, "Would you like to do the afternoon show at out station in Birmingham, WSGN?"

So I went there to do afternoon drive. The second before I got there, their morning man quit. Glen Powers took a chance on me and put me on mornings. I ended up copying Pat Patterson, who was very talented. That is a form of flattery, but I can see how Pat might say, "Who is this little punk doing me, badly?" I was doing him badly. I still wasn't myself. I didn't act like myself.

In Defense Of Imitation

I do feel, though, that when you're first starting out you have to copy . . . until you arrive at what you are as a personality. So all during my stay in Birmingham, I was trying to be Pat Patterson. For some reason I got lucky and was offered a job in Memphis, at WMPS. It was great. Roy Mack and Art Wander said to me, "You have to stop trying to be somebody else. Loosen up. If something happens, if you drop your tape on the floor or something, make a comment about it." They said, "Just be yourself. Why don't you try just putting some people on the phone, why don't you do some outrageous stunts?"

He gave me the idea. If I didn't pick up the ball, then it wouldn't have happened. But something clicked, and I started being Rick Dees: racing the mayor across the Mississippi River, building huge ice cream sundaes, putting crazy people on the air . . . and it all started to work. People started listening and reacting. Then I started my personal appearance spree, which has never ended.

COMING UP: Personal appearances, "Disco Duck," getting fired, KHJ, getting fired again, KIIS-FM, and more.

A PERSONAL REACTION

RCPC: Where Are The Air Personalities?

When I first saw the agenda for the NAB-NRBA Radio Convention & Programming Conference, I was surprised. The radio position that employs more people than any other is that of disc jockey, closely followed by salesperson. So how many sessions — out of more than 75 in all — are being held for air personalities?

None.

At 90% of radio stations, programming consists primarily of music and disc jockeys. How can a "programming" conference ignore disc jockeys completely?

I am very disappointed. Contrary to its advertising, "radio's biggest event ever" does not have "something for everyone." I think the tens of thousands of disc jockeys and their vital contribution to radio should be better represented.

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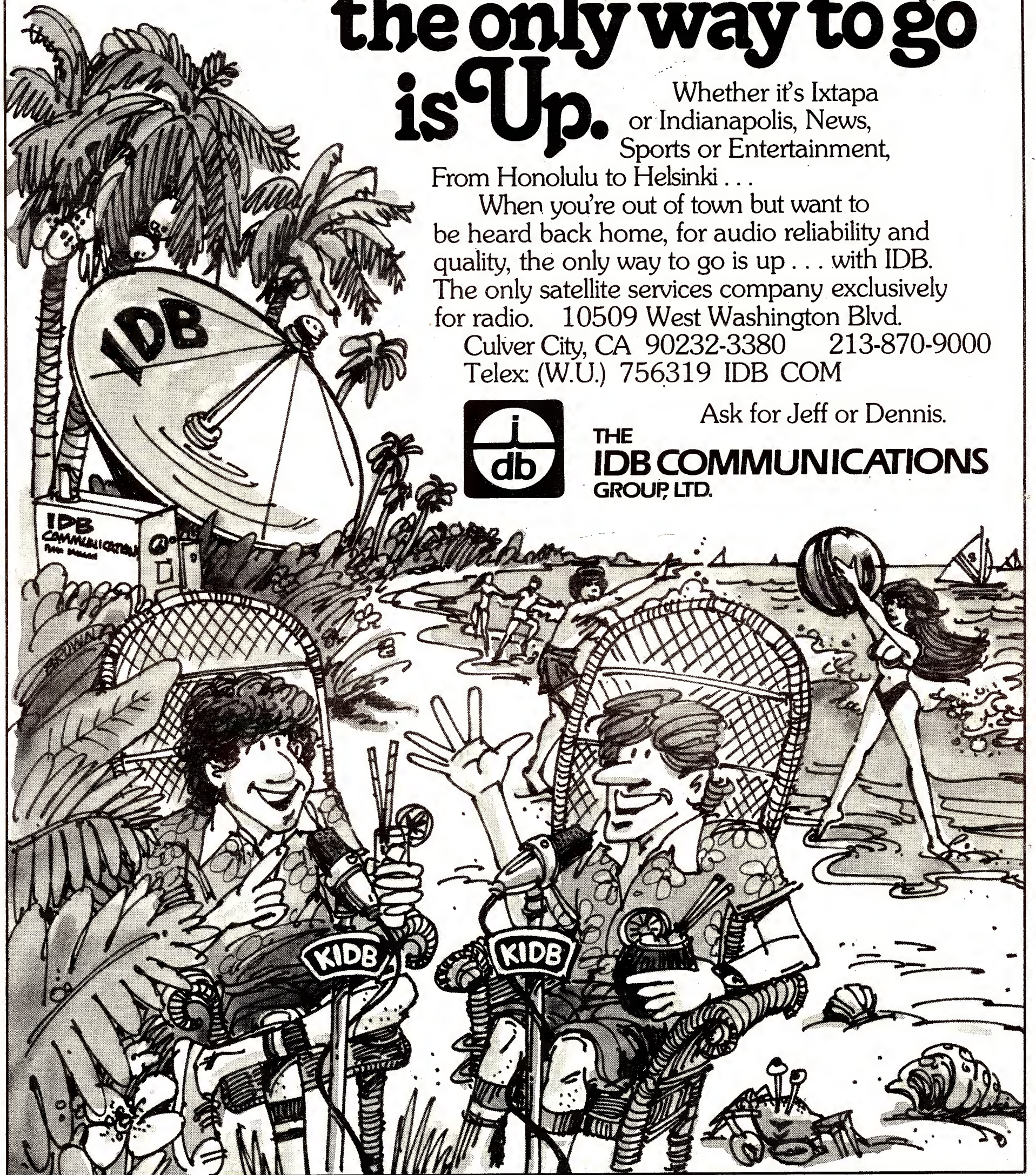
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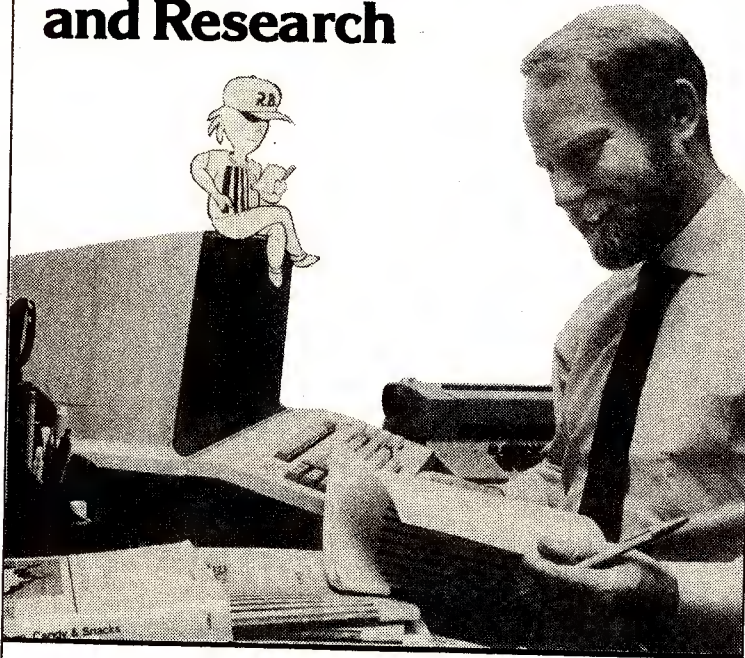


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CALENDAR



BRAD MESSER

The Dalton Gang Levis

To get accurate facts for the today-in-history half of this column, experts are interviewed several weeks before publication date. While doing research for the upcoming October anniversary of a bizarre old crime, I've been given a bit of information that maybe shouldn't wait.

The research was regarding the last of the big-name robber gangs, the Daltons, who decided to ride into Coffeyville, Kansas in 1892 and rob two banks simultaneously. The gang did manage to get money from both banks, but the getaway flopped: townspeople shot the gang to smithereens.

My expert on that is Carl Sifakis, author of *The Encyclopedia of American Crime* (pub-

lished by the Facts On File folks at 460 Park Avenue, NY). Sifakis knows his crimes and criminals, did a fine radio interview, and after telling me about the "last robbery the Daltons lived to commit," added this tidbit which I'm passing along before it gets too stale.

"You may have noticed the Levi Strauss commercial on TV showing the Dalton Boys in their dedication to Levi jeans. They make a point that [two of] the Daltons 'posed for their last picture' wearing Levi jeans," Sifakis said with a grin in his voice. "This happened to be a death picture of them, lined up after the Coffeyville raid, on the ground! This is kind of left out by Levi Strauss. I suppose it's a very in joke in advertising circles."

America's Most Popular Dog

MONDAY, SEPTEMBER 17 — Today is the 100th anniversary of the American Kennel Club, formed in 1884 primarily to standardize the rules for dog shows. The AKC now keeps records on 128 breeds. For the past 20 years or so, says AKC President William Stifel (STY 'fl), America's most popular pedigreed dogs have been poodles, but last year for the first time the poodle was pushed into second place by the new champion . . . the cocker spaniel.

This is Citizenship Day, observing the adoption of the United States Constitution in 1787.

Writer Ken Kesey 49. Actress Anne Bancroft 53. Ex-astronaut Tom Stafford 54. Actor Roddy McDowell 56. Ex-football star George Blanda 57.

The New York Times

TUESDAY, SEPTEMBER 18 — The *New York Times* has been around so long that its reporters covered the decade leading up to the Civil War, the introduction of the automobile, and the first airplane flight. The newspaper observes its 133rd anniversary today (1851). The *New York Times* is one of the only three satellite-distributed American newspapers (others: *The Wall Street Journal*, *USA Today*) and rolls off the presses simultaneously each morning in half a dozen printing plants coast to coast.

The Columbia Broadcasting System's radio network began in 1927 with 27 stations. In 1931 RCA demonstrated the first long-playing 33 1/3 phonograph record, which made albums possible.

Actor Robert Blake 46.

Not Mortimer The Mouse

WEDNESDAY, SEPTEMBER 19 — When Walt Disney first thought up his animated mouse character, the working name was Mortimer. The cartoonist's wife remarked that the name sounded "too stuffy" and suggested something a bit more informal. Thus it was *Mickey Mouse* who premiered in his first cartoon ("Steamboat Willie") 56 years ago this evening at the Colony theater in New York City.

America's shortest-term President was James Garfield, who died on this date in 1881, two and half months after an assassin shot him in the back; Garfield served only 200 days.

The Simon & Garfunkel reunion concert in New York City's Central Park in 1981 drew a crowd estimated at 100,000. Broadway actress Leslie Hornby (formerly "Twiggy") is 35. Musician Paul Williams 44.

Attila The Hun

THURSDAY, SEPTEMBER 20 — Attila the Hun had been the boss of most of Europe for about two decades, when his army was finally defeated by Roman troops on this date in the year 451. From there, things went downhill fast for ol' Attila, who died a couple of years later on his wedding night: he got drunk, passed out, suffered a nosebleed while unconscious, and strangled to death.

Brewer Matthew Vassar established Vassar Female College in 1865. Vassar did not begin admitting men until 1968.

In 1963 President John Kennedy made a United Nations speech suggesting a joint US-Soviet effort to fly men to the moon. The Russians' refusal kicked off the space race which the USA won in 1969.

Actress Sophia Loren 50.

Last Full Day Of Summer

FRIDAY, SEPTEMBER 21 — This is the final full day of summer. The Autumnal Equinox occurs at 3:33pm EST tomorrow. Anyone who's ever had to rake leaves knows why they call it fall.

James Chelich completed 8450 forward rolls to establish the "Guinness Book" record for "most somersaults" in 1974. France and England announced the termination of production of the 1300mph "Concorde" supersonic transport in 1979. Sandra Day O'Connor was confirmed as the first female member of the U.S. Supreme Court in 1981.

Basketball player Artis Gilmore 35. Actor Larry ("J. R.") Hagman 53. *Tomorrow* (9-22) Scott Baio 23, Debby Boone 28, Bob Lemon 64. *Sunday* (9-23) Bruce Springsteen 35, Ray Charles 54, Mickey Rooney 64.

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From the album 'Swept Away'

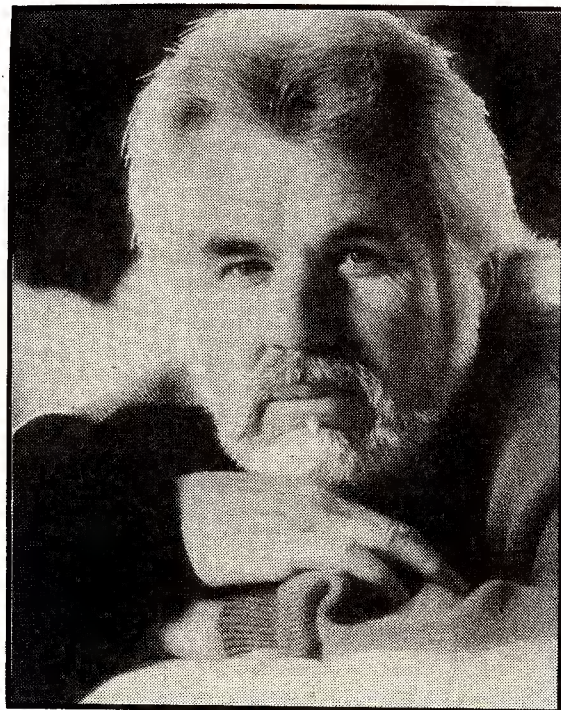


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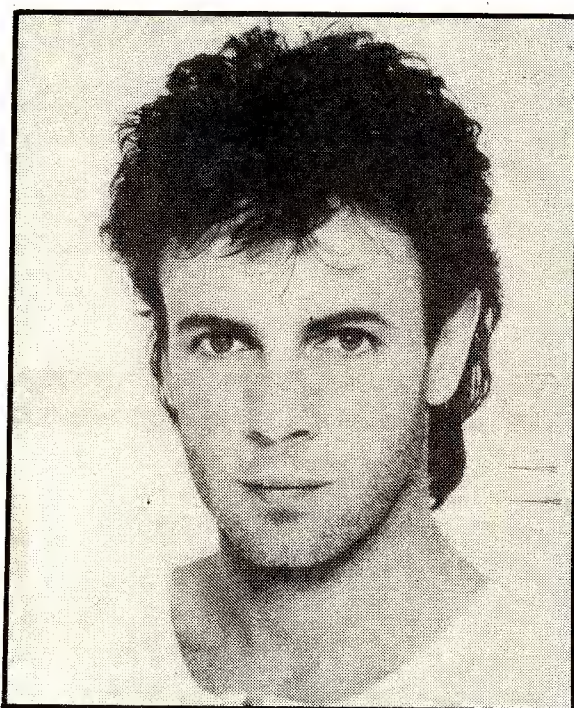
★ **KENNY ROGERS**
"WHAT ABOUT ME"

From the album "What About Me?"
Single features the performances
of Kim Carnes* and James Ingram**



★ **JEFFERSON STARSHIP**
"LAYIN' IT ON THE LINE"

From the album
'Nuclear Furniture'
Sneak preview video now on MTV



★ **RICK SPRINGFIELD**
"BOP 'TIL YOU DROP"

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'Hard To Hold'
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progress. World premiere video
on MTV.

*Kim Carnes appears courtesy of EMI America Records, a division of Capitol Records, Inc.

**James Ingram appears courtesy of Qwest Records.



E/P/A'S HIT PAGE



JOHN CAFFERTY

AND THE BEAVER BROWN BAND

"On The Dark Side"

CHR CHART: **26** 207/15

AOR TRACKS: **5** AOR ALBUMS: **8**

From the original soundtrack album "EDDIE AND THE CRUISERS"



SURVIVOR

"I Can't Hold Back"

CHR NEW & ACTIVE 95/56

AOR TRACKS: **22** AOR ALBUMS: **21**

From the album "VITAL SIGNS"



MATTHEW WILDER

"Bouncin' Off The Walls"

FIRST WEEK!

CHR
SIGNIFICANT ACTION 49/49

From the album "BOUNCIN' OFF THE WALLS"



DISTRIBUTED BY CBS RECORDS

Contemporary Hit Radio



JOEL DENVER

A FORMAT OVERVIEW

The Winning State Of CHR In 1984

Ah, how times have changed. A couple of years ago critics were saying CHR was over, as the mad rush for A/C and AOR began. Then consultant Mike Joseph put WCAU-FM/Philadelphia on the air with "Hot Hits," and the ball suddenly began to roll the other way; the "rebirth of CHR" was underway. While "rebirth" is not necessarily the proper terminology, the true strengths of the format became readily apparent to all. Why? Because programmers once again returned to the winning basics of the format.

A programmer recently likened CHR to "a fast-moving freight train carrying the winning demos." And that description isn't too far from truth. More and more CHRs are literally *eating markets alive*. And what's amazing is that there are markets where two and three CHRs are not only co-existing, but doubling and tripling the number of shares of the next most prevalent format.

So is CHR the salvation for every radio station? Simplistically, the answer is no. Like any format, CHR is not a quick-fix scheme for every radio station. A majority of stations *have successfully changed to CHR* from AOR, A/C, Country, and Beautiful Music with dramatic results, while others *have suffered the same lack of success* as in their previous formats. Why?

