

I N S I D E:

SUMMER ARBITRON RATINGS ROUNDUP

San Francisco: KSOL Narrows KGO's Lead; KITS Beats KFRC
Detroit: Tigers Drive WJR To 13.8
Boston: WHDH Close Behind WBCN
Houston: KMJQ Reaches Double Figures, No. 1 Slot
Washington: WGAY Takes Over First St. Louis: KMOX Up To 21.8; KSHE Climbs
Cleveland: WMMS Stable; WBBG Big Gainer

Complete Results Page 14

INVASION OF THE FORMAT SNATCHERS

Since KIIS and Z100 became CHR superstars, stations across the nation have flocked to clone those approaches. But does calling yourself "The Flamethrower" and turning your morning team into a Zoo guarantee success? **John Leader** thinks not.

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PEOPLE IN THE NEWS THIS WEEK

- Harry Lyles PD at WMJI
- Al Brady Law VP/GM for WHDH & WZOU
- Ric Hansen KNBQ PD
- Rob Conrad Sunbelt Seattle PD
- Michael Fowler GSM at WKQX
- David Brandeburg WIRE's GSM
- Michelle Jennings, Brian Robinson Blair/RAR VPs

Page 3,27

CMA SALUTE

Lon Helton offers a tribute to the three CMA Broadcast Personality Of The Year winners, while Sharon Allen congratulates the winning artists, and we present photos from the event itself.

Page 50, 55, 56

KEY TO THE CITY
 CONSUMERS GUIDE TO NASHVILLE

COUNTRY SUPPORT GROUPS • LICENSING ORGANIZATIONS
 MUSIC PUBLISHERS

COUNTRY'S CONSTRUCTIVE ORGANIZATIONS

R&R's CMA Week special takes a look at country organizations, publishers, and licensing societies: how they work with and for radio.

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Newsstand Price \$3.50



WIP Appoints Harrington PD

KMZQ/Las Vegas PD Mikel Hunter Harrington has accepted the programming position at WIP/Philadelphia. Harrington assumes the duties formerly held by Cary Pahigian, who departed last month to join WBZ/Boston as PD.

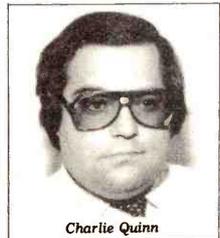
This is Harrington's third stint with Metromedia, as he had also programmed KMET/Los Angeles and KNEW/Oakland-San Francisco under the name of Mikel Hunter. He later served several years as OM/PD at KOMA/San Jose and earlier



Mikel Hunter Harrington

in his career produced the 1968 hit "I Love You" by the Peple. WIP VP/GM Hal Smith, who was PD of former Metromedia sister station KLAC while Harrington was at KMET, observed, "Michael has a broad and varied broadcasting background in several formats. He'll bring an excitement to WIP we can use, as well as some modernizing that we may need. Many of the formatics and research methods from his AOR experience can work here." Smith added that WIP will continue with music programming during daylight hours, opting for Talk at night.
 HARRINGTON/See Page 27

Quinn PD At WHTT



Charlie Quinn

After a year and half as PD at Western Cities' KZZP/Phoenix, Charlie Quinn has taken the Director of Programming position at CBS's WHTT/Boston. Quinn replaces Rick Peters, who became VP/Programming for TK Communications last month.

WHTT VP/GM David Austin said, "I was looking for someone extremely creative with strong people skills, and I think Charlie fulfills both of those objectives. He also has a vast knowledge of CHR music." Until Quinn's arrival on October 29, MD Cyndi Bailen will serve as interim PD, Austin added.

"The chance to program WHTT is a great challenge," said Quinn. "I'm sorry to leave Western Cities; they offered me the chance to come out of the Midwest to program KZZP, my first major market station. I really wasn't looking to make a
 QUINN/See Page 27



CMA AWARD WINNERS — Alabama set a record by winning the CMA's Entertainer Of The Year award for the third consecutive year, while Anne Murray won her first-ever CMA awards, for Single and Album Of The Year. Pictured below are Alabama's (l-r) Jeff Cook, Teddy Gentry, Mark Herndon, and Randy Owen; Murray is shown above. More photos from the CMA Awards: Page 56.

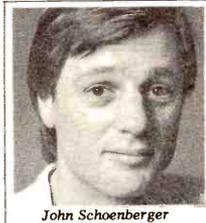
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Schoenberger Advances To MCA VP/Album Promotion

John Schoenberger has been elevated to VP/Album Promotion for MCA Records. In his new position, Schoenberger will continue to supervise the label's promotion efforts to AOR radio.



John Schoenberger

MCA Executive VP/Marketing & Promotion Richard Palmese said, "Without a doubt, John is the best album promotion person in the business. He brings life to our new artists on AOR, and he has really established MCA as a constant and major force on album radio."

VP/Promotion Steve Meyer added, "I am extremely de-

lighted with John's more-than-earned promotion. I brought him to MCA because I felt he was the best in the business, and as Richard says, this promotion confirms the fact. It also reflects MCA Records' belief in the power and importance of AOR radio."

Schoenberger steps up to VP following 18 months as Director/National Album Promotion. He previously served 12 years in promotion with various labels, including three years handling national album duties at Arista.

Bolinger Signs On As KJQY VP/GM

Former KOY & KQYT/Phoenix General Sales Manager Bob Bolinger joins KJQY(K-JOY)/San Diego as VP/GM. He succeeds Jerry Lee, who resigned in June to pursue outside interests.

Bolinger had served as the Phoenix outlets' GSM since March. Prior to that he handled the same duties for KQYT. Before coming to KQYT, Bolinger was GSM of RKO's WHBQ/Memphis.

Commenting on his appointment, Bolinger told R&R, "My association with (Edens Broadcasting Chairman/CEO) Gary Edens, (KOY & KQYT) VP/Station Manager R. Michael Horne, and (former owner) Harte-Hanks has been terrific. But K-JOY is one of the finest stations in the US, and Westinghouse is one of the best com-

panies. I want to keep KJQY on top where it's been for a long time." Bolinger, who begins his new post on Monday, added that his replacement had not been named.

WAPP Completes CHR "Big Apple" Transition

Doubleday's WAPP/New York officially completed its transition from AOR to CHR at 10pm last Friday evening (10-5). WAPP has adopted the slogan "Big Hits From The Big Apple, 103 WAPP."

VP/GM Pat McNally told R&R, "My hat is off to (VP/Programming) David Martin, (PD) Michael Ellis, (Assistant PD) Steve Ellis, and the entire staff at WAPP for a

truly remarkable job this past weekend. The station sounds like we've been doing the format for months. WAPP is readying for the battle, and we expect to see WAPP make an impact on the market in the fall book."

Michael Ellis expressed his confidence in WAPP's chances for success in the CHR format. "We did a lot of research to
 WAPP/See Page 27

Seventh in a series

**How our radio
research and
promotion can
help maximize
your share.**

A lot of radio reps talk about research and promotion. At HNW&H, we do more than just give lip service. Our research and promotion are both designed to help create sales while maximizing our stations' rates and shares.

We don't do research just for the sake of doing research. Our philosophy is to develop research pieces which are specifically designed to help make the sale. Since all of our offices have on-line computer research capabilities, our research department has the time to service our salespeople's particular needs.

In promotion, our computer again plays a key role. Nobody else has up-to-the minute on-line socio-economic market profiles and station market information accessible to all its offices the way we do.

At HNW&H, we use research and promotion to help market our stations and maximize their share. Isn't it time you let us maximize yours?

The radio industry's hottest new call letters!

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New York, Atlanta, Boston, Charlotte, Chicago, Dallas,
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Washington Report

Radio's Debate Impact Goes Unmeasured

Radio's role in presenting presidential debates to the voting public is hard to gauge, partly because major polling organizations don't make distinctions between those who view debates and those who listen on radio.

A CBS official said the CBS/New York Times post-debate poll in 1980 did measure for differences, but found only a handful of radio listeners in an overall sample of 500 or so voters. Since that number was too small to draw any meaningful conclusions, those questioned after Sunday night's Reagan-Mondale faceoff were not asked whether they'd seen or listened to the event. The same held true for the ABC/Washington Post poll, according to ABC's Robin Sproul. KFWB/Los Angeles interviewed a voice analysis expert, Morton Cooper, who said that, based solely on voice characteristics, President Reagan came across more convincingly. Political experts say that in 1960, radio listeners gave the edge to Richard Nixon over John Kennedy. But Nixon, plagued by illness, a heavy beard, sweat, and his own refusal to wear makeup, fared less well among those who watched on television.

Australians To Hear Motorola AM Stereo

Motorola announced this week that its system has been selected as the national standard by the Australian Department of Communications (DOC). The government's decision was apparently influenced by tests of all four competing systems, as well as the availability of Motorola (C-QUAM) sets from Pioneer, which commands 25% of the Australian receiver market.

The decision was announced Monday to the Federation of Australian Radio Broadcasters. Stations have been on the air in Australia with all four systems for some time, but have been prohibited from promoting AM stereo on the air. Motorola says it had previously shipped five exciters to Australian stations, but had received an additional 13 firm orders in anticipation of this week's government edict.

There are approximately 130 AM stations in Australia, a country where FM radio is still in its infancy.

Neighbor Notification Sought For Short-Spaced FMs

The FCC is seeking comments on a proposal by WRAL/Raleigh to require short-spaced FMs to notify all affected parties when they apply for a transmitter move or an increase in facilities. Currently, the burden is on the affected stations and their legal counsel to learn of proposed changes from FCC public notices.

WRAL filed its petition for rulemaking in the matter in March 1983. Attorney Frank Fletcher of the firm Fletcher, Heald & Hildreth said the Commission's decision to put the item out for public comment now indicates it may be willing to adopt the idea. Comments are due November 5.

Even if the plan is adopted, says Fletcher, WRAL won't benefit. The short-spacing problem it was worried about has already taken effect. Fletcher estimates there are 300-400 grandfathered short-spaced FMs.

NRBA Radio Sales University In Cleveland

NRBA will offer its first Radio Sales University for entry-level account executives at John Carroll University near Cleveland, November 16-18. Faculty members are Malrite President Carl Hirsch and Metroplex President Norm Wain.

Course topics include customer needs, competition, tools of selling, presentations, and handling objections and closings. The price of tuition and meals (excluding hotel) is \$150 for NRBA members and \$225 for non-members. For further information contact NRBA Membership Development Director Jim Mackin; (202) 466-3644.

Golden Jubilee Commission on Telecommunications Formed

With an eye towards celebrating the Communication Act's 50th birthday and later setting up a permanent institute, a group headed by former FCC general Counsel Max Paglin has organized the nonprofit Golden Jubilee Commission on Telecommunications. Co-chairmen are former FCC Chairmen Dick Wiley and Newton Minow.

The commission, to be funded by donations, "will create a permanent and integrated record" of the history and development of the industry through a "coordinated series of studies, publications, conferences, symposia, and panel sessions."

Subsequently, the group will form the nucleus of a permanent National Institute of Telecommunications to serve as a forum "where all those concerned with telecommunications can explore and exchange views on such issues as the legal, technical, and economic factors which have governed the growth of the industry."

The commission and Paglin, its executive director, can be reached at 2101 L St. NW, Suite 600, Washington, DC 20037; (202) 955-4687.

Other Key Developments:

- Radio broadcaster-turned attorney John Garziglia is leaving the FCC's Hearing Branch to become an associate with the communications law firm Pepper and Corzini.

- In a progress report to the FCC, Albany Radio says it expects to have a minority buyer for WALG & WKAK/Albany, GA lined up by a November 2 deadline. Albany has opted for a distress sale of the properties rather than face a hearing on charges of lack of candor, misrepresentation, and EEO violations.

- KDBS & KRRV/Alexandria, LA have lost a bid to have the FCC overturn a short-term renewal they were given for having no fulltime minority employees between 1980 and 1981 in a market with a 25% non-white labor force.

- FCC Chairman Mark Fowler has named Raymond Strassburger of Times-Mirror Co.'s Washington office to become his Special Counsel/Congressional Affairs.

- Finding that WVLC-AM & FM/Lexington, KY aired locally-produced, issue-oriented programming, the FCC has denied a second attempt by the National Black Media Coalition to deny the stations' license renewal.

INTERFERENCE PARAMOUNT

FCC Sets Heavy Pre-Christmas Radio Agenda

A variety of issues important to the radio industry will go before the five FCC Commissioners for decisions in the coming three months, the first quarter of the federal government's new fiscal year. The lineup was finalized last week in a meeting between Chairman Mark Fowler and Mass Media Bureau Chief Jim McKinney.

McKinney told R&R the Commission is entering a period of substantial technical deregulation. "If there's a rule of thumb, we're very concerned with anything dealing with interference. We may hold some and add some in that area. We have little interest in the quality of sound that comes out of a radio." In the belief that there are "lots of stations," the FCC takes the attitude that if a station does anything to harm its own audio quality, people "won't listen to it."

The radio agenda for the next three months includes:

- Issuance, probably by Thanksgiving, of the final list of FM drop-in communities. A separate item covering applications processing under Docket 80-90 will come later, and McKinney said he hopes the Commission can begin accepting drop-in applications in January or February.
- Designations of renewal hearings for the RKO radio and television stations and their competing applicants.
- Consideration on October 17 of designating for hearing the renewal application of KTTL/Dodge City, KS, a competing application, and petitions to deny the renewal. The station aired attacks on blacks and Jews.
- Setting a date for Class 4s to go to 1 kw at night.
- A daytimer-regional compromise on evening hours for daytimers.
- The radio common carrier industry's challenge to the deregulation of FM SCAs.
- New rules on FM blanketing and Channel 6 television interference.



"We're very concerned with interference. We have little interest in the quality of sound that comes out of a radio."

— Jim McKinney

- NRBA's request for annual, rather than quarterly filing of programs/issues lists.
- Enhanced protection for Alaskan AMs on U.S. clear channels
- Various EEO challenges to the renewals of stations in Texas.
- Overhauling of rules requiring audio proofs of performance.
- Deregulation of auxiliary services.
- An NAB proposal to give broadcasters more leeway in the timing and method of notifying people they're on the air or being taped for broadcast.

FCC Warning On Side-Mounted Antennas Sparks FM Concerns

Large numbers of FM broadcasters have reportedly contacted the FCC regarding a recent public notice on its policy on side-mounted antennas. It's estimated that 90% or more of FMs have antennas which are side-mounted on another structure, such as a television tower.

The issue is important because antenna placement can significantly alter a station's radiated power and signal reach in different directions. Placed at the top of a tower, an FM antenna will radiate its signal evenly in all directions, forming a circular coverage pattern.

But side-mounting creates a clover-leaf pattern. Most importantly, in the outer bulges of the "leaves" an FM station will get much higher power than authorized, plus signal reach up to double what's been approved by the FCC.

In a September 14 public notice, the Commission said: "In making allotments and in issuing construction permits and licenses, the Commission assumes that FM non-directional broadcast antennas have perfectly circular horizontal radiation patterns. Actual antenna patterns shall conform to the ideal as closely as is practicable. The use of any technique or means (including side-mounting) which intentionally distorts the radiation pattern of what is nominally a

non-directional antenna makes that antenna directional, and it must be licensed as such."

That notice has evidently raised fears on the part of many broadcasters that they may be forced to end their existing side-mounting, which could be an expensive proposition. But the FCC has no apparent intention to change its policies.

In fact, at the same time the public notice was issued, the Commission rejected a petition filed in 1977 by an antenna company seeking to have the FCC take into account the pattern distortions created by side-mounting.

One consulting engineer said the key word in the notice is "intentionally." Proving intent is difficult, making FCC disciplinary action unlikely, he said. However, one Mass Media Bureau official said the Commission might investigate a specific complaint about antenna "tweaking to gain some advantage."

The difference between Coleman Research and ordinary research.



*"When the research
is complete,
our job is only
half done."*

Jon Coleman, President

More than sixty of our broadcast clients can agree on one thing: Ordinary research delivers numbers; Coleman Research delivers solutions that deal with today's radio reality.

RESEARCH IS THE FIRST STEP TOWARD SOLUTIONS.

Is your music list defined? What's your specific advertising message? Is your competitor vulnerable, or are you?

We believe the most important job of Coleman Research is to help you *implement* our research findings.

We work with clients to interpret data and help implement a plan that 'works.'

While ordinary research leaves you with raw data, Coleman Research stays with you to turn data into definite solutions.

DO YOU HAVE A PLAN FOR 1985?

In today's competitive environment, having information isn't enough...you need answers.

Competitive radio is no place for ordinary research. Today's audience tastes and preferences are complicated issues.

The difference between an ordinary radio station and one that responds to the real world is an actionable plan.

Do you have one for 1985?

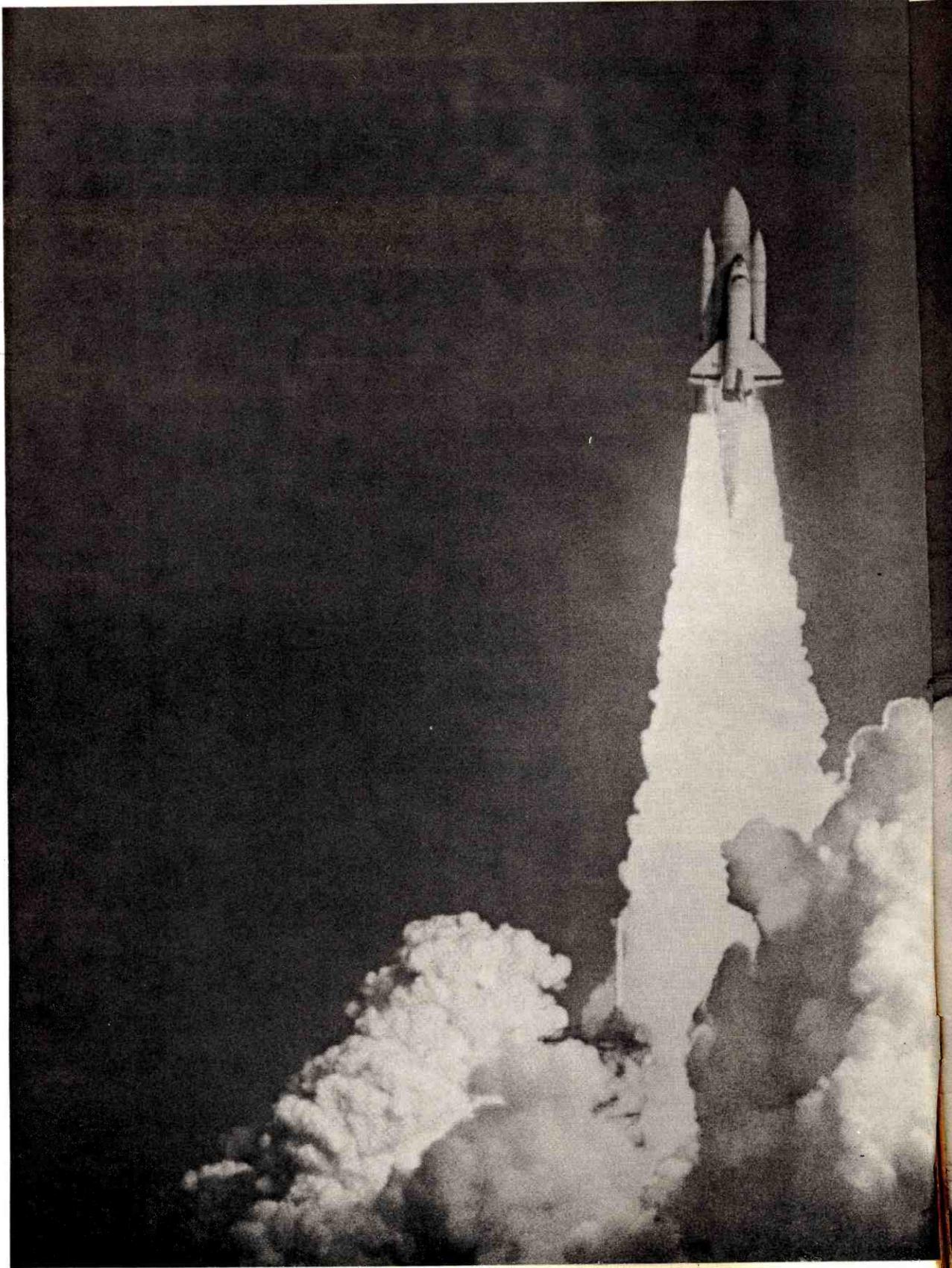
OUR LONG-TERM COMMITMENT.

Coleman Research is committed to ongoing relationships that better serve long-range marketing situations. We are always personally available to our clients to discuss immediate concerns.

Always.

And that's another difference between Coleman Research and ordinary research.

Coleman Research



THE PROOF IS THE PERFORMANCE.

In 1982, K_____ chose Blair Radio as their national sales representative. Station billings took off like a rocket. Up 200% in two years.

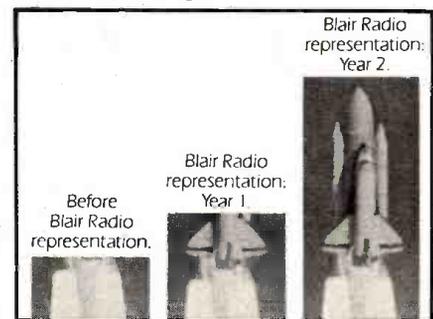
That's performance. It takes high-powered people. Hard-selling, aggressive and smart. Blair Radio puts more of them to work per station than any major representative.

We support our people with the latest in high-powered technology. Unmatched computer firepower that gets us better information fast.

That's why Blair has more #1 stations in the top-50 markets. And we bill an average of more dollars per station than anyone else.

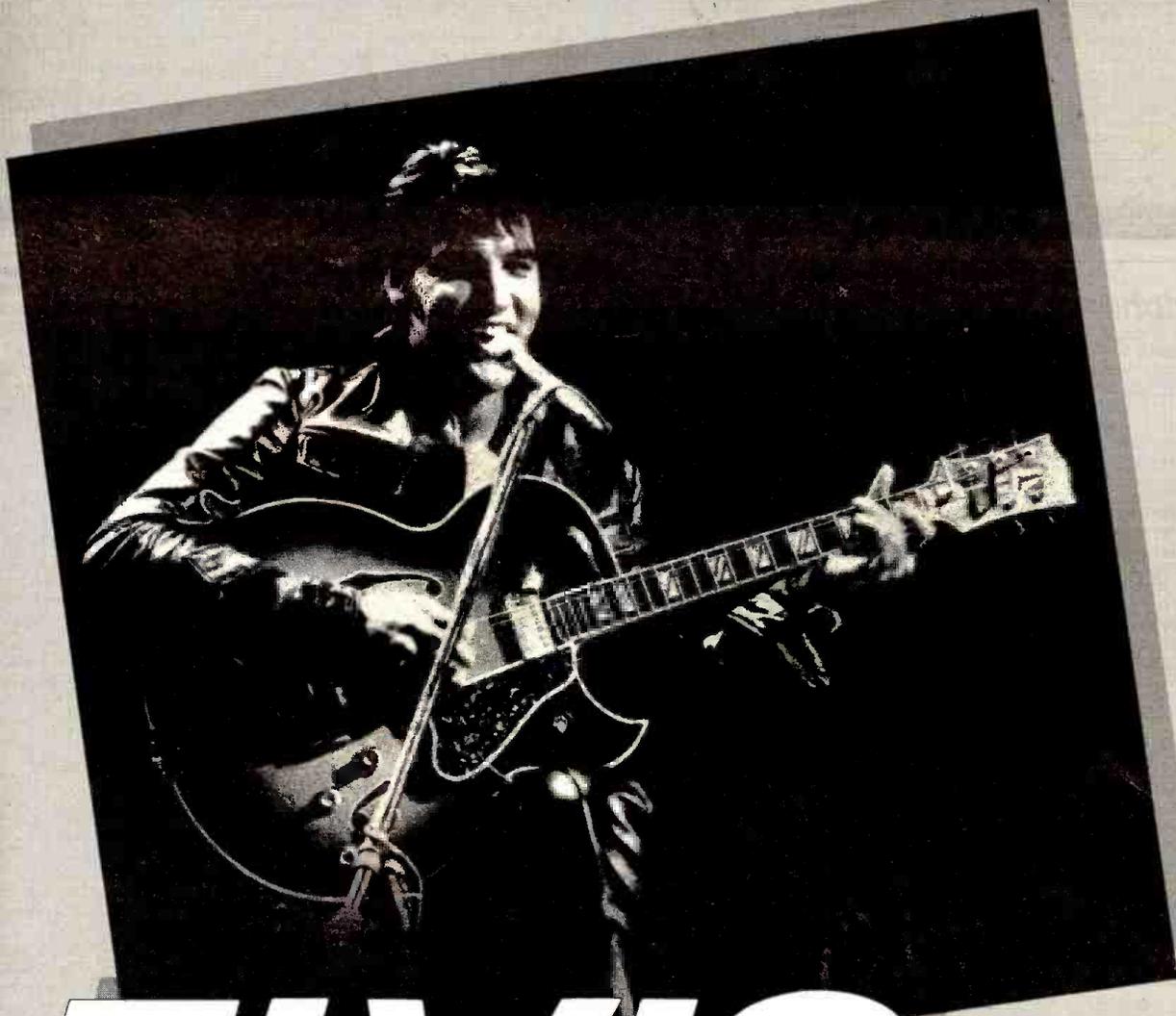
The best people. The best equipment. The best performance. The Blair tradition.

BLAIR RADIO 
Performance is the Tradition.



In two years, Blair Radio boosted K_____s national sales 200%.

WESTWOOD ONE PRESENTS

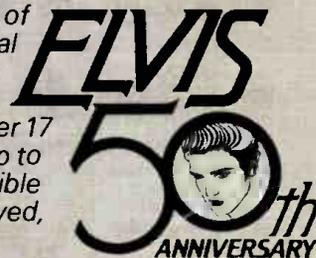


ELVIS

A Golden Celebration

Hosted by Pete Townshend

The Westwood One Radio Network is proud to join RCA's historic celebration of The King's 50th birthday by presenting an exclusive three-hour radio special featuring rare, unheard Elvis interviews and music—the sounds that gave birth to rock 'n' roll and changed the face of popular music. Join host Pete Townshend, a rock legend in his own right, the evening of Saturday, November 17 for this momentous radio event tracing Elvis' phenomenal career, from Tupelo to Graceland to the Promised Land. To let your listeners experience the incredible influence Elvis Presley has had on every generation of rockers that followed, contact your Westwood One representative at (213) 204-5000.



FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

MIDWEST

Most Added Hottest

Huey Lewis
John Waite
Honeydrippers

Chicago
Prince
Stevie Wonder

CONTRADS & HTS

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

WEST

Most Added Hottest

Huey Lewis
Honeydrippers
John Waite

Chicago
Stevie Wonder
Billy Ocean

MIDWEST

Parallel Two

WKD/Ann Arbor, MI

Matt Patrick
HUEY LEWIS & NEWS
JOHN WAITE
HONEYDRIPPERS (dp)
BILLY SQUIER (dp)
DAN HARTMAN
CHICAGO 2-1
HOTTESST
PRINCE 16-8
MIAMI 20-12
DIANA ROSS 24-18

WABC/Spartanburg-Oshkosh, SC

Chris Caine
PAUL McCARTNEY
COREY HART
SAMMY HAGAR
KISS
HUEY LEWIS & NEWS
HOTTESST
CHICAGO 3-1
PRINCE 1-3
RICK SPRINGFIELD 6-5
STEWART 11-8
MIAMI 18-12

WKAR/Amherst-Oshkosh, WI

Road/Bradleigh
HONEYDRIPPERS
PETER WOLF
LIONEL RICHIE
KISS (dp)
HOTTESST
PRINCE 1-1
SAMY HAGAR 5-4
JOHN CAFFERTY & B 9-6
MIAMI 24-14
PRINCE 29-21

3XK/Columbus, OH

Cook/Calla
LIONEL RICHIE
HUEY LEWIS & NEWS
CHAKA KHAN
JULIAN LENNON
HOTTESST
CHICAGO 2-1
POINTERS SISTERS 11-5
BILLY OCEAN 12-8
PRINCE 18-11
STEVIE WONDER 20-14

KIIN/Davenport, IA

Jim O'Hara
JOHN WAITE (dp)
DAN HARTMAN (dp)
JULIAN LENNON
SCANDAL
CHICAGO 2-1
BILLY OCEAN 10-5
PRINCE 20-10
LIONEL RICHIE 14-17
CYNDI LAUPER 33-23

WGTV/Dayton, OH

King/Rohrbaum
PAUL McCARTNEY
LIONEL RICHIE
STEVIE WONDER (dp)
ROBERTS (dp)
HOTTESST
JOHN CAFFERTY & B 10-5
BILLY OCEAN 11-6
MADONNA 22-11
MIAMI 28-22

KMOR/Des Moines, IA

Al Brock
HUEY LEWIS & NEWS
FRANCIE MERCURY
KISS (dp)
JEFFREY OSBORNE
CHICAGO 2-1
STEVIE WONDER 6-3
DENNIS DEYOUNG 13-9
MIAMI 22-17

KYIO/Duluth, MN

Brian Quinlan
HONEYDRIPPERS
HUEY LEWIS & NEWS
TOMMY SHAW
JULIAN LENNON
PAUL McCARTNEY (dp)
JOHN WAITE
CULTURE CLUB
JOE COCKER
HOTTESST
STEVIE WONDER 2-1
MADONNA 5-2
PRINCE 10-4
SHEENA EASTON 14-9
MIAMI 24-11

WYMO/Chattanooga, TN

Phyllis/Cline
CHAKA KHAN
HUEY LEWIS & NEWS
RICK SPRINGFIELD
TWISTED SISTER (dp)
KISS (dp)
HOTTESST
CHICAGO 2-1
MADONNA 4-2
BILLY OCEAN 8-6
PRINCE 10-3

WYTO/Toledo, OH

John/Whitman
HONEYDRIPPERS
HUEY LEWIS & NEWS
TOMMY SHAW
JULIAN LENNON
PAUL McCARTNEY (dp)
JOHN WAITE
CULTURE CLUB
JOE COCKER
HOTTESST
STEVIE WONDER 7-1
PRINCE 10-2
SHEENA EASTON 16-6
CHAKA KHAN 34-10
MIAMI 26-15

KOFM/Oklahoma City, OK

Miller/Cooper
COREY HART
HUEY LEWIS & NEWS
PAUL McCARTNEY
NANCY SIMON
TOMMY SHAW
HONEYDRIPPERS
HUEY LEWIS & NEWS
DAN HARTMAN
HOTTESST
CHICAGO 2-1
STEVIE WONDER 4-2
MADONNA 7-3
JOHN CAFFERTY & B 9-6
PRINCE 29-11

WGRD/Grand Rapids, MI

Sweet/Stevens
HUEY LEWIS & NEWS
HONEYDRIPPERS
JULIAN LENNON
MADONNA 3-2
CHICAGO 2-1
MIAMI 30-2

WZL/Indianapolis, IN

Jim Miles
DIANA ROSS
SHEENA EASTON
BILLY SQUIER
JOHN WAITE
SCANDAL
LIONEL RICHIE
DAN HARTMAN
CULTURE CLUB
HOTTESST
CHICAGO 2-1
BILLY OCEAN 9-4
MIAMI 18-5
PRINCE 11-7
TIKA TURNER 21-10

WJXQ/Jackson, MI

Ryan/Cheeks
MIAMI
JOHN WAITE
BILLY SQUIER
COREY HART
SHEENA EASTON
DAVID BOWIE
KISS (dp)
HOTTESST
CHICAGO 1-1
PRINCE 1-3
RICK SPRINGFIELD 6-5
STEWART 11-8
MIAMI 18-12

WKRN/Kalamazoo, MI

Wolfe/Chapman
TOMMY SHAW (dp)
HONEYDRIPPERS
STEVIE WONDER BAND
HOTTESST
CHICAGO 2-1
POINTERS SISTERS 11-5
BILLY OCEAN 12-8
PRINCE 18-11
STEVIE WONDER 20-14

WZLH/Kansas City, MO

Collins/Walsh
JOHN WAITE (dp)
JULIAN LENNON
SCANDAL
CHICAGO 2-1
BILLY OCEAN 10-5
PRINCE 20-10
LIONEL RICHIE 14-17
CYNDI LAUPER 33-23

WGTV/Dayton, OH

King/Rohrbaum
PAUL McCARTNEY
LIONEL RICHIE
STEVIE WONDER (dp)
ROBERTS (dp)
HOTTESST
JOHN CAFFERTY & B 10-5
BILLY OCEAN 11-6
MADONNA 22-11
MIAMI 28-22

KMOR/Des Moines, IA

Al Brock
HUEY LEWIS & NEWS
FRANCIE MERCURY
KISS (dp)
JEFFREY OSBORNE
CHICAGO 2-1
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DENNIS DEYOUNG 13-9
MIAMI 22-17

KYIO/Duluth, MN

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HUEY LEWIS & NEWS
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SHEENA EASTON 16-6
CHAKA KHAN 34-10
MIAMI 26-15

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COREY HART
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TOMMY SHAW
HONEYDRIPPERS
HUEY LEWIS & NEWS
DAN HARTMAN
HOTTESST
CHICAGO 2-1
STEVIE WONDER 4-2
MADONNA 7-3
JOHN CAFFERTY & B 9-6
PRINCE 29-11

KKQI/Omaha, NE

Taylor/Den
CHAKA KHAN
HUEY LEWIS & NEWS
LIONEL RICHIE
PAUL McCARTNEY
HONEYDRIPPERS
HUEY LEWIS & NEWS
PETER WOLF
HOTTESST
CHICAGO 2-1
JOHN CAFFERTY & B 3-2
STEVIE WONDER 10-5
DAVID BOWIE 15-4
MIAMI 13-7

K233/Peoria, IL

Edwards/Maloney
CHAKA KHAN
PAUL McCARTNEY
COREY HART
ROGER HOODSON
DAVID BOWIE
HOTTESST
CARB 2-1
HOTTESST
CHICAGO 3-2
CHICAGO 4-3
PRINCE 11-7
MADONNA 9-6

WZQR/Rockford, IL

O'Connell/Dave
KENNY ROGERS
CHAKA KHAN
SHEENA EASTON
DAVID BOWIE
KISS (dp)
HOTTESST
MADONNA 4-1
BILLY OCEAN 7-5
JULIAN LENNON (dp)
DENNIS DEYOUNG 18-9

US93/South Bend, IN

JK Overing
LIONEL RICHIE
MIAMI
HOTTESST
STEVIE WONDER 2-1
SHEENA E. 12-5
BANANARAMA 9-5
MADONNA 10-8
JOHN CAFFERTY & B 27-1

WRCN/Toledo, OH

Schaffer/Mitchell
SCANDAL
LIONEL RICHIE
JOHN WAITE
ROGER HOODSON
JULIAN LENNON
JOHN WAITE (dp)
ALPHAVILLE
FEE WAYBILL
HOTTESST
DENNIS DEYOUNG 15-9
RICK SPRINGFIELD 18-9
MIAMI 20-12
PRINCE 24-17
BALL & CARTER 71-23

KAT107/Tulsa, OK

Blair/Stephens
RICK SPRINGFIELD
HUEY LEWIS & NEWS
JOHN WAITE
MIAMI 31-11
PRINCE 11-11
SHEENA EASTON 25-15
38 SPECIAL 28-14
MIAMI 27-22

WVIL/Lansing, MI

Martin/Kittsidge
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WBNQ/Bloomington, IN

Justin/Robbins
HUEY LEWIS & NEWS
PAUL McCARTNEY
LIONEL RICHIE
BILLY SQUIER (dp)
ROBERTS (dp)
JOHN WAITE (dp)
SCANDAL (dp)
HOTTESST
CHICAGO 2-1
MADONNA 4-2
BRUCE SPRINGFIELD 5-3
ROD STEWART 12-4
STEVIE WONDER 15-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
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SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WVIL/Lansing, MI

WVIL/Lansing, MI
STEVIE WONDER
MADONNA
TOMMY SHAW
HONEYDRIPPERS
HOTTESST
JOHN CAFFERTY & B 2-1
STEVE PERCY 3-2
CHICAGO 8-3
BILLY OCEAN 7-5
SUZUKI 12-7

WKYD/Salina, KS

Denny/Collier
TOMMY SHAW (dp)
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
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ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

WKYD/Salina, KS

WKYD/Salina, KS
TOMMY SHAW
ROGER HOODSON
LIONEL RICHIE
KISS (dp)
BILLY OCEAN 7-5
SUZUKI 12-7
MIAMI 25-14

KFMF/Colorado Springs, CO

Finney/Aronson
CULTURE CLUB
PETER WOLF
BAND OF GOLD
DAVID BOWIE
JOHN WAITE
CHICAGO 2-1
BRUCE SPRINGFIELD 3-2
STEVIE WONDER 5-3
HOTTESST
CHICAGO 4-1
MADONNA 3-2
RICK SPRINGFIELD 10-9
KBOB/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4
PRINCE 11-7
CHICAGO 11-10
KMOX/Fremont, CA

KFMF/Colorado Springs, CO

KFMF/Colorado Springs, CO
TOMMY SHAW
STEVIE WONDER
PETER WOLF
SCANDAL
LIONEL RICHIE
HOTTESST
CHICAGO 1-1
BILLY OCEAN 3-3
STEVIE WONDER 6-4

Prince Continued

191 Regional Summary
 R 191
 B 191
 W 191
 N 191
 A 191
 S 191
 D 191
 O 191
 G 191
 M 191
 J 191
 F 191
 C 191
 K 191
 L 191
 H 191
 I 191
 P 191
 Q 191
 R 191
 S 191
 T 191
 U 191
 V 191
 W 191
 X 191
 Y 191
 Z 191

Rogers/Carnes/Ingram Continued

1832 Regional Summary
 R 1832
 B 1832
 W 1832
 N 1832
 A 1832
 S 1832
 D 1832
 O 1832
 G 1832
 M 1832
 J 1832
 F 1832
 C 1832
 K 1832
 L 1832
 H 1832
 I 1832
 P 1832
 Q 1832
 R 1832
 S 1832
 T 1832
 U 1832
 V 1832
 W 1832
 X 1832
 Y 1832
 Z 1832

SCANDAL Hands Tied (Columbia)
 LP: The Warlock

67/67 28% Regional Summary
 R 67
 B 67
 W 67
 N 67
 A 67
 S 67
 D 67
 O 67
 G 67
 M 67
 J 67
 F 67
 C 67
 K 67
 L 67
 H 67
 I 67
 P 67
 Q 67
 R 67
 S 67
 T 67
 U 67
 V 67
 W 67
 X 67
 Y 67
 Z 67

ROD STEWART Some Guys Have All Th... (WB)
 LP: Carnouillage

22/6 86% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

BARRA STREISAND Left In The Dark (Columbia)
 LP: Emotion

78/3 32% Regional Summary
 R 78
 B 78
 W 78
 N 78
 A 78
 S 78
 D 78
 O 78
 G 78
 M 78
 J 78
 F 78
 C 78
 K 78
 L 78
 H 78
 I 78
 P 78
 Q 78
 R 78
 S 78
 T 78
 U 78
 V 78
 W 78
 X 78
 Y 78
 Z 78

38 Special Continued

15 Regional Summary
 R 15
 B 15
 W 15
 N 15
 A 15
 S 15
 D 15
 O 15
 G 15
 M 15
 J 15
 F 15
 C 15
 K 15
 L 15
 H 15
 I 15
 P 15
 Q 15
 R 15
 S 15
 T 15
 U 15
 V 15
 W 15
 X 15
 Y 15
 Z 15

TINA TURNER Bitter Be Good To Me (Columbia)
 LP: Private Dancer

22/6 94% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

LIONEL RICHIE Penny Lover (Motown)
 LP: Can't Slow Down

21/36 89% Regional Summary
 R 21
 B 21
 W 21
 N 21
 A 21
 S 21
 D 21
 O 21
 G 21
 M 21
 J 21
 F 21
 C 21
 K 21
 L 21
 H 21
 I 21
 P 21
 Q 21
 R 21
 S 21
 T 21
 U 21
 V 21
 W 21
 X 21
 Y 21
 Z 21

ROMEO VOID A Girl In Trouble (415/Columbia)
 LP: Instincts

1832 67% Regional Summary
 R 1832
 B 1832
 W 1832
 N 1832
 A 1832
 S 1832
 D 1832
 O 1832
 G 1832
 M 1832
 J 1832
 F 1832
 C 1832
 K 1832
 L 1832
 H 1832
 I 1832
 P 1832
 Q 1832
 R 1832
 S 1832
 T 1832
 U 1832
 V 1832
 W 1832
 X 1832
 Y 1832
 Z 1832

TOMMY SHAW Girls With Guns (A&M)
 LP: Girls With Guns

163/27 67% Regional Summary
 R 163
 B 163
 W 163
 N 163
 A 163
 S 163
 D 163
 O 163
 G 163
 M 163
 J 163
 F 163
 C 163
 K 163
 L 163
 H 163
 I 163
 P 163
 Q 163
 R 163
 S 163
 T 163
 U 163
 V 163
 W 163
 X 163
 Y 163
 Z 163

ROD STEWART Some Guys Have All Th... (WB)
 LP: Carnouillage

22/6 86% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

BARRA STREISAND Left In The Dark (Columbia)
 LP: Emotion

78/3 32% Regional Summary
 R 78
 B 78
 W 78
 N 78
 A 78
 S 78
 D 78
 O 78
 G 78
 M 78
 J 78
 F 78
 C 78
 K 78
 L 78
 H 78
 I 78
 P 78
 Q 78
 R 78
 S 78
 T 78
 U 78
 V 78
 W 78
 X 78
 Y 78
 Z 78

38 Special Continued

15 Regional Summary
 R 15
 B 15
 W 15
 N 15
 A 15
 S 15
 D 15
 O 15
 G 15
 M 15
 J 15
 F 15
 C 15
 K 15
 L 15
 H 15
 I 15
 P 15
 Q 15
 R 15
 S 15
 T 15
 U 15
 V 15
 W 15
 X 15
 Y 15
 Z 15

TINA TURNER Bitter Be Good To Me (Columbia)
 LP: Private Dancer

22/6 94% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

LIONEL RICHIE Penny Lover (Motown)
 LP: Can't Slow Down

21/36 89% Regional Summary
 R 21
 B 21
 W 21
 N 21
 A 21
 S 21
 D 21
 O 21
 G 21
 M 21
 J 21
 F 21
 C 21
 K 21
 L 21
 H 21
 I 21
 P 21
 Q 21
 R 21
 S 21
 T 21
 U 21
 V 21
 W 21
 X 21
 Y 21
 Z 21

ROMEO VOID A Girl In Trouble (415/Columbia)
 LP: Instincts

1832 67% Regional Summary
 R 1832
 B 1832
 W 1832
 N 1832
 A 1832
 S 1832
 D 1832
 O 1832
 G 1832
 M 1832
 J 1832
 F 1832
 C 1832
 K 1832
 L 1832
 H 1832
 I 1832
 P 1832
 Q 1832
 R 1832
 S 1832
 T 1832
 U 1832
 V 1832
 W 1832
 X 1832
 Y 1832
 Z 1832

TOMMY SHAW Girls With Guns (A&M)
 LP: Girls With Guns

163/27 67% Regional Summary
 R 163
 B 163
 W 163
 N 163
 A 163
 S 163
 D 163
 O 163
 G 163
 M 163
 J 163
 F 163
 C 163
 K 163
 L 163
 H 163
 I 163
 P 163
 Q 163
 R 163
 S 163
 T 163
 U 163
 V 163
 W 163
 X 163
 Y 163
 Z 163

ROD STEWART Some Guys Have All Th... (WB)
 LP: Carnouillage

22/6 86% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

BARRA STREISAND Left In The Dark (Columbia)
 LP: Emotion

78/3 32% Regional Summary
 R 78
 B 78
 W 78
 N 78
 A 78
 S 78
 D 78
 O 78
 G 78
 M 78
 J 78
 F 78
 C 78
 K 78
 L 78
 H 78
 I 78
 P 78
 Q 78
 R 78
 S 78
 T 78
 U 78
 V 78
 W 78
 X 78
 Y 78
 Z 78

38 Special Continued

15 Regional Summary
 R 15
 B 15
 W 15
 N 15
 A 15
 S 15
 D 15
 O 15
 G 15
 M 15
 J 15
 F 15
 C 15
 K 15
 L 15
 H 15
 I 15
 P 15
 Q 15
 R 15
 S 15
 T 15
 U 15
 V 15
 W 15
 X 15
 Y 15
 Z 15

TINA TURNER Bitter Be Good To Me (Columbia)
 LP: Private Dancer

22/6 94% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

KENNY ROGERS w/CARNE & INGRAM What About Me? (RCA)
 LP: What About Me?

192/6 79% Regional Summary
 R 192
 B 192
 W 192
 N 192
 A 192
 S 192
 D 192
 O 192
 G 192
 M 192
 J 192
 F 192
 C 192
 K 192
 L 192
 H 192
 I 192
 P 192
 Q 192
 R 192
 S 192
 T 192
 U 192
 V 192
 W 192
 X 192
 Y 192
 Z 192

ROMEO VOID A Girl In Trouble (415/Columbia)
 LP: Instincts

1832 67% Regional Summary
 R 1832
 B 1832
 W 1832
 N 1832
 A 1832
 S 1832
 D 1832
 O 1832
 G 1832
 M 1832
 J 1832
 F 1832
 C 1832
 K 1832
 L 1832
 H 1832
 I 1832
 P 1832
 Q 1832
 R 1832
 S 1832
 T 1832
 U 1832
 V 1832
 W 1832
 X 1832
 Y 1832
 Z 1832

BRUCE SPRINGSTEEN Cowboy Ruff (Columbia)
 LP: Born In The U.S.A.

216/2 88% Regional Summary
 R 216
 B 216
 W 216
 N 216
 A 216
 S 216
 D 216
 O 216
 G 216
 M 216
 J 216
 F 216
 C 216
 K 216
 L 216
 H 216
 I 216
 P 216
 Q 216
 R 216
 S 216
 T 216
 U 216
 V 216
 W 216
 X 216
 Y 216
 Z 216

ROD STEWART Some Guys Have All Th... (WB)
 LP: Carnouillage

22/6 86% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

BARRA STREISAND Left In The Dark (Columbia)
 LP: Emotion

78/3 32% Regional Summary
 R 78
 B 78
 W 78
 N 78
 A 78
 S 78
 D 78
 O 78
 G 78
 M 78
 J 78
 F 78
 C 78
 K 78
 L 78
 H 78
 I 78
 P 78
 Q 78
 R 78
 S 78
 T 78
 U 78
 V 78
 W 78
 X 78
 Y 78
 Z 78

38 Special Continued

15 Regional Summary
 R 15
 B 15
 W 15
 N 15
 A 15
 S 15
 D 15
 O 15
 G 15
 M 15
 J 15
 F 15
 C 15
 K 15
 L 15
 H 15
 I 15
 P 15
 Q 15
 R 15
 S 15
 T 15
 U 15
 V 15
 W 15
 X 15
 Y 15
 Z 15

TINA TURNER Bitter Be Good To Me (Columbia)
 LP: Private Dancer

22/6 94% Regional Summary
 R 22
 B 22
 W 22
 N 22
 A 22
 S 22
 D 22
 O 22
 G 22
 M 22
 J 22
 F 22
 C 22
 K 22
 L 22
 H 22
 I 22
 P 22
 Q 22
 R 22
 S 22
 T 22
 U 22
 V 22
 W 22
 X 22
 Y 22
 Z 22

Pro:Motions

Motown Names Salah, Sheats, Spencer

Following a major realignment of its sales department, **Motown Records** has upped **Charlie Salah** to VP/National Accounts. He is a 12-year label veteran who first came on board as Regional Sales Manager before being promoted to National Sales Manager. Succeeding him as NSM is **Ben Sheats**, who has been with Motown for seven years in various sales capacities. The restructuring also resulted in four new Regional Account Sales Reps: **Charles Arrington**, Mid-west; **Ronald Daniels**, West; **Lisa Scott**, Southeast; and **Patrice Pinder**, East. In other label activity, **Karen Spencer** moves from International/Video Service Manager to International Manager.



Karen Spencer

Rothstein, Bluestein Launch Co-op Company

Co-operative Advertising Associates, which specializes in radio co-op advertising, has been established by President **Larry Rothstein** and VP **Barry Bluestein**. **KBIG/Los Angeles**, **WBMX/Chicago**, and **KTRH/Houston** are among the initial client stations. Rothstein is the former Co-op Sales Manager of **WRFM/New York**; Bluestein worked as Account Manager for **WVNI/Livingston, NJ**. Co-operative Advertising Associates is based at Park 80 West/Plaza II, Suite 200, Saddle Brook, NJ 07662; (201) 368-1615.

Springer WB NSM

Charlie Springer becomes National Sales Manager at **Warner Bros. Records**. During the past six years, he served as Regional Marketing Manager for the label, based out of Chicago. Before that, he worked for **WEA** as a sales rep and a singles specialist.



Charlie Springer

Fruehauf To Amaturo Chief Engineer

Mark Fruehauf has been upped to Chief Engineer/Radio Division for **Amaturo Group, Inc.** He's been with Amaturo for four years and for the past six months served as acting Group Chief Engineer.

WEA/Boston Ups Durkot

Karen Durkot has been raised to **Elektra/Asylum** Promotion Manager for New England. She was formerly a sales representative for **WEA** in the Boston market.

PolyGram Appoints Four



Derek Shulman

Bill Levenson



Derry Johnson Jr.

George DeVito

Derek Shulman and **Bill Levenson** have been promoted to VP/A&R and A&R Manager, respectively, of **PolyGram Records'** Rock Division. Shulman, a former **Gentle Giant** singer/manager, previously served two years as Director of A&R within the Rock Division after a term as National Rock Promotion Manager. Levenson had worked as Division Manager for two years, handling duties between the label's foreign and U.S. offices.

In other label news, **Derry Johnson Jr.** takes on duties as Regional Promotion Manager, Gulf Region, for the Urban Contemporary/Black Music Division. During the last three years he was Director of Marketing for the Chicago-based independent promotion concern **Target Marketing Incorporated**. And **George DeVito** moves from Manager/A&R, PolyGram Special Projects to Director of the division. His background includes the Director/A&R post for **Columbia Special Projects** and **Columbia House**.

Powerdrive Records Bows

Powerdrive Records is a new independent label under the direction of Chairman of the Board **Robert Whitmore**, the founder of **Skyfield Music**, **Skyfield Management**, and **Plateau Electronics**, which recently acquired **Octave Electronics**. Each department consists of independent agents: National Creative Consultant/Executive Producer **Mallory Earl**, National Promotion Consultant **Bill McGathy** (former **RCA** National Album Director), National Marketing Consultant **Andrew Frances**, and National Public Relations Consultant **Jody Miller**. The label's first signing is New York-based band **Metrologic**.

Browning New WTOA GM

Mel Browning has been appointed General Manager of **WTOA/Carbondale, IL**. He's an 11-year radio veteran who began as an Account Executive with **WEAM/Washington**. Before joining WTOA, Browning managed **WPFR/Terre Haute** and **WKCM/Hawesville, KY**.

KNAC Picks Pilcher As RSM

Peter Pilcher has been tapped as Regional Sales Manager of **KNAC/Long Beach**. Pilcher's eight-year radio and television background includes work in the research and programming departments of **NBC's "Tonight"** and "Tomorrow" shows, and as a sales assistant for **MMT Sales Inc.**



Peter Pilcher

Mann Media Names Two

Martin Sellgson has been appointed Director of Research and Sales Development for **Mann Media**. He comes to the company following six years as GSM of **WRAL/Raleigh**. Concurrently, **Sharon Hendricks** comes aboard as Treasurer of Mann Media division **Adelphi Broadcasting Company**, which owns **WKIX & WYYD/Raleigh-Durham** and **WCOG/High Point-Winston-Salem-Greensboro**. Hendricks was most recently Office Manager of **WKIX & WYYD**.

RAB Board Elects Chairs, Liss



Joseph Chairs

Walter Liss Jr.

The **RAB** Board of Directors has elected **Joseph Chairs** and **Walter Liss Jr.** Chairs is VP/Radio Station Group for **Outlet Communications, Inc.**, which he first joined in 1975 as Manager/Business Affairs. Last year Liss was appointed President, Broadcast Division, **Cox Communications, Inc.** Before that he was VP/GM of **WPLG-TV/Miami**.

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WEEK

4

AIR Priorities

WEEK

4

CHR

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at (301) 964-5544. Deadline for CHR response is 6pm, Wednesday, October 17, 1984

TITLE	ARTIST	LABEL
EVERY MAN HAS A WOMAN...	JOHN LENNON	POLYDOR/POLYGRAM
DON'T QUIT	BOBBY CALDWELL	MCA
LOVE SONGS ARE BACK	BAND OF GOLD	RCA
CENTIPEDE	REBBIE JACKSON	COLUMBIA
ALL NIGHT LONG	BILLY SQUIER	CAPITOL

AOR

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at (301) 964-5544. Deadline for AOR responses is 6pm, Thursday, October 18, 1984

TITLE/CUTS	ARTIST	LABEL
VERTICLE SMILES "Limelight" "Get It On" "Ride"	BLACKFOOT	ATCO

AIR (Active Industry Research) is a nationwide network
of program and music directors who assess CHR and AOR music
for artist managers, producers and record companies.

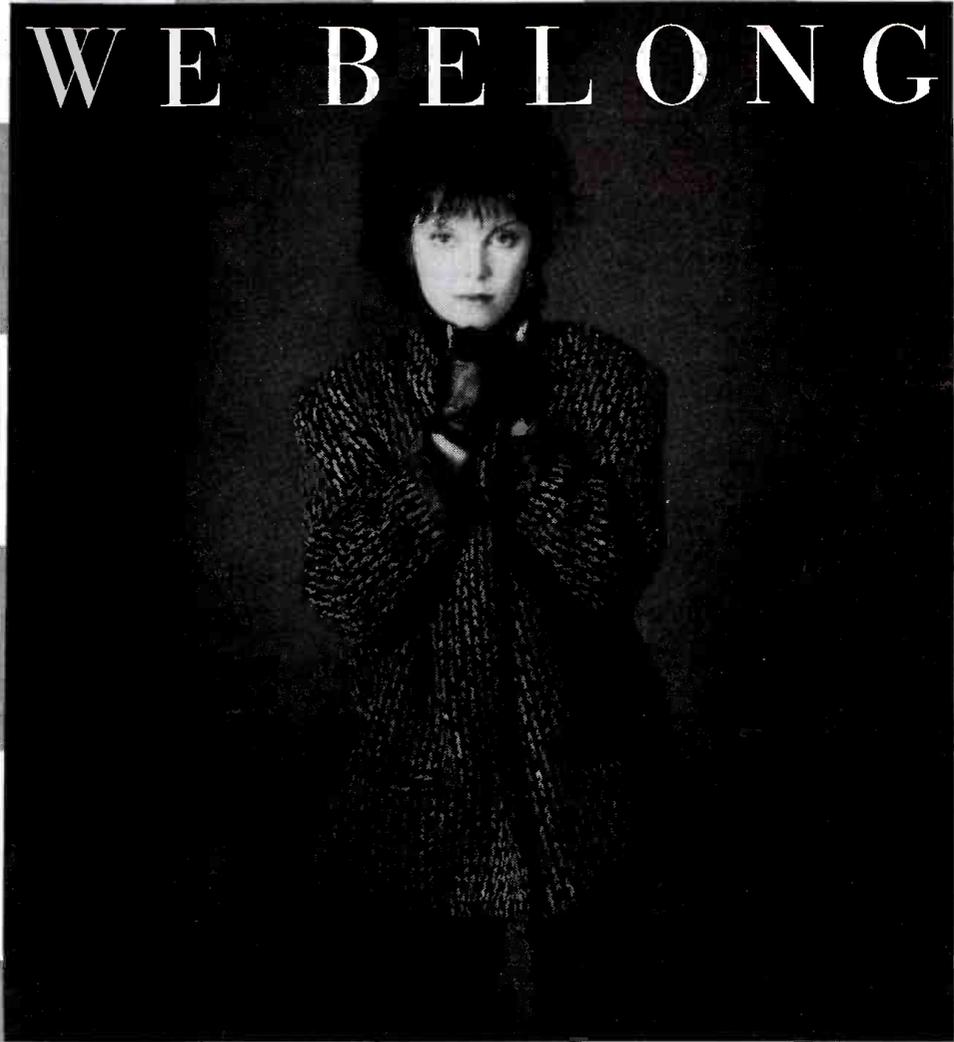
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DAT BENATAR

WE BELONG



FROM THE ALBUM:

Tronico

Management/Bick Newman/Richard Fields


Chrysalis
Cassettes Records & Compact Discs

Produced by
Neil Gerardo
and
Peter Coleman



Contemporary Hit Radio

From Weeks	To Weeks	Last Weeks	Rank	Artist/Track
4	3	2	1	CHICAGO/Hard Habit To Break (WB)
10	5	3	2	STEVIE WONDER/I Just Called To Say I Love You (Motown)
6	4	4	3	MADONNA/Lucky Star (Sire/WB)
16	10	7	4	BILLY OCEAN/Caribbean Queen (No More ...) (Jive/Arista)
1	1	1	5	PRINCE/Let's Go Crazy (WB)
19	12	8	6	J. CAFFERTY & .../On The Dark Side (Scotti Bros./CBS)
37	30	11	7	PRINCE/Purple Rain (WB)
20	13	9	8	ROD STEWART/Some Guys Have All The Luck (WB)
9	6	6	9	BRUCE SPRINGSTEEN/Cover Me (Columbia)
36	29	14	10	WHAMI/Wake Me Up Before You Go-Go (Columbia)
27	20	13	11	ELTON JOHN/Who Wears These Shoes? (Geffen)
2	2	5	12	CARS/Drive (Elektra)
32	25	17	13	DENNIS DeYOUNG/Desert Moon (A&M)
25	22	18	14	POINTER SISTERS/I'm So Excited (Planet/RCA)
40	33	25	15	TINA TURNER/Better Be Good To Me (Capitol)
8	7	10	16	SHEILA E./The Glamorous Life (WB)
-	37	28	17	DARYL HALL & JOHN OATES/Out Of Touch (RCA)
35	32	24	18	DAVID BOWIE/Blue Jean (EMI America)
22	17	15	19	RICK SPRINGFIELD/Bop 'Til You Drop (RCA)
30	26	23	20	DIANA ROSS/Swept Away (RCA)
34	31	27	21	SHEENA EASTON/Strut (EMI America)
24	21	20	22	FIXX/Are We Ourselves? (MCA)
-	36	31	23	CHAKA KHAN/I Feel For You (WB)
3	8	12	24	JOHN WAITE/Missing You (EMI America)
-	-	37	25	CYNDI LAUPER/All Through The Night (Portrait/CBS)
29	27	26	26	BILLY IDOL/Flesh For Fantasy (Chrysalis)
-	40	33	27	K. ROGERS w/K. CARNES & J. INGRAM/What About Me? (RCA)
7	9	21	28	SCANDAL f/PATTY SMYTH/The Warrior (Columbia)
DEBUT	5	11	29	LIONEL RICHIE/Penny Lover (Motown)
21	19	22	30	CYNDI LAUPER/She Bop (Portrait/CBS)
18	18	18	31	LINDSEY BUCKINGHAM/Go Insane (Elektra)
-	-	40	32	DONNA SUMMER/There Goes My Baby (Geffen)
-	-	39	33	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)
DEBUT	DEBUT	DEBUT	34	STEVE PERRY/Strung Out (Columbia)
DEBUT	DEBUT	DEBUT	35	CULTURE CLUB/The War Song (Virgin/Epic)
DEBUT	DEBUT	DEBUT	36	COREY HART/It Ain't Enough (EMI America)
DEBUT	DEBUT	DEBUT	37	ROMEO VOID/A Girl In Trouble (Is A...) (415/Columbia)
DEBUT	DEBUT	DEBUT	38	PAUL McCARTNEY/No More Lonely Nights (Columbia)
DEBUT	DEBUT	DEBUT	39	38 SPECIAL/Teacher Teacher (Capitol)
DEBUT	DEBUT	DEBUT	40	SAMMY HAGAR/I Can't Drive 55 (Geffen)

N&A Begins on Page 110

AOR/HOT TRACKS

From Weeks	To Weeks	Last Weeks	Rank	Artist/Track
2	1	1	1	DAVID BOWIE/Blue Jean (EMI America)
5	4	3	2	U2/Pride (In The Name Of Love) (Island)
4	2	2	3	J. CAFFERTY & .../On The Dark Side (Scotti Bros./CBS)
17	8	5	4	38 SPECIAL/Teacher Teacher (Capitol)
11	9	6	5	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)
-	-	26	6	BOB SEGER/Understanding (Capitol)
12	11	10	7	SAMMY HAGAR/I Can't Drive 55 (Geffen)
8	7	8	8	JOHN WAITE/Tears (EMI America)
1	3	4	9	FIXX/Are We Ourselves? (MCA)
3	5	7	10	BRUCE SPRINGSTEEN/Cover Me (Columbia)
20	15	12	11	SCANDAL f/PATTY SMYTH/Beat Of A... (Columbia)
37	19	13	12	TOMMY SHAW/Girls With Guns (A&M)
-	-	30	13	ROGER HODGSON/Had A Dream (Sleeping...) (A&M)
19	17	14	14	KISS/Heaven's On Fire (Mercury/PG)
-	-	34	15	HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atl.)
23	18	17	16	PRINCE/Purple Rain (WB)
10	12	11	17	KROKUS/Midnite Maniac (Arista)
47	26	24	18	HALL & OATES/Out Of Touch (RCA)
28	23	21	19	ELTON JOHN/Who Wears These Shoes? (Geffen)
32	24	22	20	STEVE PERRY/Strung Out (Columbia)
29	25	20	21	FIXX/Sunshine In The Shade (MCA)
34	28	25	22	ZEBRA/Bears (Atlantic)
-	-	35	23	MOLLY HATCHET/Satisfied Man (Epic)
41	32	28	24	TINA TURNER/Better Be Good To Me (Capitol)
7	8	9	25	BILLY IDOL/Flesh For Fantasy (Chrysalis)
38	29	27	26	EDDIE MONEY/I'm Moving On (Polydor/PG)
14	14	15	27	ROMEO VOID/A Girl In Trouble (Is A...) (415/Columbia)
24	21	23	28	DENNIS DeYOUNG/Desert Moon (A&M)
36	30	31	29	DOKKEN/Into The Fire (Elektra)
BREAKER	30	31	30	PAUL McCARTNEY/No More Lonely Nights (Columbia)

Complete Tracks Chart on Page 95

Black/Urban

From Weeks	To Weeks	Last Weeks	Rank	Artist/Track
7	1	1	1	CHAKA KHAN/I Feel For You (WB)
3	2	2	2	STEVIE WONDER/I Just Called To Say I... (Motown)
12	7	3	3	NEW EDITION/Cool It Now (MCA)
14	11	5	4	REBBIE JACKSON/Centipede (Columbia)
5	4	4	5	DIANA ROSS/Swept Away (RCA)
18	12	8	6	TIME/Jungle Love (WB)
9	9	7	7	JANET JACKSON/Don't Stand Another Chance (A&M)
27	22	14	8	CHAMPAIGN/Off And On Love (Columbia)
20	17	11	9	LEON HAYWOOD/Tenderoni (Modern/Atco)
6	8	9	10	ALICIA MYERS/You Get The Best From Me... (MCA)
11	10	10	11	STEPHANIE MILLS/The Medicine Song (Casablanca/PG)
17	14	12	12	MacDONALD w/WITHERS/In The Name... (Polydor/PG)
-	-	32	22	ASHFORD & SIMPSON/Solid (Capitol)
BREAKER	14	15	23	PRINCE/Purple Rain (WB)
38	25	21	15	TINA TURNER/Better Be Good To Me (Capitol)
26	23	19	16	CONTROLLERS/Crushed (MCA)
29	26	20	17	VANITY/Pretty Mess (Motown)
22	19	18	18	TEDDY PENDERGRASS/You're My Choice... (Asylum)
36	31	28	19	STAPLE SINGERS/Slippery People (Private I/CBS)
-	-	31	20	JEFFREY OSBORNE/Don't Stop (A&M)
1	3	8	21	PRINCE/Let's Go Crazy (WB)
-	29	25	22	KASHIF/Are You The Woman (Arista)
BREAKER	23	24	25	LIONEL RICHIE/Penny Lover (Motown)
4	5	13	24	JACKSONS/Torture (Epic)
33	30	27	25	LAKESIDE/Make My Day (Solar/Elektra)
32	28	26	26	MADONNA/Lucky Star (Sire/WB)
40	36	30	27	PRIME TIME/I Owe It To Myself (Total Experience/RCA)
-	37	34	28	GLENN JONES/Show Me (RCA)
10	15	15	29	BILLY OCEAN/Caribbean Queen (No More...) (Jive/Arista)
2	8	16	30	J. KENNEDY/J. OSBORNE/The Last Time I... (A&M)
21	20	23	31	PEABO BRYSON/Slow Dancin' (Elektra)
-	-	38	32	APOLLONIA 6/Sex Shooter (WB)
BREAKER	33	34	33	E. "CHAMPAGNE" KING/Just For The Night (RCA)
BREAKER	34	35	34	SMOKEY ROBINSON/I Can't Find (Tamla/Motown)
BREAKER	35	36	35	DAZZ BAND/Let It All Blow (Motown)
-	-	37	36	WHODINI/Friends (Jive/Arista)
BREAKER	37	38	37	BAR-KAYS/Sex-O-Matic (Mercury/PG)
DEBUT	38	39	38	DENIECE WILLIAMS/Black Butterfly (Columbia)
BREAKER	39	40	39	E. ISLEY/C. JASPER/M. ISLEY/Look The... (CBS Associated)
DEBUT	40	41	40	FORCE MD'SI/Tears (Tommy Boy)

N&A Begins on Page 82

Adult/Contemporary

From Weeks	To Weeks	Last Weeks	Rank	Artist/Track
2	1	1	1	STEVIE WONDER/I Just Called To Say... (Motown)
3	3	2	2	CHICAGO/Hard Habit To Break (WB)
8	4	3	3	K. ROGERS w/K. CARNES & J. INGRAM/What About Me? (RCA)
1	2	4	4	CARS/Drive (Elektra)
9	7	5	5	R. MacDONALD f/B. WITHERS/In The Name... (Polydor/PG)
-	23	9	6	LIONEL RICHIE/Penny Lover (Motown)
12	9	7	7	BARRY GIBB/Shine Shine (MCA)
17	13	8	8	BARBRA STREISAND/Left In The Dark (Columbia)
22	16	12	9	BILLY OCEAN/Caribbean Queen (No More Love...) (Jive/Arista)
21	18	15	10	DENNIS DeYOUNG/Desert Moon (A&M)
19	17	14	11	ELTON JOHN/Who Wears These Shoes? (Geffen)
18	15	13	12	EVERLY BROTHERS/On The Wings Of A... (Mercury/PG)
4	5	6	13	JOHN WAITE/Missing You (EMI America)
13	11	10	14	LAURA BRANIGAN/The Lucky One (Atlantic)
20	19	18	15	ANNE MURRAY w/D. LOGGINS/Nobody Loves Me... (Capitol)
-	-	22	16	DARYL HALL & JOHN OATES/Out Of Touch (RCA)
-	-	24	17	WHAMI/Wake Me Up Before You Go-Go (Columbia)
23	20	19	18	MADONNA/Lucky Star (Sire/WB)
5	8	16	19	HUEY LEWIS & THE NEWS/If This Is It (Chrysalis)
11	10	11	20	IRENE CARA/You Were Made For Me (Network/Geffen)
BREAKER	21	22	21	PAUL McCARTNEY/No More Lonely Nights (Columbia)
-	25	23	22	AMERICA/Special Girl (Capitol)
-	-	25	23	SERGIO MENDES/Real Life (A&M)
15	14	20	24	DONNA SUMMER/There Goes My Baby (Geffen)
6	6	17	25	NEIL DIAMOND/Turn Around (Columbia)

N&A Begins on Page 90

THE HAMMER HAS FALLEN
IN ENGLAND.

13

THE HAMMER HAS FALLEN
ON



ARE YOU READY FOR
THE HAMMER TO FALL
ON YOU?



QUEEN
HAMMER TO FALL

The next hit single from THE WORKS.

Produced by QUEEN/MACK.

Capitol



JHAN HIBER

Spotlight On New Birch Hierarchy

September 11, 1984 — a date that will live in the annals of the radio research biz. On that date Tom Birch called to let me be the first to know that he had just hired three former Arbitron VPs in a move to bolster the strength of his organization. At the same time, he announced the formation of Birch Consumer Research, a new division of Birch Research.

I think it's fair to say that since the story on the Birch reorganization broke, the general reaction has been that it was a shot heard around the ratings world. Reminds me of the joke about what it takes to get the mule's attention. Birch has Arbitron's attention now more than ever.

I worked with Dick Weinstein (new President of Birch Radio), Bill Livek (new Senior VP for Sales & Marketing), and Bill Engel (new Senior VP/Director of Operations) during my tenure in the late seventies as Manager/Radio Market Reports for Arbitron. They are competent executives and will add significant depth to the Birch management team.

To give you a feel for what this dramatic Birch reorganization is all about, I recently talked with the new presidents of the key Birch divisions, Dick Weinstein and David Gingold (formerly President of Birch Radio, prior to Weinstein's arrival, and now head of Birch Consumer Research). Hope you find their comments and plans enlightening.

Dick Weinstein

R&R: Dick, the early speculation on why you've been hired at Birch is that it's to capitalize on your years of agency/advertiser rapport — at Arbitron, Petry, Katz, etc. Is that how you see your mission as the new leader at Birch Radio — to give Birch more clout with the ad community?

DW: My mission is to keep up the good effort Tom and Dave have started. I don't see it as an agency mission any more than I see it as a radio mission, any more than I see it as a product mission. It's a combination of all three things.

R&R: But with the impetus of yourself, Bill Livek, and soon (VP/National Sales Manager) Craig Harper, there must be more in store for selling Birch to key agency/advertiser decision-makers?

DW: I do see more attention being paid to the major agency marketplace than probably has been. I think there may have been a year or so when the agencies weren't sure what Birch was doing, but now we'll apply a lot more

manpower and a lot more experience to the task.

R&R: Do you foresee major inroads now against Arbitron since you fellows have come on board?

DW: I think the agency marketplace lives on whether they believe one product is better than another — it's not a personal thing. Now that Dick Weinstein, Bill Livek, and Bill Engel are at Birch, it doesn't mean that agencies are now automatically going to say "Okay, now I'll switch from Arbitron to Birch." The people are an add-on, but it's the perception of which product is better that is going to be the deciding factor.

R&R: What is your feel so far regarding how the agencies/advertisers feel about the Birch product?

DW: I really don't know yet. The one thing I do sense in my short time here is that they really have not had the exposure to the product, let alone time to pass judgment on it.

TSA Roadblock?

R&R: In discussions with Tom and David, I've gotten the impression that they feel the lack of Total Survey Area estimates is a handicap for Birch acceptance. Any thoughts about the validity of that?

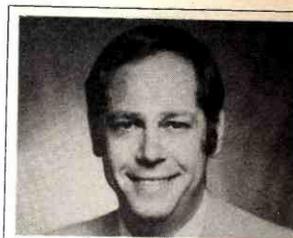
DW: I'm sure that's a concern. Tom apparently heard from some agencies replace, and I think that's an objection that will be repeated in other places.

R&R: What plans are there, if any, to deal with the TSA situation?

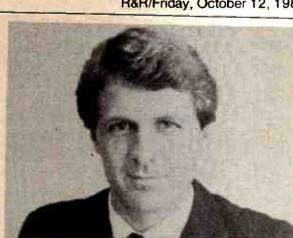
DW: What we're going to do about it I don't know at this time.

R&R: Despite the possible TSA hang-up, there still seems to be some confidence inside Birch that your firm will replace Arbitron, in terms of being used for major buys, in the next six months or so at some key agencies. Any thoughts on that?

DW: I'd certainly like to believe that we can replace Arbitron in that time frame — at a few major shops. I just don't know if it will be that soon. I'm confident that there is an awful lot of good product there — between the number of markets we survey monthly (almost four times as many as Arbitrends is surveying), all the bloody information inherent in our qualitative



Dick Weinstein



David Gingold

data, the county-by-county breakouts, the cume duplication analyses — there's a ton of useful stuff there that can help the agencies use radio. It's a better product to illuminate how to buy and sell radio than what you have in the Brand X book.

R&R: For the broadcasters who've supported or looked at Birch, what words of wisdom do you have for them about what they can expect?

DW: The most important thing I want to do in the eyes of the radio broadcaster is remain the good guy. Tom built a company that was designed to support the station marketplace, and I don't want to change that at all — I think that is right. I especially want to see the stations get more utility out of their Birch investment, and I think utility at this time means more agency acceptance. That's the message I got from broadcasters at the RCPC. But we're not going to turn into an agency-oriented research company. We're going to try to provide stations more usable data at a reasonable price.

R&R: Sounds like an idea that may catch on.

Gingold:

Consumer Research Plans

R&R: Who do you see as potential customers for the Consumer Research division? Would radio stations be likely customers?

DG: It's certainly possible for radio stations to be customers, but our primary customer base, as we see it, would be made up of consultants and other research firms in the industry.

R&R: Do you see Birch then competing in the radio research/consultation arena?

DG: I think one way to describe the research we'd be doing is that we would be a vendor to the consultants. We would be dealing strictly in the area of data collection, not in consulting. Thus we can offer research firms and consultants the opportunity for them to use our data collection facility, manufacture the data through our plant, then turn the data over to the consultant for any strategic recommendations they may want to make to their station clients.

R&R: How many phone lines will be dedicated to the new Consumer Research entity?

DG: Ultimately we foresee between 50-100 phone stations being dedicated to this division, depending on workload.

R&R: What if someone calls tomorrow and wants to put your staff to work? How many lines are currently available?

DG: We could put 20 interviewers on a project tomorrow.

Why Now?

R&R: Why would Birch see this as an opportune time to get into this field?

DG: We see this as a natural extension of our company. Having become experts in data collection using the telephone, it's only natural that we could extend ourselves into other areas where that expertise could be useful. We can now generate types of data other than just radio ratings information.

R&R: So the calling would all be done then out of your center there in Coral Springs?

DG: We don't foresee any need to go outside the company's central calling facility here in South Florida.

R&R: What kind of turnaround time are we talking about? Let's say a station or researcher/consultant comes to you and says, "We want the whole nine yards — you design the questionnaire, test the interview, field the project, and tabulate the data." How long from start to finish in that type of scenario?

DG: Depending on what other projects were being worked on, we think we could conduct a survey with 500-800 usable interviews of 10-15 minutes in length and have that data ready to send to the client within a month from start to finish. Of course that depends on what other projects we may have underway at the time.

Plans & Ambitions

R&R: As you look ahead, do you see this division being limited to radio or are there other options under examination?

DG: We see an unlimited future for this new endeavor. Radio is certainly the area of market research we have the most expertise in, but we do plan on expanding beyond radio into other media, such as TV and newspapers. We hope to go into the general field of consumer research, too, which could involve all sorts of things — focus groups, mail intercepts, direct mail testing, etc.

R&R: Any final thoughts you'd like to convey to the readers?

DG: First and foremost, our positioning to the radio research/consulting industry is that we are a consulting firm. We will serve as a data collection company that will service consultants and other research organizations that would like to capitalize on the benefits we could bring to their companies.

R&R: If someone wants to use your services, what do they do?

DG: Just call me at (305) 753-6043. There you have it, readers, a look into the new leadership at Birch. Let's keep an eye on them and see what the future holds for this newly-bolstered team.

The United Stations®

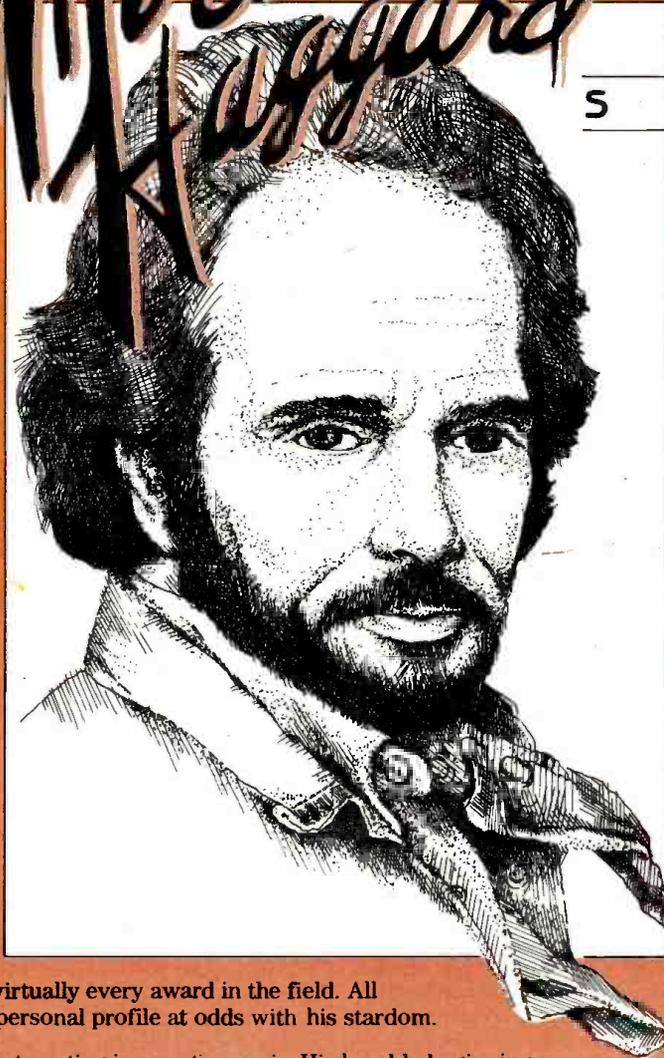
AMERICA'S TARGET RADIO NETWORKS

T H E

Merle Haggard

S T O R Y

AS TOLD TO ED SALAMON



It's well known that Merle Haggard rarely grants any interviews, therefore, The United Stations is especially proud to present THE MERLE HAGGARD STORY... the complete story, told in Merle's own words to Ed Salamon interspersed with lots of music both live and in-studio add up to a very special radio program.

For more than two decades, this singer/songwriter has been country music's symbol of the working man and the winner of virtually every award in the field. All the while he's maintained a low personal profile at odds with his stardom.

His story is perhaps the most interesting in country music. His humble beginnings include living in a converted boxcar and spending three years in San Quentin prison. After a pardon by Ronald Reagan, then governor of California, he began on a road that led to country music stardom, television and movie acting, and a command performance at the White House.

His music is equally interesting and varied, including tributes to both western swing pioneer Bob Wills, and Elvis Presley. He has recorded with duet partners as varied as George Jones, Willie Nelson and Clint Eastwood, and in styles ranging from straight country to Dixieland.

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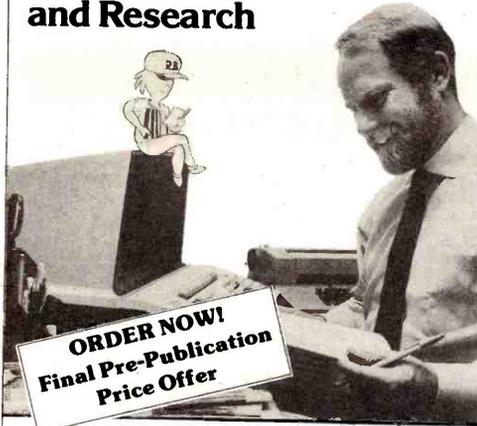
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RATINGS REPORT

Washington, DC

WGAY New Leader; WWDC Gains; WPGC-AM & FM (BM) Make Move; WRQX Widens

CHR Gap		Spr. '84	Sum. '84
WGAY-AM & FM (BM)	8.6	8.9	
WKYS (Urbn)	8.9	8.2	
WHUR (Blk)	7.3	7.1	
WMAL (AC)	7.2	6.6	
WRQX (CHR)	5.7	5.6	
WWDC (AOR)	4.2	5.3	
WLTT (AC)	4.6	4.7	
WPGC-AM & FM (AC)	3.3	4.6	
WWRC (Talk)	3.3	4.2	
WTOP (News)	4.6	4.1	
WMZQ-FM (Ctry)	3.7	4.1	
WAVA (CHR)	5.6	4.1	
WDJY (Urbn)	2.7	3.7	
WPXX-FM (Ctry)	3.0	2.8	
WASH (CHR)	2.2	2.6	
WXTR-AM & FM (Gold)	2.6	2.5	
WGMS-AM & FM (Clas)	3.2	2.3	
WYCB (Rel)	1.7	1.9	
WEZR (AC)	1.5	1.8	
WHFS (AOR)	1.2	1.7	
WOL (Blk)	.9	1.2	

St. Louis

KMOX Climbs; KSHE Takes Over Second; KMJM, KEZK Also Up

CHR Gap		Spr. '84	Sum. '84
KMOX (Talk)	20.2	21.8	
KSHE (AOR)	7.2	8.8	
KMJM (Urbn)	6.2	6.7	
KHTR (CHR)	7.9	6.5	
KEZK (BM)	5.6	6.4	
WIL-FM (Ctry)	6.8	5.8	
KWK (CHR)	5.9	5.3	
KSD (AC)	5.7	4.9	
KUSA (Ctry)	3.9	4.1	
KYKY (AC)	3.2	3.3	
WRTH (BBnd)	4.5	3.1	
KATZ (Blk)	1.9	2.5	
KGLD (Gold)	1.1	2.0	
KXOK (Talk)	1.7	2.0	
KADI (AC)	1.8	1.7	
WZEN (Blk)	1.8	1.7	
WIL (Ctry)	2.0	1.6	
KCFM (Easy)	1.3	1.4	
WESL (Blk)	1.1	1.4	
WMRY (AC)	.8	1.0	
WEW (BBnd)	.7	1.0	

Detroit

Tigers Take WJR Up Near 14; WRIF Widens AOR Lead; WNIC-FM Paces A/C's

CHR Gap		Spr. '84	Sum. '84
WJR (Misc)	11.4	13.8	
WJOI (BM)	8.4	7.5	
WJLB (Blk)	5.9	5.8	
WRIF (AOR)	5.4	5.7	
WXYZ (Talk)	5.3	5.1	
WNIC-FM (AC)	4.3	4.9	
WHYT (CHR)	4.6	4.8	
WOMC (AC)	4.2	4.7	
WWJ (News)	4.6	4.6	
WLLZ (AOR)	4.7	4.2	
WCZY (CHR)	4.1	4.1	
WDRQ (Urbn)	4.6	3.7	

Summer '84 Arbitron Advances

Boston

WBCN Holds First; WHDH Surges To Second; WHTT Gains On WXKS-FM; WROR Up

CHR Gap		Spr. '84	Sum. '84
WBCN (AOR)	9.0	8.6	
WHDH (AC)	7.2	8.4	
WXKS-FM (CHR)	8.1	7.5	
WBZ (AC)	7.4	7.4	
WHTT (CHR)	6.3	6.6	
WRKO (Talk)	4.7	4.7	
WEEI (News)	4.8	4.6	
WROR (AC)	3.8	4.5	
WVBF (AC)	4.4	4.5	
WJIB (BM)	4.6	4.1	
WMJX (AC)	3.5	3.1	
WHUE-FM (BM)	3.2	2.7	
WILD (Blk)	1.9	2.4	
WXKS (BBnd)	3.1	2.2	
WSSH (AC)	2.3	2.1	
WAAF (AOR)	2.0	1.9	
WBOS (Ctry)	1.4	1.8	
WCOZ * (AC)	2.2	1.7	
WCGY (Gold)	1.2	1.5	
WPLM (BBnd)	.4	1.1	

* now WZOU (CHR).