Doing CHR The Right Way

Like anything else, if the product isn't right, the consumer won't buy it. So, if you're planning a format change to CHR, *don't go into it with a halfway commitment*. If in the back of your mind the change is simply another whack at "spinning the format wheel," then save yourself the time, effort, money, and mental disappointment which will surely follow.

Generally speaking, those who approach any format change in an intelligent manner will score a healthy niche of the market for themselves. The question becomes, "How big a piece of the pie do you want to claim as your own?" A lot depends on how much effort you're willing to put into the format.

The next question one might ask is, "Why is CHR so successful?" There are a number of reasons: Music, Promotion, Presentation, Marketing, and Personality, all of which can add up to major revenues. To the casual observer, it may sound like a simple formula, but there is more to it than that! For further insight, I've selected quotes and comments by some of CHR's best minds from these pages during the past year or so.

A Commitment To Winning

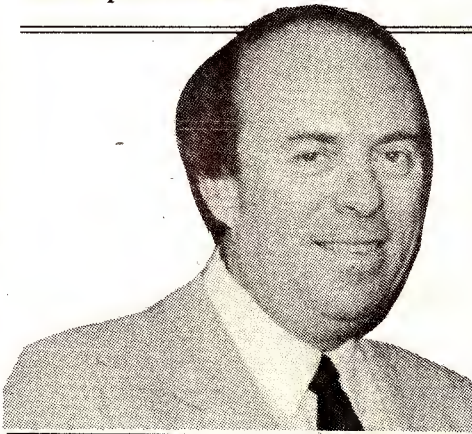
Radio is a product and how the audience perceives that product is key to the success of your station. Perception is reality. While there are hundreds of successful CHR stations in the country, the shared opinion is that there are two which serve as modern-day role models: KIIS-FM/Los Angeles, and Z100/New York. KIIS-FM President/GM Wally Clark said, "To win, the initial premise has to be a *commitment to win*. Then the other elements, such as a good staff and winning promotions, become part of the package because you'll accept nothing less."

Destroying antiquated managerial myths about budgets, Wally believes in spending it



to make it. "There is a no-holds-barred attitude from KIIS-FM. There is nothing this station can't accomplish. It's simply a question of time and money. The key is to hire the best people and then let them do the job you hired them to do, without interfering."

If you've followed the success of KIIS-FM, then you're aware Wally's statement about a no-holds-barred attitude is more than just lip service. KIIS-FM spends a lot of money to keep itself on the lips of everyone in L.A.; the Daily Cash Payoff Contest offering up to \$5000 a day has been running for well over a year. We're talkin' a lot of cash being handed out! KIIS-FM, like any winning CHR station is keenly aware of the need to promote itself.



"To win, the initial premise has to be a *commitment to win*. Then the other elements, such as a good staff and winning promotions, become part of the package because you'll accept nothing less."
—Wally Clark

What's On The CHR Horizon?

From my perspective, CHR has regained the dominance it once held from the late '50s up through the early '70s, and will continue to grow and prosper from ratings and sales standpoints. But let's take a look at some of the situations and mistakes made which contributed to the reasons CHR lost dominance in many markets.

- Increased FM penetration.
- Unwillingness of programmers to play a wide variety of music.
- Increased reliance on callout research.
- Virtually handing over the active audience to AOR.
- Tight current playlists and too many burned-out oldies.
- The fatal error of trying to walk the line between A/C and CHR.
- Lack of mass-appeal, fun music.

It should be noted that CHR continued to do very well for a number of stations in many markets through this period when many said CHR was dead. Now, let's take a look at what has contributed to the resurgence of the format and what factors will insure its continued growth.

- Increased programmer awareness of newer product.
- More willingness to play a wider variety of current music, including black crossovers.
- An open mind to new groups and new sounds.
- Less emphasis on oldies.
- Reduced dayparting of rock-oriented music.
- Better understanding of what active adults want to hear.
- Decreased dependence on callout research.
- Increased reliance on sales, requests, and active audience response.
- Return to a foreground/personality approach.
- More on and off-air promotions.

Those familiar excuses of records being "too hard," "too black," or too *anything* aren't holding water, as programmers have looked for and found the hits for the 12-44 audience. To the delight of programming and management, the format has delivered not only spectacular numbers, but in many cases top honors in the 18-34, 18-49, and 25-49 demos.

The growth of FM, while originally dooming CHR on AM, is now a stabilizing factor for the format, since most of the CHRs in the country are on FM. As long as programmers continue to 1) stay aware of the *active hits*; 2) play a good variety of records so as not to burn out the cume; 3) maintain a high level of community involvement; and 4) offer reasons to be listened to (contests, personalities, feature programming, etc.), CHR's future is assured for many years to come.

Blow Your Own Horn

KIIS-FM and Gannett VP/Programming-Contemporaries Gerry DeFrancesco talked about the need to promote, but stressed the importance of timing. "I wouldn't recommend forcing your audience to listen longer by doing contests until you're absolutely sure your product is right. If it's not, you're pretty much wasting your money."

"Back when KIIS-FM had a two-share, we gave away albums, concert tickets, movie tickets, T-shirts, gift certificates for a pair of jeans, and the occasional \$100 bill," he admitted. "We were not spending a lot of money but were beginning to build a *giveaway image*. As the ratings went up, there was more money available to us for contests."

If you are going to make a serious attempt at becoming a winning CHR station, you must promote yourself. There are many avenues to be explored: TV, print,

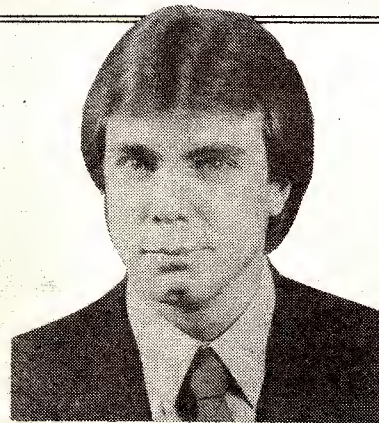
bus and taxi cards, direct mail, on and off-air contests, public appearances, community involvement, etc. Again, be ready to promote. If not, someone else will steal your thunder.

Grabbing The Active Audience

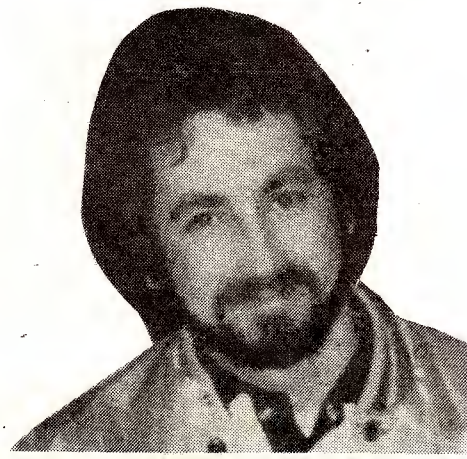
The great debate about contests still rages on. Do listeners really care about contests? Research indicates between 5-10% of the audience will participate in a contest. While that may not seem like a lot of people to you, those are members of the influential *active audience*. It's those very same fickle, hard-to-hold, hard-to-keep-satisfied listeners who could be the most important listeners you have. It's this group of trendsetters that first deemed it "okay" to listen to your station. The rest of the audience simply followed these trendsetters and makes up the bulk of the cume on your station.

As B104/Baltimore PD Steve Kingston

Continued on Page 78



"I wouldn't recommend forcing your audience to listen longer by doing contests until you're absolutely sure your product is right. If it's not, you're pretty much wasting your money."
—Gerry DeFrancesco



"I'm in the body business. I want as many bodies as I can listening to this radio station."
—Steve Kingston

The Winning State Of CHR In 1984

Continued from Page 77

said when he was programming B94/Pittsburgh, "I'm in the body business. I want as many bodies as I can listening to this radio station." CHR is a come-dependent format. You can become number one by having your own loyal core and being everyone else's second choice. This is achieved by directly reflecting the active audience. Get enough of the 12+, and you're bound to do well in adults.

How do you do this? With today's CHR audience, you need to monitor the phones, which are your first lines of feedback with the actives. Diligently check record sales to see what the actives are buying. Get yourself and your staff out on the streets to concerts, clubs, and wherever else the action is. As a programmer, you cannot stay on top of the action by sitting in your office from 9am to 5pm, and then going home to watch sitcoms each evening.

Programming To A Mindset

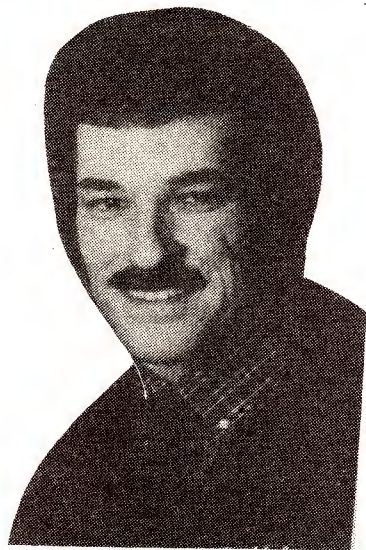
When Pepsi recently handed superstars Michael Jackson and Lionel Richie many millions of dollars to be central figures in its product's marketing campaign, some were overheard to remark, "They're out of their minds." Actually, Pepsi accomplished two things. They locked themselves in with two of the hottest acts in America, and repositioned their image to the active young-thinking people.

Instead of programming to a demographic, Pepsi has programmed to a mindset or psychographic. So many adults have grown up on rock music that it only makes sense to use it as an advertising vehicle. Wally Clark said, "We never had a demographic in mind. I told Gerry to get the most of anybody we can. I didn't care who; there were no restrictions. By not worrying about it, we're number one 12-54. We did it by being loose, comfortable, and believing in ourselves."

Many of today's adults are no longer content with a steady diet of three wimpy songs in a row followed by three more burned-out oldies. That's why CHR is delivering salable demographics. The similarities of musical and lifestyle tastes shared between today's teens and 25+ females are staggering. A quick check of your request sheets will back this up. KUBE/Seattle PD Bob

Case remarked, "There are zillions of adults out there who are tired of namby-pamby music and love rock. The trick is to play hit rock and roll."

Like KIIS-FM, Z100 is number one 12+ in the market, but also dominates in 18-34 and 25-49 demos. PD Scott Shannon noted, "Just because we have teens doesn't mean we're a teens-only station. Look at all the people in their 30s and 40s, and you can see how they share many similar tastes with those in their 20s and teens in music, styles of clothing, and recreational activities. Today's adults are younger-thinking than ever. You don't necessarily reach the adults by trying to be an adult radio station."



"Over the past several years, most PDs sterilized radio and severely handicapped the talent pool currently available. But personality is one of the main ingredients of a successful CHR in 1984. If all we have is card-readers out there, then as an industry we're in a bit of trouble."

—Tim Fox

Creating A Winning Image

By going after the underdog image, Z100's goal was to go from "worst to first." Scott has said, "I hate being number two. Z100 is an original radio station. We don't sound like anybody else. We talk to the people of New York one-on-one." Besides playing the right music, "we put people on the air, talk, and have a good time. We win because this is what they expect from a radio station."

Part of many CHR's winning image is their personality lineup. Not a bunch of card readers, but people who can have a genuinely good time on the radio and catch the audience up in the excitement. Demonstrated by the number of successful "Q-Zoo"-type morning shows all over the country, these personalities are setting the tone for the rest of the day. PDs and audiences are no longer satisfied with just a high-profile morning show. They want to hear the personality style continue throughout the day, but to lesser degrees than in morning drive.

KPKE/Denver PD Tim Fox recalled, "Over the past several years, most PDs sterilized radio and severely handicapped the talent pool currently available. But personality is one of the main ingredients of a successful CHR in 1984. If all we have are

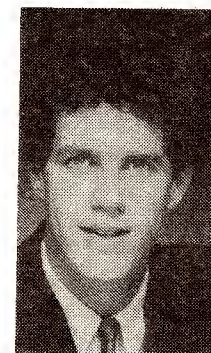
Contemporary Hit Radio

card-readers out there, then as an industry we're in a bit of trouble." It's with this thought in mind that many CHR programmers are working harder than ever with their staffs to develop each member into more than just a voice on the radio. The personalities become the mortar that holds the bricks (records, contests, etc.) together, and helps to set your station apart from the crowd.

Motion

Johnny Dowd joins WHTT/Boston for weekends from WPJB/Providence ... Former WDAK/Columbus, GA morning man Bob Raleigh replaces Production Director Captain Jack, who exits for WAPI-FM/Birmingham ... KIXK-FM/Dallas ups Renee Johnson to Promotion Coordinator, while Kurt Kelly is advanced to Music Director/Assistant PD ... Lisa Carr exits KWSS/San Jose for KDWB-FM/Minneapolis ... KRON-TV/San Francisco news anchors Paul Udell, Roz Abrams, and Evan White sign on crosstown at KMEL for afternoon news updates. It's said to be the first time in San Francisco history that separately owned TV and radio stations have teamed up for the news ... WBAM-FM/Montgomery welcomes PD Mike Rainier from KS103/Tupelo, MS ... WRVQ/Richmond, VA ups Bob Lewis to Asst. Program Director ... KGRC/Hannibal, MO names Ed Clay Program Director ... WNYS/Buffalo takes on morning man Nick Caplan from WKFM/Syracuse, replacing Dick Reeves. Also joining WNYS for overnights is former WHFM/Rochester personality Pete Kennedy, replacing Sandy Michaels, who moves up to middays ... Stephe Anthony has been upped to Assistant PD at CKGM/Montreal, staying on as afternoon driver.

WJZR/Charlotte scoops up former WROQ PD Jack Daniels as midday/MD ... Congrats to SLY96/San Luis Obispo MD/night rocker Tom Walsh on his 26th birthday ... WKRZ-FM/Wilkes-Barre afternoon driver Jefferson Ward has grabbed the overnight show at WCAU-FM/Philadelphia ... Paul Roberts leaves the PD spot at KKBZ/Ventura as they change from AOR to A/C, going to mornings at KFMG/Albuquerque ... Mike McCoy is out at WNCI/Columbus and is



Ken Lane



Bob Lewis

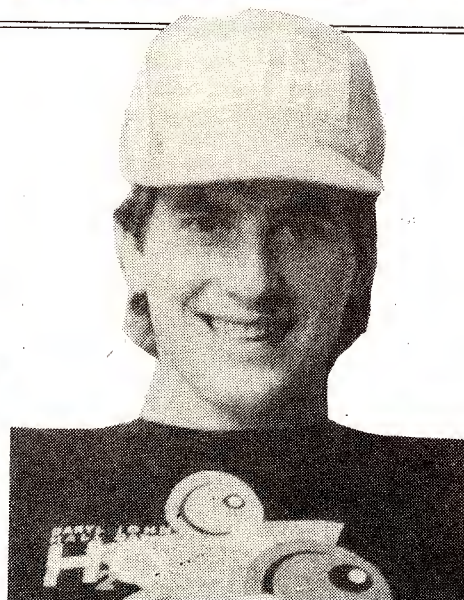
available at (614) 459-3483 ... Jerry Lord exits KOEL/Oelwein, IA for mornings at WKFR/Kalamazoo replacing Michael Rogers who moves to middays replacing Arlene Tannis who goes to middays at sister station WKNR.

Z100/New York appoints Kenneth Lane Promotion Director ... Little John Walker becomes Asst. MD/Promotions Director at WPFM/Panama City ... Changes at WVSR/Charleston include Don Costello to nights from KIQ/Colorado Springs; Frank White to the morning team from 93Q/Grand Junction, CO; and Charlie Wright to mornings from WROQ/Charlotte ... At KKFM/Colorado Springs MD Jon Anderson replaces Dave Ryan, who exits to KLUC/Las Vegas; Doug Hammond takes on overnights from KIDN/Pueblo ... At WQCM/Hagerstown, night rocker Keith Carrol moves to middays, while partner Rick "The Bear" Lewis sequesters to nights ... Rick Austin exits K093/Modesto for afternoons at KTAC/Tacoma; filling in is Operations Manager/midday mornings man Mike Novak.



"Just because we have teens doesn't mean we're a teens-only station. Look at all the people in their 30s and 40s, and you can see how they share many similar tastes with those in their 20s as well as teens in music, styles of clothing, and recreational activities. Today's adults are younger-thinking than ever."

—Scott Shannon



"There are zillions of adults out there who are tired of namby-pamby music and love rock. The trick is to play hit rock and roll."

—Bob Case

Bits

• It's All In The Odds! WBIZ/Eau Claire, WI recently gave away a Chevy Cavalier to the one finalist (out of 100) who picked the 88th key that started the car. Listeners with station bumperstickers were given ten minutes to call in after their license number was read on-air. Along with the daily prize, they received a contest card.