Cleveland

WMMS Steady At Top; WBBG Vaults To Second; WQAL Overhauls WDOK

CHR Gap		Spr. '84	Sum. '84
WMMS (AOR)	10.4	10.4	
WBBG (BBnd)	5.6	7.8	
WZAK (Urbn)	7.3	7.4	
WQAL (Easy)	7.0	7.3	
WGCL (CHR)	6.7	7.0	
WMJI (AC)	6.1	6.4	
WDOK (Easy)	8.5	5.7	
WLTF (AC)	6.1	5.3	
WDMT (Urbn)	4.2	4.8	
WGAR-FM (Ctry)	—	4.2	
WWWE (AC)	3.2	4.1	
WJW (N/T)	2.8	4.4	
WERE (N/T)	3.6	3.5	
WABQ (Rel)	1.8	2.8	
WHK (Gold)	1.5	2.2	
WJMO (Blk)	1.7	2.1	
WRQC (CHR)	2.1	1.9	
WGAR (Ctry)	3.1	1.9	
WCLV (Clas)	1.7	1.6	
WDBN (Easy)	1.4	1.3	

San Francisco

KSOL Gains On KGO; KSAN Opens Country Lead; KITS Beats KFRC; KFOG New AOR Leader In Congested Battle

CHR Gap		Spr. '84	Sum. '84
KGO (N/T)	8.7	7.4	
KSOL (Urbn)	5.1	6.1	
KBKS (N/T)	4.3	4.4	
KYUU (AC)	3.6	3.9	
KABL-FM (BM)	3.0	3.5	
KSAN (Ctry)	3.0	3.5	
KNBR (AC)	4.0	3.3	
KITS (CHR)	2.4	3.1	
KIOI (AC)	2.8	3.0	
KLOK-FM (AC)	2.2	2.8	
KSFO (Easy)	3.0	2.7	
KBLX (Urbn)	2.3	2.7	
KFRC (CHR)	3.4	2.6	
KOIT-FM (Easy)	3.0	2.6	
KABL (BM)	2.6	2.6	
KNEW (Ctry)	2.8	2.5	
KWSS (CHR)	1.8	2.3	
KBAY (BM)	2.6	2.3	
KDIA (Blk)	3.0	2.2	
KFOG (AOR)	2.1	1.9	
KRQR (AOR)	2.8	1.8	
KKHI-AM & FM (Clas)	2.0	1.8	
KQAK (AOR)	1.4	1.6	
KMEL (AOR)	1.4	1.6	
KOME (AOR)	2.0	1.5	
KZST (AC)	.4	1.4	
KSJO (AOR)	1.2	1.3	
KLOK (AC)	1.3	1.2	
KARA (Gold)	.8	1.2	
KDFC-AM & FM (Clas)	1.2	1.2	
KEZR (AC)	.9	1.1	
KJAZ (Jazz)	1.1	1.1	
KYA (AC)	.9	1.1	
KLIV (BBnd)	1.2	1.0	

Houston

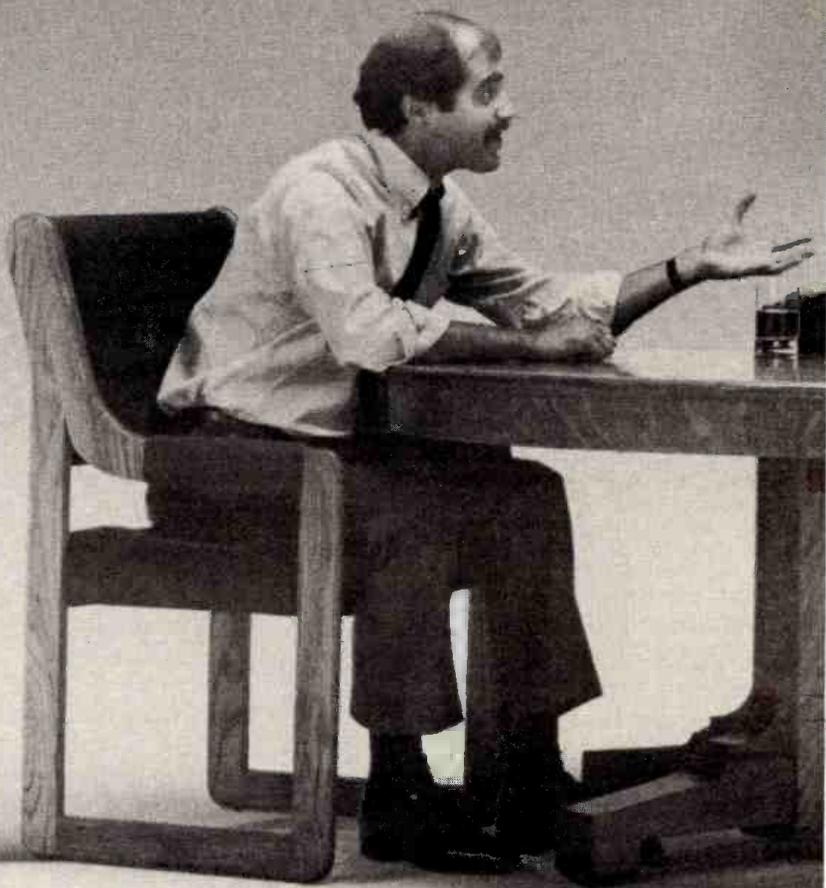
KMJQ Leaps Into First; KIKK-FM Up; KXAS (ex-KILT-FM) Debuts Solidly; A/C Battle Tightens As KQUE On Top

CHR Gap		Spr. '84	Sum. '84
KMJQ (Urbn)	9.1	10.2	
KKBQ-FM (CHR)	10.7	8.9	
KIKK-FM (Ctry)	6.4	7.5	
KODA (BM)	8.4	6.8	
KLOL (AOR)	5.8	5.8	
KSRR (AOR)	7.4	5.5	
KXAS (Ctry)	—	4.9	
KQUE (AC)	3.5	4.6	
KLTR (AC)	3.2	4.5	
KRBE-FM (AC)	4.7	4.4	
KTRH (Talk)	3.5	4.3	
KPFM (AC)	3.8	4.1	
KPRC (News)	3.1	3.6	
KILT (Ctry)	1.7	1.7	
KKBQ (CHR)	2.2	1.6	
KLAT (Span)	1.0	1.5	
KYOK (Blk)	2.6	1.5	
KLEF (Clas)	1.2	1.4	
KCOH (Blk)	1.4	1.3	
KIKK (Ctry)	.9	1.3	
KXYZ (Span)	1.8	1.3	
KNUZ (Gold)	1.0	1.2	

For The Record: In last week's Chicago Arbitron listings, WLUP (AOR) was inadvertently omitted. The station went from 3.4 in Spring '84 to 2.8. Also, WLIB/New York should be listed with a News/Talk format, rather than Miscellaneous.

984

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You're probably familiar with the research method known as *focus groups*. For years now, these roundtable discussions, usually involving groups of radio listeners, have often proved useful to programmers in a variety of ways. Although the group concept is still recommended for specific situations, *inherent* problems associated with its make-up have caused many to seek other means of research.

Surrey is now pleased to offer such an alternative.

It's called the IFS series; short for Individual Focus Sessions. This approach, consisting of approximately the same number of participants as in four focus groups (40), involves separate, 30-45 minute, one-on-one interviews with each respondent. Compared to four focus groups, which can usually be completed in six hours by one moderator, the IFS series affords your station information derived from nearly 30 hours of interviews conducted simultaneously by two researchers. Other benefits provided by the IFS approach include:

- Elimination of group bias and pressure.*
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- Respondents are supplied written questionnaires prior to interview.*
- Ability to provide interviews in more than one location.*
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NETWORKS

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CAMPAIGN '84

A Restrictive Presidential Precedent



As Election '84 heats up and we move closer to the first Tuesday in November, each of the Presidential and Vice Presidential candidates is criss-crossing the country, discussing the issues, exuding personality, and vying for as much press coverage as he or she can muster. Television is a strong force in the battle of political wits, but radio — and other media — have found themselves the target of exclusionary measures established by the candidates' campaigns.

As this election year winds down, with less than four weeks remaining in the fight, both the Reagan-Bush and Mondale-Ferraro camps have issued edicts which place limitations on close-up coverage of the respective candidates. Radio is banned from coverage of President Reagan's "rope line" comments; Vice President Bush has apparently eliminated all press from his plane; coverage on Mondale's plane highly favors TV, relegating radio to a round-robin pool situation; and until recently candidate Ferraro declared all comments issued on her plane were "off the record." This week's column looks at the "manipulation of the media" and restrictions on radio network coverage.

The Restrictions Defined

Shortly after the traditional Labor Day start of the presidential campaign, signals from all camps indicated that press coverage for 1984's race to the White House was going to be different.

The first indication of a coverage challenge came, according to Associated Press Radio Assistant Managing Editor/News James Limbach, when radio was completely excluded from covering the President's "rope lines" — Reagan's "unscheduled" off-the-cuff comments which come when he shakes hands along the ropes at his rallies. "No radio network or station can have a representative in there," Limbach says. "Originally we operated on a pool basis, where the networks rotated for coverage. One day AP would be in there, and we would share whatever we had with the other networks. Now only TV, print, and still photographers are allowed. I don't know why radio is being singled out; we're allowed in the press charter plane but not along the lines."

Dave Cooke, Vice President/News at RKO, also takes issue with the President's exclusions. He contacted the White House press office, but the reply he received generally skirted the issue. He says, "The answer was basically one of 'we'll take your views into consideration, and will continue to work with your correspondents.' They stressed their desire to allow close-in press access, but mentioned no definitive action that would be taken, and the situation remains as it was."

Similar restrictions issued by the other candidates soon followed, most of them in some way affecting radio coverage.

Ron Nessen, Vice President/News at Mutual Broadcasting, and former Press Secretary under President Ford, comments, "All the candidates are imposing restrictions on press coverage, and I find it unacceptable.

We have filed suit against the Mondale campaign, because they have allocated only two radio pool seats on the candidate's plane, so our correspondent flies only every other day."

The Restrictions Explained

The exclusion of the press from any news-worthy situation automatically begs the question "why?" Freedom of the press has long been a journalistic tradition in this country, with the "public's right to know" central to its Constitutional guarantee. Yet many journalists and network executives are worried and puzzled about these recent reportorial challenges.

When AP's Limbach, supported by Mutual, RKO, and UPI, inquired of the White House why radio was no longer included in the rope line pool, the forthcoming response mentioned "security arrangements recommended by the Secret Service" as the key factor involved. Says Limbach, "This is ridiculous. Radio is no more of a security threat than anyone else. We're in the other pools, but not that one. We know the President was shot three years ago, but it wasn't a radio correspondent who did it. It was somebody who got through the security, obviously because the Secret Service wasn't doing its job."

The security explanation just doesn't wash, according to Nessen. "All these correspondents are accredited, investigated,

TRICK AND TREAT



HALLOWEEN TAKES TO THE AIR

Three years ago on Halloween night, as a benefit for UNICEF, the first live network radio drama to be presented in over 25 years was broadcast from the Magic Castle in Hollywood. Once again, in what has become an annual Halloween tradition, another radio drama will air live from Los Angeles on All Hallow's Eve.

IDB Communications Group is sponsoring the benefit program, which will be broadcast from the Director's Guild of America Theatre at 7pm PST on October 31. This year's event will be transmitted via satellite to over 450 radio stations, and will feature an exclusive presentation of Ray Bradbury's "The October

Country." The 90-minute broadcast of tales of the supernatural is being directed by John Clark, and stars Lynn Redgrave, June Lockhart, Casey and Jean Kasem, and Gary Owens.

For further information on the broadcast, call (213) 222-1196.

and credentialed by the White House," he says. "They all wear dozens of appropriate passes around their necks so they can be plainly seen. If you talk to some of the older Secret Service people, they'll tell you they used to like having a group of reporters around the President, because it provided a measure of protection. It's a horrible, cold-hearted thought, but if the President was surrounded by all those reporters, there was a good chance one of them would get the bullet instead."

If security is the reason offered for radio's exclusion from certain Presidential coverage, what is the word from the Mondale camp on restrictions in the candidate's plane? "Space limitations," a spokesman from campaign headquarters in Washington told R&R.

Whether the official reason is security or space, Nessen feels uncomfortable with such limitations placed on the press. He comments, "During World War II, when President Roosevelt went off to secret meetings with Churchill, that was arguably understandable. But what the hell are we talking about here? We're talking about a guy who's out campaigning for President or Vice President. How are the people of this country going to find out what these candidates believe in, if the only coverage

comes from an event of their own contrivance?"

Lou Giserman, News Director at UPI Radio Network, understands but does not accept the new rules. "I can see where the priorities of the PR people are," he says. "They have limited space, or whatever, and if they're going to exclude anybody I guess they feel television is more important. They're obviously going to go with whoever has the most coverage, so from an audience reach point of view they'll go with TV every time. I think, if space is their problem, they should just get a bigger plane."

Controlling The Image

In the eyes of most critics, the "real" reason behind press restrictions lies more in manipulation of the media and self-serving image-building. Limbach says, "Experience has shown us that when the President is out mingling, that's when he's the most vulnerable. This is true with any candidate who isn't reading from a prepared text."

Nessen agrees, adding, "My belief is that every one of these restrictions all has the same basis: no one wants to encounter reporters in an unplanned and unguarded moment. They want to control every single public appearance and leave nothing to chance."

Instead of carefully-planned campaign events, Nessen feels the real issues are best covered when correspondents can record candidates' thoughts outside the staged campaign performances. "The Sam Donaldson approach and the Helen Thomas approach are the right approaches," he explains. "If the candidates are not willing to submit themselves to questions on behalf of the public in a regular, organized way, then reporters have the right to take every opportunity they can to seek the views of the President — or his opponent. I'm 100% behind Sam Donaldson in this belief."

Every network involved in this dispute agrees that the issue isn't necessarily to force the campaigns to rescind the restrictions, especially since the election is so close at hand. The real issue, instead, is averting what might be a dangerous precedent in Presidential politics — and other national and worldwide events as well. "The whole thing is just an unacceptable outrage," Nessen concludes.

The networks are getting mad as hell... and they're not going to take it anymore.

Network Spots



Broadcast Productions East has started distribution of a new feature, "Rarities In Rock," scheduled to be programmed during the upcoming Christmas holiday season. The one-time, two-hour special features rare cuts by major artists, all rarely heard on radio. "Rarities" is targeted to AOR stations, and is hosted by Bob Baron. For more information, call (516) 286-8125.

"A Present For Yoko" an exclusive hour-long music and interview special spotlighting the late John Lennon, is being released Monday (10-15) by Westwood One. The program is hosted by Mary Turner, and features a discussion with Yoko Ono about her relationship with John, the birth of their son Sean, and their subsequent role reversal. Highlighted are songs from the "Every Man Has A Woman" and "Double Fantasy" albums. Call (213) 204-5000 for further details.

"On The Slopes" a twice-weekly, 90-second radio program featuring Ski Magazine editor Dick Needham as host, is now available to radio stations through Audio Features in New York. The program will be distributed each Tuesday and Wednesday from November 13 through March 14, utilizing the satellite facilities of UPI and AP. Contact Robert Kimmel or Alan Steinberg at (212) 889-1327 for more information.

R&R MUSIC CALENDAR

NEWS & INFORMATION FEATURES OCTOBER 15-21, 1984

The Weekend	
OCTOBER 20-21	
American Christian Countdown Mylon LeFevre (SP)	
American Gospel Rock Countdown Altar Boys (SP)	
Captured Live Missing Persons (RKO)	
Countdown America w/John Leader Darryl Hall & John Oates (RKO)	
Dick Clark's Rock, Roll, & Remember Neil Diamond (US)	
Dr. Demento Cochroach Songs (WO)	
Gary Owens' Supertracks Billy Joe Royal/Shelley Fabares (CRN)	
The Great Sounds Sy Oliver (US)	
Guest DJ Spandau Ballet (PFM)	
Hot Ones Dennis DeYoung (RKO)	
Metalshop Motorhead (MJJ)	
Music & Memories Shirelles/Paul Winchell (SBS)	
Music Of The City They Call It Rock & Roll Part 2 (SI)	
Rare & Scratchy Rock & Roll (PIA) Jerry Lee Lewis	
Rick Dees' Weekly Top 40 (US) Patty Smyth & Scandal	
Rock Album Countdown (WO) Sammy Hagar/David Bowie	
Rock Chronicles (WO) Videos, Videos, Videos	
Rock Over London (RI) General Public/U2 debut	
Solid Gold Country (US) Ray Price	
Solid Gold Scrapbook (RKO) Creedence Clearwater Revival	
Source Special (SOU) Led Zeppelin Part 1	
Superstars Rock Concert (WO) Genesis	
Top 30 USA (CBSR) Top Ten Duos	
Weekly Country Music Countdown (US) Johnny Lee	
We're An American Band (BR) Van Halen/Peter Wolf/Quiet Riot	

The Week Of

OCTOBER 22-26

Country Closeup (NP) Country Music Month Special Part 4	
Earth News (WO) Little Richard/Paul McCartney	
Honor Roll Of Rock & Roll (BR) Fleetwood Mac/Everly Bros./Lionel Richie	
In Concert (WO) Y & T/Saxon	
Interview (IN) Scorpions	
Live From Gilley's (WO) Best Of Gilley's Part 2	
Music Makers (NP) Nancy Wilson	
Off The Record (WO) Lindsay Buckingham/Billy Idol/Dokken	
Off The Record Special (WO) John Cougar Mellencamp	
Special Edition (WO) Kashfi	
Star Track Profile (WO) America	

Saturday	20
OCTOBER	
Country Calendar (CW) Gary Morris	
Dick Bartley's Solid Gold Saturday Night (RKO) Great Girl Groups	
Rare Trax (CW) Blue Oyster Cult	
Silver Eagle (ABCE) Moe Bandy & Joe Stampley	

Sunday	21
OCTOBER	
Country Calendar (CW) Alabama	
Inside Track (DIR) David Gilmour/Roger Waters	
King Biscuit Flower Hour (ABCR) Ronnie James Dio/Fastway	
Rolling Stones' Continuous History Of Rock And Roll (ABCR) The Police	
Spotlight Special (ABCC) Donna Summer	

Monday	22
OCTOBER	
Country Calendar (CW) Mark Gray	
Rare Trax (CW) Black Sabbath	
Retro Rock (CW) Tubes	
Rockline (GSN) Roger Hodgson	
Sound Check (RKO) Paul McCartney	

Tuesday	23
OCTOBER	
Country Calendar (CW) Willie Nelson	
Rare Trax (CW) Black Sabbath	
Sound Check (RKO) Honey Drippers	

Wednesday	24
OCTOBER	
Country Calendar (CW) Sylvia	
Rare Trax (CW) Uriah Heep	
Sound Check (RKO) Steve Miller Band	

Thursday	25
OCTOBER	
Country Calendar (CW) Jim Glasser	
Rare Trax (CW) Uriah Heep	
Sound Check (RKO) Dan Hartman	

Friday	26
OCTOBER	
Country Calendar (CW) Roy Acuff	
Rare Trax (CW) Fried-Day: Gettie Joe & The Fish	
Sound Check (RKO) Peter Wolf	

PROGRAM SUPPLIERS KEY

ABCD = ABC Direction Net
 ABCE = ABC Entertainment Net
 ABCR = ABC Rock Net
 ABCY = ABC Youth Nets
 AMS = American Media Services
 AP = Associated Press
 ASR = All Star Radio
 BR = Burnett-Robbins
 CB = Continuum Broadcasting
 CBS = CBS Radio
 CBSR = CBS Radio Stereo
 CRN = Creative Radio Net
 CW = Clayton Williams
 DCA = DC Audio
 DIR = DIR Broadcasting
 GSN = Global Satellite Net
 IN = Interview
 IS = IS INC
 LBP = Lee Bailey Prod.
 LW = London/Washington
 MBS = Mutual Broadcasting
 ME = Multimedia Entertainment
 MJJ = MJJ Broadcasting
 NBC = NBC Radio
 NP = Newwood Productions
 NSBA = NSBA Productions
 PFM = PFM Inc.
 PG = PG Prod.
 PIA = Public Interest AF.
 RI = Radio International
 RKO = RKO Radio Net
 RKO1 = RKO One
 RKO2 = RKO Two
 SBS = Strand Broadcast
 SI = Syndicate It
 SOU = NBC The Source
 SP = "The Spirit" Productions
 TRAN = Transar
 US = The United Stations
 WO = Washwood One
 YRN = York Radio Network

News/Talk/Sports
News Blimp (PRN) Macho men/food ingredients/dirty high-tech/while watching/creative anarchism (10/15-19)
Newsline (NBC) And Baby Makes Four (10/15-19)
Sporting News Report (CW) Sugar Ray Leonard/Arnold Palmer (10/15-19)

General Information
Brad Messer's Daybook (WO) WWI ships/Merchant Marine (10/15) Webster/China goes nuclear (10/16) Bessemer steel/Al Capone (10/17) Radio pager/Alaska (10/18) Earl of Sandwich/Yorktown (10/19) (10/15-19)
Getting Ahead (YRN) Choosing insurance (10/14)
Health Care (PIA) Arthritis Awareness (10/14)
Medscan (PIA) Baldness Cure (10/15) Micros vs. Ovens (10/16) Heart Attack Prevention (10/17) "Hydro" Bandaid (10/18) Celiery Allergy (10/19)
Minding Your Business (NP) States Survey (10/15) Bidisco's Bankruptcy (10/16) Pension Fund (10/17) Louisiana (10/18) Computers For Non-Typists/Frequent Flyers (10/19)
Public Affairs (PIA) Retarded Citizens (10/14)
Something You Should Know (SBS) Where To Complain (10/15) Aerobics For Men (10/17) Brainstorming (10/18-19)
Sound Advice (PRN) Tracking/skating/stylis/cartridges/needles (10/15-19)

Lifestyle
Lifelines w/Bill Fantini (ABCR) Dr. Marvin Cetron/Jobs Of The Future (10/15)
Playboy Advisor (WO) Morning coffee/run/beauty can't get date/virgin qualifiers/post-drink problems/abound/refusing free professional advice/love roller coaster/she hates his boorish family/impotence and papavarine/ he's non-expressive (10/15-19)
Spaces & Places (WO) Murder On The Roads (10/15-19)

Entertainment
Entertainment Update (CBS) Herbie Hancock/Tad McSherry/ Ted Danson/Helix/John Catterly (10/15-19)
Rock Notes With Pat St. John (ABCR) Big Country, Thompson Twins records (10/15) Prince (10/16) Rod Stewart's band (10/17-21)
Rock Report (SOU) John McLaughlin/Lenny from Motorhead/ Fee Waybill (10/15)

Comedy
Daily Feed (DCA) Take a fence/2nd debate primer/ Reagan TV ads/Supreme Court jesters/ sleaze factor (10/15-19)
Jack Carney's Comedy Show (CW) Military (10/15-19)
Laugh Machine (PRN) Flip Wilson/Travesty, Ltd./Shelley Berman/Steve Martin/Rodney Dangerfield (10/15-19)



ALL POINTS BULLETIN — For the first time in the history of this network page, one United Stations staff member is missing from the photograph following the taping of a segment of "Hot Rocks," featuring Missing Persons. Pictured (l-r) are United Stations' Suzanne Berg, Lori Pinkerton, and Ed Salamon (missing); and other Missing Persons Dale Bozzio, Terry Bozzio, and Warren Cucurullo.



30,000-1 — Over 30,000 listeners entered a recent contest sponsored by "Countdown America" and Levi Jeans, vying for a pair of tickets to an upcoming Jackson Victory Tour concert. Pictured are IS INC, RKO, and advertising representatives who are probably the only folks who did not enter the contest.

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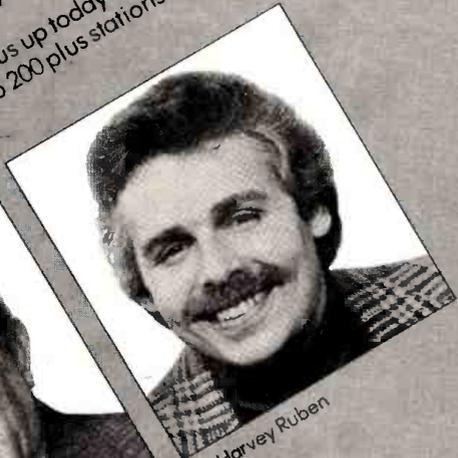
Sally Jessy Raphael



Bruce Williams

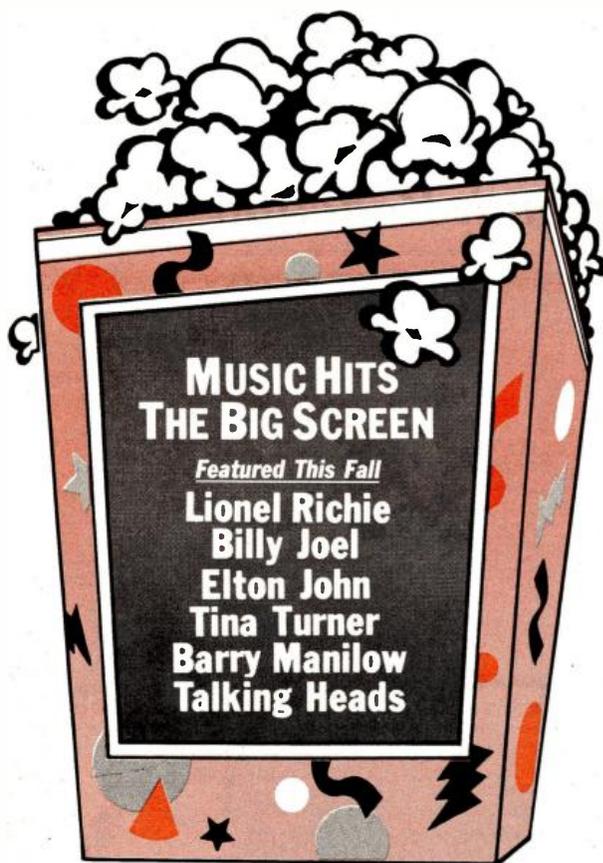


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GAIL MITCHELL

"MEGA-REPS": AN AGENCY VIEWPOINT

Survival Through Reaction

R&R's "mega-reps" series resumes this week with an agency perspective provided by Ted Bates's Charlie Trubia. Next week: Eastman's Frank Boyle refutes the "endangered species" outlook.

"I don't care what anybody says. Reps aren't reactionary, they're reactionary." So maintains Charlie Trubia, Sr. VP/Director of Radio for Ted Bates, when discussing what prompted the merging rep group trend.

Jockeying for marketplace position as more national alternatives — RadioRadio, RKO, the Source, and Westwood One — became competitive factors, the reps called upon their natural survival instincts. "In order to survive, the reps had to offer more customization than the networks. That was the whole purpose of a rep," explains Trubia. "Because they were so competitive, they said Torbet would never give into Selcom and vice versa. But by merging, they no longer had one or two stations in every market. They had five and six now to cover a market. It was a reaction to the pro-

liferation of the major networks."

By the same token, however, there are those detractors who believe the mega-reps are actually

"There's no differentiation any more between national spot rates and your rep network."

limiting alternatives and competition. The argumentative claim met with an unhesitant "that's ridiculous" from Trubia. "With 9000 radio stations, there's nothing anybody is going to do that's going to cut down competition. If anything, it's more competitive. The pie is still cut up. It's a question of who's representing the pie."

A Healthier Medium

The general rep consensus is that the mergers proved to be a definite agency

advantage. Agencies can deal through the reps rather than going direct, making radio easier to buy. And nonwired network departments are handling a lot of the agencies' work, including billing affidaviting. Trubia agrees somewhat with that assessment, but also declares the radio medium is healthier for the mergers. "It really doesn't make my job any easier. In all honesty, we're now using the reps very much for the rep networks — what's being sold on your rep network is what used to be sold in spot. Maybe it's fewer phone calls, that's about it. Nothing to write home about.

"But there are more national alternatives, an advantage to both the medium and our clients. As an agency we welcome more alternatives. With more to choose from, it becomes more competitive. You're given greater choice and more negotiables. The medium is alive and well; it's better than ever."

Returning to the subject of national spot, Trubia noted, "You really had a

"The pie is still cut up. It's a question of who's representing the pie."



shifting of dollars. Does that mean the basic spot is dead? No, because we still need the basic spot through a national rep for merchandising, for promotions, and isolated spot fill.

"I don't think there's a spectrum of rates like before. It used to be the local guy got one rate, the national spot guy one rate, and the rep a lower rate. There was as much as a 30% differential. There's no differentiation anymore between national spot rates and your rep network. From what I see everybody is paying pretty much the same. It's very close."

"Static Quo"

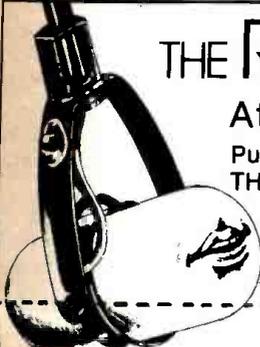
Although Trubia views the rep consolidation trend as a good, natural reaction, it doesn't necessarily mean the independents will be forced to consider the same alternative. "Right now the regular networks are in sort of a weeding-out process. You're not going to see more longform programming on the basic networks. How that scene emerges will dictate pretty much what the reps are going to do. I don't see everything coming down to two major reps or going back to ten like it used to be.

"As long as the network scene stays static, the rep scene will remain just the

way it is now. Should two or three national networks fold or the economy turns sour, then you're going to see a change in the reps again. A guy would be crazy to start a rep firm on his own now. But you're still going to have the creative people who go in and do specific jobs in certain areas. That will always exist, just like the small agency. The advertising agency is a perfect parallel. You've got all these agencies combining, and yet the little boutiques that do a good job are still flourishing."

"Reactionary reps" aside, I asked Trubia about the general future of radio advertising. "Funny thing about radio; it's the least reactive medium because it's so locally-oriented. While network TV reacts on a dime, network radio is small compared to the total. But all indicators say we're going to be good through '85, then we'll go back into a recession. If we do and interest rates go the other way, radio won't grow tremendously, but it won't suffer tremendously either."

Charlie Trubia is Sr. VP/Director of Radio at New York-based Ted Bates Advertising. He's a 15 1/2-year agency veteran, who has been running the radio division for nearly eight years. Trubia is also one of the early advocates of compatible copy.



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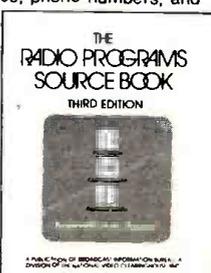
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 - KAMZ
 - WANS-FM
 - WOKI
 - KIKI



PRODUCED BY JAY GRAYDON • MANAGEMENT: PATRICK RAINS & ASSOCIATES, LOS ANGELES

Street Talk

The hottest rumor this week is that **MALRITE** will buy **WLUP/CHICAGO** from **HEFTEL**, although no confirmation could be made by presstime. If indeed the sale happens, would Malrite be required to sell **WZUU/MILWAUKEE** due to contour overlaps? Stay tuned for details.

Also in the Windy City this week, Street Talk has it that former B100/San Diego PD **GLEN McCARTNEY** has the inside track on the **WFYR/CHICAGO** programming gig. For now, former 'FYR PD **JACK KELLY**, who resigned late in September, is staying on at the station.

Meanwhile, **STEVE DAHL** and **GARRY MEIER** have returned to work, and on **WLS-AM**, no less. As a result, **AMY SCOTT** is out, **MIKE WOLF** is moved up to all-nights from parttime, and eight-year late-night rocker **JEFF DAVIS** has resigned to join former WLS PD Ric Lippincott, now programming **KYUU/San Francisco**.



R&R's "Cub" reporter at the National League playoff games in San Diego couldn't help but notice a plane pulling a banner over the stadium which read, "In Chicago **WMET** Rocks The Cubs."

The Detroit market will get a little more competitive with the Canadian **CRTC's** grant of a program content waiver to **CJOM/WINDSOR**. The station will no longer be bound by rules restricting FMs to no more than 50% music (at least 20% Canadian) and requiring at least 40% "spoken word" programming.

DAVID SMALL has resigned as President/GM of **KMGC/DALLAS** to enter broadcast ownership. David will remain on board until a successor is named, and plans to announce his acquisition soon.

KFRC/SAN FRANCISCO morning master **DR. DON ROSE** had his injured left leg amputated last week, ending years of complications he'd been suffering. The indomitable DDR will be back on the air in only two weeks, broadcasting from his house for the rest of the year. He said, "I have no regrets, and am looking forward to moving on to a healthier phase of my life."

PD **ROB CONRAD** needs several staffers as **SUNBELT** prepares to kick off its new Seattle FM. Air talent, newspeople, and those skilled in marketing and promotion are invited to apply. Contact Rob at the Research Group: (206) 323-3771.

While we're in the Seattle market, is another major contemporary outlet about to change PDs?



After more than seven years in middays at **WNBC/NEW YORK**, veteran personality **JOHNNY DARK** has joined **WHTT/BOSTON** for the midday show.

With **CHARLIE QUINN** exiting **KZZP/PHOENIX** for **WHTT** (see Page 1), **WESTERN CITIES' National PD DAVE VAN STONE** needs a PD. Contact him at (408) 866-5886.

Across the desert a ways, **KLAV/LAS VEGAS** morning personality **JACK LONDON** has been elevated to Station Manager.

It was incorrectly reported here last week that **RECORD WEEK** had closed its doors. The magazine is in fact still in business.

POLYGRAM has upped West Coast Regional Promotion Manager **JEFF LAUFER** to National Album Promotion Manager.

JAY STONE, who at one time worked at **WXKX/Pittsburgh** and New York stations **WNBC** and **WXLO**, has joined **KLRZ/SALT LAKE CITY** for mornings, while **KZOZ/SAN LUIS OBISPO, CA** talent **MYKE KROSS** comes aboard for evenings.

Congratulations to **OUTLET** Radio Group VP **JOSEPH CHAIRS** and **COX COMMUNICATIONS** Broadcast Division President **WALTER LISS, JR.** They are the newest members of the **RAB's** Board of Directors.

KBEQ/KANSAS CITY has added two heavyweight names to its lineup. Former programmer and legendary **WLS/Chicago** personality **BILL BAILEY** is handling noon-4pm, while **DANCIN' DANNY WRIGHT**, who just exited **Q107/Washington**, covers the 4-8pm shift.

WYDD/PITTSBURGH's new MD is **DAVE SHEDLOCK**, who will keep his 10pm-2am airshift. Meanwhile, **TONY FLORENTINO**, most recently of **WRXT/BUFFALO**, has been tabbed for the evening show.

The new MD at **WDMT/CLEVELAND** is midday personality **ERIC FAISON**. Eric takes over for **DEAN DEAN**, who recently moved up to PD.

STREET TALK/Continued on Page 24

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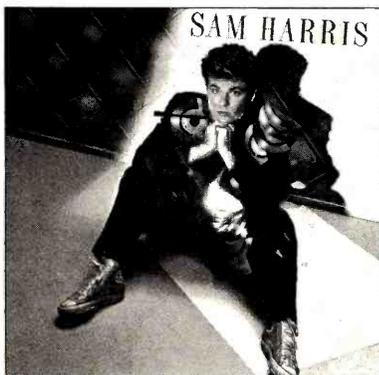
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From his new album. SAM HARRIS.



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Street Talk



FATHER GUIDO SARDUCCI is starring in Z100/New York's sequel to the nationally-syndicated "It takes a knockin' and keeps on rockin'" commercial with John Cameron Swayze. Sarducci maneuvers a 30-ton steamroller into position, and then crushes a radio. "It wasn't easy drivin' but I got the hang of it okay," said the Holy Roller.

Street Talk

Continued from Page 22

Remember **SCOTT JACKSON**? The former label executive at Arista and ABC Records has just completed his four-year stint with the Army and would like to connect with his old friends upon his return to L.A. in the next week or two. Contact Scott through **JOHN SCHOENBERGER**'s office at MCA: (818) 508-4020.

Eighteen-year broadcaster **BRIAN ROBERTS**, who's been morning personality at **KUTE/LOS ANGELES** since 1979, is out and ready to work. Call him at (818) 893-9112.

WJFM/GRAND RAPIDS has joined the CHR ranks, after dropping its longtime **TM**-formatted A/C approach. The station is totally live under the direction of Operations Director **DAVID MURRAY**.

After several years as an AOR, **KEYZ-FM/ANAHEIM** has switched to automated CHR.

WSPK/POUGHKEEPSIE afternoon personality **BOB DAYTON** is now programming the station. He succeeds exiting **CHRIS LEIDE**.

KSMB/LAFAYETTE, LA has dropped AOR in favor of CHR, PD **SCOTT SEGRAVES** remains at the helm, and the staff remains intact.

Canadian independent label **SOLID GOLD** has apparently folded, according to our sources at MCA, which distributed the label domestically.



STORK STOP: KNTF/ONTARIO, CA PD KEVIN O'NEILL and wife Judy welcome son Thomas Michael (9-14).

Chrysalis Marks Best Year Ever



Celebrating their best year ever, Chrysalis Records personnel cruised around New York harbor on a party boat. Shown here are (l-r): Chrysalis VP Billy Bass, Senior VP Jeff Aldrich, Co-Chairman Terry Ellis, Senior VP Ann Monday, President Jack Craig, and Senior VP Paul Hutchinson.

A Million-Dollar Smile



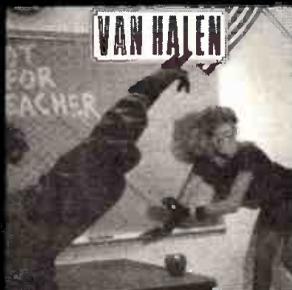
Julio Iglesias was greeted by CBS executives after a show in New York. Pictured from left are: Columbia Senior VP/GM Al Teller, CBS Records Group President Walter Yetnikoff, Julio, Mrs. Thomas Wyman, and CBS, Inc. Chairman/CEO Thomas Wyman.



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WITH JOHN LEADER

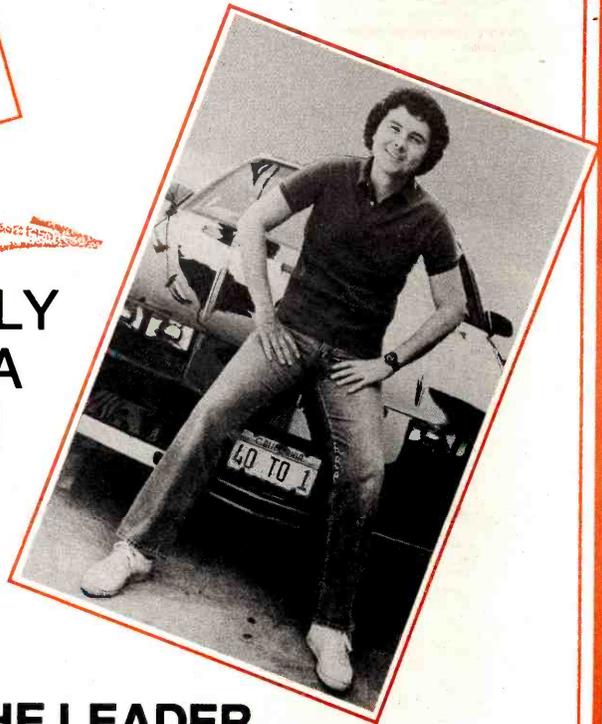


NATIONAL AIRPLAY **R&R**
October 12, 1984 THE BACK PAGE **RADIO & RECORDS**
Contemporary Hit Radio

- 1 CHICAGO/Hard Habit To Break (WB)
- 2 STEVIE WONDER/Just Called To Say I Love You (Motown)
- 3 MADONNA/Lucky Star (Sire/WB)
- 4 BILLY OCEAN/Caribbean Queen (No More...) (Live/Anista)
- 5 PRINCE/let's Go Crazy (WB)
- 6 J. CAFFERTY &.../On The Dark Side (Scotti Bros./CBS)
- 7 PRINCE/Purple Rain (WB)
- 8 J. CAFFERTY &.../On The Dark Side (Scotti Bros./CBS)
- 9 ROD STEWART/Some Guys Have All The Luck (WB)
- 10 PRINCE/Some Guys Have All The Luck (WB)
- 11 ROD STEWART/Some Guys Have All The Luck (WB)
- 12 BRUCE SPRINGSTEEN/Cover Me (Columbia)
- 13 BRUCE SPRINGSTEEN/Cover Me (Columbia)
- 14 WHAM!/Wake Me Up Before You Go-Go (Geffen)
- 15 WHAM!/Wake Me Up Before You Go-Go (Geffen)
- 16 ELTON JOHN/Who Wears These Shoes? (Geffen)
- 17 ELTON JOHN/Who Wears These Shoes? (Geffen)
- 18 ELTON JOHN/Who Wears These Shoes? (Geffen)
- 19 CARL DRING/Desert Moon (A&M)
- 20 DENNIS DUNN/Desert Moon (A&M)
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- 40 DENNIS DUNN/Desert Moon (A&M)

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Jennings Upped To Blair/RAR VP

Blair/RAR Inc. New York Sales Manager Michelle Jennings has been promoted to Vice President, with responsibility for day-to-day operation of the firm's New York office. Jennings joined Blair/RAR in April from Eastman Radio, where she was an Account Executive.

Blair/RAR President & Chief Executive Officer Jim O'Neill commented, "Michelle did an outstanding job at Eastman, and in her tenure with us has proven to be equally effective."

In other appointments, O'Neill announced that two Blair Radio executives have transferred to Blair/RAR. Brian Robinson

takes the job of VP/West Coast Sales, and Gary Lewis becomes New York Marketing Manager. Lewis had been a Blair Radio account exec and Director/Training for the John Blair & Co. rep firms. Robinson was Blair Radio's Sr. VP/GM-Midwest.

"Gary's demonstrated excellent leadership qualities," said O'Neill. "He did a great job with our first sales training program and will be a terrific addition to our management team. Brian has an extensive station and representation background. We look to him to give us greater sales penetration on the West Coast."

Conrad

Continued From Page 3

Conrad has worked the last four years in San Francisco as an air personality at KYA & KLHT, and most recently, KFRC. His programming background includes three years at KING and two at KREM/Spokane. "It's good to be back with friends," said Conrad, who will also handle mornings for the new station. "How often does anyone have the opportunity to build a station from the ground up? There's a commitment from

this company to make it work, and we'll go after it with a lot of ammunition behind us. It's going to be a lot of fun, and I'm flattered to have been chosen."

Hansen

Continued From Page 3

we've made in programming is to do a bit more dayparting, but outside of that, we're going full speed ahead. KNBQ has always been a foreground radio station and we intend to stay that way both on the air and in the streets."



THE BEEF IS AT THE BEACH — FM106/Philadelphia PA was part of the group presenting "Where's The Beef" actress Clara Peller with an award from the Philadelphia Bar Association for encouraging American Senior Citizens. Clara is currently promoting part of the "Where's The Beach" campaign to promote the Unsuit (bathing suit that lets you tan all over). Presenting the award (l-r) are FM106 morning man Kelly Randall, Bar Association Chairman Richard Weiner, Clara, and morning man Dan Cooke.



OLYMPICS OF ANOTHER KIND! — WPLJ/New York drew a record crowd at the Queens Festival '84 in the nearby borough of Queens (where else?). The break-dancing exhibition featured the Dynamic Dolls. The Dynamic Breakers are shown here performing in front of the New York World's Fair Unisphere.



CAMOUFLAGING MADE EASY? — KIIS-FM/Los Angeles air personality Rick Dees (l) and Asst. PD Mike Schaefer (r) almost didn't recognize the well-"camouflaged" Warner Bros. promo rep Chris Crist (center) recently when he dropped off Rod Stewart's latest LP "Camouflage."

WAPP

Continued From Page 1

determine how to position WAPP. New York has historically supported three or more CHR stations at one time. But, no matter how many CHRs New York can or can't support, WAPP is determined to be the winning station in the market, period. We will be the most mass-appeal station in New York."

Quinn

Continued From Page 1

move, but in this is an offer I had to seriously consider as a career opportunity."

No replacement has been named for Quinn, who previously programmed WZOK/Rockford and was an air talent at WIFE/Indianapolis and WGBF/Evansville.

The format change took place with the entire airstaff intact. Ellis indicated that WAPP was close to selecting an Operations Manager, and that the OM's hiring would signal the beginning of the station's full-scale marketing and promotional campaign.

As its final salute to AOR, the station aired REO Speedwagon's "Roll With The Changes," jingled, and segued into Frank Sinatra's "New York, New York," heralding the new format.

Harrington

Continued From Page 1

Harrington told R&R, "This will truly be an interesting challenge for me. I've done several formats, but I'm more interested in radio at large as opposed to a particular format."



CAN'T LET GO! — WSPT/Stevens Point greeted Atlantic recording artists Crosby, Stills & Nash backstage recently after their last show of the season. Pictured here (l-r) are WSPT PD Jay Bouley, Stills, Nash, and Atlantic rep Rick Sudakoff.

COMING IN '85

Live

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On The Records



KEN BARNES

SCARY ENTERTAINMENT FROM GHOST TO GHOST

Haunting Halloween Hits

Putting together a list of records appropriate for the forthcoming Halloween holiday is a scary prospect. I thought of having someone ghostwrite it for me, but the spectre of actually paying anybody sent shivers down my spine. So, realizing that in the year of "Ghostbusters," a Halloween list was a grave necessity, I undertook to dig up some suitably-themed records. The following list is not intended to be definitive by any means, but it may be a helpful basic roster. I've subdivided it into appropriate topics for greater ease in reference. Most of the songs are available, although you won't stand a ghost of a chance of finding a few of these moldering obscurities.

Musical Halloween Treats (And A Few Tricks)

GHOSTS

"Ghost" - Fleetwood Mac
 "Ghost Riders In The Sky" - Outlaws, Ramrods
 "Ghost Writer" - Garland Jeffreys
 "Ghostbusters" - Ray Parker Jr.
 "Ghosts" - Dan Fogelberg
 "Haunted House" - Gene Simmons (not the Kiss bassist, though he should have done it as a solo record)
 "Spooky" - Atlanta Rhythm Section, Classics IV
 "The Ghost In You" - Psychedelic Furs
 Anything produced by Phil Spector

DEVILS (And Other Diabolical Records - in theme, not execution)

"Dancing With Mr. D" - Rolling Stones
 "Daytona Demon" - Suzi Quatro
 "Devil In A Fast Car" - Sheena Easton
 "Devil In Your Heart" - Beatles
 "Devil Or Angel" - Bobby Vee, Clovers
 "Devil With A Blue Dress" - Mitch Ryder, Bruce Springsteen
 "Devil Woman" - Marty Robbins
 "Devil's Gun" - C.J. & Co.
 "Running With The Devil" - Van Halen
 "Sympathy For The Devil" - Rolling Stones

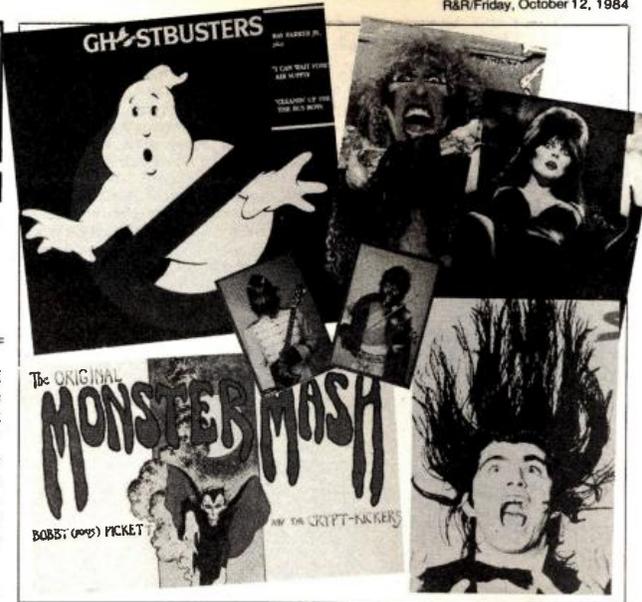
Numerous devilish tracks from heavy metal bands

MONSTERS, VAMPIRES, ETC.

"Dinner With Drac" - Zacherle
 "Drac's Back" - Red Lipstique
 "Monster" - Steppenwolf
 "Monster Mash" - Bobby Boris Pickett (plus numerous follow-ups, including "Monster's Holiday," "The Monster Swim," and so forth)
 "The Blob" - Five Blobs (early Burt Bacharach composition)

SPIRITS

"Spirit In The Dark" - Aretha Franklin
 "Spirit In The Night" - Bruce Springsteen, Manfred Mann



"Spirit In The Sky" - Norman Greenbaum
 "Spirit of Radio" - Rush
 "Spirits Having Flown" - Bee Gees
 "Spirits In The Material World" - Police
 Anything by . . . you guessed it . . . Spirit

TRICK OR TREAT

"Trick Of The Light" - Who
 "Trick Bag" - Meters
 "Treat Her Like A Lady" - Cornelius Bros. & Sister Rose
 Anything by Cheap Trick
 WITCHES & WARLOCKS
 "Black Magic Woman" - Fleetwood Mac, Santana
 "Broomstick Cowboy" - Bobby Goldsboro
 "Rhiannon" - Fleetwood Mac
 "Season Of The Witch" - Donovan
 "Sisters Of The Moon" - Walter Egan
 "The Witch" - Rattles
 "The Witch" - Sonics
 "The Witch's Promise" - Jethro Tull
 "Which Way You Going Billy" - Poppy Family
 "Frank Doctor" - David Seville
 "Witches' Song" - Marianne Faithfull
 "The Wizard" - Uriah Heep

MISCELLANEOUS GHOUL-AIDS

"Ain't Superstitious" - Jeff Beck Group
 "Blue Mask" - Lou Reed
 "Superstition" - Stevie Wonder
 "The Mask" - Roger Glover
 "Voodoo Chile" - Jimi Hendrix
 Anything by Halloween or Pumpkin
 Anything by Twisted Sister or Kiss or early Alice Cooper, just for image's sake

Timely Thematic Albums

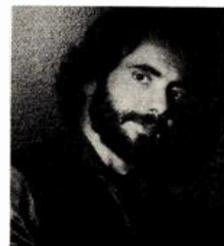
"Elvira Presents Vinyl Macabre" (Rhino)
 "Frankenstein & The All-Star Monster Band" (Mystery/Allegiance)
 "Monster Bash" - Dug Deep & The Skeletones (Australian import)
 "The Screaming Lord Sutch Story" (European import)

Hope these help as you hunt for haunting hits to hype the Halloween holiday. If you find any frightful omissions, I'll save them for next year.

In Memoriam: Steve Goodman

Steve Goodman, the composer of "City Of New Orleans" and a singer/songwriter of exceptional wit and perception, died at 36 late last month after a 15-year battle with leukemia. A new version of "New Orleans," first recorded by Goodman in 1971 and a hit for Arlo Guthrie the following year, was climbing the Country charts as he died. In a further irony, Goodman, a lifelong Chicago Cubs fan who went so far as to record in 1981 a single called "A Dying Cub Fan's Last Request," when it looked as if the team would never win another pennant, passed away just before the Cubs clinched the National League East this season.

Goodman recorded 11 albums, including "Santa Ana Winds," just released on his own label, and wrote extensively for others, notably Jimmy Buffett and the Nitty Gritty Dirt Band. I can't recall another performer who bore the burden of a fatal disease with more grace, humor, and courage.



Steve Goodman

The Last Word On Colored Vinyl (?)

I don't want to run this subject into the ground, and the Production Department will cut my knees off if they have to reproduce one more colored vinyl record in black and white, so I've been looking for a way to finish this burning issue off. And, thanks to a letter from distinguished archivist, United Stations VP, and former guest columnist Ed Salamon, I think I can do it. Ed's conclusive observations, in slightly abridged form, follow:

OK - I can't keep quiet any more on the subject of colored vinyl 45s. They go way back - back to my baby DJ days when I was playing my orange vinyl 78s of "Old MacDonald Had A Farm," etc., over and over.

The first colored vinyl 45rpm records go all the way back to the very first 45s, which were issued by RCA in March 1949. In order to attract attention to the new speed, RCA issued six different series to appeal to all types of music fans. Most of the series were records that had originally been issued on 78rpm.

Series	Type Of Music	Vinyl Color
47-0000	Children's	Yellow
48-0000	Country	Green
49-0000	Classical	Red
50-0000	Septa (R&B)	Orange
51-0000	Ethnic	Black
52-0000	Pop	Blue

Before long all series changed to black vinyl when the Korean War caused a shortage.

You'll never get around to listing all the colored vinyl records. (I have) at least two or three hundred different ones. Even the ones that aren't good to listen to make great Christmas tree decorations.



ONE YEAR AGO TODAY

- MARTY GREENBERG NAMED PRESIDENT OF DUFFY BROADCASTING
- BILL HULSTON VP/GM AT CFNY/TORONTO
- BOB GARRETT NAMED PD AT KHTR/ST. LOUIS
- TONY ANDERSON MOTOWN NATIONAL DIRECTOR R&B PROMOTION
- #1 CHR: "King Of Pain" - Police (A&M)
- #1 A/C: "All Night Long" - Lionel Richie (Motown)
- #1 COUNTRY: "Lady Down On Love" - Alabama (RCA) (2nd week)
- #1 BLACK: "All Night Long" - Lionel Richie (Motown)
- #1 AOR TRACK: "Love Is A Battlefield" - Pat Benatar (Chrysalis) (2nd week)
- #1 LP: "Live From Earth" - Pat Benatar (Chrysalis)

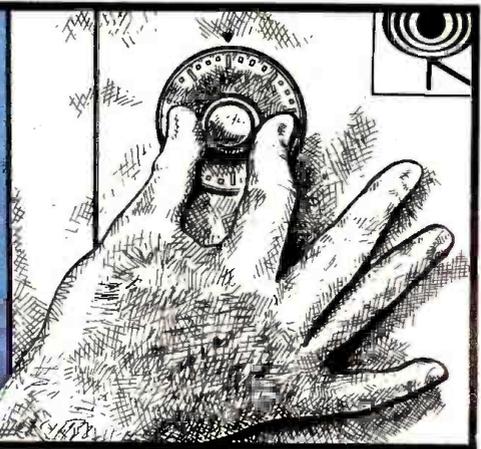
FIVE YEARS AGO TODAY

- SIS, KAPLAN ELECTED NRBA PRESIDENT
- DICK ASHER DEPUTY PRESIDENT/COO OF CBS RECORDS GROUP
- #1 CHR: "Rise" - Herb Alpert (A&M)
- #1 A/C: "You Decorated My Life" - Kenny Rogers (UA) (2nd week)
- #1 BLACK: "Knee Deep" - Funkadelic (WB) (3rd week)
- #1 COUNTRY: "Last Cheater's Waltz" - T.G. Sheppard (WB/Curb)
- #1 LP: "In Through The Out Door" - Led Zeppelin (Swan Song/Atlantic) (6th week)

TEN YEARS AGO TODAY

- RAY ANDERSON NAMED VP/PROMOTION AT UA
- JOHN LUND APPOINTED WNBC/NEW YORK PD
- #1 CHR: "I Honestly Love You" - Olivia Newton-John (MCA) (5th week)
- #1 A/C: "My Melody Of Love" - Bobby Vinton (ABC)
- #1 COUNTRY: "I See The Want To In Your Eyes" - Conway Twitty (MCA)
- #1 LP: "Not Fragile" - BTO (Mercury) (3rd week)

Our Combination Gives You A Lock On Ratings!



BARBRA STREISAND

"LEFT IN THE DARK"

WXKS-FM 34-29	KIMN	WBBQ 37-25	
WBLI	Q103	WFMF 30-26	
WCAU-FM deb 34	FM102	KZZB 32-21	
PRO-FM 30-26	XTRA	KTFM 27-21	OK100 23-14
I95 30-27	WBEN-FM 30-21	Z98 11-6	95XIL 34-30
Q105 26-20	K104 27-23	WHOT deb 35	WJBQ 30-26
WHYT	WPST deb 37	KO93 22-16	Q104 21-17
		WOAY 39-32	KBIM 29-24
		WQCM 27-22	KIST 30-26

CHR NEW & ACTIVE

A/C Chart: **8**



FREDDIE MERCURY

"LOVE KILLS"

WXKS-FM	PRO-FM	Added This Week:	WKHI
WPHD	WHYT	WKEE	KILE
WBLI	XTRA	WNOK-FM	WBNQ
WCAU-FM	KPLUS	KMGK	KWTO-FM

CHR NEW & ACTIVE



REBBIE JACKSON

"CENTIPEDE"

Z93 deb 19

CHR SIGNIFICANT ACTION

BLACK/URBAN Chart: **4**

WXKSFM deb 39	WHYT on	WBBQ
CKOI on	K104 34-31	KZZB
WCAU-FM deb 39	WZKS add	WJZR
PRO-FM on	WZYQ deb 38	WOKI
94Q 30-22	OK100 27-18	WRQN
93FM add	WCGQ add	KQMQ
195 add 32	KIST deb 40	95XIL
	Q100	WJBQ
	WERZ	WJAD
	WKEE	Z102
	WKRZ-FM	WHSL
		KHTX



SCANDAL FEATURING PATTY SMYTH

"HANDS TIED"

67 ADDS
Out Of The Box
Including:

WNYS	WKTI
WPHD	KHTR
WCAU-FM	KWK
94Q	KMJK
KBEQ	

ONE OF THE MOST ADDED

Watch For The New
TOTO
Single Release
"STRANGER IN TOWN"
ON YOUR DESK THIS WEEK!

The most talked-about song in America!

Jeff Morgan — WNVZ: "Culture Club can do no wrong with us. Top 5 Phones immediately! 'The War Song' is a smash!"

Smokey Rivers — WAVA: "Culture Club declares war on Washington D.C.; huge phones!!"

Mike Preston — KS103: "After 4 days, the most requested song in San Diego!"

Pamela Steele — KAFM: "'The War Song' is already the #2 most requested record in Dallas. Dallas wants Culture Club!!"

Bill Todd — WNYS: "The new Culture Club is pulling the hottest phones yet in Buffalo!"

Guy Zapolean — B94: "This song has more hooks than a tackle box. The record is already approaching #1 in our Top 8 at eight!"

Mark Shands — 195: "Instant Top 5 phones, immediate sales breakout all over town!"

Bill Tanner — WASH: "My fastest-building request record this quarter!"

Glenn Kalina — WCAU: "Strong early phones, already a Philadelphia favorite!"

Greg Rolling — B97: "#2 most requested, Top 10 singles sales after 2 weeks!"

Gregg Swedberg — WLOL: "Top 5 phones after 4 days of play!"

Steve Kingston — B104: "Home run! Boy George is the Barry McGuire of the 80's!"

CULTURE CLUB "The War Song"

185/26 76%

CHR Chart: Debut 35

Virgin

DISTRIBUTED BY CBS RECORDS

Epic



Datebook

MONDAY, OCTOBER 15

Roots #1

It was this week in 1969 that New York concert promoter **Richard Nader** staged the first of his oldies revival concerts of the type spotlighted in the film, "Let The Good Times Roll." While oldies shows were (and still are) responsible for keeping a lot of careers going, one artist who wasn't all that enthusiastic about them was **Rick Nelson**. By the time this day in 1971 rolled around, Nelson had already scored a chart comeback with "She Belongs To Me." When he tried to perform new material at a Nader-produced show, Nelson was booed, prompting him to write the anti-nostalgia "Garden Party."

Birthdays: **Tito Jackson** 1956, **Richard Carpenter** 1945, **Barry McGuire** 1937

TUESDAY, OCTOBER 16

Ballet Lessons

Gary Kemp recently told the British magazine *Smash Hits*, "If we'd all been born 80 years ago, we'd all be living in Paris and sitting in front of canvases . . . just as the artist likes his studio, his paints, and his canvas, we like being down here with our machines." **Spandau Ballet's** guitar and keyboards man turns 25 today, roughly a year after "True" gave them their first top three CHR hit in America. "True" was also a #1 A/C hit. Spandau first performed in November 1979; within a year, they had their first UK hit with the synth-disco record "To Cut A Long Story Short."

Other birthday: **Bob Weir** 1947.

WEDNESDAY, OCTOBER 17

B&D On The Charts

Barbra Streisand's first duet hit, with **Nell Diamond** on "You Don't Bring Me Flowers," came about as a result of the same production room antics that brought **Boyz Scaggs** and **Rita Coolidge** together to sing "We're All Alone" on some ambitious radio stations. (Or, in a few cases, **Linda Ronstadt** and **Elvis Presley** duetting on "Love Me Tender.") The next one, "No More Tears (Enough Is Enough)," was a little more deliberate. Barbra and **Donna Summer** debuted on the R&R CHR chart on this day in 1979 on their way to #3. Streisand's latest collaborators on "Left In The Dark" are **Rick Derringer** and two **E Street Band** members; Summer's duetting has thus far been limited to gospel star **Matthew Ward**.

Birthdays: **Gary Puckett** 1942, **Jim Seals** 1941.

THURSDAY, OCTOBER 18

Roots #2

One of the longstanding axioms of pop performance is as follows: when nothing else works, try "Johnny B. Goode." **Chuck Berry**, author of some of the most performed songs in rock history, celebrates a birthday today, although, in keeping with Berry's legend status, the exact year of birth remains unclear, with the prime contenders being 1926 or 1931. In 1955, he met **Muddy Waters**, who's credited with bringing him to **Chess**, where he served as the buffer between the label's first generation of blues artists and Chess's subsequent R&B stable. Even though he hasn't recorded since 1979's "Rock It" LP, Berry turns up on the charts every few years via covers. **Peter Tosh** managed a minor chart item last year with a reggae "Johnny B. Goode."

Other birthday: **Gary Richrath (REO Speedwagon)** 1949.



FRIDAY, OCTOBER 19

Ain't But The One Way

On this day in 1979, it finally became official. The Detroit-based **Al Hudson & The Soul Partners**, who'd been kicking around throughout the '70s without a hit record, finally got one and decided to change their name anyway. On the heels of "You Can Do It," Hudson's group suddenly became **One Way Featuring Al Hudson**. Hudson and company were perennials on the R&B club circuit in Detroit under the tutelage of the late **Al Perkins**, former PD of **WJLB/Detroit**. The name change apparently helped. **One Way** came up with a series of three Black/Urban hits, "Pop It," "Push," and "Pull - Fancy Dancer Pull," before going top five in the summer of 1982 with "Cutie Pie." Earlier this year, **One Way** squeezed off two hits with "Lady You Are" and "Mr. Groove"; former lead singer **Allcia Myers** is doing OK herself with the #6 Black/Urban hit "You Get The Best From Me."

Birthdays: **Jeanie C. Riley** 1945, **Peter Tosh** 1944, **Woody (Madness)** 1960. **Jim Reeves** would have been 49.

SATURDAY, OCTOBER 20

Petty Cashes In

Regardless of what's being written about **R.E.M.**, the **Church**, and others right now, the sound originated by the **Byrds** isn't being revived this year because it never really went away. **Tom Petty** faced the "Byrds soundalike" charges when he first appeared on record in 1976. Having **Roger McGuinn** cover "American Girl" probably helped that image. Petty was born on this day 31 years ago in Gainesville, FL; his first band, **Mudcrutch**, sent him to Los Angeles to trail for a recording contract for the group. It took nearly four years for Petty to finally score one and another year for the **Heartbreakers'** debut album to emerge from obscurity in 1977. "Southern Accent," the first Petty LP in two years, is due soon. This one will feature more vocals from **Stevie Nicks** along with contributions by **Eurythmic Dave Stewart** and the **Band's Robbie Robertson**.

SUNDAY, OCTOBER 21

Mann Act

Manfred Mann's hits have always come from unlikely sources. At this time last year, the **Ian Thomas**-penned "Runner" gave Mann his first CHR hit in seven years. He was born **Michael Lubowitz** in Johannesburg on this day in 1940. In 1963, the **Mann-Hugg Blues Band**, formed along with partner **Mike Hugg** a year ago, became **Manfred Mann**, and by the next year they had their first British hit with "5-4-3-2-1," the first of two themes that Mann contributed to the TV series "Ready Steady Go." Besides becoming one of **Bob Dylan's** best-known interpreters, Mann was one of the first to cover **Bruce Springsteen**. His first attempt, "Spirit In The Night," became a minor chart item in early 1976; it fared a little better as the follow-up to "Blinded By The Light" a year later.

Other birthdays: **Charlotte Caffey (Go Go's)** 1953, **Steve Cropper** 1941, **Elvin Bishop** 1942.

— Sean Ross

He was involved in the most exciting and explosive period ever in radio history. **ROCKING AMERICA** is his story of that era.

At WABC he attracted the largest audience of any station in radio history, and changed the sound of radio in America forever. Now, Rick Sklar, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

First hand and entertaining, **ROCKING AMERICA** is filled with anecdotes of madcap promotional stunts; all-out ratings wars; surprising stories of how top hits were chosen and aired; and the rise of the supergroups and superstars whose early records Rick Sklar played and turned into gold.

With implications for what is happening in the industry today, Sklar draws a parallel between the explosion of the "Top 40" format and the boom in the recording industry then, to the impact of music video, the current rise in popularity of all-hit radio, and the accompanying growth of the recording industry now.

These people have already read **ROCKING AMERICA**—Join them!

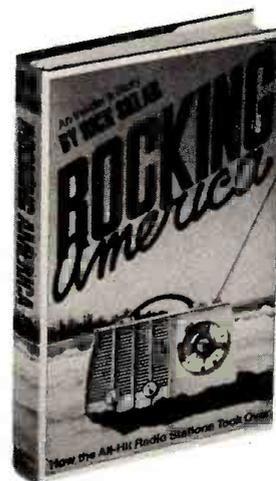
with photographs and year-by-year playlists

"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word. This book represents a remarkable compilation of facts and anecdotes, and is a chronicle of the evolution of what today's programmers call 'Contemporary Hit Radio.' The man who set the standard for 'Top 40' has written the fascinating autobiography of the most respected programmer ever to walk into a radio station."
—Michael L. Eskridge,
President, NBC Radio

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."
—Clive Davis, President
Arista Records

"Having been involved with making rock & roll records before and during the rock & roll explosion of the 60s, it is most fascinating to read Rick Sklar's account of this exciting period from the radio programmer's point of view."

—Ahmet M. Ertegun, Chairman
of the Board, Atlantic Recording
Corporation



Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation." An adjunct professor of communication arts at St. John's University, he has also lectured at radio symposia at Cornell University, The New School, New York University, Princeton, Yale and UCLA.

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LEADER AT LARGE



JOHN LEADER

Quit Cloning Around

If format conversions continue at their present rate, every radio station in America should be CHR by August 16, 1985. Naturally, the editors of R&R are more than a little worried about this (with the notable exception of Joel Denver), but I understand that Feinstein, Mitchell, and Rodrigues are working on a "Q-Zoo" kind of morning show act which ought to be ready well before next August.

All kidding aside, CHR is back... and it's back with a vengeance. Stations that have floated between unsuccessful formats for the past few years are converting to CHR faster than you can say "Hot Hits," the two words being leased on a first-come-first-served basis by consultant Mike Joseph. When stations without listeners change formats, it's not too surprising, but when major market, format-dominant stations decide to hop on the CHR bandwagon, we've got ourselves a trend even *People* magazine might notice.

Why this is happening has been discussed thoroughly in past issues of this very publication. How it's happening is the bone upon which I'm poised to pick this week.

And Now Ladies And Gentlemen...

I remember the last format resurgence of CHR; it was the late '60s. Of course we all called it Top 40 then, and the magic words weren't "Hot Hits," they were "Boss Radio." Thanks to Bill Drake, almost every Top 40 station in the country started off the hour just like this "And now ladies and gentlemen, (insert jock name here)." New music was "hithound"; two oldies back-to-back were separated by a "double golden" jingle; and who could ever forget that great feature "number one then (tympani) and number one now?" And did I mention the acapella "more music" jingles?

As the "Drake Format" successfully worked its way through the RKO-owned stations, fake Drake formats popped up one-to-a-market from coast to coast. Where the competition wasn't so tough, the pretenders did pretty well in the ratings, which further fueled the rush to copy "the format that's gonna save our radio

station." But lots of stations found that copying what worked so well elsewhere didn't always mean success. How come? Because those stations were simply — copies.

Deja Vu

I think we're doing it again. There's no doubt stations are converting to CHR all over the country, which is fine (within reason), but in our rush to duplicate the enviable successes of KHS/Los Angeles, WHTZ/New York, and lots of others, let's not punch out a thousand "all new, all hit" stereo clones.

Is there a "Q-Zoo" in your market yet? Did you miss your chance to order the KHS-FM jingle package because your new CHR competitor beat you to it? Does your morning news lady have a great laugh? Do you play lots and lots of "continuous hot hits," or are they "nonstop music jams?"

"In our rush to duplicate the enviable successes

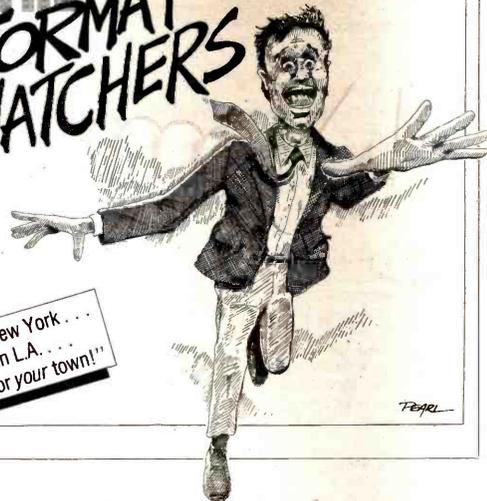
of KHS/Los Angeles, WHTZ/New York,

and lots of others, let's not punch out

a thousand 'all new, all hit' stereo clones."

INVASION OF THE

FORMAT SNATCHERS



I'm not trying to tell you everything you do on your radio station should be 100% original, but I would encourage any programmer to know why something is being done the way it is before incorporating it into his/her station's sound. I'm worried that the big stations are getting cloned piece by piece without regard to the programming decisions behind those individual pieces.

Think John Lander is a great morning man in Houston? Like the way he handles his "Q Zoo"? Fine, but don't leap home to Lufkin and rename your morning show "The Zoo." Better you should go to Houston and buy Lander lunch; ask him why he does certain things the way he does in the morning show. Listen to several days in a row. Make notes. If you know programming, you'll figure out why things are happening — even if the reason is simply to entertain, that's important to know. And renaming your morning show "The Zoo" doesn't guarantee "entertainment." You've got to understand the concept.

On The Bright Side

I think all this renewed activity in a format that embraces a wide variety of music styles and lifestyles is great. It's encouraging young radio professionals to develop their on-air personalities, something that bodies well for the future. I just hope all these rapid converts to CHR will be able to find programmers willing to experiment rather than simply copy the big guys. You think Scott Shannon got to be a famous programmer by copying Bill Drake? I rest my case.

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EXTRA

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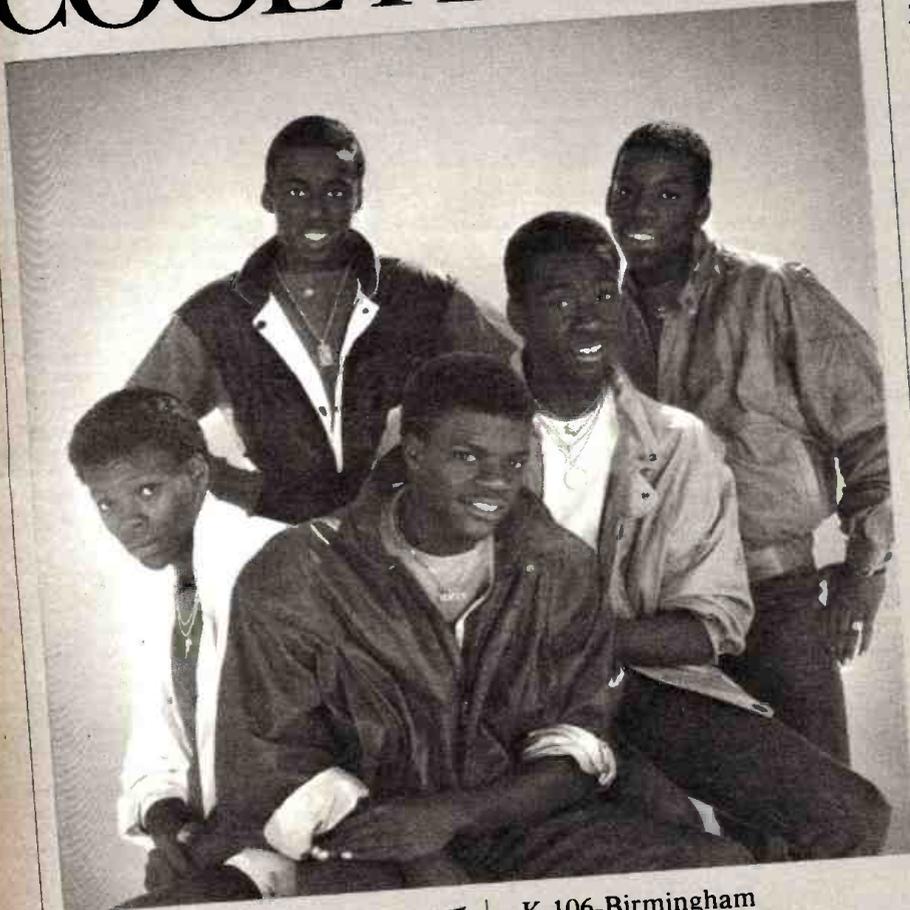
DAILY FINAL

★★ MCA-5515 ★★

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COOL IT NOW

MCA-52455



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MCA ALBUM:



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DELIVERING THE
MUSIC OF THE 80'S

Management and Direction: BILL DERN,
RICK SMITH, STEVEN MACHAT

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K-106-Birmingham
MICHAEL ST. JOHN
"Strong mass appeal.
A giant cross-over hit!"

WBBQ-Augusta
BRUCE STEVENS
"Debut top 10 in
our research the
first week!"

Q-105 Tampa
MASON DIXON

THE BUZZ IS ON!

Z-100 New York City
SCOTT SHANNON
"An old-fashioned
home run!"

94-Q Atlanta
JIM MORRISON
"Instant cross-over.
Top 10 sales in three
weeks. Play this record!"

FM-102 Sacramento
RICK GILLETTE
"Everything we look for
in a hit record.. hooks,
melody and sales!"

KMEL San Francisco
RICK BAZOO
"Becomes mass appeal
each time it's played."

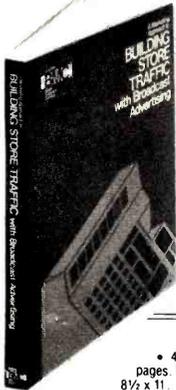
Q-105 Tampa
MASON DIXON
"This one's over
the wall!"

Z-106 Philadelphia
STEVE DAVIS
"Cross-over sales and
requests. It's going to
be big!"

WAVA Washington DC
SMOKY RIVERS
"Top 5 phones after
one day on the air.
Bet on this one!"

WBBQ-Augusta
BRUCE STEVENS
"Debut top 10 in
our research the

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Yes, please send me _____ copy(ies) of *Building Store Traffic with Broadcast Advertising* at \$50 each

Enclosed is my check for \$ _____

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Interbank _____ Exp. Date _____
(MasterCard Only) California Residents add 6 1/4% Sales Tax

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CALENDAR



BRAD MESSER

Brad's Secret Plan Exposed

We all have our little ways of occasionally getting out of work. Y'know how, in the newsroom, you can slide a bit by giving the wire copy the ol' rip 'n' read treatment? Well, among columnists, one equivalent of that is to lift excerpts from subscribers' letters. Reprinting incoming mail is a fine way to circulate diverse ideas, air criticisms, get readers' names in ink . . . and ha ha) requires virtually no effort. That was my Secret Plan.

It has failed. I outsmarted myself. "Fast-draw artist shoots self in foot!"

The first letters have arrived in response to "Brad's (Low Cost) Reader Survey" (R&R 9-21), telling me what changes should be made in the format and content of the weekly today-in-history material below, so that what we print will best suit the needs of the majority of users.

This column was going to consist of excerpts from the first batch of responses, but in rereading my Survey column to check the precise wording of one of the questions, I'm dumbfounded to see that I wrote, "Your letter will remain confidential."

I must have been out of it that day! Secret Plan to avoid work, down the tube. Karma? Poetic justice?

So much for my easy way out.

The sincere and serious intent of "Brad's Low-Cost Reader Survey" remains intact, even if letters can't be excerpted, so if you haven't mailed in your comments yet, please do. Each vote has a lot of clout. You'll get a personal response to your letter and your preferences will be built into the Calendar.

Your letter will be kept (arrghhh!) confidential.

Uncle Sam's Civilian Ship Shortage

MONDAY, OCTOBER 15 — When we entered World War One, the Navy was so far under strength that, on this date in 1917, the U.S. government was forced to requisition all privately-owned oceangoing ships to transport troops and materials to Europe for the duration of the war. Are we better prepared today? Frank Brainard, Curator of the United States Merchant Marine Museum, says, "We're right down to the same situation again! There are only two American-flag passenger ships in active deep-sea service today."

Radio pager marketed 1950. First anti-Vietnam draft card burning 1965. Millions demonstrated against the war on first National Moratorium Day 1969. President Gerald Ford introduced "WIN buttons" (Whip Inflation Now) 1974.

Richard Carpenter 39. Jim Palmer 39. Penny Marshall 41. Linda Lavin 47. Lee Iacocca 64.

Webster's Handwritten Dictionary

TUESDAY, OCTOBER 16 — Noah Webster, born on this date in 1758, grew up to be a teacher who wrote his own textbooks. His spelling and grammar books were America's #2 and #3 best-sellers . . . outsold only by the Bible. Webster is best remembered for spending 25 years creating his massive dictionary, which was written completely by hand. According to Elliott Hoffman, Director of the Noah Webster Foundation, "If you look it up in Webster's today, you're using the same basic dictionary of American English that Webster created and published in 1828."

Tremont House hotel, first in U.S. with interior plumbing, opened in Boston 1829. John Brown raided Harper's Ferry federal arsenal in Virginia (to get guns for slave uprising that never happened) 1859. China became fifth nuclear power 1964.

Gallus Day: "if today is dry, so will be spring." Suzanne Somers 38. Angela Lansbury 59.

Scarface Up The River

WEDNESDAY, OCTOBER 17 — America's most famous gangster, "Scarface" Al Capone of Chicago, ran rackets that brought in \$300,000 a week during the Prohibition Era. He is suspected of having ordered up to 500 murders, and his gang was took an estimated 1000 additional lives, but the only thing Capone was ever convicted of was tax evasion. On this date in 1931 he was sentenced to 11 years in prison. He was paroled eight years later, when he was 40, and retired to Miami Beach, where his mind steadily deteriorated from advanced syphilis. (For example, he went fishing in his swimming pool.) Capone died at age 48 (1947) heavily in debt.

RCA (Radio Corporation of America) incorporated 1919. German refugee Albert Einstein arrived in USA 1933. TV premiere of "Hollywood Squares" 1966. OPEC oil embargo announced 1973, created gas lines nationwide.

Jim Seals 42. Evel Knievel 46.

USA Buys Russian America

THURSDAY, OCTOBER 18 — A big chunk of what's now the United States used to be owned by Russia. Russian America had forests, minerals, and fishing resources, all of which were overseen from the capital city New Archangel. On this date in 1867, Uncle Sam formally closed the deal to purchase Russian America; the capital city was renamed Sitka, and the whole territory was christened Alaska. Sitka National Historic Park Chief Ranger Gary Candleria (candul-REE-a) says, "About the equivalent price that we paid for Alaska back in 1867 flows through the Alaska pipeline several times over in any given day." The price of \$7.2 million was less than two cents an acre.

Sandblasting machine patented 1870. First long-distance commercial telephone line (New York-Chicago) 1892. "Perry Mason" radio program premiere 1943.

George C. Scott 57.

Sandwich Named For Hungry Gambler

FRIDAY, OCTOBER 19 — The word "sandwich" first appeared in print in 1744. It was named, for English nobleman John Montague, the Earl of Sandwich, who was so addicted to gambling that he insisted his chefs prepare food that could be eaten conveniently without having to leave the gaming tables.

The Siege of Yorktown ended with England's surrender in 1781, the last major engagement of the American Revolution. One of the year's better meteor showers is predicted this weekend, with up to 70 shooting stars possible in peak hours after midnight, high in the Southern sky.

Peter Tosh 40. Peter Max 45. Jack Anderson 62.

Tomorrow (10-20) Mickey Mantle 53. Dr. Joyce Brothers 56. Art Buchwald 59. Sunday (10-21) Manfred Mann 44. Michael London 47.

The Music and Entertainment
Industry Divisions of the
United Jewish Appeal-
Federation of Jewish
Philanthropies Campaign
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SHOWTIME/THE MOVIE CHANNEL INC.***

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at 7:00 PM
Sheraton Centre
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53rd Street &
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If you plan to attend,
make your reservations
now. Due to the high
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(212) 980-1000,
Ext. 113/114

FOLLOW THE RCA LEADERS!



POINTER SISTERS

"I'm So Excited"

... HEADED FOR TOP TEN!

Produced by Richard Perry

CHR CHART: 14

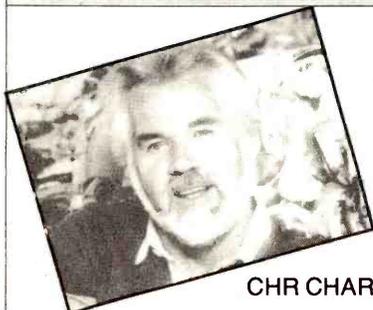
BB: 13



DARYL HALL & JOHN OATES

"Out Of Touch"

CHR CHART: 17 BB: 32



KENNY ROGERS

"What About Me?"