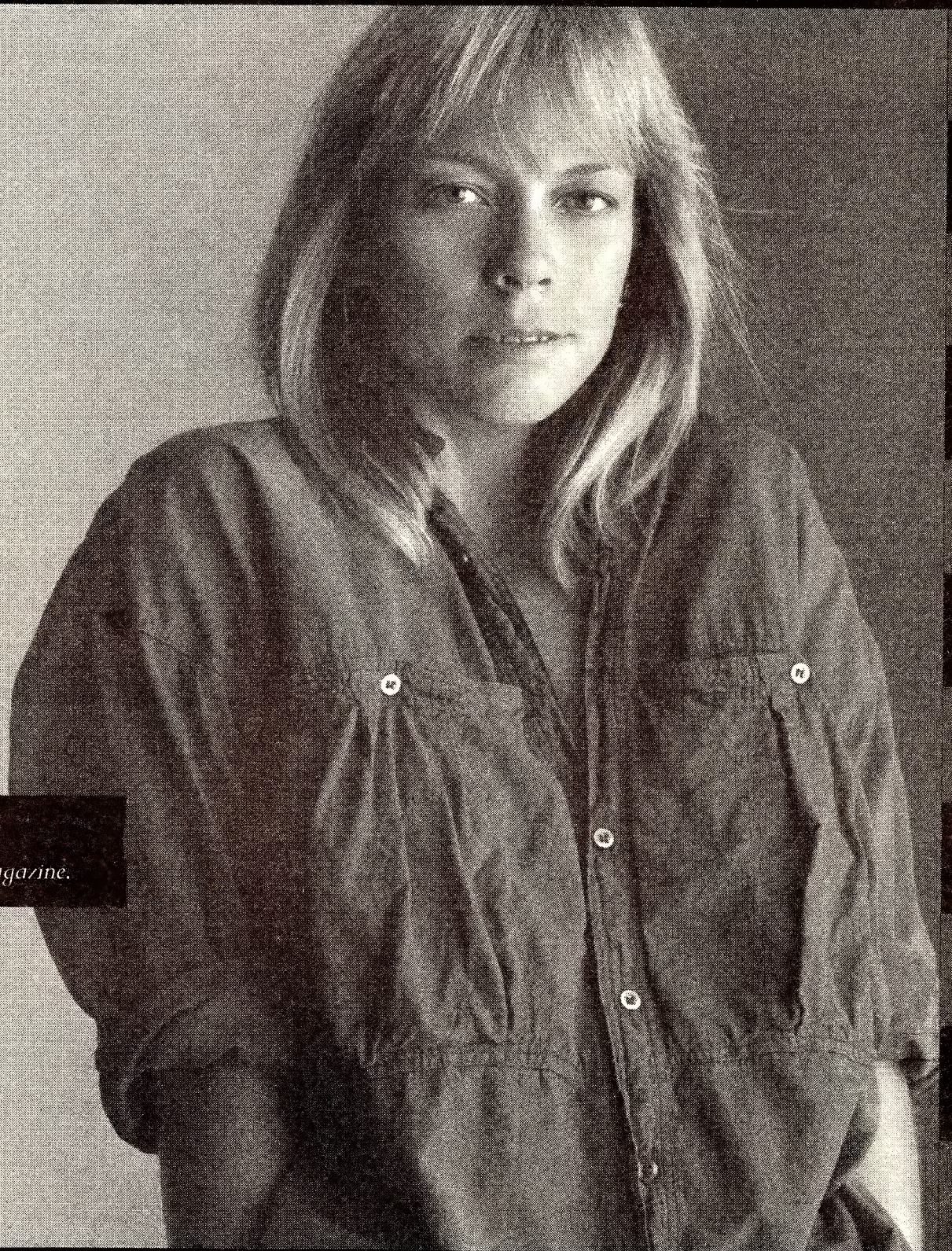
• Swimming In Champagne! Q107/Washington, DC decided to celebrate the conclusion of its ongoing Olympics promotions with a party for the Olympic champions. Listeners were welcomed to a local club called "Champions" for a chance to meet and toast swimming gold medalist Nancy Hogshead with free champagne. For the grand finale, Nancy appeared on the morning show with Elliott & Woodside. One lucky listener won a day with the swimming ace.

• Fake It! WAVA/Washington, DC, in conjunction with Budweiser and the local Wax Museum, really challenged their listeners in the "World's Greatest Air Band." Listeners competed weekly to become eligible for the finals. The grand prize winner received a videocassette recorder, cash, and a chance to perform on MTV.

• DJ Get A Tough Role As A DJ! WLS-FM/Chicago air personality Steve Dahl scored a meaty role as a DJ in a film called "Grandview U.S.A." WLS held a special premiere so listeners could see their favorite funny man. Steve emceed the event.

• You, Too, Can Be A Lucky Star! KMJK/Portland gave its listeners a chance to become a "Lucky Star" as a tie-in with the release of Madonna's latest single. Two lucky listeners were flown to Oregon (all expenses paid) to appear as extras for a taping of Knott's Landing.

RICKIE LEE JONES



"The Real End" is the first single
from her forthcoming album, *The Magazine*.

PRODUCED BY RICKIE LEE JONES AND JAMES NEWTON HOWARD • MANAGED BY PAT RAINS & ASSOCIATES





STEVE FEINSTEIN

BAY AREA PROFILE

Now There Are (Only) Five

With KMEL/San Francisco dropping out of the AOR race for CHR, that still leaves the Bay Area with five AOR signals: three in San Francisco, and two in Jan Jose, down the peninsula to the south. The most crowded region in the country for rock radio has a splendid variety of styles and philosophies, as we'll see in this study of the remaining contestants.



KFOG/ San Francisco

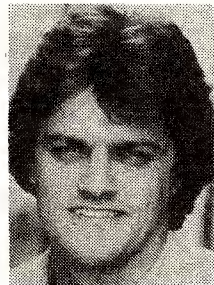
Logan's Run On Upper-Demo AOR

"Musical depth without teen-oriented rock, a high production profile, a straightforward jock approach, and lack of hype," are KFOG/San Francisco's cornerstones, says PD Dave Logan.

When KFOG became the last station to join the AOR fray, "We saw ourselves as an alternative voice, with a quality approach to AOR," explains Logan. "With everybody else being metal-oriented and concentrating 12-24, there was no one serving the market's 25+ listeners who had been raised on KSAN, one of the truly great AOR stations."

Ear Candy

KFOG bills itself as playing the widest variety of music, and employs over 2000 titles. The station's day-to-day programming favors older music: it plays 60% library, 25% current, and 15% recurrent. A healthy chunk of KFOG's gold is heritage rock 'n' roll such as Motown, psychedelic, British Invasion, and '50s classics that the baby-boom generation cut its teeth on.



Dave Logan

KFOG also uses drop-ins from movies, TV, and comedy records to tweak listeners' childhood media memories. Bits include old soft drink jingles, the "Jetsons" theme song, a 1950 U.S. government information bulletin that warns us to "duck and cover" when an atomic bomb explodes, and customized Don Pardo intros for the station's daily "Ten At Ten" oldies show hosted by Dave Morey.

Superstars II Prototype

The only station to have adopted Lee Abrams's "Superstars II" upper-demo AOR format, KFOG's eclectic music and creative presentation are admired by many programmers. The format has yet to achieve a real ratings breakthrough, a difficult task in hyper-fragmented San Francisco. This spring's 2.1 was KFOG's highest-ever 12+ share, but led hard-rockin' KRQR by only a

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KQAK/ San Francisco

Thoroughly Modern Rockers

KQAK/San Francisco changed to Rock Of The 80s in April, 1983 and quickly registered improved shares. The Quake's 2.1-1.4 drop in the spring '84 Arbitron and the down shares of fellow modern rockers 91X/San Diego and KROQ/Los Angeles don't discourage PD Oz (Oscar Medina). "Rumors of our death are highly exaggerated," he

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Bay Area Boxscore

Here's a progress report on the stations profiled. The spring book is KMEL's last as an AOR.

	San Francisco				
	12+				
	Sprg '83	Sumr '83	Fall '84	Wint '84	Sprg '84
KFOG	0.8	1.6	1.9	1.9	2.1
KMEL	2.3	1.9	1.7	1.6	1.4
KQAK	1.9	2.0	1.9	2.1	1.4
KRQR	2.2	2.2	2.2	2.4	2.8

Audience Composition in Spring '84

	Teens	18-24	25-49
KFOG	1%	16%	60%
KMEL	14%	45%	40%
KQAK	19%	49%	32%
KRQR	28%	35%	37%

	San Jose			
	12+			
	Sprg '83	Fall '84	Wint '84	Sprg '84
KOME	3.7	3.2	3.8	4.9
KSJO	7.3	3.3	4.1	4.2

Audience Composition in Spring '84

	Teens	18-24	25-49
KOME	15%	51%	33%
KSJO	26%	57%	16%

Stations At A Glance

San Francisco is market #4, with an MSA of 4,625,300 and a TSA of 7,300,700. There

were 48 rated signals in the spring '84 Arbitron — 27 FM, 21 AM.

KFOG/San Francisco
AOR since September, 1982
Owner: **Susquehanna**
GM: **Tony Salvatore**
PD/MD: **Dave Logan**
Joined as PD, Sept. '82
104.5 mhz; 7.9 kw at 1454 feet
Consultant: **Lee Abrams**



KRQR/San Francisco
AOR since January, 1982
Owner: **CBS**
VP/GM: **George Sosson**
PD: **Jon Russell**
Joined as MD Jan. '82; Asst. PD March '82; PD Nov. '83
MD: **Lisa Novak** (middays)
97.3 mhz; 82 kw at 1100 feet
Consultant: none

KQAK/San Francisco
AOR since August, 1982
Owner: **U.S. Broadcasting**
GM: **Les Elias**
PD/MD: **Oz (Oscar Medina)** (6-10pm)
Joined air staff Aug. '82; MD '83; PD July '84
98.9 mhz; 4.3 kw at 1500 feet
Consultant: **Rick Carroll**



San Jose is market #27, with an MSA of 1,162,700 and a TSA of 3,099,800. There were 42 rated signals in the spring Arbitron,

14 in the home market and 28 outside. Of the home market signals, eight were FM and six AM.

KOME/San Jose
AOR since 1971
Owner: **Infinity**
GM: vacant
PD: **Pat Evans**
Joined as Promotion Director Feb. '83; PD December '83
Assistant PD/MD: **Dana Jang** (weekends)
98.5 mhz; 12.5 kw at 880 feet
Consultant: **Jeff Pollack**



KSJO/San Jose
AOR since 1968
Owner: **Sterling**
GM: **Jack Chunn**
PD: **Lee Roy Hansen**
Joined 1975; PD 1980
Assistant PD: **Jim Robinson** (6-10am)
MD: **Ken Anthony** (10am-2pm)
92.3 mhz; 50kw at 68 feet
Consultant: none

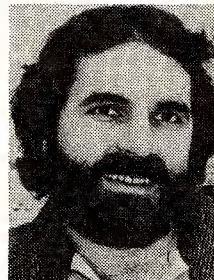
KRQR/San Francisco
The Russell Rocker

KRQR PD Jon Russell calls the Rocker a "clean, straight-ahead, mass appeal rock 'n' roll station.

"Two and a half years ago, we came on pretty hard and heavy without much dayparting. We gave away a lot of cash, did billboards and bussides, and went commercial-free for 30 days to make a splash. Jocks just did the basics, with very little talk. At that point, KMEL was the only other AOR in the market, and they had softened up, so we made a huge dent."

KRQR signed on with a 2.6 and then moved 3.3-3.7, unseating KMEL by the summer of '82. Then, as Russell puts it, "KQAK and KFOG broadsided the market by coming on with their own forms of AOR."

The arrival of those stations made for six AOR signals in the Bay Area, resulting in so much fragmentation that no AOR has cracked a 3-share since KMEL's 3.3 in the fall of '82. KRQR has led the pack since last summer, but only by tenths of a point.



Jon Russell

Its 0.7 margin over KFOG this spring is the

widest lead for any AOR since KRQR's sign-on book, when KMEL was still in the 4's.

Rock Identity

The Rocker has evolved since the start-up, instituting some dayparting and expanding the library from 700 to 900 titles.

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KOME/San Jose

South Bay Rock Leader

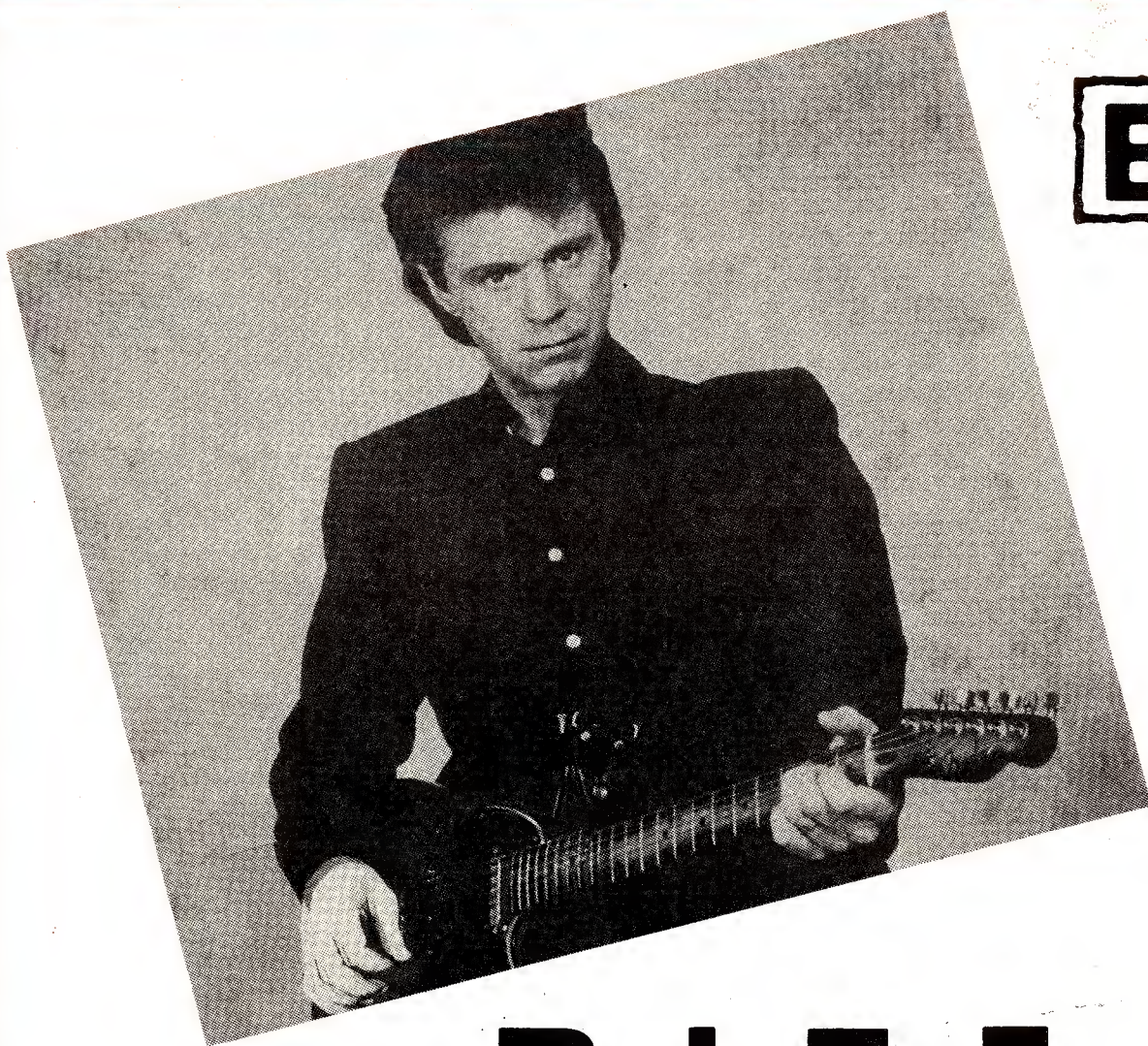
PD Pat Evans describes KOME/San Jose's sound as "entertaining and energetic, offering listeners a wide variety of elements: music, personality, features, promotions, and production.

"We're not the traditional dinosaur AOR, yet we're not as broad as KFOG perhaps. In the Bay Area, we're closest to KRQR. Their mix is different, but like us, they have more variety than KSJO. But the Rocker dayparts less and rocks harder than we do. They're very diverse: you'll hear somewhat obscure Cheap Trick and Kinks songs. They'd be less likely than us to play certain crossover cuts by Rick Springfield and Peter Wolf.

Continued on Page 84

Dave EDMUNDS

BREAKERS



R I F F R a F F

Albums Debut **24**



Hot Tracks "SOMETHING ABOUT YOU" 46-34-**24**

And Next . . .



RED ROCKERS

"EVE OF DESTRUCTION"

From The Album
"SCHIZOPHRENIC CIRCUS"

Just Out And Already On Over 45
Album Rockers!



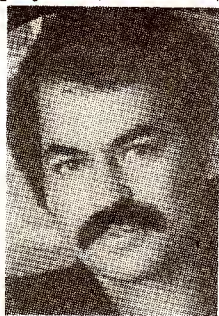


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quips. "It's only one book, and it's the first setback we've had."

Nevertheless, he's made some programming adjustments. Oz feels the station may have stayed on CHR crossover tracks too long, and he plans on having less in common with other stations' playlists in the future. "We're going to be ahead of everybody on crossovers: play 'em, burn 'em, and leave 'em."

"Also, we've changed the music mix. For a while, you'd hear that dance-soundtrack, drum machine sound all the time. We've broken that up and put in more guitar-oriented music by people like Dave Edmunds and Nick



Oz

Lowe for variety, and we've gone deeper on core acts like the Clash, Police, and Elvis Costello."

In Praise Of Ancient Progressives

With the adjustments comes a new moni-

ker, says Oz. "We're calling ourselves 'Progressive Rock For The 80s,' tapping into the tradition of KSAN and progressive music in this area. We originally changed to this music because the market was so saturated with everybody playing the same tunes. I want us to be adventurous and on the cutting edge."