Featuring The Performances of

KIM CARNES* and JAMES INGRAM **

CHR CHART: 27

BB: 33

BLACK/URBAN: **NEW & ACTIVE**

A/C CHART: 3

DIANA ROSS

"Swept Away"

CHR CHART: 20

BB: 24



BAND OF GOLD

CHR
SIGNIFICANT ACTION

NOW ON OVER 40 CHR STATIONS!
ADDED THIS WEEK: BB: 92

"Love Song"

WCAU-FM
Z93
Q100

WERZ
KWIC
WQID

WNOK-FM
KSET-FM
KTFM

WZPL
KF95
KKFM

KCAQ
KDON-FM
KHYT

WJBQ
KGOT

*Kim Carnes Appears Courtesy Of EMI America Records, A Division Of Capitol Records Inc.

**James Ingram Appears Courtesy Of Qwest Records

RCA
Records and Tapes

Contemporary Hit Radio



JOEL DENVER

PROMOTION IS VITAL

Prospering On AM: Tips From Survivors

There was a time when AM was king, reigning over virtually all commercial music programming. That's not the case today, as FM has put the squeeze on many AM stations, forcing them into non-music formats. Many AM outlets survive quite well broadcasting news, religious, and foreign language programming. But there is a dwindling number of holdouts that are staying alive by playing CHR music. How do they do it?

To explore this subject, I spoke with a number of AM CHR programmers to learn about their facilities, the problems associated with being on AM (regardless of format), and to glean some solid suggestions. You'll find their thoughts stimulating.

It's Tough Out There

Everyone agreed that it is difficult to compete on AM. In fact, it's become so difficult that WTSN/Dover just announced a switch to A/C. Jim Sebastian, a native of the area, gave me a short WTSN history lesson. "In 1956, WTSN became the first station in the immediate region to play Top 40 music, and it has been that way until now. I started out as a 7pm-midnight jock in 1973, became PD in 1975, and have been at it ever since. When I was growing up, WTSN was the station to listen to.

"We're moving from CHR to A/C to help us survive. It's kind of sad to see this happen since WTSN has been an institution. We exposed a lot of new music. FM just cut into us, grabbing a lot of the younger demos. That left us catering to a particular type of 25+ listener, so we're changing direction. There are a lot of people who grew up with WTSN, who have continued to listen. They will continue to do so through the change because we feel comfortable to them," reasoned Jim.

Economic Impact

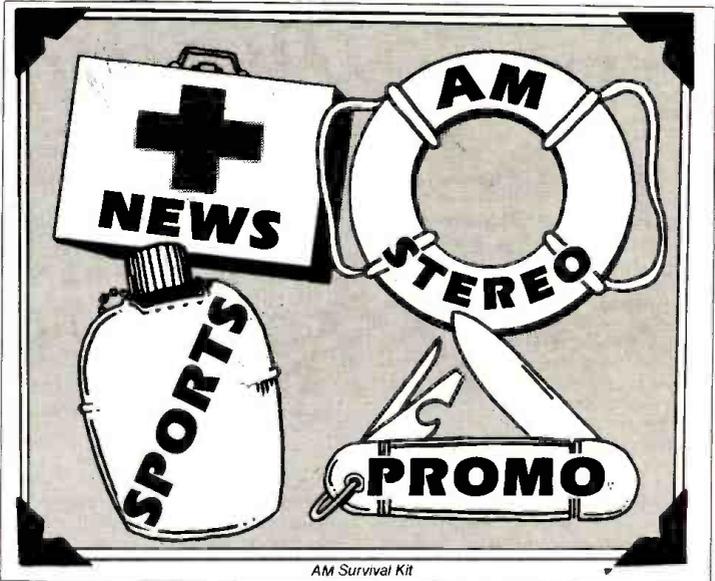
When ratings dwindle, so do the dollars. As evidence, WTSN now signs off at mid-

night for economic reasons. And KCBN/Reno has had to partially automate, as four-year PD Jim O'Neal explained, "The market has really become very fragmented. When I arrived there were only five music signals. Now there are upwards of 16 places to hear music. There are some that aren't being fully utilized at this point, but it's only a matter of time. All are doing at least some type of cume exploitation. KCBN is partially automated in middays and evenings, using jocks from FM sister station KRNO for voice tracks. It's tough to be CHR on AM. But it's just tough being on AM, period."

Outgrowing The Signal

Another downside of being on AM is that many markets have expanded beyond the signal reach. "This is not an easy assignment, especially being just outside of Houston," said KILE/Galveston PD Dave Parks. "Until the FMs in Houston began playing CHR, we were doing a pretty good job of holding our own. Now, with KKBQ-FM and KRBE-FM, it's tough for our limited signal. But no matter what our format, we'd be going through this problem. Even the weather is a problem for KILE's limited signal. Would you want to listen to AM during a heavy thunderstorm?"

Jim O'Neal added, "With our being a Class IV AM, 1kw day and 250 watts at night, on 1230 kHz (the most crowded AM frequency), the market has literally outgrown our coverage area. I'm proud that since the population



AM Survival Kit

now covers Reno, Sparks, Carson City, and beyond, KCBN is still getting its share. You can't get ratings where you can't be heard.

So we fight on two levels — in the metro and the TSA."

Continued on Page 38

AM Stereo: The Big Promise, Still No Big Prize

AM stereo was ballyhooed by many as the answer to AM's problems. A lot of broadcasters responded to the new technology by purchasing AM stereo transmitting equipment. While AM stereo sounds remarkable, it hasn't caught on yet. Why? Many point a guilty finger at the equipment manufacturers.

Just Like FM Quad

"The proliferation of AM stereo," predicted WTSN's Jim Sebastian, "will be key to the band's success. We've got the same problem FM had a few years ago. Think back to the days when FM converters were being installed in people's cars. It's taken about 15 years for the conversion process to take place; only in the last seven years have most markets begun to feel FM radio's impact."

Jim also addressed the notable lack of enthusiasm with which AM stereo receiver manufacturers have promoted their product. "The big problem is that it lies in AM broadcasters' hands. Sony can't sell product unless there is a reason. If there are no AM stereo signals, then there is no public demand and no reason to dump millions of dollars into marketing these compatible system receivers."

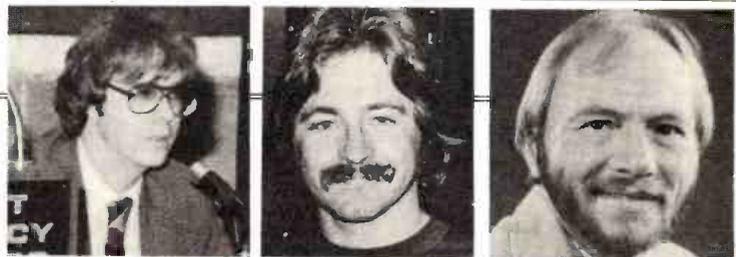
KILE's Dave Parks is doubtful of the effects AM stereo would have on the band's future. "AM stereo will end up in the same boat as FM Quad. Everyone seems real hot on it right now, but there aren't a lot of receivers on the market. In fact, I've never seen an AM stereo being used other than for demonstration purposes. I don't even know anyone who owns one."

In Roswell, NM, AM stereo is virtually unknown to the consumer, according to KBIM MD Ray Seale. "If I didn't tune in to hear KFI or read about it in the trades, I wouldn't know about it either." WFBG/Altoona's Tony Booth remarks, "I'm a strong believer in AM radio. The whole reason FM works is that we were simply outpromoted. I don't see AM stereo turning the tide immediately, and it will even out eventually. But it's hard to say when that day will come."

Here Are The Players

The people whose job it is to make AM stations perform well possibly have one of radio's toughest programming jobs. Let's meet our panel of AM experts.

- WLS/Chicago Operations Manager **Steve Casey**
Frequency: 890 kHz, Power: 50kw
- WFBG/Altoona PD **Tony Booth**
Frequency: 1290 kHz, Power: 5kw around the clock
- WTSN/Dover PD **Jim Sebastian**
Frequency: 1270 kHz, Power: 5kw around the clock
- KBIM/Roswell MD **Ray Seale**
Frequency: 910 kHz, Power: 5kw day; 500 watts night
- KILE/Galveston PD **Dave Parks**
Frequency: 1400 kHz, Power: 1kw day; 250 watts night
- KIST/Santa Barbara PD **Dick Williams**
Frequency: 1340 kHz, Power: 1kw day; 250 watts night
- KCBN/Reno PD **Jim O'Neal**
Frequency: 1230 kHz, Power: 1kw day; 250 watts night



Steve Casey

Jim Sebastian

Jim O'Neal



Dave Parks

Dick Williams

Ray Seale

Tony Booth

Prospering On AM: Tips From Survivors

Continued from Page 37

Improving The Product

"Energy AM" is the slogan PD Dick Williams has adopted for KIST/Santa Barbara. And the station does have a lot of energy. It's up and exciting, with some dayparting. "KIST is what I call 'Gourmet Radio,' offering the latest hits, some news, and editorials. We've really got it all. With our Energy AM approach we've worked hard to let people know they can tune us in and hear those hits. We're not ashamed of being on AM; we're making the best of it."

Williams makes the best of it by being active in the market. "Just last Saturday we did a remote from Warehouse Records. Each day during the noon hour we send our folks out for appearances and on-the-spot remotes at restaurants and ice cream parlors. We have ten mobile units, and each of the jocks has a two-way radio in his car, so we can really cover the market when something is going on."

WFBG/Altoona programmer Tony Booth agrees that staying on top of the market in an aggressive manner gives listeners more of a reason to tune in AM. "We're really fortunate because part of our success is the airstaff's longevity. Because this market is small, we're well-known by everyone. We try and make WFBG really big-time-sounding. We're not timid about promotions and community involvement."

While KBIM/Roswell MD Ray Seale says the station has no signal problems, he is beginning to feel FM's impact. "Some people will listen to the Country station, KCKN, just because they are on FM. AM can do very well by keeping listeners informed and entertained. As a result, we've added a bit more information. We're also very public service-oriented. We do lots of remotes, and stage fun events like a recent breakdance contest in conjunction with Coca-Cola and the Boys Club. That went over big."

Jim O'Neal has been hitting the streets as well. "It's been the key to turning things around for us. We've been broadcasting live from the state fair, as well as doing more full-blown remotes in morning and afternoon drive. We've also backed this up with buscards. Nothing beats call-letter reinforcement from listeners' cars, and with an AM, you've got to have a button. Right now, about 90% of the buses have our calls on them, which has caused a lot of people to check us out for the first time in years."

"The most critical thing is to present a fuller entertainment package on AM than you might on FM," suggested WLS Operations Manager Steve Casey. "There are plenty of well-executed music stations on FM; far more than on AM. Whether we as broadcasters were smart to let that happen is another issue. But that's the reality of the situation."

Dave stressed concentration on the local Galveston community. "We're very busy in our own backyard with promotions and advertisers. Being out in the public is the best answer. Happy hours, album and money giveaways get us out of the studio and onto the streets. Thus, my jocks have a face listeners can associate with the voice. We carve out any niche we can and go for it."

The Quality Difference

Jim Sebastian recalled, "FM really began to come into its own for CHR around 1978. Face it. Hearing your favorite songs in stereo on FM is an obvious choice. We are simply set to better serve those older demos still listening to us. The changes we're making are more of an evolutionary nature, especially in the music. But we are still going to be a fun station to listen to."

Ray observed, "A lot of people are moving into this area from larger communities where FM is dominant. We often hear comments that they like KBIM's music, but wish it was on FM. That day has got to be coming soon. We just try to be the best AM possible, which it's hoped will hold off any frontal assault from an FM CHR."

Contemporary Hit Radio

Staying With CHR

Dick believes staying with CHR is the way to go. "Stick with it. Too many people got scared by FM, like KHJ. They made a huge mistake by going Country. If you've been a successful CHR, then stick with it. The format is back stronger than ever. I find people still making the switch from FM to AM, but it will only happen if you're offering the product they want to hear."

"It's hard to hold our local listeners," Dave confesses. "If we weren't CHR, I'm not sure we'd have much of an audience at all. There was a time when we considered going A/C, but in the end decided that wasn't the answer. No matter what format we're doing, we're still on AM in Houston's shadow. I'm an optimist. We have to stick it out."

"The best thing to do, if you're programming an AM station, is keep a high personality profile," recommended Jim Sebastian. "I also advise letting go of the CHR format if you're on AM, and it makes sense. Don't hold on for your own ego, because you're not doing the station or yourself any good." Tony underscored that sentiment. "If you don't have a facility that covers the market, then you've got to go with a format other than CHR."

While WLS has no signal problems, Steve is feeling the competitive circle tighten. He believes CHR on AM will work, with certain limitations. "An all-music AM CHR will not work in a competitive situation. Listeners

using AM are still looking for talk and information, excluding those listeners who don't have a choice. And in today's environment, it's false thinking to believe an AM CHR can be number one in the active 12-24 demos. FM is a better medium to deliver a mostly music format, and we've educated the public to this over the years."

Keeping The FM Wolf At Bay

Steve outlined his thoughts on keeping WLS-AM a viable CHR outlet. "There are no quick and easy ways to get people to come back to the AM band. In the case of WLS, it takes two forms — promotions and personalities, which we push extremely hard." In conjunction with its bumper sticker campaign, WLS will give away 100 Disneyland trips, with escort/morning man Larry Lujack, and \$1000 bills.

"We also take advantage of simulcasting, which at the time was done to help the FM. From its inception, WLS-FM had faltered under various calls and formats, including Disco. When we began simulcasting, it gave our FM instant credibility, especially since we were featuring Larry Lujack. When we hired Steve Dahl and Garry Meier for WLS-FM, it was to attract additional cume. It worked. As we move to make WLS-FM more music-intensive, Steve and Garry's programming, which is mostly talk, fits better into the WLS-AM framework. Our AM has to be more than just music."

The consensus is that FM CHR stations pose a problem for its AM counterparts. But through community involvement, promotion, image, and personality, the problem isn't necessarily insurmountable. As Tony summed it up, "They've (FM stations) tried it before, and they'll try it again. But to beat us they would have to outpromote us, and that would be pretty damn hard to do. I welcome competition because it makes the adrenalin flow. I figured MTV, with a 93% market penetration, would have a negative impact. They haven't, so I'm very confident of the future. If we ever suffer serious losses on AM, I still have our FM facility, which would become a format switch candidate. After all, I'm not going down without a fight."

Who's Left?



Out of the 242 CHR reporters, there are only a handful of remaining AM stations — 18 to be exact. They account for 7.4% of our weekly sample. While there are many AM CHR's across the country which aren't represented here, these are the outlets R&R charts each week:

CFTR/Toronto
CHUM/Toronto
CKGM/Montreal
WLS (AM)/Chicago
XTRA/San Diego
KIMN/Denver
WFBG/Altoona
WZON/Bangor
KRGV/McAllen-Brownsville
KILE/Galveston
KFYR/Bismarck
KIKI/Honolulu
KHYT/Tucson
KOZE/Lewiston
KCBN/Reno
KBIM/Roswell
KRSP/Salt Lake City
KIST/Santa Barbara

Motion

Jim Prewitt has left middays at 93FM/Houston and is available at (713) 583-2268. For the record, Mark Thompson is not doing mornings at KRBE-FM/Houston as previously reported. The morning team of Weaver Morrow & PD Roger W.W.W. Garrett remains on board. J.T. Stevens is now doing parttime at Q107/Washington from WEZS/Richmond. Tom Peace moves from WSGN to KXX106/Birmingham for 9am-noon, and Marc Chase from WMJJ is doing 6-10pm at the station. Commander Hutch segues from WZPL/Indianapolis to WGCL/Cleveland. 94TYX/Jackson MD Wayne Scott is replaced by Andy Martin. 93Q/Syracuse parttimer Gary Dunes moves up to evenings, replacing Steve Stiles who exits for evenings at WRXT/Bufalo. Lori Thompson leaves overnights at KHTR/St. Louis for middays at KITS/San Francisco. Former KITS personality Christopher West exits to join TV-20 as host of the "Dance Party" music show.

Dave Fleetwood leaves the MD/middays gig at WKHI/Ocean City to do middays at WTSW/Wilmington. James Brown becomes Music Coordinator at KZZB/Beaumont, retaining his on-air shift. Chuck Geiger exits KBOS/Fresno to become Production Director/middays at KWSS/San Jose. Steve Larson leaves his MD/PD duties at KQHO/Hoquiam to do the MD/afternoon drive slot at KQRR/CallsPELL. Wayne Somers is now doing nights at WBen-FM/Bufalo. WPLJ/New York welcomes Willie B. Goode to weekends from WHTT-FM/Boston. WPLJ was also honored by the presence of Cousin Bruce Morrow, who was a recent guest on Jim Kerr's morning show.

Jim Conlee adds OM/PD duties to his midday shift at KWNK/Simi Valley. Mike Bradford moves West from Y106/Atlanta to mornings at KMGX/Fresno. Chuck "The Mover" Morgan returns to WJBO/Portland for mornings. At WMJY/Long Branch, NJ mornings are taken by PD B.J. (Bill) Johnson, afternoons are filled by MD Bill Louis, middays are hosted by Scott Munn, and nights/news are handled by Donna

Roger, late of WNEW/New York. New lineup at WKSF/Ashville: K.C. will do mornings; Dawn is doing middays, PD/MD John Stevens is on PM drive, Brother Bill is doing evenings, and Pat Garrett is working overnights. New weekend people are Mike Jackson, Michael Lane, and Joe Scarborough. KZZE/Ft. Smith signs on with a 100kw CHR format under the direction of PD John O'Dea.



A QUIET RIOT IN SACRAMENTO! — KWOD/Sacramento MD Mr. Ed recently dropped by Tower Record Store to show Pasha recording group Quiet Riot his condition and to check out their latest LP, "Condition Critical." Shown here (l-r) are Mr. Ed, Quiet Riot's Kevin Dubrow, Pasha's Gail Lee, Quiet Riot's Frankie Banali, Carlos Cavazo, and Rudy Sarzo.

Multiple Choice Was Never This Easy!

Pick The Hits:

A) **MATTHEW WILDER**
"BOUNCIN' OFF THE WALLS" **CHR NEW & ACTIVE**

Now On Over 125 CHR Stations!



B) **MOLLY HATCHET**
"SATISFIED MAN"



Y94

AOR Tracks: 23 & Crossin' At:

- | | | | | | | |
|-------|---------|------|---------|--------|------|-------|
| WPHD | WRCK | WFMI | WRQN | KSKD | WZYQ | WDBR |
| WHYT | KWIC | WKDD | KEYN-FM | WZON | WSQV | KFMW |
| KPLUS | WZLD | WGRD | KQXR | 103CIR | WCGQ | KCDQ |
| WERZ | WANS-FM | WJXQ | KQMQ | WOAY | KISR | KGHO |
| | | | | | Q101 | KBIM |
| | | | | | T94 | SLY96 |
| | | | | | WHSL | OK95 |

C) **SURVIVOR**
"I CAN'T HOLD BACK"

AOR Albums: 6 AOR Tracks: 5



191 CHR Stations 79% CHR Chart: 33

D) **ALL OF THE ABOVE**

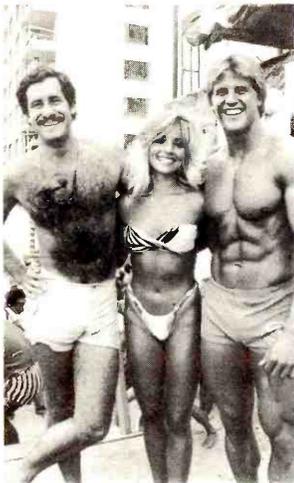
IN R&R THIS WEEK!

REO Speedwagon — "I DOWANNA KNOW"
 The Jacksons — "Body"



Distributed by CBS Records

AOR *Picture Page*



BEST BODS, BARE NONE — After a summer-long search, WWTR/Ocean City found the best bodies on the beaches of Maryland and sent them to Hawaii for a week. Showing their East Coast tans are (l-r) PD Richard Remsberg and the winners.



NASHVILLE CATS — In good spirits after a Bon Jovi concert are (l-r) Jon Bon Jovi, WKDF/Nashville Assistant PD David Hall, and drummer Tico Torres.



LIMO HOP TO SEE SHE BOP — WPDH/Poughkeepsie gave a listener a limo ride to a Cyndi Lauper show. Standing behind Sales Manager Stan Beinstein are (l-r) the winner, Lauper, and MD Pam Brooks.



HOW SUITE IT IS — Honeymoon Suite stopped by WOUR/Utica, where (l-r) promoter Bruce Moser, Warner Brothers rep Jeff Criden, Promotion Director Jerry Kraus, and the band's Derry Grehan and Johnny Dee were captured for posterity.



WANTED: WOMEN — When Ratt asked KLPX/Tucson to round up some local talent of the female persuasion for a "Wanted Man" video to be shot in the area, the station was only too happy to put out a casting call. Drooling selectively over the 300 photos received are former PD Michael Berger and morning man Kris Winston.



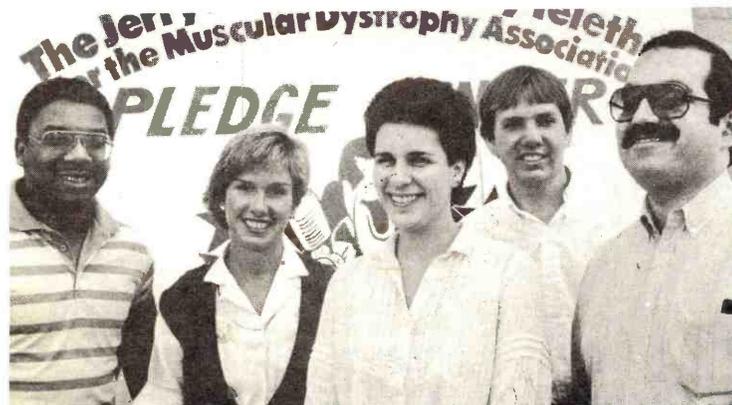
WHERE THE OY MEETS — KROQ/Los Angeles personality Wild Bill Scott (left) and KSRR/Houston night rocker Garth Hemp (right) got together with the Kosher Club's Oy George recently for a little nosh.



LIVE FROM PITTSBURGH, IT'S . . . — WDVE/Pittsburgh's morning team of Jim Roach and Steve Hansen celebrated their 1000th broadcast by recreating a live remote of a 1940's big band broadcast. Direct from a swanky hotel in downtown Pittsburgh, an audience of 1500 enjoyed a ballroom orchestra, Lawrence Welk's original bubble machine, and the mellifluous tones of guest announcer Don Pardo. Pardo (left) and Roach are pictured at the festivities, which received extensive coverage by local media.



DAKOTA RELOCATES TO SCRANTON — WEZX/Scranton hosted the world premiere party for Dakota's album. From left, Dakota's Bill Kelly, a listener, the band's Jerry Hludzik, PD Shawn Waters, MCA's Frank Felice, Sales Manager John Kane, and Promotion Director Dave London.



HELPING JERRY'S KIDS — The crew at WHMD/Hammond helped raise \$7500 for the Muscular Dystrophy Association. From left: Promotion Director Tony Clyburn, Traffic Director Jayne Chauvin-Thornton, staffers Gail DeLaughter and Steve Train, and Assistant Sales Manager Jim Stanga.



SIMPLE MINDS SPARKLE IN THE CITY OF LIGHTS — At a postconcert reception for Simple Minds are (l-r) KMET/Los Angeles morning driver Cynthia Fox, A&M National AOR Director J.B. Brenner, and the band's Jim Kerr.

WANNA KNOW WHAT'S HOT?

“SATISFIED MAN”

by

MOLLY HATCHET

Satisfied Your Audience

First Week  This Week **23**

From The Forthcoming **BREAKER** Album **“THE DEED IS DONE”**

WANNA KNOW WHAT'S NEXT?

“I DOWANNA KNOW”

by

REO SPEEDWAGON

Next Week's 

From The Upcoming **BREAKER** Album **“WHEELS ARE TURNIN' ”**

Both Bands' Best Ever!



GUARANTEED


Distributed by CBS Records

AOR



STEVE FEINSTEIN

GUERRILLA AIR TACTICS

Slamming Your Competitors On Your Air

I'm ashamed to admit that I have a perverse fascination I've been hiding for years. No, it's nothing to do with small animals or leather-clad dominatrices. My guiltiest pleasure is relatively mundane, I'm afraid. I enjoy hearing of radio stations that mention competitors on the air.

What's odd is that I disapprove of the practice. I think it's puerile, strategically unsound, and worst of all, of little or no interest to the audience. But sometimes what repels you also fascinates you at the same time, and maybe the "forbidden fruit" aspect of mentioning your competition on the air makes the subject interesting.

Enough with my psyche. Onto some AOR battles where one or both of the participants engages in a peculiar form of cross-slugging.

Philadelphia

WMMR/Philadelphia PD George Harris claims the spoons on rival WYSP that his morning man John DeBella does are all in fun, and not malicious. The barbs are meant to "be educational, to reposition the other station, and bring to the fore and exploit a negative or irritant." YSP's making mistakes, and I just don't let people get away with their mistakes. If they had great personalities and their music was right in place, I'd probably never mention them."

What does Harris consider mistakes? When YSP shifted jock Steve Sutton from his morning slot to middays, DeBella referred to Sutton as the "highest paid midday announcer in the city." Explanation: Harris wanted to draw out that YSP was flipping Sutton, a former WMMR jock who jumped ship for presumably big bucks, after only six months. Harris interprets YSP switching morning and midday personalities as a sign of ratings failure.

Other WMMR jabs include transforming YSP's "Rock Hits" slogan into "Schlock Hits," and calling YSP "WMMR's Farm Team," an allusion to the fact that four of YSP's fulltimers, as well as PD Michael Piccozzi, have worked on WMMR. Harris doesn't reserve his tactics solely for YSP — WIOQ becomes "Low IQ" instead of the familiar IOQ, and its wakeup man "Harvey In The Morning" is disparaged as "Hardly In The Morning."

YSP PD Michael Piccozzi says he isn't the least bit perturbed by DeBella's bits. "I just can't pay him enough to do that," he quips. "The best thing for my morning show is for him to tell their cume that Anita is back on in the mornings."

Noting WMMR's slogan of "For 16 years, the home of rock 'n' roll in Philadelphia," Piccozzi says that "WMMR's strategy seems to be talking about how great they once were, and how we're just a ripoff. But by talking about us, they give us credibility. If they have to tell their audience that we're no good, then there's somebody out there worried about us."

YSP itself has been known to throw a few salvos itself. It had a character called "Tragically Hip" who mocked WMMR, and when Sutton was forced to sit out a 90-day

no-compete clause in his MMR contract, YSP did bits on "W-M-Dinosaur" and Sutton being "in jail." Since then Piccozzi has begun to turn the other cheek. He no longer retaliates because "I'd rather use my airtime to talk about myself instead of someone else."

Kansas City

KKCI/Kansas City PD Frank Hanel says when morning man Randy Miller talks about "K-WIMP," a fictitious station in-



DON'T FORGET THE MOTOR CITY — This article wouldn't be complete without WRIF's Mark Pashman and WLLZ's Lee Arnold offering a few broadsides. Their comments commence on Page 44.

tended to suggest rival KYYS, he's "just trying to create talk on the street, like 'Hey, those guys aren't afraid to talk about other stations.'" Miller's also been known to play recordings of KYYS's newswoman Frankie on his "Name That Goon" feature.

Hanel wouldn't allow these shenanigans if KKCI weren't the underdog to KYYS. "If our cume were up to par with theirs, I wouldn't see the need for it. When you're on top, you defend. When you're coming up, you do skirmishes and attack from the side."

KYYS gets into the fray itself. During the spring, its morning team declared mockwar on other stations, including KKCI, and pretended to send artillery tanks out to bomb them. A "Mr. T"-style character also harangued listeners not to dare listen to the other stations.

PD Joe McCabe no longer throws any barbs at KKCI, since "we've beaten them and they're not trending up. There was a lot of button-pushing going on when new stations like KKCI and (CHR) KZZC entered the market, and we just wanted to do something to stand out and let people know that

KKCI is a bad imitation of us. We stopped when we felt that KKCI had been sampled and that listeners' loyalty had returned to KYYS."

Cincinnati

WSKS(96 Rock)/Cincinnati images itself as a scrappy David fighting the Goliaths of the market, AOR WEBN and CHR WKRRQ (Q102). 'SKS PD Paul Fredrics says, "We subscribe to the Burger King-Wendy's-McDonald's school of advertising. We're out to make noise." 'SKS isn't afraid to mix it up with other stations in order to create a big bang.

Until recently, the station ran liners naming 'EBN, saying that 'SKS talks less and plays more music. That pales next to its latest stunt, though. 'SKS MD Marty Bender attempted to foil Q102's Mystery Box promotion. Though the box was on the roof of a coliseum, Bender somehow got inside. Using a two-way radio, he and his morning partner called Q102 live on 'SKS's air, and attempted to claim the prize by identifying the contents of the box — Bender. Q102 was covered by contest rules stating that the box's contents were mythical. Bender was arrested for disorderly conduct, and the station received TV and newspaper coverage. Incidentally, '96 Rock's morning team gives out the clues to Q102's continuing Mystery Box contest, then tags them by saying "you can call them to win \$10,000 or call here to register to win \$1 million," referring to a giveaway cosponsored with sister AM WLW.

Fredrics feels Cincinnati listeners are conservative and particularly slow to switch. "Unless you really get their attention or tell them exactly why they should switch, they're not going to do it. We're not on top yet, and we've got to make enough racket and point out things to the public. It creates a buzz."

'96 Rock's message, says Fredrics, is that "we're playing a lot of good rock 'n' roll, talk less, and have great contests. WEBN talks a lot more, they're not as good as they used to be, and we're an alternative."

Recently-appointed 'EBN PD Tom Owens has continued his station's policy of ignoring the attacks, reasoning that "if you're a well-established market leader, you can only build awareness of your competitor's product by mentioning them."

He can understand the #2 station going on the offense, though. "It can let the listener know that you're similar to the station you're comparing yourself to, and if they like them, perhaps they'll like you. It can also play off of people's tendency to support the guy who's #2 and trying harder. You reach a point of diminishing returns after a while, though. Even Avis stopped selling being #2 after a point."

Owens also says he's seen some research suggesting irritation with the underdog's attacks. Comments like "I don't like the way '96 Rock (WSKS) puts down WEBN" suggest a backlash. Attacks on the leader may be perceived as implying that its listeners' preferences are suspect. In other words, if you condemn the station that I've always listened to, you're calling me a dummy.

COPYCAT CLAIMS

Seattle: Who's (On) First?

There's a battle brewing in Seattle between two veteran, strong-willed PDs: KISW's Beau Phillips and KZOK's Phil Strider. An allegation of plagiarism came first from Phillips, who claims KZOK has followed KISW's lead in these areas:

- Running the syndicated "Metal Shop" after KISW had been producing its own version for over a year.
- Aping KISW features such as an oldies show and all-request programming.
- Becoming involved in Seafare, a hydroplane race that KISW had been doing for five years.
- KISW has kicked off "Rocktober" the last five years with a live remote from the Space Needle tower. KZOK has announced plans to do the same.

Phillips is borrowing a device from WHTZ (Z100/New York) to draw attention to what he feels is KZOK's mimicry. Z100's "Xerox Report," in which listeners report other stations allegedly ripping off ideas from Z100, will become KISW's "Clonebusters Hotline." The beauty of the produced montage, says Phillips, is that "you acknowledge your competitor as having ripped you off, without having to suffer the sour grapes consequences of saying it yourself. Listeners do it for you; they carry the sentiment, you provide the medium."

Strider's account differs from Phillips's, and he has a few charges of his own:

- "Metal Shop" was ordered before he got there, and subsequently cancelled by Strider.
- KZOK runs "Flashback," which Strider considers quite different from KISW's "Electric Lunch" oldies show. He also claims KISW has begun to incorporate Flashback-style drop-ins and actualities in its oldies show.
- Request programming isn't the exclusive domain of any station.
- As for the hydroplanes, "Hydroplanes are a national sport. No one owns Seafare,

and in fact, over the years other stations have also sponsored boats," says Strider. "KISW spent a lot more money on their vehicle than we did, and their boat didn't start for one race and died in the water at the other. Ours placed fourth in both heats."

• KZOK's broadcast from the Space Needle will be an obvious fake, says Strider, parodying KISW's to "show that we can do a better fake than they can do a real one."

• KISW has appropriated KZOK slogans such as "home of rock 'n' roll," "bitchen," and "America's Radio Station." (Phillips says he's only used "bitchen," never the other two, and that "bitchen" originated at KISW years ago.)

• KISW has a character named "Roxanne Rolls," which Strider says was used some time ago by a KJET (KZOK's AM) jock. (Phillips says the character is simply named "Roxanne," and that he never listens to KJET.)

The charges and countercharges continue, and you'd need Sherlock Holmes to sort it all out properly. Though the fingerprinting may seem a bit petty, it also illustrates the intensity of the AOR war being waged. In the spring, KISW was up 3.7-4.7, and KZOK was down 3.7-3.2.

Phillips adds, "I'd be foolish to do the 'Clonebusters' bit unless I were absolutely sure that I'm correct, and that the listeners agree."

Strider vows, "It's not going to happen overnight, but I intend to become the market leader, no matter who I have to beat, although I'd prefer to see both of us cut into CHR instead of throttling each other. The listeners will be the final judge."

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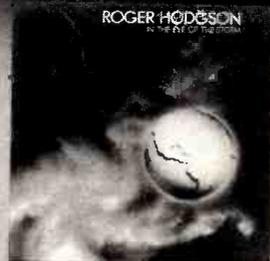
30 million Supertramp album sales worldwide. As the band's guitarist and keyboard player on albums like the multi-platinum U.S. milestone *Breakfast In America*. As well as lead singer and co-writer of hits like "It's Raining Again" and "The Logical Song."

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Slamming Your Competitors On Your Air

Continued from Page 42

Another risk is that a background listener may hear a set of calls and think he's listening to the station being spoofed, rather than the station poking fun. Owens notes, "Confusion tends to benefit the leader."

Detroit

There's no room for error around WLLZ/Detroit PD Lee Arnold. When a booking mixup meant that rival WRIF wouldn't be able to present a free Night Ranger concert it had announced, Arnold took to his air with scathing editorials denouncing WRIF by name, every other hour for three days.

Usually, Lee's the perfect gentleman. "Under normal circumstances, I would never talk about the competition by name on the air. But this was a unique opportunity to reposition them as something other than the wonderful, upstanding WRIF everybody knew of. I wanted to put the words 'WRIF' and 'liar' next to each other. Usually, the bad things I have to say about my competitor aren't so heinous that it's worth saying their call letters."

To avoid burnout, Arnold switched to making indirect references to the incident. "Now, we remind people of what WRIF did through positive statements about our station, like 'WLLZ Rocks . . . No Lie.' 'The station you can count on,' and 'You can believe it's going to happen.'"

As brash as Arnold may seem sometimes, he does not advocate talking about your competitor when you're on top. "The last thing your audience tunes into your station for is to hear your opponent harangued. They want entertainment. Why remind someone that these people exist? Why say something about them that causes somebody to tune over there and find out what you're talking about? To tell your listener that your competitor is bad is telling him something he already knows. He knows you're better, that's why he's listening to you."

Don't think WRIF PD Mark Pasman is walking around with his tail between his legs over the Night Ranger no-show. The free outdoor show went on as scheduled, ex-

cept with Greg Kihn appearing, and WRIF didn't make any shameful apologies on the air. "Concerts get postponed, changed, moved everyday. We didn't feel it deserved more than a casual mention of a foul-up in scheduling. We never addressed the alleged problem, because we didn't feel it was a major problem. Nobody except the people at WLLZ was all that upset over it."

WLLZ's on-air references to his station as being "old and tired" don't alarm Pasman, either. "Anybody who listens to us knows we're anything but. It's like hearing sour grapes. We're just going to make good radio and let the listeners decide for themselves."

Pasman disputes many of the criticisms Arnold has made about WRIF. "We've always done all of the things Arnold is attempting to say he's now bringing to the market for the first time. We've been the #1 station on the street, put on free concerts, supported local music, and done great promotions."



New York

We turn to New York now, where over in CHR-land, Scott Shannon and WHTZ (Z100)/New York have been riding WPLJ/New York and PD Larry Berger unmercifully, accusing "Larry Booger" and "WIMP Radio" of copying programming ideas and being generally wimpy.

While acknowledging the brilliance of Shannon's bits, WNEW-FM/New York PD Charlie Kendall's policy "is never to acknowledge that anybody else is on the dial." The only situation in which he sees some merit in on-air attacks is "if you're behind. When you're coming from nowhere, you have nothing to lose by mentioning your competitor."

"You're spinning your WLLZ, Arnold"

"Detroit's tired of hearing the same old WRIF"



Mark Pasman



Lee Arnold



THE GREASEMAN COMETH — DC101/Washington morning maniac Grease Man, a presidential contender himself, models a costume he borrowed from his Uncle Sam. The event was a voter registration drive held at a local record store.

Over 40 AORs are already "Standing In The Line Of Fire"

WNEW-FM, WBCN, DC101, KZEW, KAZY, WBUR, WPDH, WWTR, WHFS, KLBK, WZEW, KMOD, KUFO, KTCL, WIZN, WDST, WMVY, WYLR, WTBO, WJLK, WNCS, WFNX, WMGX, WTOS, WGLU, KSQY, KORX, KBLE, WPGU, KFMU, KLWD, KMTN, KKKY, KCBW, KFMH, KVNK, KAOI, KRVV, KNAC, KMET, WBAB, AND MORE EVERY DAY



THE NEW GARY U.S. BONDS ALBUM, featuring "Standing In The Line Of Fire," produced by Little Steven.



SEGUES

Michael T. Parker replaces the exiting Gary Steele as PD of KRIX/Brownsville, where Richard "Ace" Brooks is upped to MD . . . WDEK/Delaware PD Ward Holmes exits, as the station becomes CHR under new PD Lou White from Q100/Allentown. You can reach Ward at (815) 758-4835 . . . WCPZ/Sandusky ups Randy Hugg to PD and Kevin Young to MD, as ex-PD Bob Badi leaves to program WNOR-AM/Norfolk.

Dave Shedlock is WYDD/Pittsburgh's new MD . . . Assistant PD Tom Scheppe gets the nod as KISS/San Antonio MD . . . WKQQ/Lexington MD Curt Mathies resigns and is replaced by Rob Ellis . . . Steve Funk is the MD at KOZZ/Reno, where Bruce Van Dyke has exited morning drive.

Craig Phillips exits WPYX/Albany where parttimer Dave Scholz is upped to evenings . . . Jo Carenza moves to WQBK/Albany overnights from part-time . . . Brian Wilson moves to KFMG/Albuquerque afternoons from KMOD/Tulsa.

Marie Lucidl resigns as Promotions Director of WYSP/Philadelphia.

Janet Merriam takes over morning news at WCMF/Rochester as Chris Shirer leaves . . . Barry Cassell becomes News Director at WCPZ, as Judy Cramer leaves for WTVN/Columbus.

KBCO/Boulder's new address is 4801 Riverbend Road, Boulder, CO 80301. The phone number is unchanged.



PANAMA RED(BEARD) — During Van Halen's recent Texas tour, KTXQ/Dallas passed out Q-102 "Panama" hats. Pictured (l-r) are Q-102's Red Beard, and Q-crew members Cynthia and Pamela.

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SWEDEN	#1	AUSTRIA	#4
SWITZERLAND	#1	ENGLAND	#8
BELGIUM	#2	FRANCE	#8

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Black/Urban Radio



WALT LOVE

WQKS—Virginia's Superstation

Radio stations in Williamsburg, Virginia operate in the double shadows of big city signals from two sides. However, in the spring Arbitron 12+ ratings, WQKS (Kiss 96) cast some shadows of its own in both Tidewater, where it climbed 2.1-3.4, and Richmond, where the station zoomed 1.9-6.7. This week, Sean Ross talks to the architects of that dual market rise, WQKS GM Al Miller and PD Steve Crumbley.

The End Of "Better Hit Music"

NCM Broadcasting, the radio arm of North Carolina Mutual Insurance, signed WQKS on in fall 1982. Consulted by Donna Halper, Kiss 96 was one of a handful of stations implementing certain elements of seminal Urban rocker, WXKS (Kiss 108)/Boston, and using WXKS's slug-line, "Better Hit Music." At its inception, WQKS was a CHR station that was fast on black records.

Crumbley, who'd witnessed the success of WXKS as PD of crosstown WILD, came onboard as PD in February 1983 and began the station's evolution from hard rock to "Hardrock." "Donna and (WXKS PD) Sunny Joe White are very good friends," he said. "It did pick up that flavor and developed from there.

"In Boston, the black population is 20%. An Urban station has to play a lot of CHR product to survive. WQKS used the same theory and the 'Kiss 108' style down here.

"Tidewater is 49% black; Richmond is 51%. So the format had to be adjusted to deal with the population. We still play Laura Branigan, Men At Work, 'Drive' by the Cars; there's still the blend. But the music percentages have been balanced to deal with the market." Unlike many Urban stations, WQKS keeps crossover songs in its gold library.

WQKS/Williamsburg Music Samples

Morning Drive, 9-4-84

GLADYS KNIGHT & PIPS

"You're Number One (In My Book)"

STANLEY CLARKE "Heaven Sent You"

DONNA SUMMER "There Goes My Baby"

JACKSONS "Torture"

NTUME "You, Me & He"

PEABO BRYSON "Feel the Fire"

PATRICE RUSHEN

"Get Off (You Fascinate Me)"

CHUCK BROWN & SOUL SEARCHERS

"We Need Some Money"

MADONNA "Lucky Star"

Afternoon, 8-31-84

BROTHERS JOHNSON

"You Keep Me Coming Back"

JANET JACKSON "Young Love"

BOBBY KING /ALFIE SILAS "Close To Me"

PATRICE RUSHEN

"Get Off (You Fascinate Me)"

DAN HARTMAN "I Can Dream About You"

JACKSONS "Torture"

SHANNON "My Heart's Divided"

RALPH MACDONALD w/BILL WITHERS

"In The Name Of Love"



Legitimacy Without Money

Fine-tuning the music was especially important to Crumbley in the spring, as Kiss 96 did not spend money on promotions. Citing Kiss 96's success as proof of its legitimacy, Miller said, "The increase is a very real situation; no audience was bought through any extra hype or promotional giveaways."

Crumbley comments, "Of course, I wanted to spend money, but without a budget, we strictly had to go with programming. We put an emphasis on a good, clean Urban sound and providing updated music. There was a lot of audience participation because we didn't have a media budget. We got involved in visible remotes, helping organizations and churches, and so forth."

Smack Dab In The Middle

The aforementioned audience participation becomes a lot more difficult when you're juggling two traditionally separate constituencies 90 minutes apart. Crumbley, who bills WQKS as "the superstation" for "Williamsburg-Norfolk-Richmond," gives "100% credit" to his staff for their ability to relate to two mentalities. "One thing Donna and I worked out from the beginning is that we should have a staff that lives in both cities. Madonna Monet, who does the 'Mellow Madness' show that's boomed for us at night, has lived in Richmond all her life. Midday personality Rocky Nelson knows Tidewater inside and out. He was formerly with WQKI/Norfolk and now lives in Newport News. I live in Williamsburg, as does another announcer, and combined, you get a total insight on what's going on all around."

Promotionally, WQKS neatly handled major summer festivals that took place in the two markets separately. Crumbley explained, "Richmond has 'June Jubilee,' which is when the whole city's in a party state; a week earlier, Norfolk had 'Harborfest,' which is its equivalent. We told people, 'Hey, we're here in Norfolk this week, but hang on Richmond, we'll be there to party with you next week.'"

Another potentially sticky situation hit when Warner Brothers gave WQKS a "Purple Rain" premiere for Tidewater only. "It put us in a situation," says Crumbley, "where we did not want Richmond to feel

left out. So we tied in with Ray Bentley (known up and down the mid-Atlantic coast for his late night movie commercials), who had 'Purple Rain' in his Petersburg theatre. Usually we try to make sure we keep equal things happening on both sides."

In a double market situation, even the smallest promotional item is fraught with logistical considerations. Other outlets can ask winners to come down to the station to pick up prizes; WQKS has to depend on the mail (and on having winners get their tickets at the box office) for prize distribution. The station has two toll-free 800-number request lines, which Miller describes as an improvement over individual numbers for Richmond, Petersburg, Norfolk, and Hampton Roads that previously were also used as request and business lines.

The multiple logistics burden also extends to news. Miller says, "Our first commitment is to local news. That puts a heavy burden on ND Kevin Hall, who must decide which area to service first with a fast-breaking story." Crumbley adds that covering Richmond "gives us an advantage for Virginia news over Norfolk stations because we have an inside connection right in to the Capital."

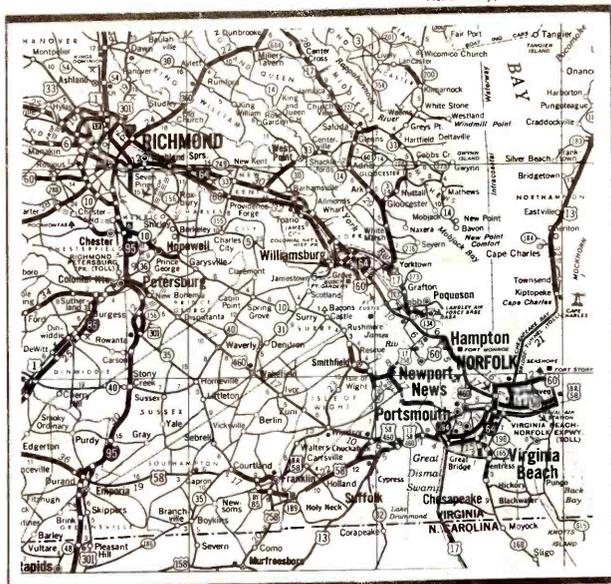
One result of doing a double local presentation is that, at least for Crumbley's listeners, the two metropolitan areas are becoming one. He says, "Concert promoters and business people will tell you that suddenly you're finding people going from Richmond to Norfolk daily because of the station. They're virtually combining the two cities together."

Richmond Vs. Norfolk

Whether or not WQKS manages to turn Richmond and Tidewater into a megalopolis, the two markets remain vastly different, both radio-wise and psychographically. According to Crumbley, "Richmond is a very conservative town, whereas Norfolk is cosmopolitan and moving."

The Norfolk/Hampton/Newport News/Chesapeake/Virginia Beach/Suffolk metropolplex, because of its heavy military concentration (12 different installations represent all four major services), is, according to Miller, "a much more transient area. You've got many more lifestyles having an impact on Tidewater."

WQKS does indeed play to its Norfolk-based military constituency. "There are thousands and thousands of military personnel who haven't seen their families for a while," says Miller. "And some of these naval ships that are coming in are larger than some of the cities."



Ratings Rankings

NORFOLK/HAMPTON

Station	Spring '83	Fall '83	Spring '84
WQKS	2.3	2.1	3.4
WOWI	7.0	7.8	4.8
WRAP	4.3	5.2	3.9
WMYK	5.5	3.5	6.9

RICHMOND

Station	Spring '83	Fall '83	Spring '84
WQKS	2.5	1.9	6.7
WPLZ	9.5	9.2	9.2
WANT	4.0	5.1	3.4
WKIE	2.5	3.3	0.8

Crumbley adds, "We did a big thing when the Kennedy came back from Beirut. That's the biggest boat I've ever seen in my life - 6000 people. When it pulled in we staged a big welcome for three days, announcing, 'Kiss 96 welcomes our military home.'"

Trying To Love Two

Lodged somewhere between all the military personnel in Tidewater are 38 radio signals, including at least five Black/Urban outlets. At the beginning of the spring book, Norfolk lost one Black outlet and gained one. Josephson's WNOR went to an Oldies/AOR format, trading places with Benn's K94 (WMYK). K94, a tight-playlisted, crossover-oriented Urban station, is Tidewater's other major success story, debuting with a 6.9 share (virtually double its AOR performance), and taking significant bites out of WOWI and WRAP.

WMYK, says Steve, has "done a good job of monitoring us and seeing what's happening. They've made approaches to our staff, who I thank for being loyal and staying with us. I commend WMYK for doing a good job in everything they're shooting for. They've filled a void for the people who wanted the Urban sound but lived in that part of town where we can't be heard."

The success of WMYK and the signal density of the Tidewater area will probably make the going a little slower for WQKS. Crumbley is realistic yet confident. "In Virginia Beach, where a third of the rated audience is, our signal doesn't penetrate as well. So K94 and WOWI are going to have an advantage on us there. When you hit Norfolk, Hampton, or Newport News, where all three of us have signal parity, tests show

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"PENNY LOVER"



SMOKEY ROBINSON
"I CAN'T FIND"



DAZZ BAND
"LET IT ALL BLOW"

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2ND HIT SINGLE "YOU TURN ME ON"!!!**

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WDRQ
V103 - (B)
V103 - (A)
WHRK
WQQK



**MOTOWN DELIVERS,
ALWAYS HAS...
ALWAYS WILL!!!**



WQKS—Virginia's Superstation

Continued from Page 46

that the public prefers WQKS. But giving up Virginia Beach to get Norfolk, Richmond and Petersburg is fine. We'll take that."

Signal considerations also played a role in WQKS's Richmond success. Although 15 miles farther out of the market than its prime competitor WPLZ (Magic 99)/Petersburg, WQKS reaches some of the predominately white suburbs in Henrico County where WPLZ reportedly has signal problems.

Black/Urban Radio

Miller states, "I think Richmond is a simple matter of less competition and filling a void that was there. Basically WPLZ had been the only Urban FM in the market (since 1981) and still does a very credible

job. What Steve did was to give the listeners an alternative. Magic 99 kept its audience but did not grow."



Steve Crumbley, PD



Al Miller, GM

Toward A "Created" Audience

One of the most interesting things about the Richmond and Tidewater books is that WQKS was able to make gains despite very successful Urban FMs on both sides and well-budgeted CHRs in each city (WNVZ/-

Norfolk and WRVQ/Richmond), both of which are aggressive with black product. Of those four stations that might be primary competition for WQKS - WNVZ and WMYK in Norfolk, WRVQ and WPLZ in Richmond - all either gained or remained stable.

Both Crumbley and Miller seem to think that WQKS, because of its new alternative status, picked up a lot of AM listeners who, until now, had not been sufficiently enticed into moving to FM. Miller concurs, "We picked up some of the AM audience who potentially might have gone to WPLZ; some of the people who were going from AM to FM to scan around the dial came by us because we cover some areas that WPLZ doesn't. As far as Norfolk goes, we took part of the audience from WOWI and WRAP. Of the Urban audience that decided to make a change, part went to WMYK and part to WQKS."

Broadcasting to even one market 45 miles away is a serious challenge. (Imagine, for

instance, a Baltimore station whose primary target was Washington, DC.) Having shown respectably in the fall, does Miller think that WQKS can be number one in either of its markets? "Being first obviously would be nice, but being realistic, it's not in the immediate future. It could happen eventually with an aggressive promotional budget and visibility.

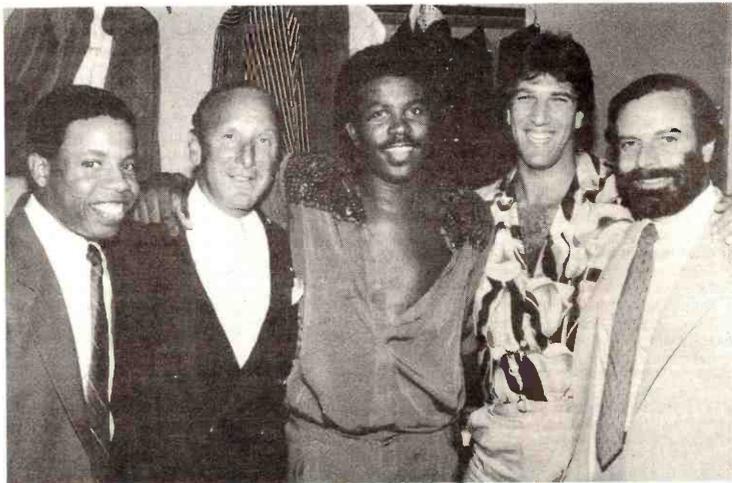
"One thing we worked out from the beginning is that we should have a staff that lives in both cities."

"What my sales staff sells is the sound of the station. Coming up through broadcast sales, I've never had the ratings to sell; this is a first for me. I'm of the school that sells the product and the audience without getting into a ratings battle. Besides," says Miller, "when WQKS pitches a new client, we can offer them the potential of two very substantial markets."

V103-WXYV Joins The Afram Expo



Pictured are RCA recording artist Evelyn "Champagne" King and WXYV PD Roy Sampson, who toast the Summer Afram Expo Festival at V-103's Champagne Press Party, which was held at the exclusive Brookshire Hotel, Harborplace. Evelyn was the featured entertainment, hosting one of the largest ethnic festivals in the United States. The Expo drew 100,000 people.



KASHIF AT THE GERSHWIN — Pictured backstage at the Gershwin Theatre on Broadway after performing as a special guest for Gladys Knight & The Pips is Arista recording artist Kashif (center), along with (l-r) Barry Mayo, VP/GM, WRKS New York; Clive Davis, President, Arista Records; Don Jenner, Arista VP; and Arista Exec. VP/GM Sai Licata.

ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY

"Look The Other Way"

Black/Urban Chart:
DEBUT 39

**Black/Urban
BREAKERS**

One Of The
MOST ADDED

54/24 68%

CBS
Associated Records

Distributed by CBS Records

Adult/ Contemporary



RON RODRIGUES

THE STARSTATION FORMAT

Beaming In On SMN

With satellite dishes sprouting up like mushrooms after a rainstorm, plucking programs out of the sky is becoming commonplace. And since most network and syndicated programming is currently beamed down, will these new satellite-delivered music formats replace their manually-delivered, automated counterparts?

If you ask Satellite Music Network VP/ Programming George Williams or PD Robert Hall, they're quick to reply "yes." Launched three years ago, SMN's A/C "Starstation" format now reaches 145 affiliates. The company also markets fulltime programming for CHR, Nostalgia, and Country radio. Client stations pay a monthly fee and two minutes per hour. Although the format is best suited toward small and medium markets, the company is making forays into larger cities and claims to be close to landing a New Orleans affiliate.

jock to report on a natural disaster or an overturned truck on a major interstate, our station could call the Chicago studios and have the on-air jock send a special feed down the line to be used locally. It's a service that's used frequently."

Responsible Programming

The operator of a Starstation affiliate pointed out in a recent column that the local outlet can make the format sound as good or as bad as it wants. Both managers agreed.

"The station," reminded George, "has just as much responsibility for making itself sound as good as it did when programmed locally. The station still has a responsibility to its community to provide all the services it had before. We stress to our new affiliates that we're not a turn-key operation. We can provide some things that they can't — such as major market disc jockeys and a major market sound, but they still have that local obligation. You have good operators and bad operators; fortunately and otherwise, we have both types on our network."



Describing Starstation's sound, Williams said, "It's a state of the art A/C format with a strong base of recurrents and currents. We often lean into the pop-CHR bag when we feel it has appeal 25-49. And we feature a strong oldies base as well; 40% of the music programming is from the '60s and '70s."

"As opposed to Transtar," interjected, Robert, "which I feel is a flipcard format, we have a much more warm, personality approach. In those medium and small markets, it's very important to have that human element there. Our guys on the air do personality-oriented radio throughout the day. Philosophically, we are foreground radio."

Local Approach

George listed the ways his personalities can interface with a station: "There are five-second windows around the hour, where they can insert liners written by the local stations. They could say anything a local jock could, including generic promos, PSAs, or references to local events. Of course, they have to be written and recorded in advance."

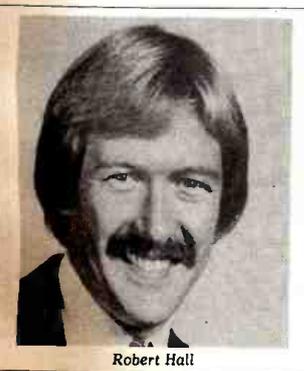


George Williams

Robert related a common occurrence. "PDs often panic when we come into their station because they feel they'll soon be out of a job. But the opposite is true. A good PD is every bit as important when working a satellite format. He still has to execute many elements such as spot loads, promotions, and public service."

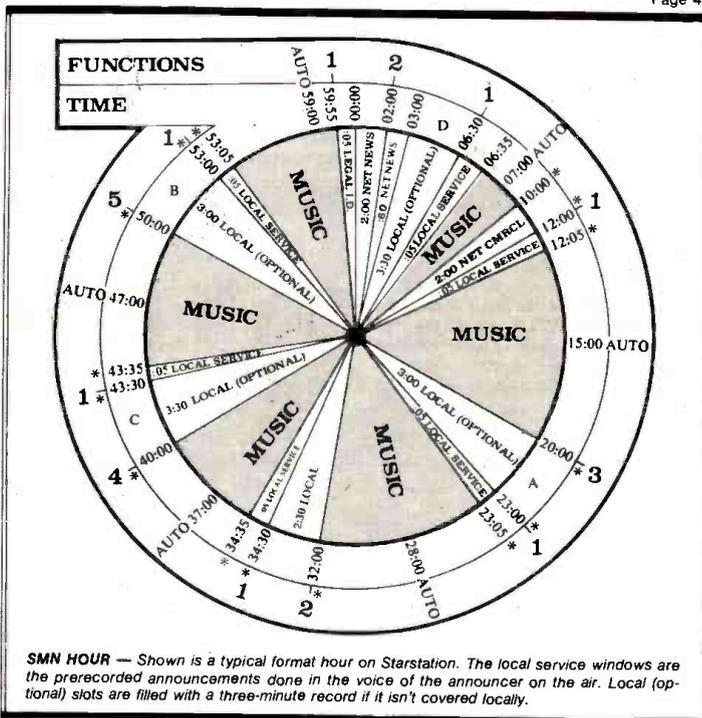
Music Monitor

I wondered how difficult it was trying to program music that suits the tastes of 140 markets, rather than just one. Replied George, "I feel that in A/C, tastes are generally homogenized. So programming music from a national standpoint is not that different from local programming. However, our sound might be a little more contemporary than many traditional A/C stations. I listen to KVIL quite a bit out of my Dallas office, and we can be musically compared to that station. You'll hear us play 'Torture' by the Jacksons or 'She Bop' by Cyndi Lauper. Cyndi was recently on the 'Tonight



Robert Hall

Added Hall, "One unique service we provide allows our people to prerecord weather forecasts and time checks. And if, for example, there's an immediate need for a



SMN HOUR — Shown is a typical format hour on Starstation. The local service windows are the prerecorded announcements done in the voice of the announcer on the air. Local (optional) slots are filled with a three-minute record if it isn't covered locally.

Show' and brought the house down with her performance of that song. Records like that are melodic and transcend teen appeal; they represent a new wave of A/C programming. Also, since most of our stations are in medium and smaller markets, we can afford to be broader in our musical approach."

Nose For News

Robert reminds his affiliates of the importance of local news as well. "We provide national news, but there are plenty of windows for local inserts. We don't even mind stations covering up our newscasts. A good operator will take some of the overhead that is saved, and invest it in a newsperson. And it also doesn't mean SMN has to be carried at all times. We encourage stations to develop their own morning show, and about a quarter of them do. Or you could have a strong morning and afternoon show and only have a need for SMN in middays, overnights, on the weekends, or when a personality is on vacation."

Progress

WQSR/Baltimore's new lineup wakes up with Barry Michaels, and continues with MD Libby Foxx, middays, and PD Steve Cochran in the afternoons. Following evening person Jennifer Steele is Teddy Black from WRDW/Augusta and Larry Davis overnights... WGR/Buffalo midday man Joe Galuski is now Assistant PD. New MD there is Tom Langmyer... WRMM/Atlanta weekender Vanessa Hines moves into the morning news slot, joining Tom Roberts's morning



Joe Galuski

Tom Langmyer

show... Johnny Goyen joins KFMY/Houston middays... Kris Boyd now handles promotions at WDAE & W101/Tampa... The voice of Univ. of Maryland football is Johnny Holliday on WMAL/Washington... Crosstown, Wendy Rieger segues from WMAU's "Morning Edition" to join WLTT news... Laura Seaton becomes PD at KIDD/Monterey from Transtar... Randy Shane joins KOIL/Omaha as MD from KVVU/Colorado Springs.

The new Marketing Director at WRVR/Memphis is Carol McCullough... Ron Hazard is the new host of WRKA/Louisville's oldies show. Joining the station on weekends is Kevin Triplett from WKKK/Ft. Knox... Tommy Charles comes out of retirement to do production at WIVY/Jacksonville... WATD/Marshville PD Cathy Doran takes on a weekend airshift at WPJB/Providence... Dave Fuller shifts to evenings from overnights at WHNN/Saginaw... Changes at WCHV/Charlottesville: Tom Graves takes on sports from WJMA/Orange, VA; Rob Rushia moves to evenings from overnights, which Judy Randolph now assumes from her former week-end post... Belatedly congratulates KKLVI/Anchorage MD Chris Owens and wife Judy on the early September arrival of their baby girl... More baby news from K99/Great Falls, where Keith Edwards and wife Sandy have a new daughter, Sara Ruth.

Music Monitor

Here's a sample hour of SMN's Starstation music. Songs marked with an asterisk (*) are played during breaks, and are usually covered with spots.

-
- "Turn Around" — Neil Diamond
- "Watching The Wheels" — John Lennon
- "I'm Still Standing" — Elton John
- "I Just Called To Say..."
- Stevie Wonder
- "Think About Me" — Fleetwood Mac *
- "I'm So Excited" — Pointer Sisters
- "Wishing You Were Here" — Chicago
- "I Gotta Try" — Michael McDonald *
- "Homeward Bound"
- Simon & Garfunkel
- "Love Will Keep Us Together"
- Captain & Tennille
- "Caribbean Queen" — Billy Ocean
- "All Time High" — Rita Coolidge
- "Fallin' In Love"
- Hamilton, Joe Frank & Reynolds *
- "Real Life" — Sergio Mendes
- "Please Don't Go" — K.C.
-



LON HELTON

CMA AWARD WINNERS

- Deano Does L.A.
- Shannon Shines In Shreveport
- Crider Duke Of Paducah

Broadcast Personalities Of The Year

As part of R&R's expanded CMA Week coverage, we're again profiling the three individuals receiving the Country Music Association's prestigious "Broadcast Personality of the Year" award. Each year, as part of its national telecast, the CMA honors an outstanding personality representing small, medium, and large markets.

An interesting sidelight to this year's award winners: all three of the re-

ipients are now at different stations than they were when nominated. For two longtime radio vets the job changes meant a "return home," while for the third the switch represented a move up in market size and the achievement of a long-sought-after goal.

So here they are — presented so you can get to know more about them than just names and call letters — Deano Day, Lee Shannon, and Kent Crider.

LARGE MARKET BROADCAST PERSONALITY OF THE YEAR

"Uncle Deano" — as he's known to thousands of fans in both Los Angeles and Detroit — is celebrating his 27th year in radio this month. The anniversary is marked by his return to Detroit, where he spent 1971 through 1983 on the air at WDEE, WCAR, CKLW-FM, and WCXI — the station to which he's returning.

For Deano, it all started "at a tiny station in Crookston, Minnesota — KROX to be exact — in 1957. I was enrolled in a broadcasting course at the Brown Institute (a Minneapolis broadcasting school), but was only halfway through the course when I was offered an airshift at KROX. When I left, Mr. Brown told me that if I became successful, I could meet people I went to Brown Institute. He also told me that if I didn't hit it big, no one there would admit knowing me."



At this point, I imagine Mr. Brown has often referred to Deano as one of his most prized pupils — especially in the sales literature. Of course, Deano has had his discouraging moments along the way, as when he got a job offer (while still at KROX) from KFGO/Fargo. The KROX GM told him, "You don't have the voice for radio, you're not gonna make it in Fargo, it's a big town. You'll go there and won't make it and by that time this job will be filled. I think it's a bad idea." Obviously, Deano didn't listen and went off to Fargo.

57 KLAC
AM COUNTRY STEREO

Deano's first taste of Country radio came in 1971 at KLAC/Los Angeles. After a number of years as a self-styled "screaming rock jock," Deano heard the station was going Country and begged the management to keep him on because he "loved country music." It wasn't long after that, however, that Deano began a mutual love affair with the city of Detroit. His twelve years there resulted in almost legendary status — exemplified by his continuing to hear from many of the Motor City faithful on a regular basis during the last two years he spent at KLAC. As of October 1, Deano was back on the air at WCXI.

"I'm really looking forward to getting back to Detroit. I still have my farm there — plus a couple of tractors and a 150-year-old restored farmhouse. My wife Martha and I both love it there — it really is going home for both of us."

For a complete explanation of what Deano does on the air, refer back to the September 2, 1983 issue of R&R (I know you store all back issues religiously). For those of you without extensive files, Deano blends a high percentage of listener calls with a number of novelty songs that you will not hear on any other station in the world (until, that is, his new syndicated show gets off the ground



in the next few months) while mixing in the hits.

Deano Day takes audience involvement to new heights; he's the most involved personality I've ever seen in the business — regardless of format. That seems to be the key for Deano: involvement. Both on and off the air he has a great relationship with his listeners. This is epitomized by his recollection of how he got the moniker "Uncle Deano."

"About 11 years ago, a little boy in Detroit called me and said he was going to a Cub Scout banquet, but he didn't have anyone to go with since his father had passed away. I told him I would go along and he could introduce me as his uncle. He called back the day after the event to say thanks and say how grateful he was to his new 'Uncle Deano.' The regular listeners picked up on it, and I've been Uncle Deano ever since."

For a guy who's been in the business as long as Deano has, he reacted like a kid at Christmas when talking about winning the CMA award.

"This is the highlight of my career. To be recognized by the CMA is the culmination of everything I've worked for all these years. The award from the CMA is the one I wanted before I get out of this business — not that I'm planning on leaving — but this is the one that means everything to me. I've been everywhere

Deano Day



— from the smallest market to one of the biggest — and this award tops it all off."

As for advice to others, Deano told me, "You can't let the business get to you — you can't let any one thing break you. I've known an awful lot of people who have been really good, but something will happen to them — a bad break or getting fired or something — and they'll say 'the hell with this.' Especially with young guys, they won't keep plugging away till they make it. They'll figure they can make more money selling insurance so they'll bail out. I think we lose an awful lot of good people this way. We need the good ones to just hang in there."

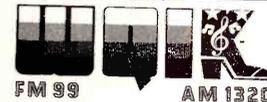
Deano Day

MEDIUM MARKET BROADCAST PERSONALITY OF THE YEAR

Lee Shannon

Lee Shannon is the first two-time winner in the history of the CMA air talent awards, having won the small market award for his work at WCCF/Punta Gorda, FL in 1980. Now "back home" at WQIK/Jacksonville, Lee's award comes for his air work while at KWKH/Shreveport.

Lee's career spans the last 26 years, starting at a 100-watt radio station in Falls City, NB, KTNC — "Keep The News Coming." Following stints in small Missouri towns, Davenport, and Wichita, Lee started an all-night Country show in Youngstown in 1964. In 1968, he went to WIRE/Indianapolis, where he spent the next 12½ years as a personality; in the latter years he was MD as well. In the summer of 1980, Lee "re-



tired," buying a motel in Punta Gorda and doing mornings at a local station, the aforementioned WCCF.

Continued on Page 52

RCA'S RECIPES FOR SUCCESS



EARL THOMAS CONLEY



"CHANCE OF LOVIN' YOU"
PB-13877

R&R **7** BB **22** CB **17**



THE JUDDS

"WHY NOT ME"
PB-13923

R&R **27** BB **39** CB **39**

2ND WEEK BREAKER!



VINCE GILL

"TURN ME LOOSE"
PB-13860

R&R **45** BB **45** CB **49**

BREAKER



RONNIE MILSAP

"PRISONER OF THE HIGHWAY"
PB-13847

R&R **9** BB **18** CB **16**

WAYLON JENNINGS



"AMERICA"
PB-13908

R&R **28** BB **37** CB **40**

WATCH FOR NEW VIDEO!



DOLLY PARTON

"GOD WON'T GET YOU"
PB-13883

R&R **23** BB **30** CB **27**

CAUTION: HOT RECORDS...
PLAY ON STEREO'S WITH HOODED VENTS.

RCA

MEDIUM MARKET BROADCAST PERSONALITY OF THE YEAR

Lee Shannon

Continued from Page 50

Describing his air work, Lee said, "I do a lot of information. Besides the regular news, sports, and weather, I present stuff about the artists, the stars, the songs, the songwriters. Just little bits and pieces I find interesting. I've found over the years that country music listeners also enjoy these tidbits."

He must be doing something right, as he has been a top five finalist in the CMA Personality awards in 1974, '76, '78, '80, '82, and, of course, 1984. On winning the award, Lee was obviously honored, but also offered a unique perspective.

"I was a finalist in 1982 and really didn't think all that much about it. As a



matter of fact, I probably didn't send in as good an aircheck as I could have. It wasn't until I received the letter informing me I wasn't among the finalists that I realized how much I really wanted it. To be in the top five is very special in itself, but to win is just a tremendous thrill."

With a career spanning 26 years, Lee has seen a tremendous number of changes in both Country radio and country music.

"The one thing that's troubled me over the years is the lack of personality jocks coming up through the ranks," he said. "Tight-formatted radio has killed the golden goose. Jocks just don't get the ad-

lib training they once got — it's getting to be a lost art."

The music has changed dramatically over the years too, but Lee sees the current trend as coming full circle.

"For a time it seemed some of the artists who weren't country were cutting songs that sounded more country than some of the so-called country artists. People like Ricky Skaggs, George Strait, and John Anderson have helped bring it back around."

Like so many in radio, Lee was greatly influenced by one of his first contacts in the business, a man named Ned Arthur. It was Ned who, upon hearing Lee

say he wanted to get into radio, took him to a store, bought him a tape recorder so he could read the newspaper into it, and then critiqued his performance. Ned's then influence is reflected to this day in Lee's approach to his airwork.

"Ned told me to always keep a smile in my voice. He said that even on days when I went to work feeling terrible, I had to keep it bright because the audience didn't want to know that I felt bad. He was right when he said they can tell if you don't have that smile in your voice."

Lee Shannon



CMA's Award Winning DJs

The CMA's DJ of the Year Awards were initiated in 1973 to recognize American country music disc jockeys for their contributions to the industry. Personalities in small, medium, and large markets are nominated by the CMA's entire membership. Those receiving at least five nominations are listed on a second ballot, which is sent to members in the DJ and audio/video categories, who pick the finalists. The winners are selected by a panel of anonymous judges, composed of leaders in the broadcasting industry, who review the finalist's airchecks. Below are the winners in years past.



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	Small Market	Medium Market	Large Market
1973	Mike Hoyer KWMT Fl. Dodge	Bill Mack WBAP Fl. Worth	Charlie Douglas WWL New Orleans
1974	Dale Eichor KWMT Fl. Dodge	Billy Parker KVOO Tulsa	Grant Turner WSM Nashville
1975	Skip Nelson KWMT Fl. Dodge	Billy Cole WHO Des Moines	Hairi Hensley WSM Nashville
1976	Jay Diamond WKYQ Paducah	Marty Sullivan KRMD Shreveport	Lee Arnold WHN New York
1977	Shannon Reed KWMT Fl. Dodge	Tiny Hughes WROZ Evansville, IN	Bill Robinson WIRE Indianapolis
1978	Len Ellis WLJE Valparaiso, IN	Larry James WBT Charlotte	Jack Reno WLW Cincinnati
1979	Terry Slane WGTO Cypress Gardens	Dugg Collins KZIP Amarillo	Bill Bailey KENR Houston
1980	Lee Shannon WCCF Punta Gorda, FL	Bob Cole KOKE Austin	Larry Scott KRLD Dallas
1981	Jack West WGTO Cypress Gardens	Tim Wilson WAXX Eau Claire, WI	Lynn Waggoner KEBC Oklahoma City
1982	Al Snyder WNVL Nicholasville, KY	Tim Williams KOKE Austin	Chuck Morgan WSM Nashville
1983	Stan Davis WVAM Altoona	Rhubarb Jones WLWI Montgomery	Jim London WPXK Washington, DC



FALL HITS MEMO

- 4 **JOHN ANDERSON "She Sure Got Away With My Heart"** 7-29209 from the album "EYE OF A HURRICANE" 25099-1 Headed for #1!
- 5 **JOHNNY LEE "You Could've Heard A Heart Break"** 7-29206 from the album "WORKIN' FOR A LIVIN'" 25125-1
- 11 **EMMYLOU HARRIS "Pledging My Love"** 7-29218
from the album "Profile II The Best Of Emmylou Harris" 25161-1
- 24 **NITTY GRITTY DIRT BAND "I Love Only You"** 7-29203
their biggest record to date from the critically acclaimed album
"PLAIN DIRT FASHION" 25113-1
- 31 **EDDIE RABBITT "The Best Year Of My Life"** 7-29186
from the album of the same name 25151-1
- 39 **HANK WILLIAMS JR. "All My Rowdy Friends Are Coming Over Tonight"** 7-29184
from his soon to be gold album "MAJOR MOVES" 25088-1 Hank Williams Jr. on MTV —
his music on his terms
- 35 **FRIZZELL & WEST "It's A Be Together Night"** 7-29187
from the album "GOLDEN DUETS" 25148-1

Look for new records from: CONWAY TWITTY "Ain't She Something Else";
T.G. SHEPPARD "One Owner Heart"; PAM TILLIS, RAY PRICE, CRYSTAL GAYLE,
DAVID FRIZZELL, DEL SHANNON, & THE FORRESTER SISTERS.

DJ's please visit PINKARD & BOWDEN's hospitality suite—Andrew Jackson Hotel,
Room 104

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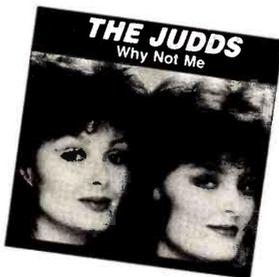
A CMA Award

A judgement or final decision based on the level of development that which could not have been achieved without the support of radio.

CONGRATULATIONS TO



ALABAMA
Entertainer Of The Year



THE JUDDS
Horizon Award

When you have talent like our artists, support from radio and commitment from RCA ...how could you miss?

RCA thanks you radio and is very proud of our CMA Award winners!

RCA

SMALL MARKET BROADCAST PERSONALITY OF THE YEAR

Kent Crider

Until recently, Kent Crider's resume consisted of a single station; his entire five-year radio career had been spent at WKYQ/Paducah. All of this changed in the last month, however, as Kent fulfilled a lifelong dream when he went to work for WSM/Nashville.

Kent's chosen profession seems to have been a foregone conclusion from a very early age.

"I've always been a country music fanatic. Plus, I've always had this fascination with radio — ever since the seventh grade when I took a cassette recorder and read stuff from the newspaper into it — playing radio. My mother was a big fan of country music, so we always watched it on TV — especially the Porter Wagoner TV show. I never missed one of his shows. Growing up loving country music was kind of tough, especially after I started to drive. Country wasn't cool back then for someone in high school, and I caught a lot of grief for the country tapes I kept in the car — that kind of stuff."



Because of his love for radio and country music, it was natural for him to get a job at a Country radio station. He started out doing weekends and then overnights at WKYQ, before moving to middays a couple of years ago. From the beginning, Kent decided he was going to be as involved in country as he could be.

"I went to a couple of CMA Weeks after I got into radio, and went to a couple of luncheons where they presented the DJ awards. I noticed that the CMA people were an organized, helpful group of people, so I joined the CMA. I've called them a number of times in the meantime, looking for help or asking a question, and they have always bent over backwards to help me out. I felt it was a real honor just to belong to the CMA — so winning their award is just an incredible feeling of accomplishment."

Many times, personalities in smaller markets are able to use winning the award as a help in moving to a larger market. Kent didn't wait for the award, having a master plan of his own — one that came together all at once.

"You talk about an incredible couple of weeks!" he began. "I'm 26 and had pretty much decided I needed to move



out of Paducah by the time I was 30. I made a goal for myself, figuring if I hadn't gone on to a bigger market by then I would get out of radio and do something else."

As it turned out, Kent's goals were reached four years early. "It seems like everything dumped on me at once," he said. "I got the job at WSM and was told I had won the CMA award all within a week and a half! Everything I had hoped for all happened within weeks. It was just great!"

I asked him how getting the job at WSM came about.

"Working at WSM has always been a goal of mine. I called (OM) Gregg Lindahl one time and was told they didn't have any openings, but I asked if he would mind listening and critiquing an aircheck if I sent him one. I told him I wanted to work in Nashville and would appreciate a few pointers and some help getting pointed in the right direction. Within a few days of his getting my tape, he wrote back with some hints and said to stay in touch. Later on, I sent him a copy of the tape I submitted to the CMA for this competition, and a few weeks later got a call to see if I was interested in talking to them about a position they had open. Everything worked out, and here I am!"

Kent looks at going to WSM as a chance to polish his air work under the tutelage of people like Gregg and AM PD Al Wyntor. While growing up, Kent listened to Ralph Emery on WSM, and patterned some of his artist informational approach after Ralph's. His on-air approach is one of "talking with the audience and not at them," and he really believes in personalities — especially in smaller markets — being involved. "I've always tried to go out and support all of the people who support the radio station — trying to give a little back to the listening community."

Kent Crider



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Nashville This Week



SHARON ALLEN

The "Songwriter" Premiere

CBS Records and Tri Star Pictures kicked off Country Music Week festivities Sun- evening with the premiere of "Songwriter," starring Willie Nelson and Kris Kristofferson. Produced by Sidney Pollack and directed by Alan Rudolph, the film stars Lesley Ann Warren, Rip Torn, and Melinda Dillon. Nelson and Kristofferson wrote the original score with additional music by Larry Cansler. It's always terrible when someone gives away the punch line before you hear the joke, so with that in mind I must tell you the film will begin showing throughout the rest of the country this weekend.

Following the premiere, CBS hosted its annual CMA Awards featuring a show by Epic artist Keith Stegall.

And The Winners Are . . .

Congratulations to this year's CMA Award winners:

- Entertainer Of The Year: Alabama
- Female Vocalist: Reba McEntire
- Male Vocalist: Lee Greenwood
- Local Group: The Statlers
- Instrumental Group: Ricky Skaggs Group
- Local Duo: Julio Iglesias & Willie Nelson
- Instrumentalist: Chet Atkins
- Horizon Award: The Judds
- Song: "A Little Good News" — Anne Murray
- Album: "A Little Good News" — Anne Murray
- Long: "Wind Beneath My Wings" (writers: Larry Henley, Jeff Silbar)

Bits & Pieces: Marlboro Country Music just announced that Merle Haggard will step in for Barbara Mandrell, who is unable to perform on her fall Marlboro Tour dates. Haggard and fellow Marlboro headliners Ronnie Milsap, Ricky Skaggs, and Lee Greenwood will be joined on the tour by Janie Fricke, George Strait, and Louise Mandrell . . . The ABC-TV episode of "Hardcastle & McCormick" that stars Larry Gatlin will air Sunday night October 21 . . . Lee Greenwood is set to be a celebrity commentator on a music segment of "Star Search" taping November 8 in Los Angeles . . . George Jones just opened his own booking agency, Country Gold Talent. George's responsible agent is Brenda Sherrick at (615) 292-5816. All questions regarding George's bookings should be directed to the new agency.



GIBBS LINES UP WITH WB — Pictured at the signing of Terri Gibbs to Warner Bros. are (l-r standing) WB/Nashville GM Eddie Reeves, Sr. VP Nick Hunter, and Top Billing VP Dan Goodman; (l-r seated) WB Exec. VP Jim Ed Norman, Gibbs, and producer Steve Buckingham.

Exiled

Many of you are already involved in Exile's "Give Me One More Chance" contest, but for those of you who aren't, here's what's going on. During the month of October, a nationwide Exile "Give Me One More Chance" radio promotion will send a lucky grand prize winner and a guest to Las Vegas. The winners will receive round trip airfare to Las Vegas, three nights at the Riviera Hotel, a welcoming bottle of champagne, a complimentary cocktail show in the Versaille Room, and "One More Chance" to do . . . whatever, in the gambling capital of the U.S.

The \$-market promotion was designed by Jim Kemp, Rich Schwan, and Mary Ann McCready of CBS in conjunction with the Dick Gary Group of Venice, CA.

Another Movie On The Horizon

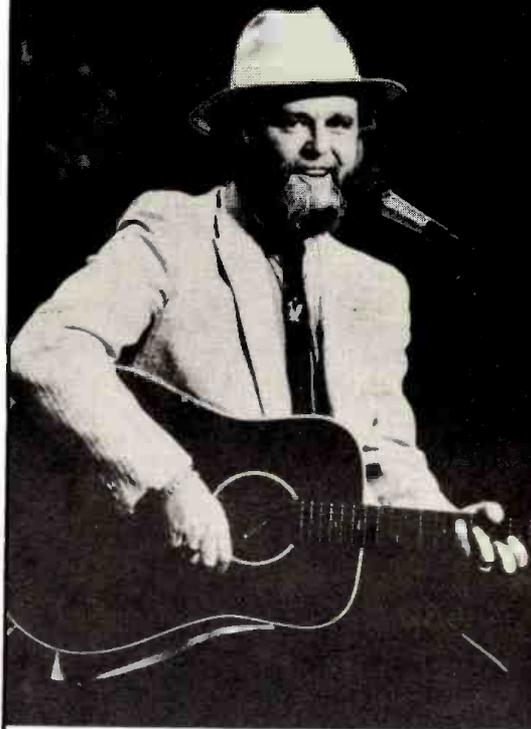
Roy Clark and Mel Tillis will begin filming their new movie "Uphill All The Way" in Texas this month. The Melroy Productions film is being directed by its screenwriter Frank Dobbs, who says the film will be along the lines of "Blazing Saddles," only more realistic.

Tillis and Clark coaxed Burl Ives out of retirement to appear in the film with them. It is slated to be released next fall.

It looks as if Terri Gibbs is about to be signed to a baseball team, but actually she is signing her new contract with Warner Bros. Records. Jim Ed Norman and Steve Buckingham will be producing Gibbs with a new album due for release in early '85 . . . the Kendalls are beginning work on their next album with their previous (Ovation Records) producer Brien Fisher . . . If you're programming a gospel show you may be interested in Vern Gosdin's "If Jesus Comes Tomorrow, What Then?" The album features new gospel songs as well as gospel classics . . . George Jones will be performing a benefit show at Music Village on October 13 to help raise money for the Jay Lash Liver transplant fund. Lash, a 30-year-old LaVergne, TN resident, is suffering from a liver disorder and must receive a liver transplant within the next few months in order to live. The Music Village show will also be recorded for a live album to be released in early '85.