"We try to position ourselves as radically different as possible. We really don't have any direct competition. We share audience with the AORs and the CHRs, but we're not going head-to-head with any of them."

We're The New Generation

Though Oz has logged time at mainstream AORs, he's not yearning to spin Led Zeppelin tunes again. "Traditional AOR has had its day, as far as I'm concerned. Our music is for an upcoming generation, which is tired of listening to the same corporate licks for the last ten years. If this generation isn't getting ARB books yet, it eventually will."

Quake Bits

The Quake's morning team, Alex Bennett & Joe Regelski, works with a studio audience every day. Special programming includes Doug Wendt's "Midnight Dread," a Sunday night reggae show, and "Early Tremors," a new music show. KQAK also uses drop-ins such as clips from "The Wild Ones" and "Rebel Without A Cause." The station is about 80% current and 20% old, with around 1500 titles in its library.

"We also haven't had a consistent marketing approach until now. Initially, we overestimated the impact we'd have when we changed to rock, and took a low-key promotional approach. As a result, there are some people in the target demo who still think we're Beautiful Music. We're now using outside help instead of trying to do all the marketing ourselves."

Optimism

Two years into sculpting what he hopes will be a trailblazing format, Logan feels most of the kinks have been ironed out. One of AOR's premiere jocks, Sky Daniels, handles afternoons, and M. Dung, host of the popular "Sunday Night Idiot Show" oldies program, has been upped to mornings.

Logan remains committed to KFOG's viability, maintaining, "There's a huge hole that this kind of station can fill. The challenge is in reaching those vulnerable listeners. We have the fine-tuning right now, and it's a matter of marketing the station correctly more than anything else."



Continued from Page 80

slim margin in the 25-34 male target.

Emphasizing that great radio stations take time to develop, Logan remains a true believer. He points to some lessons learned along the way. "We overreacted to the Quake turning modern music, added a lot ourselves, and lost half our audience. We tried combining classic rock with the English modern music bands like the Jam, XTC, and Teardrop Explodes. That edge to the format doesn't exist now. The younger audience who wants that sound is superserved by the Quake."

Reasons To Be Listening, Part 1

KFOG will shortly be introducing a print ad listing "26 Reasons For Listening To KFOG." The spoof on H.R. Block ads reveals the variety of special programming and features the station offers. Here's some of the reasons:

- **Ten At Ten.** Ten great songs from one year, with vintage news actualities and jingles mixed in. Weekdays at 10am.
- **Psychedelic Psupper.** Tasty treats from the Psychedelic Era, weekdays at 6pm.
- **KFOG Rarities.** Rare songs from the KFOG Goldmine.
- **Jazz Brunch.** Two hours of the finest in jazz/rock fusion, Sundays at 9am.
- **Archives Hour.** Vintage recordings and live performances from the Bay Area Music Archives.
- **Scoop Nisker.** Nisker is a legendary ex-KSAN newsman, who ends his "Calvacade Of News" casts with his trademark adage: "If you don't like the news, go out and make some of your own."
- **D-M-O.** The Dreaded Morning Oldie. Our only stinker each day.
- **Best selection of classic rock.** Largest classic rock library on West Coast.
- **No pre-teen heavy metal.** Listeners under 15 need not apply.
- **KFOG won't play "Beat it."** Nuff said!!

Who you gonna listen to?

KFOG
104.5 FM
Home of Quality Rock & Roll

KSJO/San Jose

Rethinking The Plan

Why did KSJO lose to KOME this spring for the first time in almost three years? And why has KSJO dropped over half of its historically high 12+ share of 8.5 from the spring of '82?

The answers are simple, says PD Lee Roy Hansen: "It's called KWSS. We didn't have a CHR in the market when we had over a 30-share of teens by default. When you removed the teens, we never really had a big lead over KOME in adults."

"KOME's call letters have always been recognizable, and they were always within striking distance. But for a long time they were all over the place - too hard or too new wave. They never stayed in one place for any length of time. In December, they became a mass appeal station, while I was responding to CHR by defining my hard rock sound."

"What we've needed all along is to shore up our 25-34s. Maybe what we've done to protect that hard-rockin' 18-24 core went a little too far. We may have gone a too deep too fast on exclusively AOR acts like UFO. Now we're going to take the 25-34s into consideration more."

Case Of Disappearing 25-34s

In-house callout research points to decent upper demo figures, and response from 25+ listeners for clients' products is strong. Arbitron methodology may be the reason for the difference in the figures, reckons Hansen. "When you've had the teens on your side, you're perceived as a young station. So although a 30-year-old listener may ac-

tually be listening to us the same amount as he does KOME, when writing in a diary versus responding on the phone he may be inclined to identify with the station that has less of a teen image."

Discounted Teens

Hansen's adjustments include reducing the amount of metal in the daytime and adding more relief songs between metal records. "We're not going to make 25-34s our sole target, but we are going to discount the impact of teens almost entirely. We're not going to include them in our music research to a significant degree anymore. If a song scores great in teens but marginally with women and older males, we won't do much with it. Prior to this, we would've looked at the average and played a record if one cell brought it up."

The station recently ended its association with consultant John Sebastian, but don't expect to see a shift toward a CHR/AOR hybrid stance. "We still won't go with any artist who doesn't have an AOR history. If we take out a UFO cut, it'll be replaced by someone like Bob Seger or Pat Benatar. The guitar is still the basis of our sound."

Research

Hansen remains a firm believer in callout research, and plays very few songs by artists who research poorly for him, including John Cougar, Bruce Springsteen, David Bowie, and Pretenders. "When it's gray and there's no huge negatives, I'll go with a record like Alan Parsons. I love those other artists, but I haven't had any luck testing them with upper males who listen to AOR radio. I don't know what the problem is. All I can think of is the old story of extremely loyal cores selling out the shows and buying the records."

Continued on Page 84



Continued from Page 80

But don't expect KRQR to broaden and start playing CHR crossovers now that KMEL, once its primary competitor, has left AOR.

"We've always tried to narrowcast and carve our own identity," says Russell. "Now there's yet another CHR where a person can hear the hits. People may love a particular song, but they're not necessarily coming to us to hear it when they can get it on so many other stations. And I still believe most people don't consider acts like the Thompson Twins to really be rock 'n' roll."

Beating A Dead Hump

Morning team Peter B. Collins & Michael Knight's stunts have included an "I Hate The Nimitz" bumpersticker campaign to rally listeners against an unpopular local freeway. They also conduct "Probe Team 97" mock-investigative reports, with a recent installment savaging KMEL's switch to CHR. Deploing cruelty to camels discovered at "animal shelters suffering bad numbers and demoralizing staff changes," the copy pleaded, "Change their water and then change their format (because) nothing is more destructive to an animal than a steady diet of bland radio. It's easier to draw a camel through the eye of a needle than for an animal to tolerate the longterm effects of cruelty through bad radio."

An edition of a regular feature called "Rocker Rhyme Of The Day," which the duo reads at 7am and listeners are asked to repeat later for cash, has also spoofed the switch.

The Remaining Competition

"KQAK is a competitor on the street for sales, but musically they're a whole different thing from us," is how Russell views the modern music outlet. "They failed at doing straight-ahead AOR radio; that's why they changed to Rock Of The 80s. Our feeling is that they're basically a one-daypart radio station - Alex Bennett in the mornings keeps them afloat."

"KFOG's a little bit limited in its appeal, and is still not clearly defined," Russell feels. "Sometimes they sound like us, sometimes like Quake. It can be confusing. Our image is much clearer - we are definitely a rock 'n' roll station."

Specialty Shows

KRQR special programming includes artist blocks on the "Hot Lunch" at noon. The revolving menu on the "Evening Snack" at 11pm also includes artist blocks, as well as a weekly new artists show. "The Wax Museum" is a nightly oldies show at 7pm.

Cable Cast

Among Russell's proudest moments at KRQR was a live broadcast from Union Square on the June day this year that San Francisco's cable cars were put back into service after two years of repairs. "We played San Francisco music past and present all day, gave away dinners to San Francisco restaurants, and then capped it off by playing music to accompany fireworks going off at Fisherman's Wharf that night," he recalls.

Consistency

"We've been the most musically consistent AOR in the market," Russell maintains. That consistency, along with research he cites showing KRQR sharing two-thirds of KMEL's audience while KFOG shared only one-third, leads Russell to expect to gain the most from KMEL's switch.

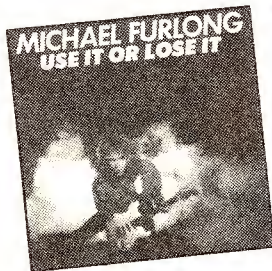
SIZZLIN' SOUNDS FROM ATLANTIC



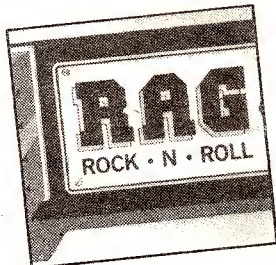
Zebra—“No Tellin' Lies” 80159
Includes: “Bears” and “Wait Until The Summer's Gone” (promo 12") PR638
Produced by Jack Douglas for November Music Productions, Inc.



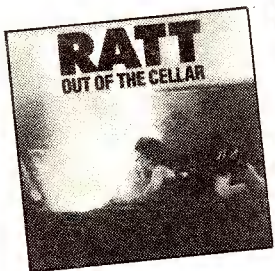
Jim Capaldi—“One Man Mission” 80182
New LP with guest artists: Carlos Santana, Steve Marriott, and Simon Kirke.
Includes: “I'll Keep Holding On” (single 7-89625 and promo 12" DMD 786)
Produced by Jim Capaldi & Stewart Levine
Management: John Taylor



Michael Furlong—“Use It Or Lose It” 80181
First single 7-89627 and promo 12" PR 640 from his forthcoming LP.
Produced by Rick Asher Keefer for SEA-West Productions/Hawaii
Management: Bruce Cohen Management



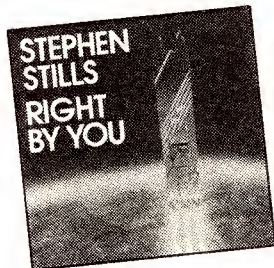
RAG—“Rock -N- Roll” 80179
Includes: “It's A Monkey” and “Shake That Thing”
Executive Producers: Vanda & Young
Produced by Ray Arnott



Ratt—“Out of The Cellar” 80143
New promo 12" PR 642 and single 7-89618 “Wanted Man”
Watch for Ratt's new video soon to be on MTV
and look out for tour dates with Billy Squier
Produced by Beau Hill
Personal Management: Marshall Berle



Twisted Sister—“Stay Hungry” 80156
Watch for promo 12" of “I Wanna Rock” PR 643
Watch for the new video on MTV
Produced by Tom Werman for Julia's Music, Inc.



Stephen Stills—“Right By You” 80177
Featuring: “Stranger” (single 7-89633 and promo 12") and “50/50”
“Right By You”, and
“Can't Let Go.”
Watch for the new video on MTV.
Produced by Ron Albert and Howard Albert for Fat Albert Productions, Inc. and Stephen Stills
Personal Management: Jeff Wald and Associates.

On Atlantic Records & Cassettes 
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Continued from Page 80

"KSJO plays a lot of songs that weren't hits but test well over the phones. We concentrate more on familiar, proven hits. We're also more current than KSJO, with a wider range of musical styles. We don't rely on old AOR classics as much as we do newer material."

No Crossovers

Pat means "new" as in *current*, not as in *modern*. She explains, "San Jose is a meat 'n' potatoes, truck-driving, beer-drinking town where rock 'n' roll in its purest form works best. AOR here hasn't traditionally played the more modern bands, so we limit the 'new music' and CHR crossovers. Also, there was no CHR exposing that music until a year ago when KWSS came on.



Pat Evans

That's why we haven't played Cyndi Lauper, Thompson Twins, or Culture Club."

Metal Mix

KOME was in a heavy metal phase before Evans took over last year and moved it to a more mainstream stance. "We still play the hit songs by metallic acts like Scorpions, Y&T, and Judas Priest. But we don't go out of our way to delve four cuts deep into an album that only has one or two hits," she says. "I hear KSJO play generic, obscure, less-than-exciting metal that doesn't cross over to traditional AOR, let alone CHR."

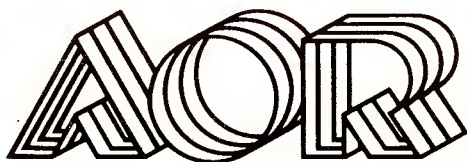
Promotional Push

KOME Music Marathons had listeners start counting songs when they heard a sounder. At the end of a sweep, the first person to call with the number of tunes got \$500 or a trip to Hawaii. Evans explains, "We were having the listener confirm for us the amount of music we play."

She tries not to "narrowcast our promotions to just rock 'n' roll. We do a lot of street fairs, movie screenings and film festivals, and sponsor sailboat regattas. We just finished an 'End Of Summer Party On The Patio' promotion, where our jocks showed up with all the provisions for listeners' barbecues and actually cooked the food for them."

San Jose Is The Way

Though KOME's 2.0 in the San Francisco book beat KQAK and KMEL and came close to KFOG's 2.1, Pat's attention remains focused on her own market. "We have to win in our own metro. My competition is San Jose stations: KSJO and KWSS," she states. "Since we do well in their book, we are KRQR's competition. But they are not ours. None of the San Francisco AORs scored more than a 0.8 in the San Jose book. I stay aware of what they're doing, but in positioning my station, I don't look at KRQR."



KOME Comes Of Age

In days of yore, KOME was known for its zany, irreverent attitude. The station no longer bills itself by the call letters' homonym, as in "The Come-spot on your dial," nor does it still boast a personality known as Dennis Erectus. Pat says KOME retains a tongue-in-cheek approach in promos and promotions, but "we're more mainstream in our approach, unlike the old KOME, which was very inside and underground."

Variety & Features

The station plays approximately 1000 library titles, and has a mix evenly distributed among currents, recurrences, and oldies.

Special programming includes the "Rock Cafe" at noon, when the station reads listener letters and plays blocks of artists, a commercial-free "Traffic Jam" hour from 5-6pm, a "Road Test" rate-at-eight-type feature, and a "Rock 'N' Roll Roots" oldies show Sundays 8am-noon.

Bay Area Music Monitor

Here's a selection of representative hours of music from afternoon drive:

KFOG

- Bruce Springsteen *I'm On Fire*
- Creedence Clearwater Revival *Who'll Stop The Rain*
- Jeff Beck Group *Beck's Bolero*
- Honeymoon Suite *Wave Babies*
- Police *Walking On The Moon*
- Talking Heads *Life During Wartime*
- Al DiMeola *Sequencer*
- David Bowie *Blue Jean*
- Sam & Dave *Soul Man*
- Steve Miller Band *Livin' In The U.S.A.*
- Huey Lewis & The News *Bad Is Bad*
- Bob Seger *Night Moves*
- Doors *Wishful Sinful*
- U2 *(Pride) In The Name Of Love*

KQAK

- Romeo Void *Say No*
- Squeeze *Tempted*
- Frankie Goes To Hollywood *Two Tribes*
- Lou Reed *My Red Joystick*
- Psychedelic Furs *Heartbeat*
- Rick James *17*
- Lyres *Help You Ann*
- Elvis Presley *Hound Dog*
- Prince *Erotic City*
- A Flock Of Seagulls *The More You Live...*
- David Bowie *1984*
- Peter Wolf *Billy Bigtime*
- Kinks *Good Day*

KRQR

- Eddie Money *Baby Hold On*
- Who *Trick Of The Light*
- Bruce Springsteen *I'm Going Down*
- Stevie Ray Vaughan *Cold Shot*
- Rainbow *Stone Cold*
- Foreigner *Double Vision*
- Lou Reed *I Love You, Suzanne*
- Jethro Tull *Aqualung*
- Aldo Nova *Fantasy*
- Y&T *Don't Stop Runnin'*
- Romantics *Rock You Up*
- Van Halen *Top Jimmy*
- Scandal *The Warrior*

KOME

- Bob Seger *Her Strut*
- Billy Squier *Rock Me Tonite*
- Billy Idol *White Wedding*
- Cars *You Might Think*
- Xavlon *Eat Your Heart Out*
- Red Rider *Young Thing...*
- Eddie Money *Think I'm In Love*
- John Waite *Missing You*
- Rolling Stones *Beast Of Burden*
- Bon Jovi *Runaway*
- Sammy Hagar *Two Sides Of Love*
- Who *5:15*
- Scorpions *Big City Nights*

KSJO

- Foreigner *Head Games*
- Ratt *You're In Trouble*
- Huey Lewis & The News *Workin' For A Livin'*
- Mama's Boys *Mama We're All Crazee Now*
- Honeymoon Suite *Burnin' In Love*
- Night Ranger *Call My Name*
- Scorpions *Coming Home*
- Billy Squier *Eye On You*
- Van Halen *Runnin' With The Devil*
- Jefferson Starship *Sorry Me, Sorry You*
- Xavlon *Eat Your Heart Out*
- Kansas *The Wall*



Continued from Page 82

Staff

Hansen has revamped his airstaff over the past few months. Jim Robinson is re-

turning for mornings after stints as KZOK/Seattle PD and WGRX/Baltimore MD, and two young up-and-comers from KXZL/San Antonio were drafted recently. Mandrax The Magician in afternoon drive and Michael Foxx in the evening have a "lot of young, natural energy that's revitalized the station. They do bits sometimes, but it's more the way they attack the microphone that makes them interesting. When you have jocks who sizzle every break, you don't have to use a lot of production drop-ins."