A special thanks to the DJ's for your friendship and support!

Because of you . . . the good times keep getting better.



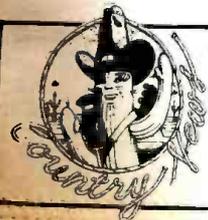
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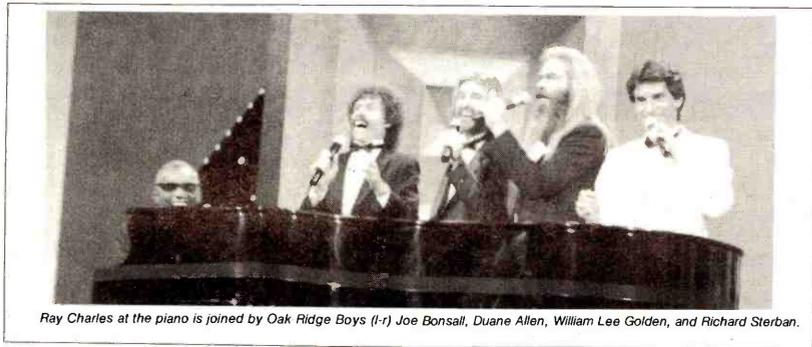
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Country News
Next Week's Guest
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CMA Awards Ceremonies 1984



Ray Charles at the piano is joined by Oak Ridge Boys (l-r) Joe Bonsall, Duane Allen, William Lee Golden, and Richard Sterban.



Longtime collaborators Kenny Rogers and Lionel Richie duet on stage.



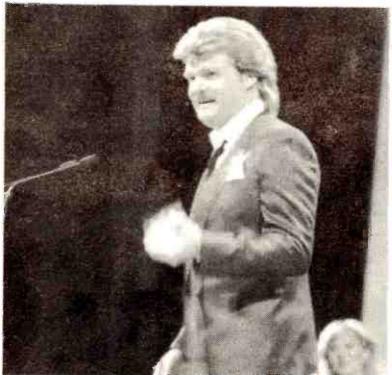
Female Vocalist Of The Year Reba McEntire.



Willie Nelson accepts his half of the Vocal Duo award; his duet with Julio Iglesias was the prizewinner.



Dolly Parton opened the festivities.



Ricky Skaggs accepts the Instrumental Group Of The Year award on behalf of his band.



The Judds, Naomi (left) and Wynonna, won the Horizon Award.



Loretta Lynn performs a tribute to the late Ernest Tubb.



Waylon Jennings performs.



Ronnie Milsap and Brenda Lee were among the many celebrity presenters.



Gathered onstage were Oak Ridge Boys' Richard Sterban, Janie Fricke, B.J. Thomas, and Ricky Skaggs.

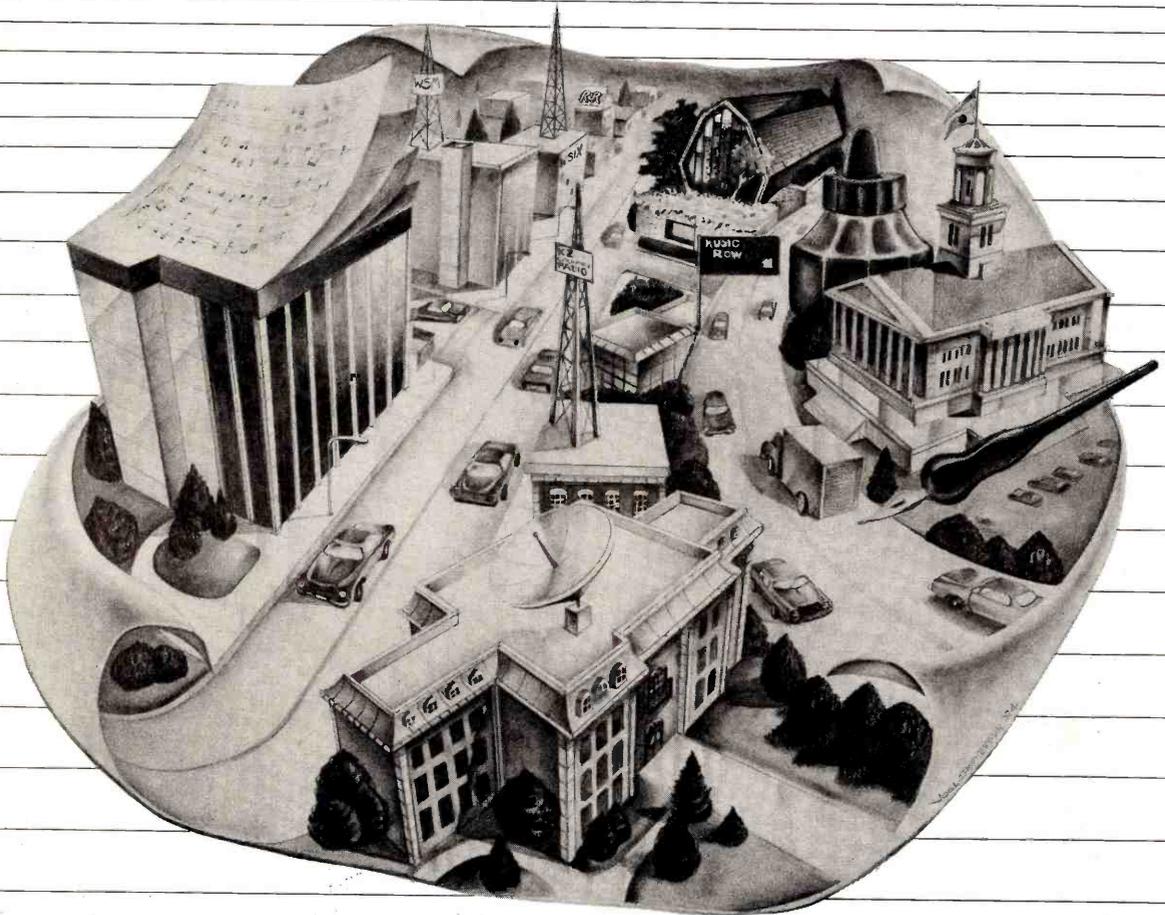
SPECIAL SUPPLEMENT

R&R

RADIO & RECORDS

KEY TO THE CITY

CONSUMER'S GUIDE TO NASHVILLE



COUNTRY SUPPORT GROUPS • LICENSING ORGANIZATIONS

MUSIC PUBLISHERS

Over 80% of America's Country music is licensed by BMI.

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Music City, USA

Consumer's Guide To Nashville

As the eyes of the country music world turn to Nashville this week, R&R takes this opportunity to recognize many of the people, organizations, and associations who contribute to country's success — both as a musical form and as a thriving radio format.

Radio stations that play country music are uniquely served by a variety of ancillary organizations, all of which are dedicated to promoting the growth of country music and preserving the tradition which sets country apart from other musical forms. These organizations all contribute to the promotion and general understanding of country music, working toward an overall appreciation of both the format and the stations which prosper from it.

In this special edition, we take a look at three different entities that are involved in continuing this general appreciation of country — trade associations, publishing companies, and licensing organizations:

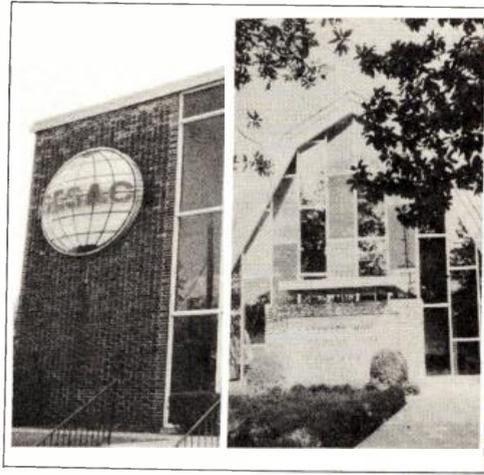
- **Trade Associations:** These organizations serve to enhance country's image while providing myriad services to those institutions which utilize and profit from country music. The associations featured in these pages include the Academy of Country Music, the Country Music

Association, the Country Music Foundation, and the Nashville Songwriters Association.

- **Publishing Companies:** The role of music publishers as a whole has changed in recent years, and the role of country music publishers has changed even more. Publishers of country music are much more directly involved with the radio stations of this genre than are publishers of other forms of music. To examine the many and varied roles of country publishers, and to examine the

relationships between publishers and songwriters, artists, producers, record labels, and Country radio stations, we surveyed four major publishers of country music: Acuff-Rose, Combine Music Group, Warner Bros. Music, and Welk Music Group.

- **Licensing Organizations:** Through the years the relationship between licensing organizations and radio has at times been adversarial. The cause for this apparent conflict has often stemmed from a general misunderstanding



of the role and purpose of these institutions, which is to ultimately provide just compensation for those who supply Country radio with its most basic product — the song. In this section we look at ASCAP, BMI, and SESAC.

The aim of this R&R special is to promote an overall understanding of the various elements which contribute to the strength of country as a musical form and as a radio format. Each of these individual organizations tends to

have a better understanding of Country radio than the stations have of the organizations. Our goal is to acquaint you with these allied associations, so you can better utilize their services which are available to help you do your job even better. We're all in this together, and as we understand one another better, we all contribute to the overall success of those involved with country. As one segment prospers, the others are sure to benefit.

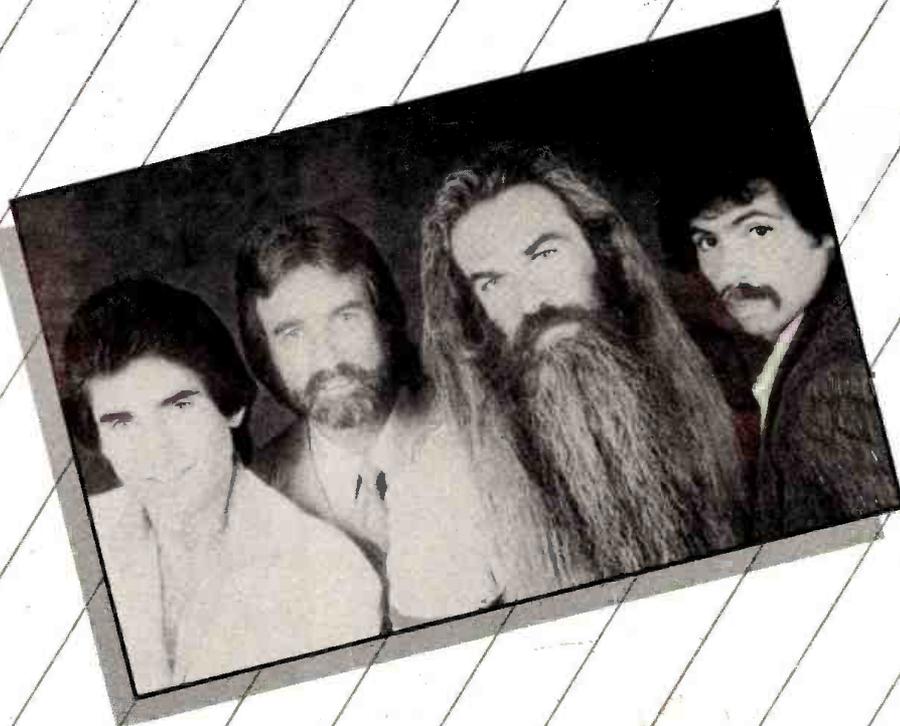
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Country's Associations Spreading The Word

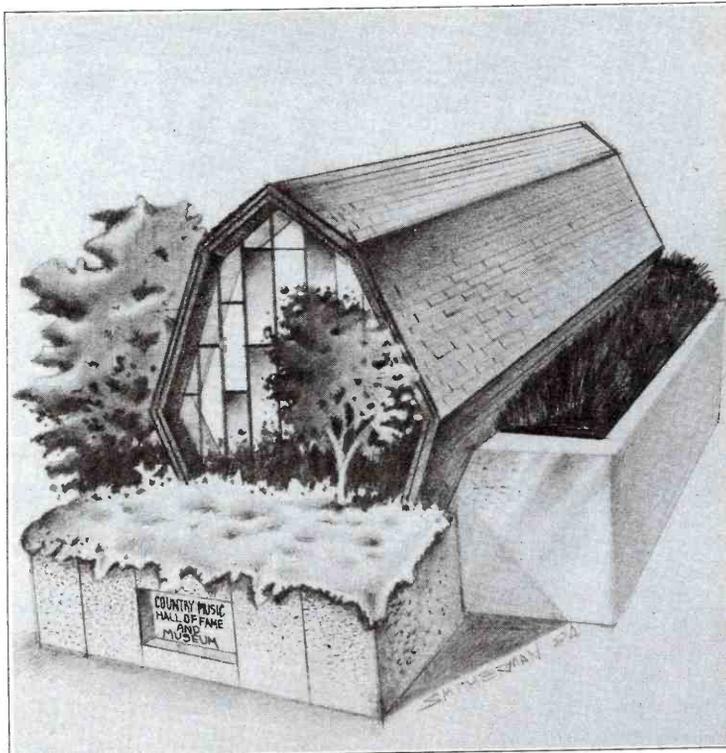
Country radio is fortunate to be uniquely-served by a number of organizations founded to promote the very music these stations have chosen to play. In addition, these associations understand that Country radio is the primary purveyor of the musical genre, so they act as ready support arms, willing and able to assist both stations and individuals. Our Country Music Week special focuses on four of these associations.

The Academy of Country Music and the Country Music Association are designed to enhance the image of country music among the populace on one level, while serving in a supportive role to both the country music industry and the Country radio industry on another. The Country Music Foundation is dedicated to chronicling the history while preserving the tradition of country music and its people. The Nashville Songwriters Association has as its primary goal the support and education of those who provide Country radio and country music with its very foundation — the country song.

These organizations are more than willing to serve Country radio. Get to know them and the services they provide.

Academy Of Country Music

The Academy of Country Music, located in Los Angeles, is one of the few organizations outside of Nashville dedicated to the advancement of both the country music and Country radio industries. Founded in 1964, the ACM set its course in its charter, which states its "first and foremost purpose is to enhance and pro-



mote country music throughout the world."

Radio stations around the world, in return, are an ever-increasing supportive arm for country music and the academy. The ACM supports Country radio members by providing information on artists and events which can be used by the stations and their personalities.

The academy's major event, and primary country music image-builder to the general public, is its annual awards show. Celebrating its 20th anniversary in 1985, the show annually honors the top artists of the preceding year. The academy also honors

ACM/See Page 64

Country Music Association

The Country Music Association has been in the "business" of supporting Country radio and country music for the past 27 years. In that time, it has seen the number of stations programming country music grow from fewer than 100

fulltime Country stations to over 2300 fulltimers, plus another 700 or so who program it on a parttime basis. Radio membership in the organization has grown to the point where some 70% of the top-rated Country radio stations in the United States are members of the CMA. With that kind of growth, it's obvious that Country outlets have found membership in CMA a useful tool and an important part of their successful operations.

Since its inception, the CMA has held the belief that radio is the backbone of country music. Thus, broadcast personalities and personnel have always been a top priority at CMA.

CMA/See Page 64

Country Music Foundation

The Country Music Foundation developed and created in 1964, has a wide variety of programs through which it conveys the history of country music to the public while acting as a source of information for Country radio. The answer to almost every question about country music — including its history, styles, celebrities, executives, trends, roots in other cultures, and specific recordings — can

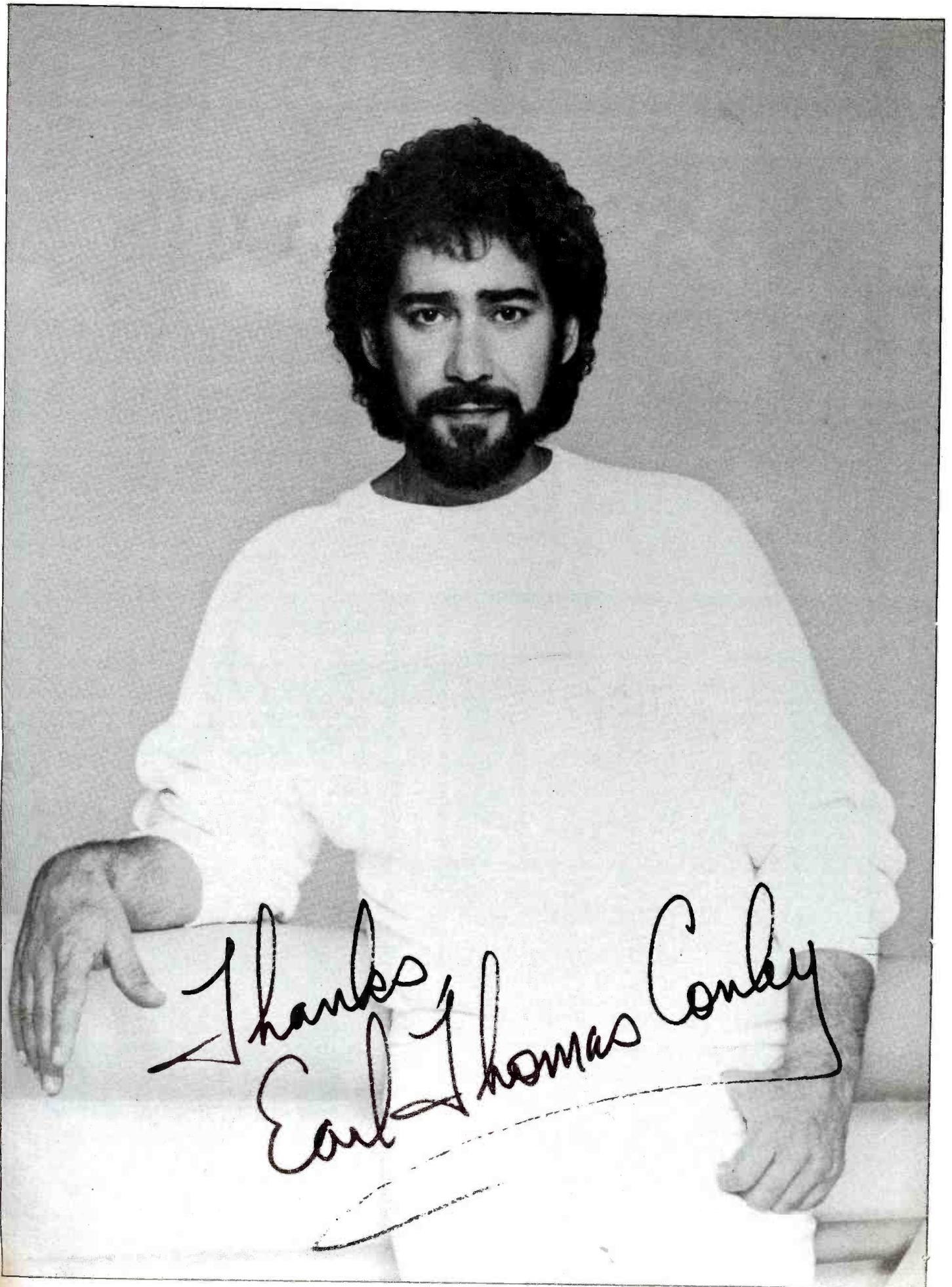
CMF/See Page 65

Nashville Songwriters Association International

By Deborah Evans

"It all begins with a song." That's the motto of the Nashville Songwriters Association International, and could very well be the slogan for Country radio. In reality, both share a common foundation — the music. Founded in 1966 to promote songwriters and

NSAI/See Page 66



Thanks,
Earl Thomas Conkey

Service Organizations

ACM

Continued From Page 62

Country radio by presenting its coveted "Hat" award to the "Country Radio Station of the Year" and to the "Disc Jockey of the Year."

Another facet of the academy, designed as a forum in which Country radio can participate, is the ACM monthly newsletter. The academy provides space for member stations and air personalities to publicize contests, concerts, specials, and community events in which they participate.

The ACM also sponsors the Marty Robbins Memorial Golf Classic. Marty was voted the "Artist of the Decade" in 1970 by the Academy, recognizing his contributions to country music throughout the 1960s. When the country community lost Marty to an untimely heart attack, the academy wanted to show its appreciation by promoting an annual event bearing his name. The golf tournament was the result, with all proceeds — which last year totalled \$10,000 — going to the American Heart Association.

The Academy stands ready to



help in any way it can — all you have to do is make contact. The ACM offices are at 6255 Sunset Blvd., #915, Hollywood, CA, 90028.

CMA

Continued From Page 62

Programming Tools

To increase the country music audience, the CMA provides member stations with a number of tools to aid in programming Country stations. Many new Country outlets have been able to sign on with a working knowledge of the country music industry obtained through various CMA publications. In addition, Country stations are able to augment their presentation through other services provided to radio members by the association.

These member benefits currently include special rates on insurance, the monthly *Close Up* magazine, the Broadcast Handbook, ticket availability to the annual Awards Show, custom services, access to the CMA radio survey, and updated reference guides. Here's a look at the individual services available to CMA members.

- The 1984 Broadcast Handbook is published by the CMA specifically for member radio stations and contains exclusive articles by top broadcasters on programming, promotion, and sales. It also contains several reference guides, such as equipment manufacturers and FCC offices.

- The radio survey offered to members is a complete listing of all full and parttime Country radio stations in the U.S. and Canada. Information includes call letters, wattage, address, telephone number, frequency, station manager, and other pertinent data. Additionally, the only available Country radio station mailing label service can be obtained exclusively by CMA members.

- Country radio stations may request special promotional kits,



as well as help with record service and artist contacts. Reference guides, which are updated monthly, include lists of publishers, publications, record company personnel and artist/label/agent/manager and producers.

- *Close Up* magazine, published monthly, is a tool used by stations and personalities to keep up with industry happenings, both in the United States and internationally. A special section of the magazine, "Factfile," is written with the on-air personality in mind and is a daily compilation of country music industry birthdays and facts, as well as special events in world history.

All the above services are provided in addition to the seminars and programs sponsored by the CMA to facilitate communication and continuing education among industry professionals. These programs are the essence of the second part of the CMA's role — improving the perception of country music.

From the very beginning, the CMA has worked to sell country music to Madison Avenue — enhancing country music's image among those responsible for making radio time buys by putting forth a special effort to improve the perception of the Country market by major advertising firms throughout the country. The CMA has gone to bat on behalf of Country radio innumerable times, convincing these agencies that radio buys in any given market aren't complete unless a Country station is included. Along these

lines, Richard McCullough, the 1984 President of CMA, as well as President of J. Walter Thompson, has spearheaded a concerted effort to prove the strength and effectiveness of the Country market.

Another official CMA function is the Talent Buyer's Seminar, an annual event for buyers and others who are involved in country music. The showcases and forums which are part of this seminar help expand the registrants' knowledge of the trends and techniques affecting the promotion of live performances.

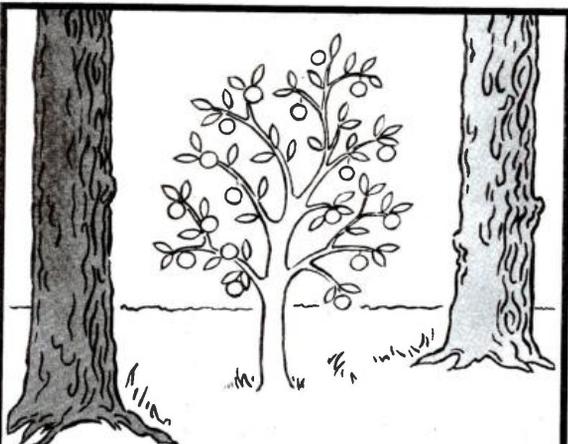
Additionally, in response to concern with expanding the market for country music in Europe, CMA opened an office in London and sponsored a massive public opinion survey. The results should initiate a push overseas with country product.

The CMA also plays a major role in the presentation of two events instrumental in improving the public's perception of country music and its artists. Each October, the association presents its annual awards show, playing to a tremendous nationwide network television audience.

Another CMA activity is acting as cohost for the annual International Country Music Fan Fair, which drew 20,000 participants in 1984.

Finally, as its ultimate salute to those who bring country music to millions of fans through Country radio, the Country Music Association recognizes outstanding broadcast personalities each year in small, medium, and large markets with its "Broadcast Personality of the Year" award. The personalities receiving the award, representing excellence in the broadcast medium, are recognized on the CMA award show during the telecast.

The CMA is always ready to help you in your efforts to present country music to the people or sell Country radio to advertisers. Its address is PO Box 22289, Nashville, TN 37202.



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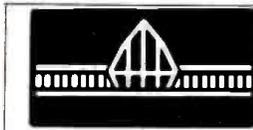
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Service Organizations

CMF



Country Music Foundation

Continued From Page 62

be found in the familiar barn-shaped building at the heart of Nashville's Music Row. Information, however, is just one of the many services offered by the Foundation to the radio industry.

The CMF is the world's largest and most active research and exhibition center dedicated to a form of popular music. It was chartered by the state of Tennessee in 1964 as a tax-exempt educational organization, and the Country Music Association was instrumental in its inception by setting up its Board of Directors and charging them with the responsibility of establishing a hall of fame and museum. The CMF's current Board of Trustees is composed of distinguished leaders in the field of country music. The Country

Music Hall Of Fame and Museum is the best-known of the Foundation's four components, but the other three — the Library and Media Center, the Programs Division, and the Education Department — are of special interest to radio.

Foundation Library And Media Center

If you're planning a country music trivia contest, or an event that deals with the history of country music, the Foundation Library and Media Center can help you. Just dial the Research Center's number, (615) 256-1639, for assistance. Through its staff, collections, and facilities, the Library and Music Center provides consultation and research services to writers, journalists, film, television and record producers, and others who have a serious interest in country music. Since 1970 the Foundation Library and Music

Center has been assisting the record industry with projects such as record remastering and original research, as well as helping film and media production companies in selecting film locations, providing appropriate musical instruments and costumes, and editing book manuscripts and movie scripts.

The Library's collections include 110,000 recordings, 17,000 photographs, 4000 pieces of sheet music, 1000 films, 550 video tapes, 4000 books, and 2500 multi-issue and bound volumes of more than 425 periodicals. In short, if you have a question, the Library and Media Center probably has the answer, and it's all just a phone call away.

Among the Center's ongoing programs is an oral history project. Since 1970, the Foundation staff has conducted taped interviews with numerous key figures, both celebrities and executives,

important to the development of the industry and its music. If you need background for a special programming event, the Library and Media Center may be of assistance. Some of the interviews remain sealed, and the use of others is restricted, but the Library is always available during business hours to discuss your needs. Other ongoing programs at the Library and Media Center include audio restoration services, reference and research consultation services, and collections management and conservation.

CMF Programs Division

The Programs Division of the Country Music Foundation includes the Country Music Foundation Press, the Friends of Country Music membership program, and product development. The Foundation Press issues country music-related publications, including a quarterly newsletter; books; and the *Journal of Country Music*, a lavishly-illustrated magazine published three times a year which features the best scholars and journalists writing about country music. These publications are not only informative and interesting, but are a valuable resource for all country music and broadcast professionals. Some back issues are available; for subscriptions (\$15), write Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203.

The Programs Division also develops and markets additional unique merchandise for country music:

- **The Official Country Music Calendar:** Every significant date in the history of country music is recorded in the sixth annual Official 1985 Country Calendar. Items such as the first Grand Ole Opry broadcast, Hank Williams's first recording session, and Elvis Presley's first "Ed Sullivan Show" appearance are included, as are full-color pictures of major country stars such as Willie Nelson, Dolly Parton, Barbara Mandrell, and Waylon Jennings. You can keep track of important dates in country music history and use the calendar as a guide as well as a source in planning special promotions for your station or its advertisers. For those of you who might like to offer the calendar to your audience, per-inquiry marketing agreements may be available exclusively in your market. The calendar is great for on-air contests, and gifts for clients and advertisers, and large orders may be personalized with your station's logo. Calendars may be ordered from the Country Music Foundation Press, 4 Music Square East, Nashville, TN 37203, at a cost of \$6.95 each — plus \$1.50 for postage and handling.

- **Merchandise:** Unique country music merchandise such as 350 classic country albums and cassettes, dozens of books and photos, assorted country "wearables," a large assortment of souvenir glassware, posters, and even a shower curtain, are included in the Country Music Hall of Fame's new 28-page gift catalogue.

The extensive album/cassette, book, and photo listings are arranged in alphabetical order by artist. The country music programmer can find significant recordings by such greats as Roy Acuff, Eddy Arnold, Flatt & Scruggs, the Carter Family, Johnny Cash, Patsy Cline, George Jones, Bill Monroe, Kitty Wells, and Ernest Tubb. Compilation albums of bluegrass, Cajun, and western swing are also available, along with collections of banjo and fiddle music, and country comedy.

Hardcover and paperback book offerings include biographies, instruction manuals, guides, cookbooks, histories, and photo collections, while the photo lists include 8 x 10 black-and-white glossies of numerous country music stars, all suitable for framing.

- **Apparel:** Sixteen different styles of T-shirts, ranging from a sleeveless "muscle shirt" to long-sleeved "baseball jerseys," are offered in a range of popular colors with a variety of illustrations, including Elvis Presley's "solid gold" Cadillac, Minnie Pearl's hat, and a 1947 jukebox.

- **Country shower curtain.** One of the most popular items in the catalogue is the country shower curtain with the lyrics of ten favorite songs hand-silkscreened on high quality vinyl.

All items are available in the Museum's gift shop, and a complimentary catalogue can be ordered from Country Music Hall of Fame Museum, Department M, 4 Music Square East, Nashville, TN 37203.

Future plans at the Foundation include the development of syndicated country music radio programming, and the production of a number of :10 or :20 complimentary spots for Country stations. The Program Development Division is also continually searching for new outlets in distributing its educational programs through various media — including radio. The staff is always open to ideas for better serving country radio stations and the music industry.

Country Music Hall Of Fame

The next time your station books a Nashville tour or is one of the many Country stations to send contest winners to Music City, you may want to contact the Foundation first. Staffers will be able to help you arrange a trip to the museum for your group. Whenever going to Nashville — especially first timers — it's not a bad idea to make your first stop the Country Music Hall of Fame and Museum. The background and insight into country music available at the Museum will enable you to enjoy the Grand Ole Opry and all Nashville's other country music attractions all the more.

You and your station's contest winners or tour group will get a behind-the-scenes look at the country music industry and more than 50 years of its fascinating history. Colorful costumes, rare photos, musical instruments, and

CMF/See Page 66

Music Country Radio Network.

Where else could you hear a living doll in the dead of the night?



Live interviews with country music's brightest stars. That's just one reason that Music Country Radio Network is the hottest night-time radio program from Maine to California and everywhere in between.

Live, via satellite, every night from 10 p.m. 'til 6 a.m. Eastern Standard Time—MCRN offers country's best music and biggest names. Plus news from the Associated Press, weather and sports. There are even toll-free listener lines!

If you're looking for bright programming that'll boost ratings and cut expenses, we've got a great night crew for you... Charlie Douglas, Bill Berlin, Kyle Cantrell, and Bennie Ray.

Talk to Jeff Lyman at (615) 889-6595 or Glenn Serafin at (202) 955-7214. They'll turn you on to the radio show that's keeping America up.

MUSIC COUNTRY
Radio Network.

Service Organizations

CMF

Continued From Page 65
recordings by major artists are displayed; you'll see Hank Williams' only television appearance, learn how to write hit songs, and watch clips of major country music films.

One of the Museum's largest and most entertaining exhibits explores the multi-faceted career of superstar Dolly Parton. Held over through 1985, this very popular exhibit traces Dolly's life from her birth in the hills of East Tennessee to her latest film, "Rhinestone."

One of the most fascinating exhibits in the Museum is RCA's Studio B. This is where many of country's hottest artists recorded their hits, and a multi-media exhibit provides an intriguing, fast-paced introduction to the history of Music Row and the Nashville sound. Special participatory tours allow visitors to discover all aspects of this historic studio, take part in a "mixdown" session, and play instruments used by studio musicians.

If you are coming to town with a group of winners, discounts are available for groups of 15 or more, and knowledgeable tour guides are provided to station groups at no extra charge. To make arrangements, contact the Operations Department of the Hall of Fame and Museum at least three weeks in advance. The address is 4 Music Square East, Nashville, TN 37203.

R&R

NSAI

Continued From Page 62
their achievements, NSAI has become the most viable link between those who make the music and those who play it.

Through a variety of seminars, showcases, and special projects, NSAI has increased the visibility of the songwriter in the music community. Initiated by Eddie Miller and some fellow songwriters, the organization was originally called the Nashville Songwriters Association, adding "International" to broaden its base and to let people know it represented more than just Nashville songwriters.

Maggie Cavender has been Executive Director of NSAI since 1968. "I became involved first by offering my services for PR - I was doing some of that at the time," Cavender remembers. As her involvement gradually increased, she was asked to act as the executive director several days a week, which evolved into a fulltime position when it became clear the work required that commitment.

Currently, the organization has approximately 3500 members worldwide. Two different membership categories are offered. Active membership is for songwriters with at least one composition contractually signed to a publisher associated with a licensing organization: ASCAP, BMI, or

NSAI

INTERNATIONAL

SESAC. Associate membership is open to unpublished songwriters and to people in the industry who aren't writers but are interested in the craft.

NSAI is corporately structured with a board of directors elected to two-year terms. Don Wayne is the current President; Vice Presidents are Woody Bomar, Del Bryant, John E. Denny, and Tom Long. Buzz Cason is Treasurer, Debbie Hupp Secretary, and Jerry Chestnut Sergeant At Arms.

NSAI sponsors various functions throughout the year aimed at promoting songwriters and their work. Each year on the Sunday that kicks off Country Music Week festivities, NSAI sponsors a dinner to induct new members into the Songwriters Hall of Fame. In March, it sponsors a three-day seminar which draws together professionals and amateurs from all over the country for panel discussions, critique sessions, and a special showcase. During the summer, NSAI sponsors a one-day seminar and showcase. NSAI also sponsors workshops all over the country to provide hopeful songwriters the opportunity to meet with someone in the industry and learn about the business.

Help For Radio

It's easy to see what NSAI offers songwriters. But what does it offer Country radio? The answer is its lifeblood - the song. By helping to improve the quality of the song and lyric - which many agree is the inner strength of country music - the NSAI is ultimately helping Country radio by making its product as strong as it can possibly be. In addition, NSAI has recently initiated a project in conjunction with Warner Bros. Records that will bring the songwriter and the disc jockey closer together. Together they're issuing biographies of the songwriters on select singles in hopes that air personalities will incorporate some of these informational bits into their record raps. NSAI writes the bios, has them printed, and then cut in 6" by 6" squares to fit the single sleeves. Warners then ships the single with the bio. Crystal Gayle's "Me Against The World" is the first release shipped with the new bio enclosed, and it profiles writers Pat Bunch, Mary Ann Kennedy, and Pam Rose.

The idea for this project originated in the NSAI Professional Involvement Committee, following a survey which revealed radio would use information about the writer - if they had it. Now, thanks to NSAI and Warner Bros., radio will have the chance to shed some light on the unsung heroes of the industry.

Another link with the radio community is the workshops held

throughout the country. "Whenever I go to do these workshops, I end up doing a radio interview," Cavender says. "The people who listen to Country radio and many of those in it are often fledgling songwriters." Of course, songwriting disc jockeys are nothing new to country music. Waylon Jennings, John Conlee, T.G. Shepard, and Bobby Bare are all former jocks who have become songwriters/artists.

NSAI is not the only organization to serve songwriters, but Cavender feels it's a service organization that is more of a brotherhood. It works in conjunction with the Songwriters Guild to obtain better copyright legislation and is also connected to the licensing organizations. ASCAP, BMI and SESAC all have members on the NSAI board; these three are the only corporate members of the organization.

With a prestigious background and even more planned for the future (such as a panel during the Country Radio Seminar) the Nashville Songwriters Association International plans to continue its efforts in bringing the songwriters the credit they so richly deserve. With the help of Country radio, it's a sure bet it'll keep reminding the industry that marketing, promotion, and public relations are important but... "It all begins with a song."

Deborah Evans is the Assistant Bureau Chief of R&R's Nashville office

Thank you, DJ's for making 1984 our best year ever.

Cheryl White

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- Hangin' Around
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A Publishing Primer

From Pen To Performance

By Reed Bunzel and Lon Helton

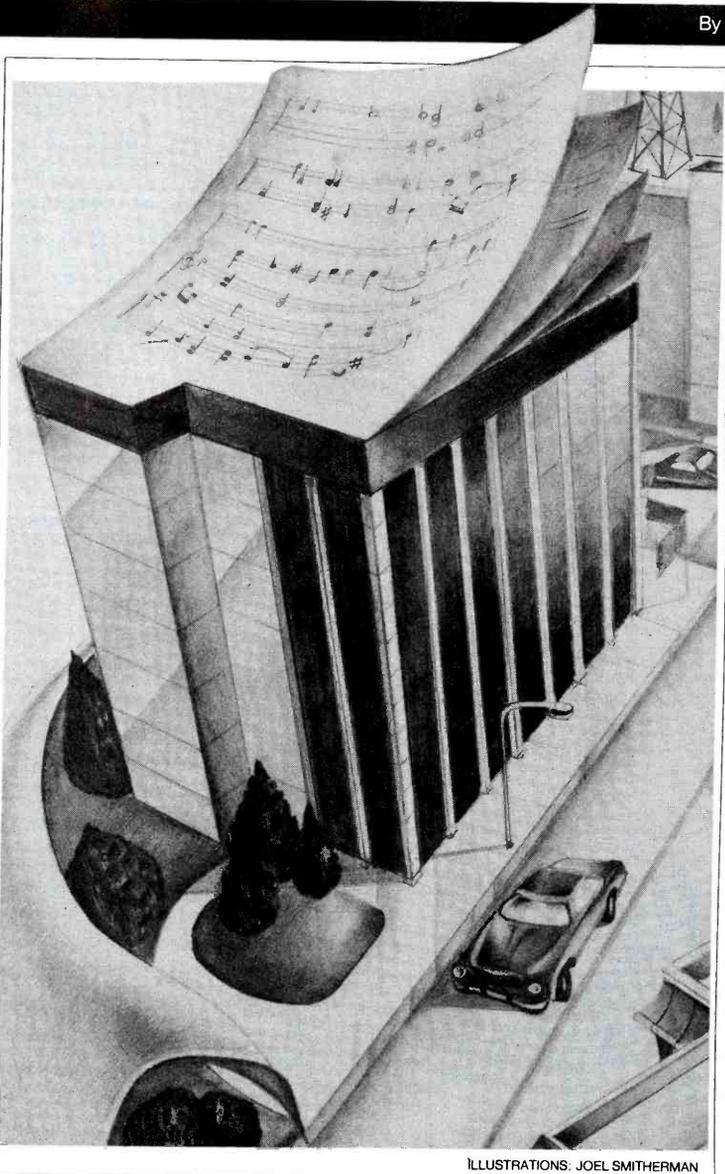
In the operations of the music industry, the term "publisher" is a bit of a misnomer. Whereas in the literary world a publisher is responsible for the actual printing and publishing of a work, the role is much differently — and obliquely — defined for the recording business. The music publisher wears many hats, spreading his energies over many varied areas of the industry. In the general scheme of operations the publisher is often overlooked, yet he or she has an important role in the creation and production of music product — and in the success of every radio station.

Each publisher has a particular operational style, approaching the business in a manner that distinguishes it from any other. Recognizing this fact, R&R examined a cross-section of publishers in Nashville, examining the business for similarities and differences in methods, practices, and operations.

The Publisher Defined

"My view is that a publisher does everything except write the song," says Bob Kirsch, Manager/Nashville Division at Welk Publishing. "The initial step is finding a few good songs, pitching them to the artists and producers, and doublechecking your efforts by making sure all your songs are being listened to. You have to make sure you're on the right track. The publisher has a responsibility to pitch the right song to the right artist, but it is also necessary to follow up, for whatever reason, to offer some help with promotion after the record is produced."

The music publisher's role generally splits between writer and artist development, according to Tim Wiperman, VP/GM of Nashville Operations at Warner Brothers Music. "Music publishing is a dual-faceted role, beginning with developing the songwrit-



ILLUSTRATIONS: JOEL SMITHERMAN

ers who write the songs which we then take to other artists," he says. "This is the old-line role that publishers have traditionally always done. Now, however, we are also becoming development companies for artists and record companies. It's our function to take some of these young writer-artists who are just beginning their careers, put them in the studio with more experienced writers, and develop them. Ultimately, the role of publisher is really that of a developer of talent."

Artist development and publisher packaging is an important aspect of the job today, primarily because the role of the record company has changed. "The entire business has changed to the point where publishers have had to assume much of the job that the record companies used to perform," Wiperman continues. "In the old days they would take in young talent and help develop it. Today, when a publisher goes to the record company, he has to have the complete package — the song, artist, management, publishing — before you go in the door. The artist has to be ready to go, ready to record, ready to go on tour. Record companies just don't have the dollars, nor time, to develop artists the way they used to."

Image is also vital, possibly more so in Country than in any other format. Westley Rose, President of Acuff-Rose Music in Nashville, believes that the publisher must have a keen music sense — somewhat akin to a gut feeling — when selecting the songs it will pitch to artists and producers. "The publisher's number one role is to find writers that fit the catalogue's image," he comments. "There is a uniqueness about publishers just as there is a uniqueness in writers — everyone gets a little different message when hearing a song because every person is different and each person's taste is a little different. You can never say anyone is completely right, but the publisher has to do what he feels is right, regardless of trends or what anybody else is doing."