SEGUES

Michael Luczak is upped to Assistant PD at WEBN/Cincinnati... Bob Elliot is named KTXQ/Dallas MD... Gregg Neavin is appointed MD at WCCC/Hartford... At WKLC/Charleston, WV, Jo Robinson is acting PD/MD.

Jeff Berlin returns to WAAF/Worcester for air-work and production duties... Former KKBZ/Ventura PD Paul Roberts moves to KFMG/Albuquerque for mornings, where he'll be known as Bill Cassidy and teamed with Kidd Stewart as "Billy & The Kidd"... WYSP/Philadelphia switches Anita to mornings and Steve Sutton to middays... KNCN/Corpus Christi brings on Greg Bennett for mornings and Tim Parker for evenings... Will Douglas joins WRUF-FM/

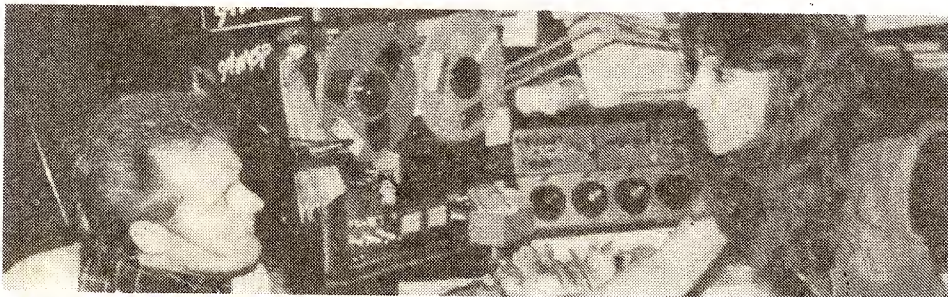
Gainesville for 9am-12noon.

Changes at WCMF/Rochester: Dean Kay is upped to Promotion Director, as Alan Levin vacates that slot to do 10pm-2am. Maureen Flaherty moves from weekends to 6pm-10pm, as Candi Clarke exits.

Dali Tollusis is the new Promotion Director at adult AOR KTCZ/Minneapolis.

Roy Clements is KATT/Oklahoma City's new Production Director.

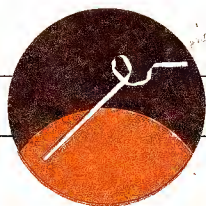
Erratum: On the 9-7-84 Picture Page on Page 28, the unidentified person in the "Repo Man" photo is ex-KROQ/Los Angeles Promotion Director Jane Shayne.



MARTIN ASKS ANITA & ANITA ANSWERS — Pretenders drummer Martin Chambers (left) is engrossed by WYSP/Philadelphia midday personality Anita's animated explanation as to why she couldn't join the band's tour as official babysitter.

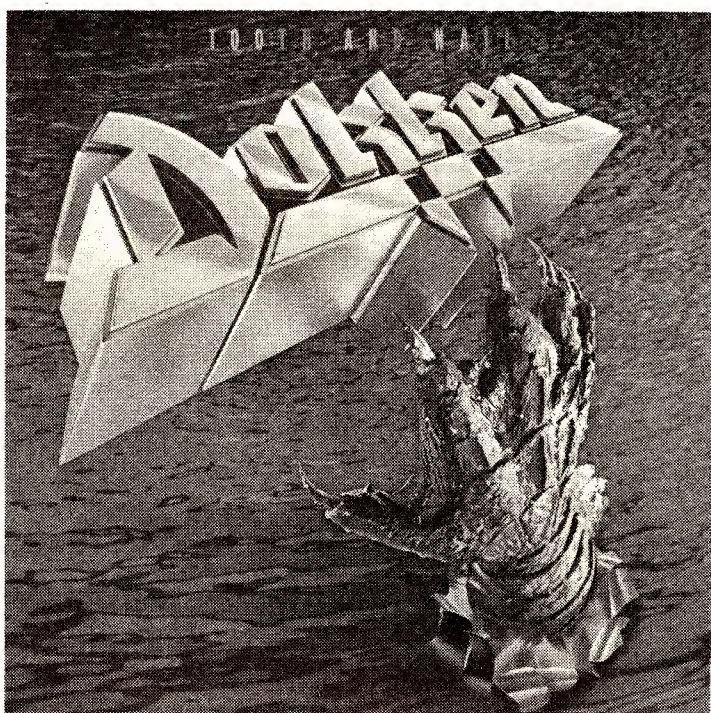


STAR SPANGLED BANGLES — Some of the heroes who fell in line for a Los Angeles Bangles concert were (l-r) Columbia National Album Promotion Director Jim McKeon, KMET/Los Angeles MD Sue Steinberg, the band's Susanna Hoffs, manager Mike Gormley, Debbi Peterson of the Bangles, National Promotion Director George Chaltas, the group's Michael Steele and Vicki Peterson, and local rep Bob Garland.



TWO-ALARM FIRE ROCKS AND RAGES OUT OF CONTROL

Music Will Never Be The Same



DOKKEN'S ROCKIN' "TOOTH AND NAIL"

A powerhouse follow-up to their successful debut LP. This is the band next in line to be HUGE. Jump "Into The Fire," the featured cut.

Management: Q-Prime Inc. Cliff Burnstein/
Hoboken Peter Mensch/London

XAVION IS "BURNIN' HOT"

A new LP to ignite even the most passive listeners. Don't Miss "Eat Your Heart Out"—the first single.

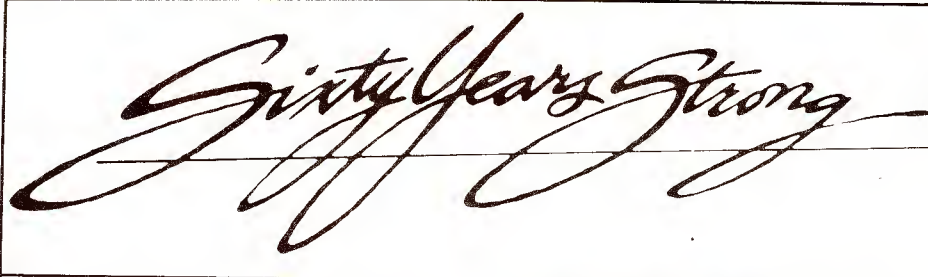
Management: Champion



Adult / Contemporary



RON RODRIGUES



60TH ANNIVERSARY

Tapping The Strength Of WCCO

This is not a story about a legendary radio station. Rather, it's a story about an integral part of the Minnesota lifestyle which has endured and prospered for 60 years. Yes, I know lots of stations claim they are "lifestyle"-oriented — but I'm sure it was WCCO/Minneapolis that *invented* the term. This outlet appeals to tradition-rich mid-westerners by maintaining many of its traditional services, while keeping pace with the '80s.

WCCO PD By Napier notes, "Because of our dominance over the years, PDs and station managers from all over the country make pilgrimages to Minneapolis to discover our 'secret' — to hear this format to end all formats. They hide away in hotel rooms with their tape recorders, and in a day or two they go home shaking their heads saying, 'You know, they're not that good' or 'They're breaking all the rules' or 'Well, they could never do that in our market.'

"And they're right. We are not superhuman, we're just as human as they are. WCCO radio is not the ultimate format, it isn't a format at all. What's so special about this station that's worth ten extra share points? Don't we have about the same ingredients the 8000 other radio stations in this country do? Yes, but the big thing is, as Mae West put it so succinctly, 'It's what you do with what you've got!'"

Several photos were taken from the book, "Sixty Years Strong, The Story Of One Of America's Great Radio Stations 1924-1984," by Larry Haeg Jr. Copyright WCCO Radio.



WCCO broadcast of a 1924 University of Minnesota football contest from Memorial Stadium. (Minneapolis Journal)



The Doughboy Country Journal. At table: Gordon Eaton and Larry Haeg. Standing: Willie Peterson (at piano), Mary Davies, Tony Grise, Irv Wickner, Biddy Bastien, unidentified accordionist, Frankie Roberts, Ernie Garvin, Burt Hanson, Hal Garvin, and Dick Link. (Minnesota Historical Society)

1924 A Star Is Born

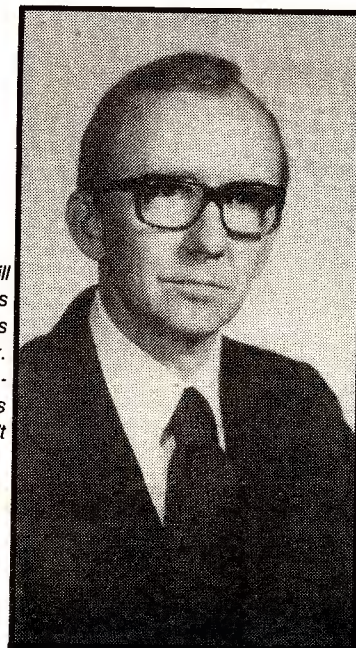
Americans invest more than \$350 million in radio receivers. The Washburn Crosby Company takes over a bankrupt station to use it as a marketing tool against its chief rival, the Pillsbury Company. Thus, WCCO is born on October 2. Later in the decade, new CBS owner William Paley purchases a one-third share in WCCO.

1930s First With Personality

With more than three-quarters of its broadcast day originating from CBS in New York, WCCO management seeks ways to apply more local programming. The station developed what was perhaps the first full staff of radio personalities.



Left: Weekend personality Bill Diehl next to radio 15 years younger than the station it's tuned to. Right, PD By Napier. "You've got to care. Just saying you care on your bus cards and in your TV spots doesn't get it for very long."



WCCO

8:00 p.m. **YOUR HIT PARADE**
The Best of the Week's Popular Songs...
Hosted by Cedar Dale

10:00 p.m. **CEDRIC ADAMS**
Cedric Adams presents the 11:00 p.m. variety hour...
Hosted by Cedar Dale

SATURDAY AFTERNOON APPOINTMENTS

5:30 - Mystery Legends	9:15 - Columbia People
5:35 - The Winner Takes It All	9:45 - Folk
5:40 - News	10:00 - Cedric Adams Now
5:45 - World Today, News	10:30 - Columbia State
5:50 - Life Today, News	10:35 - State High School
5:55 - Music of the Town	11:00 - Goodfellows' Parade
6:00 - Thank You, Thank You	11:30 - State Sports Desk
7:00 - Blue Ribbon Jazz	11:35 - State Sports Desk
7:15 - Blue Ribbon Jazz	12:00 - News
8:00 - The Parade	12:05 - Night Owl
8:45 - The Star Family	

Minneapolis Tribune, April 8, 1944.

The Strength Of WCCO

1940s Going Local

Riding a crest of locally-originated programming from its 700-seat auditorium, WCCO cranks out dozens of daily programs. Among them: vaudeville acts, the Red River Valley Gang, Jack Malerich and his orchestra, game shows, the "Saturday Night Radio Party," "Stairway to Stardom," and others.

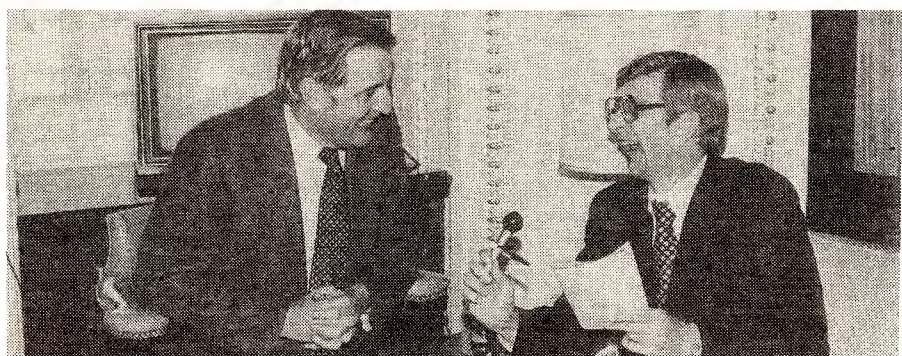
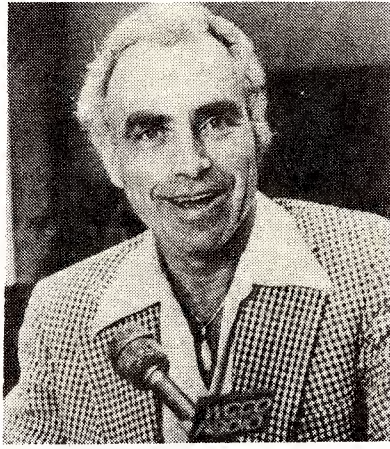
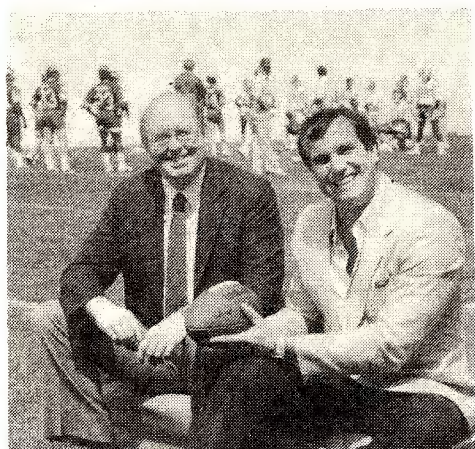
1950s Fighting Top 40

In an unlikely counter-programming move, WCCO decides to institute a cash giveaway after Todd Storz announces he will switch crosstown WDGY to Top 40. Storz plans to give away \$105,000 after announcing clues on-air. WCCO bounces back with \$250,000 of its own, available to listeners who could identify the station's code word. Storz responds by airing WCCO's code words on WDGY. WCCO changes to code phrases such as "Tune Now To WCCO Radio" or "WCCO is tops." WDGY swallows hard as its DJs read those phrases on the air, but soon calls an end to the cash war. Although not able to knock WCCO from its perch, Storz brings WDGY to second in the Twin Cities.

In 1954, CBS gives up its interest in WCCO to local newspapers. Toward the end of the decade, the station claims its listenership with a 55.8 overall share and a 73 share in morning drive. The station's standard-bearers, (Charlie) Boone & (Roger) Erickson, begin their morning show.

1960s Twins/Vikings Combo

The Minnesota Twins arrive in 1961, providing WCCO with its first foray into professional major league sports. Football follows later that year, with the Minnesota Vikings invading the Met. By 1962, the station is claiming a 68.1 audience share, twice as high as all its competitors combined.



Top row (l-r): Vikings broadcasters Tim Moreland and Stu Voight; afternoon man Steve Cannon. Center row: Early afternoon personalities Ruth Koscielak and Tim Russell; retired GM Phil Lewis with former Minnesotan and CBS Chairman Of The Board Thomas Wyman. Said Wyman, "People ask me what I miss most about Minnesota, and I say it's the school closings." Bottom: Roger Erickson chats with old friend and seeker of high office Walter Mondale.



Top row (l-r): morning personalities Charlie Boone and Roger Erickson now celebrating 25 years together at WCCO. GM Clayt Kaufman; University of Minnesota Gophers broadcaster Ray Christensen. Bottom row: Twins broadcasters Joe Angel and Herb Carneal; midday personality Howard Viken; sports reporter Sid Hartman.



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1970s Staying Traditional

Threatened by specialized radio and alternative entertainment formats, WCCO is undaunted and maintains its mass appeal programming. Afternoon man Steve Cannon begins in 1971. The St. Paul Dispatch & Pioneer Press Associate Editor wrote, "I'd call it 'The World's Great Backfence Chat.' We think of it simply as a 'Big City Small Town' station."

1980s Still On Top



Concentrating on its community-service aspects, WCCO upgrades its news department to include a fully-equipped weather center, staffed 24 hours by four fulltime meteorologists. Although not enjoying the gargantuan ratings muscle it flexed 20 years prior, WCCO is still the top major market station in the country with a 20.9 share. Said by Napier, "Oh, how we love those marvelous Minnesota blizzards! The best blizzard we ever had came smack in the middle of an Arbitron sweep. 25 inches of snow, a 35 share! Or was it the other way around?"

Black/Urban Radio



WALT LOVE

NATIONAL FORMAT CHAMPION

KHYS: No. 1 Urban In The USA

East of Houston near the Louisiana border rests the bustling (95th-ranked) metro of Beaumont-Port Arthur-Orange, Texas. There you will find KHYS, the highest-rated Urban/Contemporary station in America (12+) with a 22.3 share!

KHYS enjoys one advantage over some other Black/Urban outlets in that it faces no direct format competition in a 37% ethnic environment. Still, such impressive numbers (twice those of its nearest challenger) demonstrate outstanding leadership and programming skills. This week, "Kiss 98" GM Jim Smith and PD Mark Petry discuss the steps leading to their station's market and national prominence.

Keep Playing The Hits

Jim converted KHYS from Disco to its present Urban direction when he became GM three years ago. With a background in CHR radio under his belt, he knew the values of playing the most popular music, and acknowledged that the implementation of an hourly 30-minute music sweep was central to the format's popularity. "I knew it was important for us to play the hits, and a lot of them."

Mark joined KHYS in 1981 and moved up to PD six months ago. Expanding on his station's musical identity, he added, "We always give our listeners 30 minutes of commercial-free music every hour, no matter what. We're into the 'More Music, Less Talk' mode. The people really enjoy our music. We don't daypart; all the music can be played at any time of the day, and it's up to the talent to select the songs they'll use. They have categories to follow and a format clock, but the final decision is up to them."

"Our TM Productions custom jingle package offers nine different logos tailored according to tempo. These jingles help keep our energy level up at all times. When we do segue from logos to music, it makes a nice, smooth transition. You see, consistency is very important to us — that is, making sure the music appeals to all age groups at all times."

Knowing The Audience

Indeed, KHYS scores well with every demographic, and the station's programming flow from daypart to daypart is constructed to succeed in that way. Jim said, "We have a good grasp on when our au-

diences tunes in. Morning drive and middays are when the majority of our 25+ audience is listening. Aside from ratings information, we pick up on these trends from the request lines, as well as advertisers, who let us know when our listeners are responding to a particular pitch (place, time of day, and age group)."

Jim continued, "Around three o'clock our music tempo definitely picks up, so naturally we start getting into the younger demographics. Since we're the only Black/Urban station in a substantially ethnic area, people want to hear what we're doing."

"Better salaries for our people was more important to our overall success than TV or billboard advertising." — Jim Smith

Avoiding The Advertising War

Regarding his station's marketing efforts, Jim said, "When I got here, every station in town was promoting itself through TV, billboards, bumperstickers, etc. We decided to make the best of what we had to work with and be as creative as possible."

Averting the media blitz from competing stations may not have been Jim's original plan, as he explained, "If there hadn't been such heavy competition in that area, we probably would have gone that way. But now, I feel we made the right move. Because of our present success, I don't think we need to spend a lot of ad dollars. We're on a roll and if we keep doing things the way we are, we'll be just fine."

Instead of orchestrating a large outside advertising campaign, KHYS began promoting from within. "We got our air personalities involved with local schools and churches. We did do some giveaways, but they were along the lines of album and ticket contests."

Action

WILD/Boston PD Elroy Smith says he thought it was a joke when they asked him. With little prior notice, Smith was rushed to North Jersey to serve as the P.A. announcer for three nights of the Jacksons' stint at the Meadowlands Arena. Despite complaints of hype by others, Smith and WILD MD Angela Thomas join the list of those describing the J-6 tour as one of their greatest experiences ever.

Washington, DC Mayor Marion Barry turned out to be almost as popular as Jackson. WOL/Washington commemorated "Marion Barry Appreciation Day" by broadcasting live on August 18th from the city's Shiloh Baptist Church Family Life Center. The idea began on WOL's call-in show and caught on faster than any other WOL promotion — except the Michael Jackson petition drive, that is.

At WPDQ/Jacksonville, GM Seretha Tinsley, who's credited with helping turn the AM station around, is leaving with her husband to go into the fast-food franchise business. The new GM at WPDQ is Chuck Broadus, who comes from the Station Manager's slot at KKFJ/Seattle.

Shirley MacLaine, who is now relevant to this section since she decided to become a rap artist, once encouraged her readers not to fall off the mountain. One station issuing the opposite advice is WRDW/Augusta, which tied in with Mountain Dew to give away a \$3700 camper. The winner had to guess how far a hypothetical mountain climber fell; the consolation prize was a three-day vacation at a state park.

A few hours across the state, they like to have outrageous promotions also. WAOK/Atlanta, WEA and Air Atlanta teamed up to send listen-

ers on a "Lakeside Outrageous Weekend" to New York, Memphis, or Miami.

On August 24, WANM/Tallahassee celebrated its tenth anniversary as a Black station. That becomes especially impressive when you consider that it's spent five of those years at #1 in its market. WANM repeated the feat again this year, even with sister FM CHR WGLF going unusually heavy on the black crossovers and almost catching the AM.

At WJLB (FM98)/Detroit, John Mason, who's been with the station for six months as Production Director, becomes "Mason in the Morning" with his cast of 98 characters. Mason's move to fulltime airwork shifts Roshan to early middays, as the station goes to three-hour shifts during the day. Also moving from parttime to mornings is James Otis, who replaces Jeff Foxx at WJMO/Cleveland. Foxx is reportedly going to WJPC/Chicago. Perhaps he'll repeat the bit he did in Cleveland about his uncle, the musician who used to keep time with his zipper!

The mass break-down continues, as KDIA/Oakland teamed up with KSTS-TV/San Jose to sponsor the "Sizzling For You" break-dance contest August 25 at the Bay Area Marriott's Great America theme park. The contest name apparently refers to co-sponsor Pioneer, which sent its Break-Dancing Chicken mascot.

The judges at KNOK/Dallas were a little chicken, also. They couldn't award just one prize in their "Great Break-Dance Championship," so two break-dance teams, the Boxheads and Office Patrol, tied as winners. Both teams, comprised of four teenage men, are going to Hollywood to appear on an episode of "Soul Train." The event raised over \$1000 for the Muscular Dystrophy Association.

Jocks Deserve More Credit

So where did the marketing dollars go? Many of them went into quality air personalities. Jim said, "It's where I decided it would do us the most good. I know how important jocks are to a radio station, so I decided to hire people who we thought were good and paid them higher salaries than you might expect in this area. In twenty years in the business, I've never had a staff that enjoys working together as much as ours does. It's really evident on the air; you can feel and hear it. In most cases, air personalities do not get the credit that they deserve. Better salaries for our people was more important to our overall success than TV or billboard advertising."

Mark agreed that his airstaff is the glue that keeps everything together at KHYS. "Our jocks are really dedicated to the success of the format. Each individual understands what his role is and how he fits in. All of our jocks are personalities, and the people of this area really enjoy them."

Jim saw to it that the station sound did not go overlooked. "We also invested in some new equipment for our on-air studios and production facilities. We now have a good technical sound on the air, which is certainly important if you want your audience to enjoy the music without any interference."

Sales Still A Problem Area For Urban Stations

Like other Black/Urban outlets, KHYS is experiencing resistance from local advertisers who prefer to arrange schedules on general market stations. "I must say our sales situation has improved, but we're not there yet. Our national sales have been rolling in, and I can remember local agencies that I couldn't even get in the door to talk to

"Consistency is very important to us — that is, making sure the music appeals to all age groups at all times." — Mark Petry

about advertising on our station which are now giving us business. We must continue educating the retailers and other possible advertisers about what our format can do for them. They've got to be told and then shown that our listeners will buy their products; it's only good, intelligent business to advertise with us."

We extend our congratulations to the KHYS management and staff on a brilliant performance!



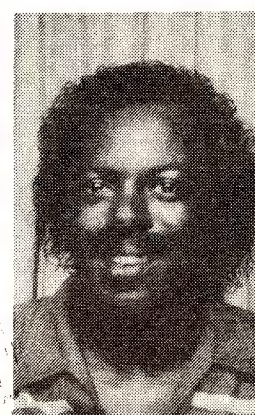
GM
Jim Smith



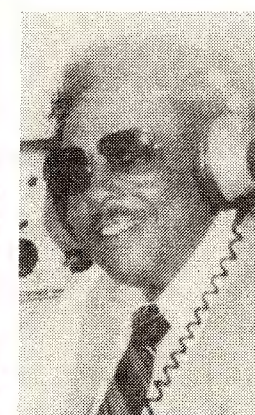
PD/7pm-mid
Mark Petry



mid-6am
Allen Scott



3-7pm
Don Chatman



MD/6-10am
Doug Davis



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The Sunday Show Connection

Special Sunday programming is common in radio, but lately, the idea of using jazz on the Sabbath has been embraced by a number of different formats: AOR, A/C, Black/Urban, and even CHR. This week offers the thoughts of programmers from a variety of formats who, for various reasons, have found common ground in a Sunday jazz show.

Director Lee Abrams of the consulting firm Burkhart/Abrams/Michaels/Douglas & Associates says he now has about eight stations airing a two to four-hour Sunday show called "Jazz Brunch." "In aiming for the 25-35 age group, we've found that limited doses of jazz is very effective. We've had great response, and lots of phone calls. It feels real good!"

AORs KOZZ/Reno and KFOG/San Francisco are two stations consulted by B/A/M/D airing the show. KFOG has been running the Jazz Brunch since May from 9-11am. The response? "Fantastic!" says PD Dave Logan. "For Sunday mornings 6-10, we're up in the most recent book. I'm sure the jazz show had something to do with it."

Describing the show's music, Dave says, "A third of the product is new, two-thirds is old. We do play some mainstream/traditional jazz every now and then, but the concept tends to lend itself more to jazz/rock fusion and sounds that are probably more modern." Al DiMeola, Spyro Gya, Grover Washington Jr., David Sanborn, Quincy Jones, Wes Montgomery, Shadowfax, Lee Ritenour, George Benson, Steps Ahead, and Special EFX are among the artists used in the show.

KOZZ started the Jazz Brunch five months ago. The show runs from 10-noon, and in that daypart, the station garnered top ratings, holding and/or tying for #1 spots in several demographic categories. Playing more of this idiom of music is "definitely a possibility," says PD Daniel Cook. "The response is very good." Jean-Luc Ponty, Spyro Gya, Hiroshima, and the Yellow Jackets are some of the artists on the show.

The "Yuppie" Connection?

At CHR WQXI-FM (94Q)/Atlanta, PD Jim Morrison details how his station was prompted to expand its four-hour Sunday

show "Jazz Flavors" to every night except Saturdays. 94Q first decided to try some jazz on Sunday nights in late 1977, starting with a few jazzy-sounding hits (hence the name "Flavors") with other pop/jazz crossovers. "The response was so good that we just decided to go from 7-11 on Sunday nights. We played Bob James, Earl Klugh, Chuck Mangione, Gato Barbieri — that type of artist profile. After about four years, Sunday nights really jumped in the ratings. We were number one with adults 25-49, with the average persons just shy of Saturday middays; that was outstanding growth.

"We found our show had the perfect mood for our audience, which consisted mainly of the 25-35-year-old 'yuppies' (Young Urban Professionals) who've spent the day at the lake and are ready for a departure from the hits. The mellowness of the show really provides a good music background." Artist samples include Jean-Luc Ponty, Joe Jackson,

Pat Metheny, Will Ackermen, George Benson, Stanley Clarke, Hiroshima, Crusaders, Al DiMeola, Lee Ritenour, and Stevie Wonder.

Jim points out that the legitimacy of programming jazz on weeknights began to show in the comments in the diaries. "Some people will debate me on this decision, saying that the jazz audience is a very small one. The pressure I'm getting from some is that it's too major a move for a CHR station, that we're overreacting to a small group. This I will dispute, simply from diary counts Monday-Friday, versus Sunday nights. For a basic look at diary counts, how many diaries mention you at a certain time? Sunday nights were 8-10 times higher than Monday-Fridays.

"The reason for this," he continues, "is that 94Q is an 18+ radio station in the ratings. We had no teen share in comparison to the other CHRs, so 8-midnight was a real trouble spot for us. The young crowd isn't accustomed to tuning in to us late nights;

the parents do. We found that adults were dying for something to listen to. The response we've gotten in just two weeks of doing the show has been just awesome."

Another station using jazz is A/C WLVE/Miami. About six weeks ago, WLVE upped its jazz programming from a successful, four-year-running Sunday morning show to include four more hours Monday-Friday evenings. Says MD Joe Johnson, "We have all four request lines lit up constantly from 9pm on. A lot of people can't even get through. It's really amazing!" Who would you hear on the show? Michael Franks, Jeff Lorber, David Benoit, Tom Scott, Bob James, Sandy Owens, Tania Maria, Randy Crawford, Rare Silk, and Phoebe Snow.

Another Gone Jazz

AM outlet WMYK/Norfolk has been simulcasting its FM's Black/Urban program, but Operations Manager Bruce Dowdy divulges that WMYK will soon be an all-Jazz station. "The projected changeover should occur within two to three weeks. There may be some simulcasting with the FM during morning or afternoon drive, but that's not been decided yet. The format will be Jazz, and not just vocals. We'll need all Jazz product."

AOR KBCO/Denver has had a jazz show since the beginning of '82. A/C's WEZI/Coral Gables, FL, recently used jazz on Sunday evenings, and is now programming the music into its weeknights. In San Diego, KBZT has a Sunday show, while KIFM's begun to ardently program jazz into all dayparts.

Sorry, I haven't heard of any Country stations that are playing jazz. It's been very interesting and delightful, though, to see that this "curiously esoteric" music is showing up not only on Black/Urban playlists, but also on A/C, CHR, and AOR! Tell me more!



All That Jazz

Former WDIZ/Orlando PD Bob Church is now at crosstown WLOQ in the same capacity . . . MD Dell Spencer is promoted to PD at WYLD-FM, replacing Brute Bailey, who is now at KMJQ/Houston . . . KKGO/Los Angeles Operations Manager Cal Milner moves to crosstown KACE with same title; Assistant Traffic Director/MD Jeff Gehrlinger is promoted to the helm . . . Jazz consultant Linda Alexander exits KKSNI/Portland; longtime jazz host Ray Horn picks up the music responsibilities . . . KADX/Denver's PD Pat McNulty adds on MD duties, as Bill Willet becomes more involved in other station activities.

Congratulations to KJAZ/San Francisco on its silver anniversary! . . . WNOP/Cincinnati's co-host of "The Guessable Solution" Kristi Heitzman is now morning personality, filling a position left open by 20-year vet Leo Underhill's retirement earlier this year . . . PD/MD Gall Schramm of KUOP/Stockton resigns to pursue a career outside of broadcasting. Kristin Knudsen is now acting PD . . . Jazz host Jack Brady needs record service for his new "Cape Side Jazz" show on A/C WCOD/Cape Cod. Call him at (617) 888-0420. WUWU/West Seneca, NY relinquishes Jazz for MOR and is no longer a reporting station.

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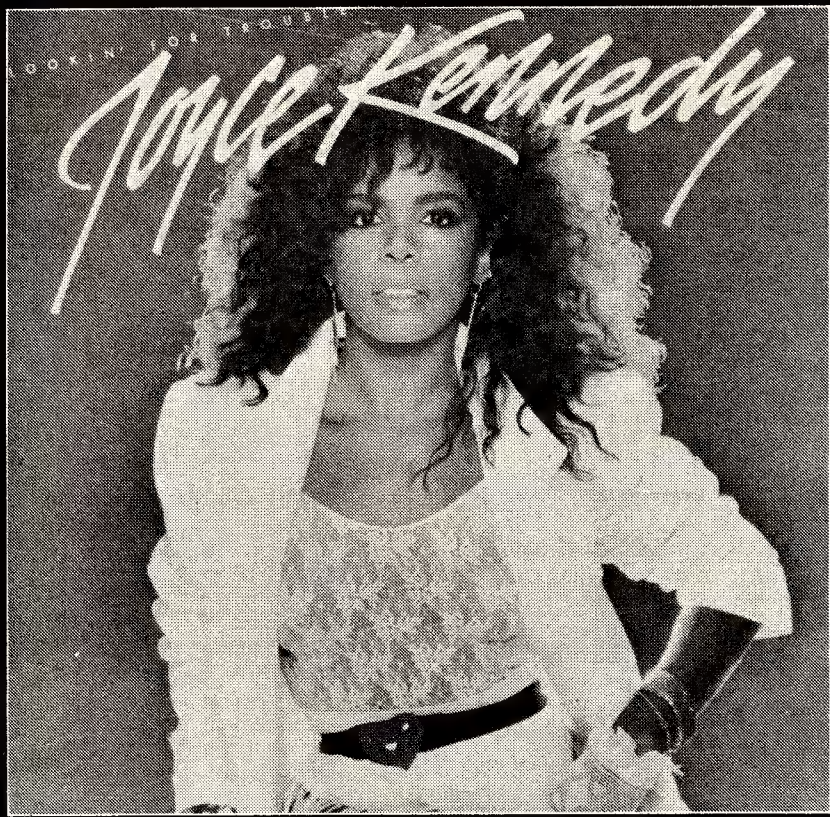
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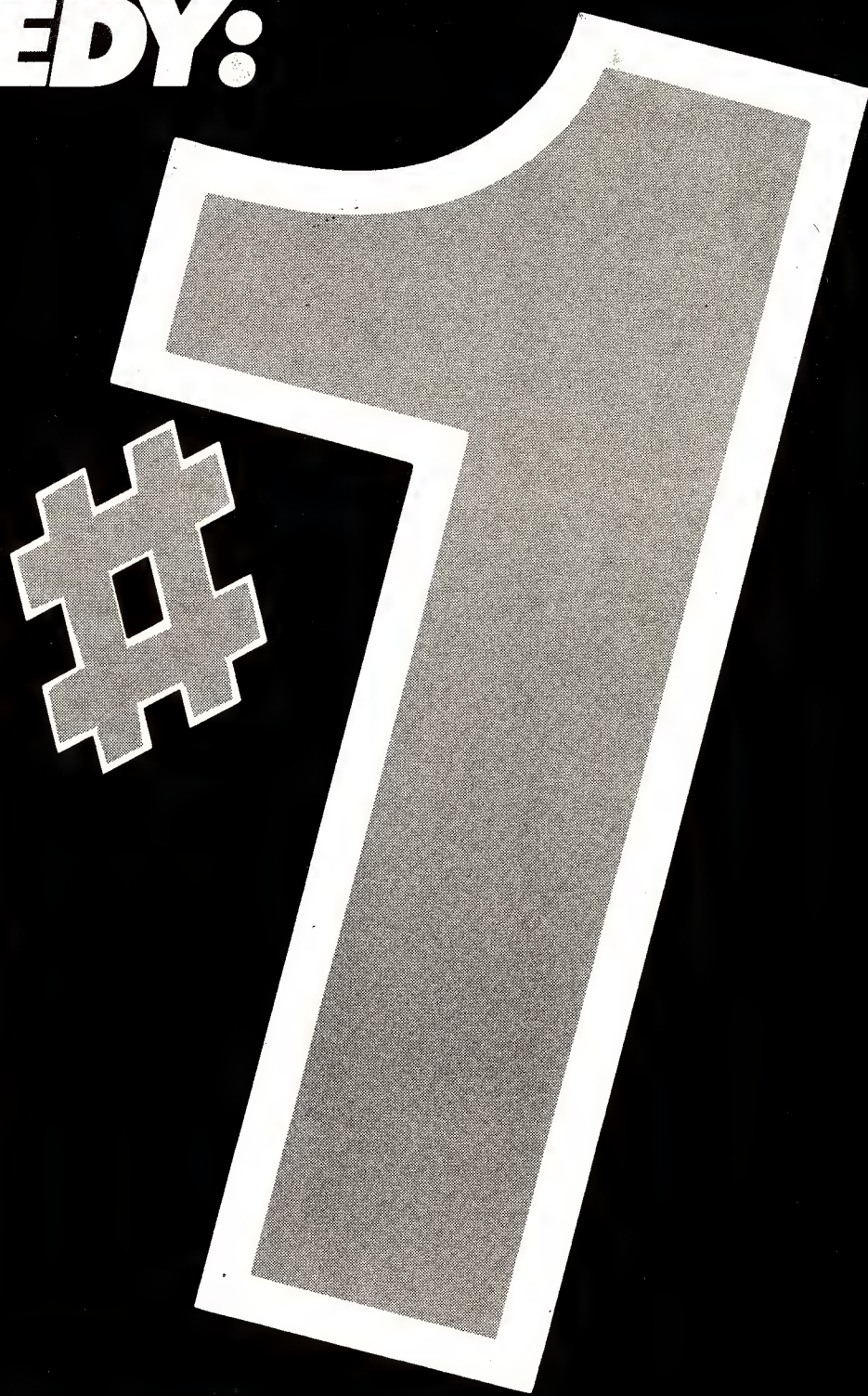


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CELEBRATING 30 YEARS OF COUNTRY

WCMS Was Country When It Really Wasn't Cool



Norfolk, VA is the home of WCMS, a radio station which can lay claim to two of the more amazing feats in today's broadcasting world. First, in the entire history of the station, it's had only one format. Second, it's had the same management team since the very first day of its existence! Quick, somebody, call Ripley!

Seriously, it was a little more than 30 years ago that WCMS signed on the air as the "Western Country Music Station" for the Norfolk-Portsmouth-Newport News-Hampton area, and its has been playing Country ever since. On that same day, George Crump, a former announcer for a radio station in northern Virginia, became the station's first manager. Then in 1961, George and his wife Marjorie bought the station they own to this day.

Different Year, Same Problems

It hasn't always been quite that easy, of course. Marjorie Crump is currently the President/GM, and she remembers the days when you had to sell not only the radio station, but also country music itself. (Some things never change, I guess!) Whenever you're moaning about how tough it is to get acceptance now, stop and think what they must have been up against 30 years ago. It really is mind-boggling. Joe Hoppel, WCMS morning man and 29-year veteran (see adjoining story), said to me, "People in the radio business told us no station could survive playing only country music."

"The feeling was," Marjorie added, "there just weren't enough listeners — nor records to play on a fulltime basis — for us to be successful. Thankfully, they were wrong on both counts."

It was for the latter reason, Joe said, that WCMS "played a lot of oldies when they first went on."



WCMS OWNERS: George and Marjorie Crump.

Remember that in 1954, the advent of the CMA — the first major support organization for country music — was still about four years away. The folks at WCMS were pretty much out on their own.

Marjorie related how a number of newspapers had done features on the station when it signed on. Their readerships seemed to be somewhat surprised that the people at WCMS "wore shoes and didn't have straw between their teeth," echoing a sentiment one still hears today regarding "closet Country listeners." But she proudly mentioned she knows of a team of surgeons who like to operate with WCMS in the background.

Different Year, Same Reasons

Even though it was chancy — perhaps even daring — to attempt fulltime Country 30 years ago, the decision was made for the same reasons that today's radio stations select a format. "We felt that Country was the music of America and there was a desire to hear that music in this area. We perceived a need for a station playing all country music and decided to fill it, and I guess we have. It was the same feeling we had when we put an FM on the air with a Country format in 1964, a time when hardly anyone listened to FM."

Second Thoughts?

I asked Marjorie if there were times during those early days when advertisers weren't supporting Country, that WCMS might have thought about doing something else. "We sold a lot of P.I.'s (per inquiries), had paid religion on the air — those types of things to keep going." However, she said they always felt they were "on the right track and could turn it around, because we knew the listeners were there." WCMS was especially encouraged by the turnout for its Saturday night "yard parties." These were concerts featuring artists such as Jimmy Dean, Roy Clark, and scores of local talent. Marjorie said, "The crowds would just pour out when we put on these shows, so we thought, given time, we could also convince the advertisers."

Jimmy Dean, by the way, had been a

Continued on Page 93



WCMS TODAY — Members of the current WCMS airstaff are shown after a recent birthday celebration concert featuring Earl Thomas Conley. In the back row (l-r) are Lee Manning, Steve Batton, Joe Hoppel, ETC., Mike Terry, and PD Russ Cassidy. Up front are Eva Castillo and Dan McClain.



This late 1954 photo shows the very first WCMS airstaff. From (l-r) are "Sheriff" Tex Davis, Ted "City Boy" Harding, Ted "Teddy Bear" Crutchfield, "Country Art" Barrett, and Cornbread-fed "Uncle Ted" tatar.

29-YEAR 'CMS PERSONALITY

Joe Hoppel: In Heaven Since "Seven"

Here's another one for Ripley's "Believe It Or Not": morning man **Joe Hoppel** has been on the air at WCMS for the past 29 years! (Joe jokes he joined the station when he was seven!) Only in his second radio job, Joe came over from **WLOW/Portsmouth** in late 1955, and, except for a midday stint between 1963-66, has held down the morning slot the entire time.

As you might imagine, Joe has a ton of fond memories and has seen an awful lot of changes in both Country radio and country music. He recalled that in the early days, stations and/or individuals were able to book concerts with "two or three headliners and three or four supporting acts for under \$3000." Joe also remembers a couple of WCMS concerts that had **Elvis** on the bill.

"The first time Elvis was in town," Joe remembered, "he was part of the **Hank Snow** Jamboree. The headliners were Hank, **Slim Whitman**, **Jimmy Rodgers**, and **Onie Wheeler**. Toward the bottom of the bill it said, 'Elvis Presley, backed by **Bill and Scotty**.' Unfortunately, Elvis's car broke down on the way to the show, so he left the equipment in the car, and Bill and Scotty stayed behind to watch it all. Elvis borrowed Hank Snow's guitar and broke every string. At the time, he only had three records out — six songs. He played them all, but the audience wouldn't let him off the stage, so he played the same six again! Elvis came to town a little over a year later, and this time his name was in big letters at the top of the bill — but spelled 'Pressley.' He again appeared before Hank Snow, but when it was time for Elvis to leave and Hank to come on, people booed Hank. It was about that time that Hank said he'd never play another show with Elvis."



Joe Hoppel

As you might imagine, with the current owners being involved with WCMS for the past 30 years and Joe being there the last 29, it is very much a family atmosphere around the station. Joe loves the area and said he's never really had a desire to go to a bigger market. "Obviously, I never thought I'd be here 29 years, but I didn't come here with the thought of using it as a stepping stone to get somewhere else, either. This company has treated me exceptionally well since the beginning, and I've never wanted to work anywhere else. A lot of people in this business seem to feel you have to move from one station to another in order to progress, but I don't feel that's the case. I'm always striving to improve my airwork and the reputation I have right here in this community."

With that kind of attitude and dedication to his craft, WCMS might be Joe's home for another 29 years!

WCMS Was Country When It Really Wasn't Cool

Continued from Page 92

member of the staff band at WCMS's Arlington, VA sister station. When WCMS first signed on, Jimmy was hired to help out. "We didn't have shopping centers then," said Joe Hoppel. "Jimmy came down and played several days on the back of a flat-bed truck, just driving around gathering and entertaining crowds."

Salute!

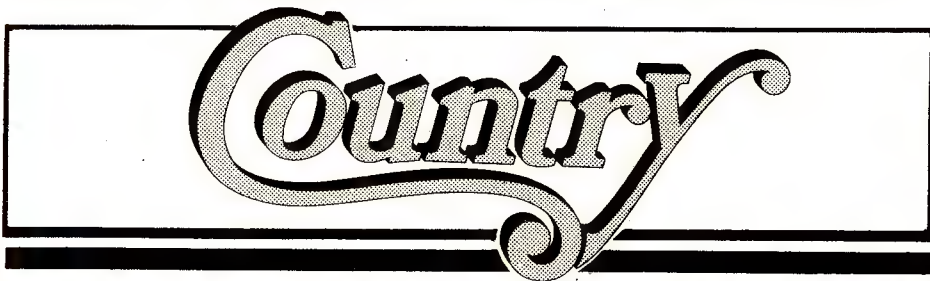
Those days are long gone, but the emphasis at WCMS is still on entertainment — Country style — and it's going pretty well at it. The Norfolk area is the 35th largest radio market, and WCMS has made a habit of being at the top of the heap. In the last

four books, it's been number one 12+ twice, second once and third once, while garnering the top 25-54 share each book for the last three years. Longevity is certainly instrumental in the success of WCMS. Marjorie Crump added, "It's really something to be here 30 years without changing the programming. Our listeners know we're going to be here tomorrow and that they can always count on us."

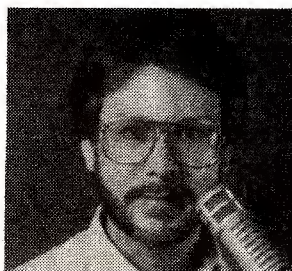
To do any one thing for 30 years is quite an accomplishment in itself. But WCMS's perennial success testifies to the dedication of the people who have put so much into the station. It is these people who we salute on the occasion of their 30th anniversary.



HOUSE CALLS — WCMS now has a fleet of 12 company cars, but this was the station's very first "van." Of course, with the slogan "We Cure Sick Businesses" painted on the side, it did double duty as an advertising vehicle. Carrying the theme a step further, all the jocks referred to themselves as "Dr."



Mike Terry



Dan McClain



Janie Kottrell



Steve Batton



Lee Manning



Mike Budohn



Ed Hughes



CONCERTS: YESTERDAY & TODAY — Bringing name acts to the Tidewater area has been a large part of the WCMS heritage. This year, it sponsored Harborfest, drawing more than a million people over a two-and-a-half-day period. WCMS also promoted the Chesapeake Jubilee, which played to more than 400,000. These concerts are the outgrowth of WCMS's presentations of name acts over the past thirty years. Johnny Cash is shown here in a 1966 appearance headlining a WCMS showcase featuring the Carter Family (left) and the Statler Brothers (right).

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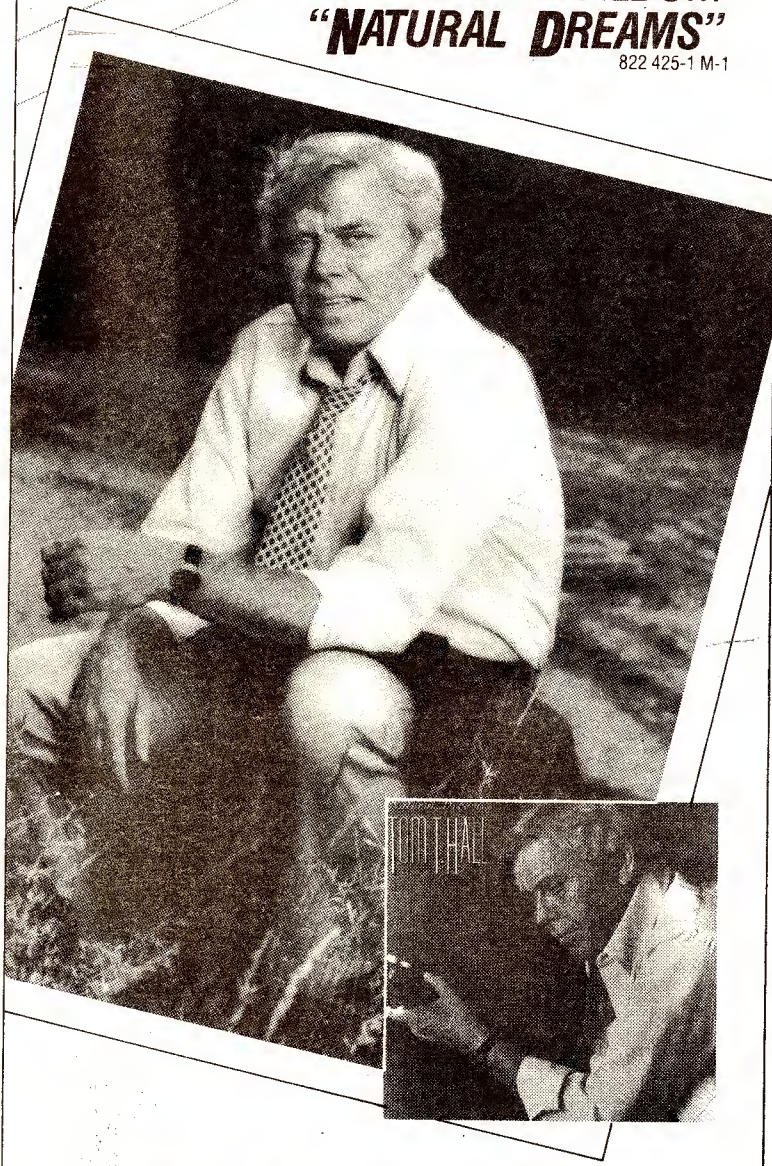
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98/22

Nashville This Week



SHARON ALLEN

"Country's Brightest Stars" Campaign

Last year the CMA and NARM kicked off their record merchandising campaign, serving to focus attention on the CMA Awards show. However, its main purpose was to encourage merchandisers to display country product prominently throughout September and October to create customer awareness and boost sales.

The theme of this year's campaign is "Country's Brightest Stars." Early orders for these point-of-purchase promotional pieces (over 110,000) nearly doubles the entire amount printed in last year's debut effort.

Kraft, the sole sponsor of the televised CMA Awards, has also created a nationwide consumer sweepstakes to help promote the show. Over two million special sweepstakes forms (to be available at record outlets) will be shipped with the point of purchase materials. The sweepstakes, featuring a \$20,000 grand prize, will also be publicized in a massive print campaign of 48 million circulation in six national magazines and in grocery stores nationwide. Winners of the contest will be drawn with entrants who can guess the "CMA Entertainer of the Year" entitled to bonus prizes.

Six major record labels are helping to assure the success of the "Country's Brightest Stars" campaign, by monitoring its use in retail chains and with rack jobbers. These labels - CBS, Capitol/EMI America, MCA, PolyGram, RCA, and Warner Bros. - also assisted in making merchandisers aware of the campaign and taking orders for the materials.

Sam Marmaduke, Chairman of CMA's Retailer/Record Merchandiser Committee, believes that "the CMA/NARM campaign will be 1984's best orchestrated cooperative effort among the key segments of the record industry. It should have long-reaching effects on the overall visibility of Country Music to both merchandisers and consumers."

Now, here's where you can get in on the act. See if your listeners have noticed the in-store pieces, i.e., posters, flats, etc. . . . and let them know about the nationwide consumer sweepstakes. What's good for country music should be good for Country radio. How 'bout it?

Tribute To A Legend

The Nashville office of NARAS, the same group that bestows the annual Grammy Awards, sponsored "Tribute To A Legend" to honor Brenda Lee as the recipient of a special Governors' Award.

Though the award has no specific definition, it goes to those who rise above their peers through a lifetime of accomplish-

ment, and maybe more importantly to someone who strives to give more than to receive. It has been presented only four other times in the Nashville chapter's 20-year history. The list - Wesley Rose, Bill Williams, Roy Acuff, and Kitty Wells.

One of the highlights of the night was the presentation of four video clips from more than 75 television appearances made by "Miss Dynamite," dating back to the early '60s.

Ray Stevens acted as emcee while other celebrity guests also participated in the tribute to Lee.

When everything was said and done, Brenda Lee thanked the audience the best way she knew how - with her songs.

Proceeds from the event will benefit the scholarship fund of the Nashville chapter of NARAS.

In Memory Of

We were all saddened by the death of Ernest Tubb in Nashville last week. He was 70. The Grand Ole Opry star had been fighting a long battle with emphysema and had been in and out of the hospital for more than two years. His most recent hospitalization began more than a month ago. His last Opry appearance was August 14, 1982 and his first appearance was 40 years prior in December of 1942. The Texas Troubadour was credited with launching the careers of Loretta Lynn, Cal Smith, and Jack Greene. In addition to his successful recording career, which included some 32 hits, he also had other ventures, including a western wear store, record shops, and the "Midnight Jamboree," which was broadcast from one of the record shops since its beginning on Commerce St. in 1947.

We at R&R extend our sympathy to his family and friends.

Bits & Pieces: Marlboro Country Music will launch its 1984 fall tour on October 19 with these stars - Barbara Mandrell, Ronnie Milsap, Merle Haggard, Ricky Skaggs, and Lee Greenwood. The ten-city tour will begin in Denver and will make stops in Kansas City, Cleveland, Columbus, Oklahoma City, Tulsa, Anaheim, Chicago, Detroit, and Louisville. . . Beatrice Foods received a number of phone calls from folks wondering whose voice they heard singing "You've Known Us All Along" on their commercial that was aired during the 1984 Olympics. It was Lane Brody. She is also singing the new Old Style Beer commercial "I Love Lane Brody: known all Country And Old Style." along?

. . . Larry, Steve, and Rudy Gatlin will guest on "The Gift Of Song," a 60-minute Christmas special hosted by Dick Van Patten and his wife Pat. The program will be syndicated nationally by Multimedia and also feature performances by Marilyn McCoo, Juice Newton, Neil Sedaka, and Menudo. . . RCA recording artist Vince Gill will be doing a 60-second and a 30-second radio commercial with ID for Dr. Pepper. The IDs will include the new slogan, "Dr. Pepper, unique and out of the ordinary." . . . This week Loretta Lynn resumed her touring and personal appearance schedule, beginning with a show at the Kansas State Fair. As you know, she's been recuperating for the last month owing to a brief hospitalization for exhaustion, and then the tragic death of her son.

Just thought you'd like to know!



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Openings

Capital Radio is looking for a traffic reporter. Interested parties must be willing to relocate. T&R: David Briggs, Box 194, London, England NW13DR. M/F (9-14)

Texas Association Of Broadcasters

Has immediate opening for the newly-funded Assistant Executive Director post. Longterm opportunity. Extensive field work with emphasis on new membership solicitation, convention exhibitor/sponsorship sales, and some lobbying. Interest in the broadcast field a must, with trade association or actual broadcasting background preferred. Send resume and specific compensation requirements to: TAB, Box 14787, Austin, TX 78761. EOE M/F

Laser Radio

New offshore station aboard radio ship in North Sea, needs three DJs for CHR format. U.S. Passport required, liberal travel benefits, Rush tape & resume to: P.O. Box 1828, Grand Central Station, New York, NY 10163.

Openings

EAST

WRNR is seeking ND. One year minimum experience as reporter. Prefer WV or neighboring reporter, all considered. T&R: Steve Richards, Box 709, Martinsburg, WV 25401. EOE M/F (9-14)

WPLR is looking for parttime help with 3-5 years AOR experience. Join the family. T&R: Eddie Haskell, 1294 Chapel St., New Haven, CT. 06511. EOE M/F (9-14)

95XIL need rock n' roll animal 6pm-midnight. T&R: Paul Demille, Box 1228, Parkersburg, WV 26101. EOE M/F (9-14)

Sales Manager needed for small market A/C station in western NY. Resumes & references: Bob Finley, WDOE, Box 209, Willow Rd., Dunkirk, NY 14048. EOE M/F (8-31)

Present & future full & parttime opening at top-rated operation. T&R: Bob Sheridan, WELM/WLVY, 1705 Lake St., Elmira, NY 14901. No calls. EOE M/F (9-14)

Overnights. Can you be happy doing some news, production & running Talknet? Great MOR station with future opportunity. T&R: WJTN, Jamestown, NY 14702-1139. (9-14)

Current opening for morning drive at top-rated, 50kw A/C FM station. T&R: Rod Krol, Box 6624, Wheeling, WV 26003. EOE M/F (9-14)

Parttime anchor/reporter needed. Recent college graduate with journalism degree & area resident preferred. T&R: ND, WNLK, Box 1350, Norwalk, CT 06852. (9-14)

Seeking weekend & vacation relief announcer. T&R: Johnny Dark, WCAO, 8001 Park Heights Ave., Baltimore, MD 21208. No calls. EOE M/F (9-14)

Openings

WMAS 1450AM
THE "MUSIC OF YOUR LIFE"

Successful New England adult station seeks experienced, mature, reliable talent for part-time on-air position. MOYL. Send tape and resume to Steve Williams, WMAS Radio, P.O. Box 1418, Springfield, MA 01101. EOE

Morning entertainer needed for competitive medium market. Minimum of three years experience. T&R: Box 1450, Poughkeepsie, NY 12602. EOE M/F (9-14)

WQBK-FM has a rare fulltime opening for a creative, experienced evening entertainer for adult AOR. T&R: John Cooper, Box 1300, Albany, NY 12201. EOE M/F (9-14)

Looking for PD for fulltime A/C AM on coastal NH. Also must do airshift. T&R: GM, Box 971, Portsmouth, NH 03801. EOE M/F (9-14)

WSQV is now seeking CHR tapes for full & parttime openings T&R: Michael Cruz, Box 354, Jersey Shore, PA 17740. No calls. EOE M/F (9-14)

ASSISTANT PD

Successful East Coast AM full-service/FM CHR needs Assistant PD with experience, proven administrative, promotion and people skills. Respond to RADIO & RECORDS, 1930 Century Park West, #792, Los Angeles, CA 90067. EOE

Opportunities

Openings

WMNB in the beautiful Berkshires of MA is looking for talent for future openings. T&R: Dave Fierro, Box 707, N. Adams, MA 01247. EOE M/F (9-14)

Central Jersey's magic seeks news person for AM/PM drives. T&R: Joe DeRose, WMGO-FM, Box 100, New Brunswick, NJ 08903. EOE M/F (9-14)

Wanted: PM drive for CHR FM, also PD/production for MOR AM. T&R/photo: Rick Love, 1 Broadcast Plaza, Middletown, NY 10940. EOE M/F (9-14)

MIDDAY PERSONALITY

Great Lakes area medium market Rocker needs bright, up personality. If you're exciting and warm, we've got good bucks. Plenty of benefits. Stable staff in attractive 300,000-plus market. Co-owned radio-TV group. Send T&R to: Radio & Records, 1930 Century Park West, #789, Los Angeles, CA 90067. EOE.

NATIONAL RADIO GROUP

looking for talk show hosts. Controversial but friendly; contemporary, educated approach. Large medium market powerhouse. Tape and resume to RADIO & RECORDS, 1930 Century Park West, #793, Los Angeles, CA 90067. EOE

WATD needs a fulltime A/C jock with a friendly delivery. T&R: Cathy Doran, Box 487, Marshfield, MA 02050. EOE M/F (9-7)

Looking for hot CHR talent, great opportunity in a major market. Good bucks. T&R: RI-104, Box 5944, Providence, RI 02903. (401) 596-7728 EOE M/F (9-7)



WRC/Washington

Needs a great MOR entertainer. T&R to: Julian Breen, VP/Programming, Greater Media, P.O. Box 859, East Brunswick, NJ 08816. Or Bon-aventure during the RPC. An Affirmative Equal Opportunity Employer

Looking for family-oriented morning communicator to be part of our community. T&R: Lee Phillips, WROW, 341 Northern Blvd., Albany, NY 12204. EOE M/F (8-17)

ATLANTIC CITY'S TOP STATIONS

Need Production Director who is creative & detail-oriented. Send tape & resume to: John Frasier, WFPG/WIIN, 2707 Atlantic Ave., Atlantic City, NJ 08401. EOE

NE top 100 market new owners seek one heavyweight & wild personality. Ready to move up? T&R: Mark, 300 Essex St., Beverly, MA 01915. EOE M/F (9-7)

Northern New England A/C AM & 50kw CHR FM seek air personalities. Experience preferred, but not necessary. T&R: Mark Delmonte, 382 Degraw St., Brooklyn, NY 11231. (9-7)

WANTED: 7-Mid. A/C Air Talent

With good knowledge of oldies for Pittsburgh's #1 A/C station. Send T&R to: Herb Crowe, WWWS-FM, 1 Allegheny Center, Pittsburgh, PA 15212. Women and minorities encouraged to apply. EOE

Openings

CHR 50kw, WKHI, needs overnight jock. T&R: Jack Gillin, PD, 2301 Coastal Hwy., Ocean City, MD 21842. No calls. EOE M/F (9-7)

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WHCN NEWS

WHCN needs a hard-working morning news personality. News background and sharp programming instincts a must. Cassettes and resumes to: Daniel Francis Hayden, WHCN, 1039 Asylum Ave., Hartford, CT 06105. EOE

SOUTH

Immediate opening for PD/afternoon drive at 50kw CHR AM-stereo. Salary commensurate with ability. T&R: WAAY, Box 551, Huntsville, AL 35804. EOE M/F (9-14)

Immediate opening for experienced, mature morning personality at top-rated FM in metro market. Soft A/C format. KWMJ, Box 4607, Midland, TX 79704. EOE M/F (9-14)

KCWM, Country AM-stereo looking for midday personality to also do MD/promotions. T&R: Robert Lee, Box 3487, Victoria, TX 77903. (9-14)

Team-oriented production pro wanted for FM A/C in college town, 75 miles north of Houston. Phil McKay, KHUN, Box 330, Huntsville, TX 77340. (9-14)

14.40 KEYS

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Fulltime regional ND needed yesterday for AM/FM combo. Also seeking hot CHR jocks for future openings. T&R: WJAD, Box 706, Bainbridge, GA 31707. EOE M/F (9-14)

Lost PBP/news anchor to TV Established station in university market. T&R: Dennis Bridges, WACT, Box 126, Tuscaloosa, AL 35402. No calls. EOE M/F (9-14)

ND for FM station to gather, write & deliver local news. T&R: Jay Corbin, Box 1292, Greenville, TX 75401. (214) 454-9245 EOE M/F (9-14)

Unique opportunity for unique personality with distinctive & varied AOR. Afternoons/heavy production. T&R: Bob Linden, Star 106-FM, Box 20107, San Antonio, TX 78220. No calls. (9-14)

ABC owned KSRR seeks fulltime AOR personality. Major market experience required. C&R: Andy Beaubien, 1020 Holcomb, Suite 1201, Houston, TX 77030. EOE M/F (9-14)

Openings

Medium market CHR rocker is looking for key air position in All-American college town. T&R: Bill Brown, KRUS, Box 430, Ruston, LA 71270. EOE M/F (9-14)

Top-rated Country station looking for overnight DJ. Females encouraged. T&R: Steve McNeel, Q102, Box 2869, Winchester, VA 22601. EOE M/F (9-14)

KISS-FM needs fulltime AOR personality. No beginners. T&R: Greg Stevens, 1100 N. Main Ave., San Antonio, TX 78212. EOE M/F (9-14)

Medium market looking for MOR personality/news anchor. Superior attitude & experience necessary. T&R: KQSA, City Hall Plaza, San Angelo, TX 76903. (915) 653-3387 EOE M/F (9-14)

Morning drive anchor/reporter with credible, authoritative, contemporary & distinctive style. T&R: Jim Allison, WLAP-AM-FM, Box 11670, Lexington, KY 40577. EOE M/F (9-14)

Medium college market AM/FM seeks experienced ND. Emphasis on local reporting. T&R: KRUS, Box 430, Ruston, LA 71270. EOE M/F (9-14)

WRVR FM, A/C needs AM drive/ND/personality & reporter/anchor yesterday! T&R: Jim Robertson, 5904 Ridgeway Pky., Memphis, TN 38119. No calls. EOE M/F (9-14)

15Q, we're the ones looking for a bright, entertaining pro for future opening in sunny central FL. T&R/salary: Scott St. John, WXVQ, Box 1777, DeLand, FL 32720. EOE M/F (9-14)

Morning Drive Personality

WCOS-FM, dominant Modern Country station rated number 1, seeks experienced talent for morning drive for future opening. Tape & resume to: Jim Tice, WCOS-FM, P.O. Box 748, Columbia, SC 29202. No calls: EOE M/F

Two immediate openings, PD & Production Director. Experience preferred. T&R: WCMT, Box 318, Martin, TN 38237. (901)587-9526 EOE M/F (9-7)

Y-102 needs experienced news person & jocks for future openings. T&R: Don Rushin, PD, Box 2018, Texarkana, AR 75504. EOE M/F (9-7)

Experienced Country AM drive personality needed by aggressive growing group. Good pay & 3 years experience. T&R: Ed Lang, KENM, Box 886, Port Talis, NM 88130. EOE M/F (9-7)

MORNING SHOW PERSONALITY

America's fastest-growing radio chain wants AM drive personality for 100kw FM Country killer in exciting Southeast major market. You will be the top-compensated personality in the market. Time and Temp jocks need not apply. We want an entertainer! Send tape and resume to:

The Keymarket Group
108 Barnwell Ave., N.W.
Aiken, SC 29801 EOE

Talented drive pro needed at promotion-oriented Country station. Production must be 1st-class. T&R: Nick Allen, KHK, 1024 E. Washington St. Petersburg, VA 23803. (9-7)

Experienced fulltime announcer needed for Black/Urban station's overnight position. T&R: Bruce Dowdy, 520 Janaf Office Bldg., Norfolk, VA 23502. EOE M/F (9-7)

Afternoon drive open. Professionals need only apply. Good production a must. T&R: Willis Williams, WLAS, Box 760, Jacksonville, NC 28541. EOE M/F (9-7)

Future openings at CHR Class-C FM. Decent money. T&R: KZZB-95 FM, 2531 Calder Ave., Beaumont, TX 77702. EOE M/F (9-7)

Modern Country station needs experienced midday personality. T&R: KSSS, Box 740, Colorado Springs, CO 80901. EOE M/F (9-7)

MIDWEST

KBRA is seeking air & programming talent for possible future openings. T&R: Steve McIntosh, 104 S. Emporia, Wichita, KS 67202. EOE M/F (9-14)

MAJOR MARKET MIDWEST AM COUNTRY AIR TALENTS, JOCKS & NEWS & PROMOTION PERSON

Send T&R to: Radio & Records, 1930 Century Park West, #788, Los Angeles, CA 90067. Females encouraged. EOE

Openings

A/C morning talent needed. Great opportunity! Three years of successful experience needed. T&R: Geoff Vargo, WFWO, 2260 Lake Ave. #230, Ft. Wayne, IN 46805. EOE M/F (9-14)

Top-rated station is looking for hard working, creative, promotion-oriented PD. Successful CHR track record only. T&R: Don L. Neer, KDVV, Box 1478, Topeka, KS 66601. EOE M/F (9-14)

Afternoon character wanted at top-rated Q-102. First prime opening in 10 years. T&R: Jim Fox, 1906 Highland Ave., Cincinnati, OH 45242. EOE M/F (9-14)

Metro FM looking for morning personality who can help our magic style format grow. T&R: Jeff Crowe, WMMQ, 230 N. Washington Sq., Lansing, MI 48933. EOE M/F (9-14)

NEWS DIRECTOR

WJEO/Macomb, IL has a major commitment to news, with ABC, AP and a four-person full-time news staff. We need an experienced ND to continue this effort. If you have the qualifications and are ready to make a long-term commitment, we offer a starting salary up to \$18,000, a professional working environment and the opportunity to be a significant part of this successful organization. T&R to: Flynn Hanners, WJEO, 1506 E. Jackson, Macomb, IL 61455. EOE

Morning news anchor/reporter for top-rated CHR station in competitive MW college town. Salary negotiable. T&R: Jim Stacey, Box 1410, Lafayette, IN 47902. EOE M/F (9-14)

Help! ND needed immediately for new A/C, CHR station. Excellent facilities & location. T&R: Scott Burnett, KNMD-FM, Box E, Nevada, MO 64772. EOE M/F (9-14)

WNIC/Detroit Fulltime/Swing Air Shift

We have an immediate opening for a swing jock on Detroit's leading Adult/Contemporary station. The shift is fulltime, weekends and vacations. Send tape and resume to:
Operations Director, WNIC Radio
P.O. Box 1310, Dearborn, MI 48121

Commercial Jazz station, WBEE/Chicago needs announcers. T&R: Bob Long, 157th & Campbell, Harvey, IL 60426. (312) 331-7840 EOE M/F (9-14)

Experienced Country adult midday announcer needed. Strong production a must. T&R: John Austin, WITL, 3200 Pine Tree Rd., Lansing, MI 48910. No calls. EOE M/F (9-14)

PROGRAM DIRECTOR

We are a successful, 24-hour, Country/AC operation located in a university town of 25,000 in the Midwest. We are looking for a PD who knows music, has good production skills and can handle a fulltime staff of 8. If you have played and grown tired of the "ratings game" and are ready to make a long-term commitment we would like to hear from you. We offer a professional salary, commensurate with experience a good working environment and an excellent place to raise a family T&R to:
Radio & Records, 1930 Century Park West, #787, Los Angeles, CA 90067. EOE

WEST

59 KFXM is looking for cranking CHR jocks. Females encouraged. T&R: Craig Powers, Box 50005, San Bernardino, CA 92412. EOE M/F (9-14)

PM drive/Production Director needed for metro Country station in UT. Must have good voice. T&R: George Feola, Box 155, Tremont, UT 84337. No calls. EOE M/F (9-14)

Experienced air talent needed for 50kw FM. Contact David Kraham, KHOP: (209) 526-8600 (9-14)