Every publishing company, of course, has its own direction and PUBLISHING/See Page 70

JOHN SCHNEIDER

"I've Been
Around Enough
To Know"

"Thank You
Radio For Your
Tremendous
Support."

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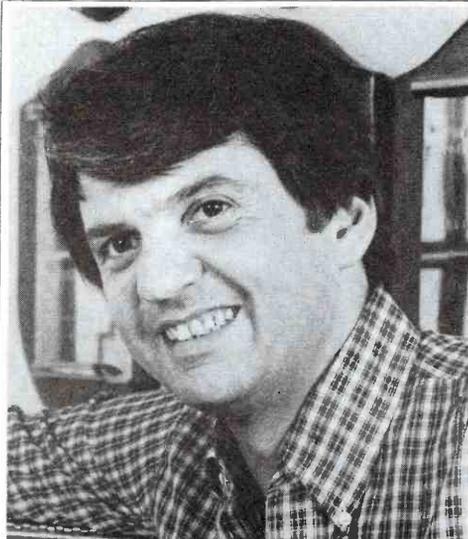
Publishing

Continued From Page 68

image. Some target more for the traditional listener, while others seek out the more contemporary cut that appeals to a younger, or possibly crossover, audience. In general, however, most publishers make an outward attempt to make every writer as multi-faceted as possible. Wiperman explains, "I try to get everyone to write as broad a range of song as they can. Country radio will go six months and everyone will say it's getting too cosmopolitan — then the books will come in. The stations will then decide to fill in some holes in the demographics, so the music will change. It all vacillates back and forth."

A Song's Life

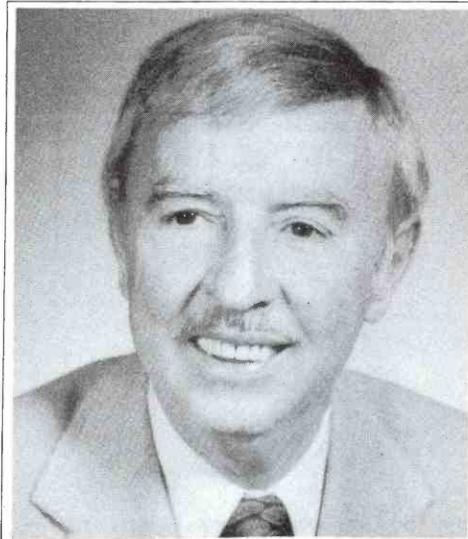
Common myth depicts the successful songwriter as a gifted musician who sits down at the piano, plinks out a few notes, scribbles some words on paper, and in five minutes creates the great American melody. While this may work in slick Hollywood cinematic imagery, nothing could be further from actuality. Except for a few inspirational moments, songwriting is a careful, conscious process of combining thoughts and music. Many successful songs have been written on the run by



Bob Kirsch, Welk Music Group

bathub geniuses and barroom novices, but a hefty percentage of today's product is carefully crafted by professional staff songwriters and artists.

Most publishing organizations maintain a permanent slate of songwriters whose job is creating good music with a high commercial appeal. Writer and publisher



Wesley Rose, Acuff-Rose

work hand in hand, keeping close tabs on which artists and producers are looking for new material. Both parties follow the new composition from initial con-

cept to rough demo, and are mutually involved in the entire process. Johnny MacRae, Vice President of Combine Music, explains: "We have our own staff writers, and they regularly go through a general screening process. After one of our writers finishes a song, we'll put it down on a rough demo, with maybe just a piano or guitar or a background voice or two. We then take these tapes, sit down, listen to them carefully, and determine which songs we feel are good enough to be recorded. The songs that pass this step are then recorded in our 24-track studio, complete with

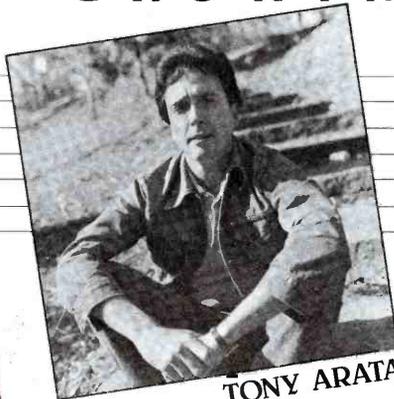
"More and more artists don't want to be categorized, and many of them are victims of getting hundreds of songs that sound just like their last hit single. We try to match the good songs with the good artists."

— Bob Kirsch

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musicians and vocals and whatever else might be needed to make it presentable."

MacRae says that most writers do not consciously tailor songs to individual artists, but do make a point of understanding each artist's particular style. "We don't say 'write a Conway Twitty song,' or 'write a Janie Fricke song.' We're just looking for a good song, because a good song will usually find its way onto vinyl."

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Publishing

Continued From Page 70

Welk's Kirsch agrees, adding, "What we do is match up our songs with the artists, not the other way around. More and more artists don't want to be categorized, and many of them are victims of getting hundreds of songs that sound just like their last hit single. We try to match the good songs with the good artists, giving them some good material they can adapt. We look for a good song, pitch it to the artist, and trust his judgment to adapt it to his own personal style."

How do publishers and writers select which songs they're going to pitch to the artists and producers? MacRae comments, "Every two weeks we have a writers' meeting, where all the staff writers take a look at the cut sheet — the list of artists and producers who are scheduled to cut. We then play any new demos we've got, then everyone lists the songs we've got that each individual artist could possibly do. This list is then narrowed down to about four or five we feel would be best for each producer or artist."

Simply getting an artist or producer to agree to listen to a song means very little in the long run. The point when the song is pitched is when the job really begins. Says

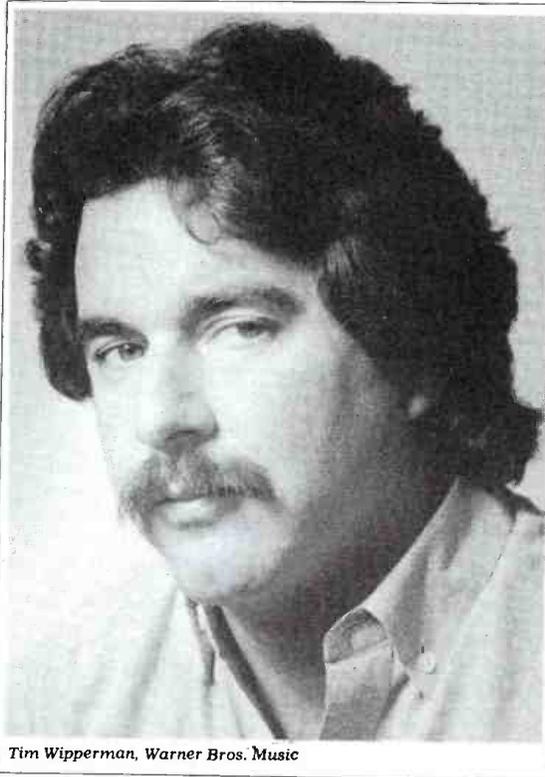
Kirsch, "Once a song is pitched you have to follow it up. You have to make sure the song is in the ballpark, you have to get it listened to, you have to get the artist interested in it. Even after a recording deal is worked out you have to keep following it, to see what the record company intends to do with it; whether it's going to be the last cut on the album or released as a

"We have kind of an unwritten rule that the people on the professional end don't write. That creates a real conflict. The publisher generally fulfills every function except writing the song, and it would be difficult to ask the writer to do it all."

—Bob Kirsch

single. The fact is, until a song is put down on vinyl you can't consider it finished."

While it appears that the relationship between publisher and writer is closely-knit, with both parties sharing equally in the benefits of recording a song, they usually remain separate entities, each performing his/her own du-



Tim Wiperman, Warner Bros. Music

ty. Kirsch continues, "We have kind of an unwritten rule that the people on the professional end don't write. That creates a real conflict. The publisher generally fulfills every function except writing the song, and it would be difficult to ask the writer to do it all."

Publishers And Promotion

Obviously the publisher and writer have a hefty financial stake in the success of any of their properties, and it's in their own best interest to assist that success in any way possible. As any program director well knows, the most prevalent method of spreading the good word in radio is the promoter. What role does or should a publisher have in promoting the final product, once a song is recorded and released? Should the publisher climb on the promotion bandwagon, or can too many cooks spoil the soup?

"We support the record if we believe in it," says MacRae of Combine's policy. "If someone comes in and cuts a spec song on a nothing label, and it's not a good record, it would be a waste of time to promote it. But if the label is small, and they're really trying, and they've got a good-sounding record, and we think it's got a shot

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"Our promotional efforts involve getting a record played in the various markets that record companies might not be able to get it played in. Because of our knowledge of the stations that are out there, and because we know a lot of disc jockeys, we work on it."

— Wesley Rose

— we'll support as if it were a major label. If any record is good we'll generally support it; we'll hire independent promo men, whatever we need, as long as it makes business sense to support the record. We're always very supportive of all the labels."

Since success is directly related to airplay performance and record sales, visibility of new product is of prime importance. "Our general rule is to promote the record to make a hit out of it," says Rose. "Our promotional efforts involve getting a record played in the various markets that record companies might not be able to get it played in. Because of our knowledge of the stations that are out there, and because we know a lot of disc jockeys, we work on it. This way, if we work on the record, and if it has the stuff, it gets the airplay. Once you get the airplay, you find out if your gut instinct was right or wrong, because the listening public starts buying

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Publishing

Continued From Page 71

— or not buying, as the case may be. Public opinion is the final result here, because radio gives us the exposure we couldn't ever buy — especially in this country."

Promotion is often fraught with hype and exaggeration, but Rose believes this approach has difficulty in the country market. Instead, he feels that Country stations rely on strict honesty in promotion and record service. "Country normally operates on personal relationships, because everyone knows each other and no one is about to lie or con the other guy. Nor can anyone sit back and gripe that they can't get a song played — what with so many stations in so many markets. But, you really have to go out and do a job — being honest with yourself and with the radio people. You can't hype. If you lie to a fellow, it's almost impossible to get anything else on. You can't walk into a station and say 'I've got 72 stations on this record,' because the PD can pick up the phone and find out what the story really is. Besides, that kind of promotion is stupid."

Pop And Country

Because of the differences between country and pop music, it is only fitting that their respective publishing industries also share some differences. In some ways Nashville's music industry is similar to that in Los Angeles and New York, but in others it seems as if they are distant cousins. Artist attitudes, label relations, and overall practices follow a path that is often discordant with those in the world of rock. The music publishing business is no exception.

Wesley Rose cites the high visibility in promotion as a significant disparity. He says, "The biggest difference between country and pop music publishers is that the country publishers get directly involved in the promotion of the record, while in the other fields they don't. The pop people want publishers to donate dollars so they can get independents. Country works a lot differently. I guess the way they do it in pop is a little faster, and what they're really looking for is to get their hands on everything. That isn't as important in country."

At Warner Brothers, Wiperman believes differences and similarities depend largely on individual company policy. "A lot depends on the kind of company. About 60-65% of what we do is country, but our theories and operations are the same as we apply to pop. There are others, however, who do things totally differently. Publishing as a whole is done differently in L.A. than in Nashville, necessitated by geography and attitude. A lot of pop artists are developed and then sign deals with big publishers — but in essence they have their own publishing operations. This doesn't happen as much in country."

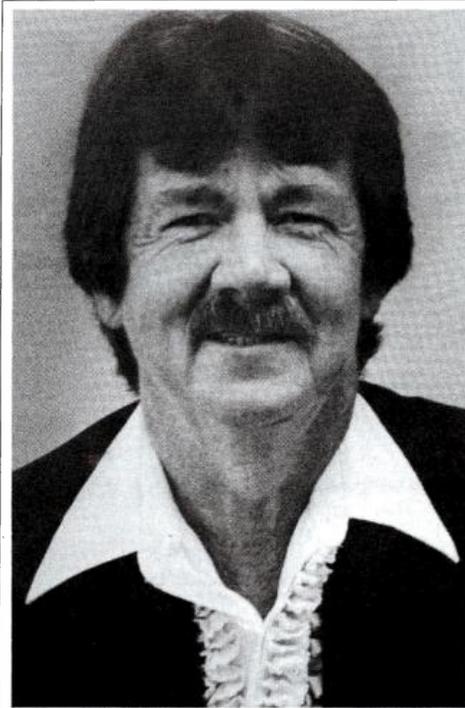
Another difference, Wiperman says, is the receptive attitude country artists have toward re-

"We're all in this business for the same ultimate reason — to make money. The more I know about a radio station's needs, and the more they know about ours, the better we can help direct the writers to create the kind of material that fits those needs."

— Tim Wiperman

cording songs written by someone else. "There is more opportunity in country for a publisher to get songs cut by outside writers," he continues. "In the pop field, between 15-20% of the chart acts are available to pitch songs to. These are the artists who will accept and record outside material, while the other 85% are self-contained. In Country, the ratio is different. You can pitch between 40 and 50% of the artists."

Combine's MacRae agrees, but warns that country may soon become more like pop music in this regard. "Country is probably the only field left where you have the opportunity for so many artists to record your songs," he says. "Of course, there are some people we obviously can't get to, and it helps if the writer is here in Nashville rather than somewhere else. Still, it's getting tougher in country to find other acts who aren't in some way affiliated with their own publishing company."



Johnny MacRae, Combine Music

Communication Is The Key

Most radio stations tend to overlook the music publisher in day-to-day operations. After all, the only visibility most publishers ever receive is a brief mention on the

label or album cover, and they're often viewed as the recipient of half of the annual fees collected by the three licensing organizations. Despite this forced anonymity, however, many publishers would like to develop and maintain a

closer relationship with the stations that play the music.

Research and development is a key factor in this relationship. "The publishers are the people who, in the beginning, help formulate the material the stations are going to receive in the end," explains Wiperman. "If we could communicate regularly with the stations, and if they would let us know what their needs are, it would make it easier for us to give them the material — and the artists — that would make them successful in their business."

"I would love to see a better relationship between publishers and radio stations," Wiperman concludes. "We're all in this business for the same ultimate reason — to make money. The more I know about a radio station's needs, and the more they know about ours, the better we can help direct the writers to create the kind of material that fits those needs. If we don't know the demographics they're looking for, and if we don't know their operations and limitations, we can't help at this end. This is where the seeds get planted, and if we understand the internal workings of radio we can provide the stations with the kind of product that will make them successful. Communication is the key."

Communication is the key. The process of setting the notes down on paper to getting them on the air is a long and tentative one. Establishing a good, cooperative relationship between all parties involved along the way can make the process move more swiftly, and aid in creating more quality product that everyone will ultimately prosper from.

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Writers, Rights, And Royalties

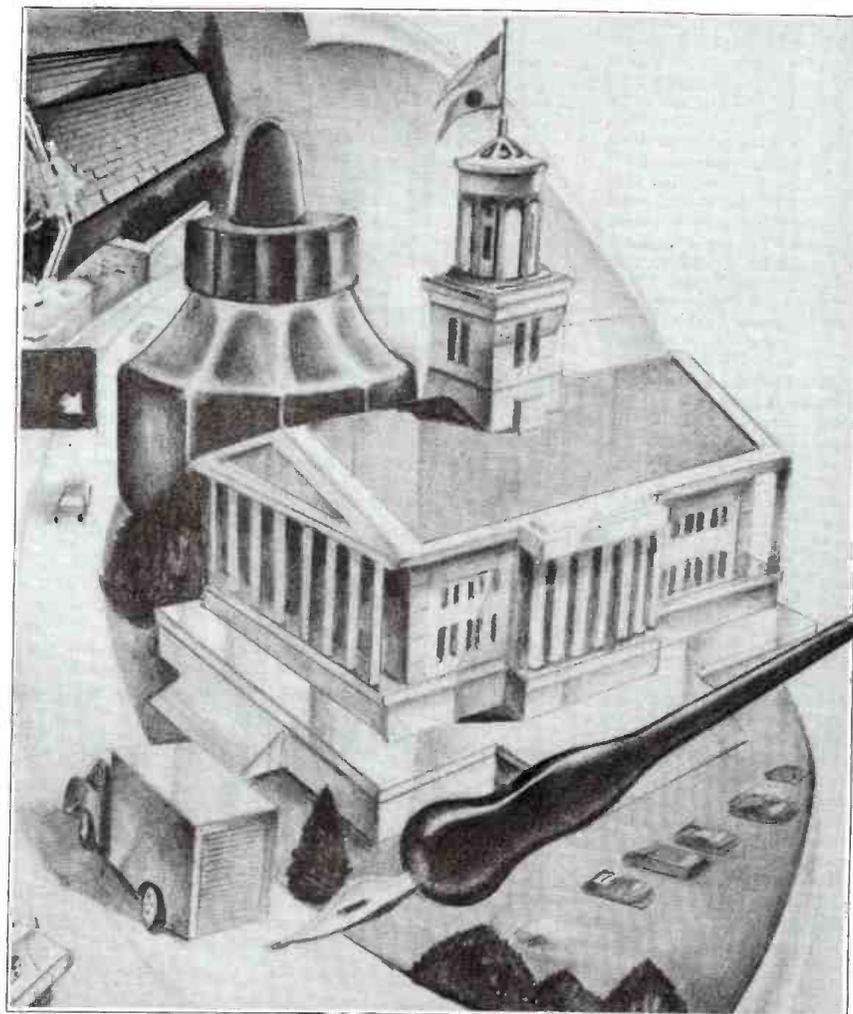
A License To Play

The relationship between radio stations and music licensing organizations has long been one of periodic misunderstanding. Radio stations tend to view the annual logging procedures and fee collections as an inconvenience (at best) and an intrusion (at worst); while the music licensers have possibly failed to appreciate some of the sensitivities inherent to the broadcast industry. For two industries which have similar goals, the situation tends to perpetuate tentative dissonance and/or mistrust.

Through mutual appreciation and cooperation, these two entities can better work together to ensure both a strong radio industry and prosperity for the writers and publishers who ultimately create the product. This section takes a look at the three music licensing organizations which affect Country radio: ASCAP, BMI, and SESAC. R&R contacted all three to find answers to some of the many questions that radio stations have asked themselves (and others) over the years. Each of these three features examines some of the more pertinent issues, and do not attempt to relate the whole licensing story.

Vince
Candilora
Executive Vice President
SESAC

Our primary objective at SESAC — the Society of European Stage Authors and Composers — was to develop a system whereby a songwriter would know how much he might expect to earn from a song before he actually earns it. With ASCAP and BMI, which use surveys run by outside organizations apart from



the licensing organizations themselves, a writer has little way of knowing how his song is going to do. Maybe after he has established himself and has received a lot of statements he can possibly predict, but all surveys have some inherent problems.

SESAC/See Page 74

David
Hochman
Director/Radio Licensing
ASCAP

ASCAP, the American Society of Composers, Au-

thors, and Publishers, serves the writers and publishers who — as the members of the association — are its owners. By enabling them to license their works through us, these members don't have to individually police the tens of thousands of users throughout the country. This number in-

cludes radio and TV stations, nightclubs, and others who in any way perform their works. ASCAP is much like a kind of clearinghouse, where the rights are handled in a central manner, and through which, with one license, stations can obtain all the rights.

Literary License

What ASCAP provides, in a single license, is the right for radio stations to perform all of the works in ASCAP's repertory.

ASCAP/See Page 75

Edward
Cramer
President

BMI

BMI. Three letters that most of you see continually on records and (though not nearly as often as it seems), on the letterhead when you get the annual request to send us a list of all the music you've used during a specific two- or three-day period. We call this process logging. For those of you who may not know, BMI stands for Broadcast Music, Inc., the largest music licensing organization in the world. Nearly 73,000 writers and publishers currently have chosen to affiliate with BMI to license their works.

BMI, which started almost 50 years ago, is a non-profit-making organization. All revenues derived from licensing of radio and television stations, hotels, nightclubs, colleges and universities, and all other places where music

BMI/See Page 76

Licensing

Vince Candilora SESAC

Continued From Page 73

Survey Methodology

The biggest problem of all is the time factor involved in completing a survey. ASCAP and BMI have to take all of the station tapes or logs, stack them up, identify the pieces of music, then figure out how many times each song was played. They then look at the sum total of all license fees collected, which varies from station to station and market to market. Because each license fee is based on a percentage of each station's gross income, this can take months.

Then they divide this one astronomical figure of the money they have collected, into the other astronomical figure of credited performances, to find what the credit value is per performance. This is then multiplied by the total performances, and they come up

"SESAC's methodology is quite different. Our idea was to educate the writers and provide a simple system to calculate royalties. The other systems practically force the writer to hire a CPA to decipher how much they're earning."

with just how much the song earned. This final sum is then split 50-50 between the writer and publisher.

SESAC's methodology is quite different. Our idea was to educate the writers and provide a simple system to calculate royalties. The other systems practically force the writer to hire a CPA to decipher how much they're earning, so we decided the simplest way to do it was to use the popularity charts in the trades. Our system has always been based on a chart of 100, because this is traditionally what the trades have kept track

"Most broadcasters feel they are doing the writer a favor by playing the record, and the writers are truly appreciative and grateful. But by the same token, the writers have created a property that the station is using to make a profit."

of. Not only is this system much simpler, but it also more fairly represents some of the smaller artists.

Broadcast Relations

Our relationship with the broadcaster has always been a little tentative. They tend to look at all of us — ASCAP, BMI, and SESAC — the way the rest of us look at the LRS. I know the law says I have to pay my taxes, but I don't want them to further annoy me by trying to make me understand what they do with the money. Most broadcasters feel they are doing the writer a favor by playing the record, and the writers are truly appreciative and grateful. But by the same token, the writers have created a property that the station is using to make a profit. Many stations don't believe they are using SESAC music, so we have to record the station and go in and show it to them.

SESAC licenses are based on two factors: the advertising rates of the station, and the size of the market. We take the station's highest one-minute rate, and work that against the size of the market they operate in. It is a matrix system of a rate structure, ranging anywhere from \$350 a year to \$7200 a year. We work it this way because the 1909 copyright law speaks of public performance for profit. Although the new copyright law has taken out the wording "for profit," compensation is directly related to financial profit. If one station is making a larger profit than another, it should pay more. Our general license with nightclubs is based on the same thing — seating capacity. Anyone who plays music as part of his business, with a few limitations, is subject to a license fee from all three organizations.

FRANCES PRESTON, BMI (NASHVILLE)

Where The Money Goes

As a licensing organization, we represent the performing rights of our affiliated writers and publishers. It would be virtually impossible for a radio station, nightclub, ballroom, television station, or concert hall to go to each individual writer and seek permission to play each song, and then agree on a fee to be paid. It would be impossible to even reach all the writers and publishers of the songs played in any one given day on a radio station. Therefore, the writer and publisher assign to us the performing rights, which we license to the users of the music. All this stems from the Federal copyright law, which states that a copyrighted piece of music cannot be used in a public performance without permission of the copyright owner or his agent.

There is no question that a lot of broadcasters, and other music-users, resent having to pay us a license fee. But what most people do not realize is that behind each song there is a songwriter and a publisher who are making a living off these songs. Critics often get confused because some songwriters are also artists, and appear to make a lot of money. Artists sell a lot of records, tour all over the country, do guest shots on TV and appear in the movies. The truth is,



however, that only a few songwriters fit this picture; for the most part songwriting is this person's living, and they never go near a television station. They write the songs, and the compensation for it is basically the performance rights money and a few cents from the sale of each record. If people were to understand that there is no great amount of money to be made by the songwriter, they wouldn't be so hesitant to pay the fees.

Why should someone choose SESAC? Mainly because we will be better for you at whatever point you are in your career as a songwriter. If you are a young songwriter and you need the personal attention, we get out and try to get tunes cut. The others can't do that because of the amount of writers they serve. If they did it for one, they'd have to do it for all. So it

would behoove a new writer to be with SESAC.

We're the small guy, so we know we have to do more. Since we are dealing with a lot of young writers, it is not our intention to grow anywhere near the size of ASCAP or BMI, because then we would not be able to provide the good service that we do with the writers. Our feeling is that ASCAP and

BMI don't have to go into the bushes to find the young writers, because they've got enough to last them a long time. But we do go after them, and we enjoy it. We are only what our writers and publishers are, only as strong as our repertory. If we help the writer grow, we in turn have to grow.

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Licensing

David Hochman Director/Radio Licensing ASCAP

Continued From Page 73

Under the copyright law of the United States, performing rights of any song are granted exclusively to the copyright owners, normally the writers and publishers of the song. Without an organization like ASCAP, a radio station, or any other bulk user of music that wanted to perform a lot of different compositions, would have to go around and obtain licenses from hundreds of thousands of individual people and companies. ASCAP simplifies this process by letting a radio station, in one license and for the payment of a single fee, obtain the right to all of the works that are written and published by our 50,000+ members.

"ASCAP provides a blanket license, which gives stations the right to perform whatever works in the repertory they choose, in return for payment of a fee. The quantity of use, the nature of use, is irrelevant to the fee."

ASCAP provides a blanket license, which gives stations the right to perform whatever works in the repertory they choose, in return for payment of a fee. The quantity of use, the nature of use, is irrelevant to the fee. It is much like a library card — you pay your fee and you take out what you want. In turn, from the fee we collect, we pay 50% to the writer and 50% to the publisher.

Rates And Revenue

The fee itself is a percentage of revenues based on the rates paid by advertisers for a spot on the station. Stations report their

"The ASCAP Radio Department is responsible for seeing that every station is properly licensed and pays its fees. Most stations do not resent the licensing organizations; the overwhelming majority of broadcasters understand that ASCAP serves a very real and legitimate purpose, and without us it would be total chaos. Remember: copyright is property."

revenues to ASCAP, and pay a 1.725% license fee on that revenue; the amount a radio station pays directly varies by the amount it takes in. A large station in a large market pays a lot more money than a small station in a small market. The idea behind this is, of course, that the value of the music — which is used to attract the listeners and enables the stations to sell their time to advertisers — is in direct relation to what those advertisers are willing to pay to reach that audience.

ASCAP's distribution of radio monies is based on a random sample survey of uses on radio. We have an outside statistical firm that tells us which radio stations to tape, for how long, and at what hours. We tape 60,000 hours of local radio broadcasts each year, and have a department of experts who analyze the tapes and determine which compositions were performed, who the appropriate parties are, and what the payment should be.

The payment is also based on the value of the performances; a performance on a big station that pays ASCAP a lot of money is worth more to the writer than a performance on a small station that pays a low fee. We are required by our consent decree to pay out money to our members based on the sources of the income. A performance on CBS-TV network, for instance, is going to be much more valuable than a performance on any radio station. The more money we are paid, the more we must pay our members.

VINCE CANDILORA, SESAC

Explaining The Copyright Law

In the music industry today we have a higher-educated writer than we saw perhaps in the mid-'50s, where a composer was thankful for anything he got. Today's writers fire a lot of good questions, and they want to know exactly what all their rights are. The five rights that a composer or songwriter receives via the copyright law are:

- The right of performance.
- The right of mechanicals (reproductions, such as records and cassettes).
- The right to synchronization (the right to synchronize the music with a visual effect).
- Print rights (the right to sell sheet music or songbooks).
- The right of adaptation (the right to change a song, such as for a commercial).

These five rights are granted by the Federal copyright law and are given directly to the copyright owner — the songwriter.

Every writer enters the music business with all these rights. He is not a singer, or an artist — just a writer. He typically puts these songs down on a tape and takes

them to a music publisher, who listens to it. If the publisher likes what he hears and wants to make a deal, he will generally tell the songwriter, "Okay, here's the business arrangement: You will sign over to me the mechanical right, the synchronization right, the print right, the adaptation right, and 50% of the performance right. In return I agree to pay you 50% of the money that I earn in mechanicals, synch, print, performances, and you will affiliate with either ASCAP, BMI, or SESAC. They will pay you your writer's share directly."

The writer receives his share straight from one of these three organizations, and can choose only one of them. You can't sell the same horse twice.

If you take a successful writer, who may be an artist as well, he says to himself "why should I share 50% of my total royalties with a music publisher? What is his job? He doesn't pitch the song to me as an artist." The nature of our business forces these people to open their own publishing companies, so they can collect 100% of the royalties. What we have is songwriters going into the publishing business who really shouldn't be in it.

This trend seems to be less evident in country, which is really an interesting area. Country today has a great deal of artists who don't write. They also have the loyalty of the fans and greater longevity, compared to the whims of pop — particularly in the last 5 years.

Radionomics

The ASCAP Radio Department is responsible for seeing that every station is properly licensed and pays its fees. Most stations do not resent the licensing organizations; the overwhelming majority of broadcasters understand that ASCAP serves a very real and legitimate purpose, and without us it would be total chaos. Remember: copyright is property. You can't use somebody else's property without their permission, and without paying for it.

There is a small group of stations, a minority, who would like to use other people's property without paying for it, and who resent it when we come around and say "you've got to pay." However, most of the broadcasters in this country are not thieves; they understand that music is property, that it belongs to somebody else, and they have to pay for it.

Music is the most economical form of programming for radio stations. The reason that the overwhelming majority — probably

over 95% — of the radio stations in this country program music as their primary offering to the public is because it is so cheap. If broadcasters would reflect for a minute about it, they would agree that costs for programming music are really low. Stations pay more to carry sports events that occupy 5% of their broadcast time than they spend on music for three or four years, which occupies 95% of their broadcast time. Music is a real bargain for these stations and they're all getting a good deal.

Thanks to all of you in radio
... for your calls and letters
... and your understanding

Gene Hughes

p.s. I'll be back on the phone with you soon.

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Licensing

Vince Candilora SESAC

Continued From Page 73

Survey Methodology

The biggest problem of all is the time factor involved in completing a survey. ASCAP and BMI have to take all of the station tapes or logs, stack them up, identify the pieces of music, then figure out how many times each song was played. They then look at the sum total of all license fees collected, which varies from station to station and market to market. Because each license fee is based on a percentage of each station's gross income, this can take months.

Then they divide this one astronomical figure of the money they have collected, into the other astronomical figure of credited performances, to find what the credit value is per performance. This is then multiplied by the total performances, and they come up

"SESAC's methodology is quite different. Our idea was to educate the writers and provide a simple system to calculate royalties. The other systems practically force the writer to hire a CPA to decipher how much they're earning."

with just how much the song earned. This final sum is then split 50-50 between the writer and publisher.

SESAC's methodology is quite different. Our idea was to educate the writers and provide a simple system to calculate royalties. The other systems practically force the writer to hire a CPA to decipher how much they're earning, so we decided the simplest way to do it was to use the popularity charts in the trades. Our system has always been based on a chart of 100, because this is traditionally what the trades have kept track

"Most broadcasters feel they are doing the writer a favor by playing the record, and the writers are truly appreciative and grateful. But by the same token, the writers have created a property that the station is using to make a profit."

of. Not only is this system much simpler, but it also more fairly represents some of the smaller artists.

Broadcast Relations

Our relationship with the broadcaster has always been a little tentative. They tend to look at all of us — ASCAP, BMI, and SESAC — the way the rest of us look at the LRS. I know the law says I have to pay my taxes, but I don't want them to further annoy me by trying to make me understand what they do with the money. Most broadcasters feel they are doing the writer a favor by playing the record, and the writers are truly appreciative and grateful. But by the same token, the writers have created a property that the station is using to make a profit. Many stations don't believe they are using SESAC music, so we have to record the station and go in and show it to them.

SESAC licenses are based on two factors: the advertising rates of the station, and the size of the market. We take the station's highest one-minute rate, and work that against the size of the market they operate in. It is a matrix system of a rate structure, ranging anywhere from \$350 a year to \$7200 a year. We work it this way because the 1909 copyright law speaks of public performance for profit. Although the new copyright law has taken out the wording "for profit," compensation is directly related to financial profit. If one station is making a larger profit than another, it should pay more. Our general license with nightclubs is based on the same thing — seating capacity. Anyone who plays music as part of his business, with a few limitations, is subject to a license fee from all three organizations.

FRANCES PRESTON, BMI (NASHVILLE)

Where The Money Goes

As a licensing organization, we represent the performing rights of our affiliated writers and publishers. It would be virtually impossible for a radio station, nightclub, ballroom, television station, or concert hall to go to each individual writer and seek permission to play each song, and then agree on a fee to be paid. It would be impossible to even reach all the writers and publishers of the songs played in any one given day on a radio station. Therefore, the writer and publisher assign to us the performing rights, which we license to the users of the music. All this stems from the Federal copyright law, which states that a copyrighted piece of music cannot be used in a public performance without permission of the copyright owner or his agent.

There is no question that a lot of broadcasters, and other music-users, resent having to pay us a license fee. But what most people do not realize is that behind each song there is a songwriter and a publisher who are making a living off these songs. Critics often get confused because some songwriters are also artists, and appear to make a lot of money. Artists sell a lot of records, tour all over the country, do guest shots on TV and appear in the movies. The truth is,



however, that only a few songwriters fit this picture; for the most part songwriting is this person's living, and they never go near a television station. They write the songs, and the compensation for it is basically the performance rights money and a few cents from the sale of each record. If people were to understand that there is no great amount of money to be made by the songwriter, they wouldn't be so hesitant to pay the fees.

Why should someone choose SESAC? Mainly because we will be better for you at whatever point you are in your career as a songwriter. If you are a young songwriter and you need the personal attention, we get out and try to get tunes cut. The others can't do that because of the amount of writers they serve. If they did it for one, they'd have to do it for all. So it

would behoove a new writer to be with SESAC.

We're the small guy, so we know we have to do more. Since we are dealing with a lot of young writers, it is not our intention to grow anywhere near the size of ASCAP or BMI, because then we would not be able to provide the good service that we do with the writers. Our feeling is that ASCAP and

BMI don't have to go into the bushes to find the young writers, because they've got enough to last them a long time. But we do go after them, and we enjoy it. We are only what our writers and publishers are, only as strong as our repertory. If we help the writer grow, we in turn have to grow.

FR

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Licensing

Edward Cramer

President

BMI

Continued From Page 73

is performed publicly (less administrative costs of about 16 percent) are returned to its writer and publisher affiliates — the creators of the music enjoyed by your audiences.

"This is all very good," you say. "So why do I have to go through the hassle of logging, which I find time-consuming and annoying?"

Logging In

To answer this question, and others, let's look at logging as a two-way street that benefits everyone. As a station you only log two or three days a year, but you derive benefits all year long. Simply stated, BMI provides a valuable service to you. Music cannot legally be performed without obtaining permission. A

"The BMI license frees you from a potential mind-boggling amount of paper work by providing blanket permission to use any or all of over 1.3 million compositions."

program director, music director, or air personality would find it impractical, if not impossible, to track down each individual copyright proprietor — the writer, for example, who has the rights to songs — to secure the appropriate permission. The BMI license frees you from a potential mind-boggling amount of paper work by providing blanket permission to use any or all of over 1.3 million com-

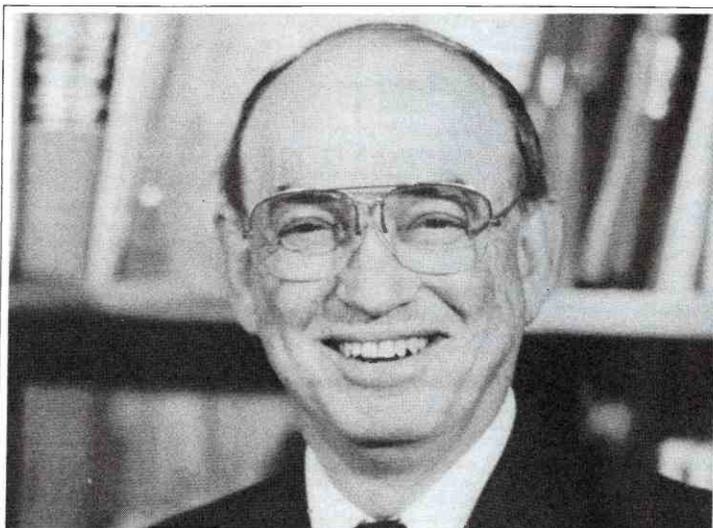
positions. The station, in turn, receives immediate, unlimited, hassle-free access to the cream of the charts, and at the same time the creator derives income from performances of his or her copyrighted works. And it all comes down to the log.

BMI affiliates are paid only when their works are performed, and they are paid on a per-performance basis. Some time ago BMI determined that the United States broadcast universe is representative of the entire U.S. universe of music use. In essence, what is happening on radio is likely to be happening in all other music-using locations. The owner of a country nightclub, for instance, is presenting his patrons with what is new and current in the field. So is the music director at the local Country music station. BMI's key to this universe of music use — the number of times each title is performed — is the log, the annoying, time-consuming chore every station periodically faces.

Stations are asked to provide BMI with a log, a composition-by-composition picture of what has been broadcast, for two or three days of their annual air output. The log, by the way, has nothing whatever to do with the station's license fee, which is based upon a percentage of advertising revenue. The on-air personality or music director logs the music being played so that BMI has a written record of what songs have been performed and, from that sample, can determine what writers and publishers are to be compensated for the use of their works.

Station Cooperation

Naturally, BMI depends on the cooperation of stations to provide logs. Networks furnish us daily logs of all music performed, but



Edward Cramer, BMI

because there are so many broadcasting stations, it is impossible to keep track of everything each and every one of them plays each day of the year. Instead, a scientifically-chosen representative cross section of stations is logged each quarter. More than 70,000 hours of radio air time is analyzed by BMI every three months.

The personnel at BMI do not know which stations have been asked to log until after the logging period is over. The selection is made by an independent accounting firm. The results of these samplings are then fed into BMI's state-of-the-art computer complex, which arrives at an accurate indication of the monies due the

writer and publisher of a work. BMI, too, depends on cue sheets covering the music used on television and in feature films, and has access to information similar to that used by more than 100 regional TV Guides. The logs, plus all these other sources, are an assurance that all writers will receive proper compensation. This includes the newcomer, whose song is just breaking, as well as the country veteran with a string of favorites.

A Constitutional Right

At the base of this entire process is the copyright law and the U.S. Constitution. Copyright was considered of such importance that our Constitution makes a provi-

sion for it in Article I, Section 8. Congress has the power to "promote the progress of . . . useful Arts, by securing for limited times, to authors . . . the exclusive rights to their respective writings." In other words, the creator of a song is granted a right for a limited time for the purpose of promoting the art of country songwriting, not for the sole benefit of the writer, but for the benefit of everyone who loves music. This is an extraordinary notion — the creation of a property right for the prime purpose of benefitting the public at large. Put another way, the songwriter who earns performance money today lives to write the music you're going to use on your air tomorrow.

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Openings

NYC metro area station looking for dedicated air staff for future considerations. T&R: PD, c/o New Jersey 1510, 251 Millbrook Ave., Randolph, NJ 07868. (10-12)

Part & fulltime anchor/reporter with on-air experience needed immediately. Strong delivery & writing skills a must. T&R: Shawn Marsh, WJJK, Asbury Pl., NJ 07712. EOE M/F (9-21)

WJTV DJ needed for upcoming music video show, Radio/TV knowledge preferable. T&R/D&W photo: Box 750, Cambridge, MA 02138. EOE (10-12)

WZOZ-103FM

Adult CHR in upstate New York college town needs evening air personality and copywriter. Must be hardworking and dedicated. Cassettes and Resumes to: Joe Moss, WZOZ, Box 1030, Oneonta, NY 13820. No calls please. EOE

WKBN seeking solid performer for A/C, PM drive/production. Great working conditions on picturesque Chautauque Lake. T&R: Dana Ross, Box 1199, Jamestown, NY 14702. EOE M/F (10-5)

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WPLR is looking for parttime help with 3-5 years AOR experience. Join the team. T&R: Eddie Heatali, 1294 Chapel St., New Haven, CT. 06511. EOE M/F (8-14)

Dominant Country station in upstate NY needs experienced, creative & warm morning pro. T&R: Steve Resnick, WEHE, Box 151, Endwell, NY 13760. EOE M/F (10-5)

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WROW is looking for future personalities. Need excellent production & desire to join community. T&R: Lee Phillips, 341 Northern Bl., Albany, NY 12204. EOE M/F (10-5)

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MEDIUM MARKET FLORIDA STATION

Seeking bright, energetic, mature jocks and newsmen with CHR or A/C background. For expected opening in near future. Send tape & resume to: Radio & Records, 1930 Century Park West, #808, Los Angeles, CA 90067. EOE

Rate opening for PM drive & heavy production. Must be a one-of-a-kind personality. T&R: Angel Morris, WAEV, Box 727, Sevanah, GA 31402. EOE M/F (10-12)

Morning entertainer needed ASAP. Rush C&R/reference: Lon Packer, OM, 4908 N.W. 34th St., Gainesville, FL 32605. (804) 375-2200 EOE M/F (10-12)

Personality weekenders needed! Join a winner, work hard, win big! T&R: Steve Resnick, WRK, Box 108, Abilene, TX 79604. EOE M/F (10-12)

Help! Our evening jock was stolen by Chicago. Need a great air personality. T&R: Steve Resnick, WRK, Box 10100, Raleigh, NC 27605. EOE M/F (10-12)

K2103 north Mississippi's top CHR in search of fresh blood. If you're serious about radio, T&R: Mike Grace, PD, Box 806, New Albany, MS 38662. EOE M/F (10-12)

News anchor needed as part of morning team, one year experience. T&R: Lon Patrick, OM, 4908 N.W. 34th St., Gainesville, FL 32605. No calls. EOE M/F (10-12)

WTVR Memphis FM, A/C needs 7-midnight personality yesterday. T&R: Jim Robertson, PD, 5804 Ridgeway Pkwy., 38119. No calls. EOE M/F (10-12)

Need applicants with experience/education in broadcast advertising, promotion, copywriting & production. T&R: Jeff Schwarzel, WWHK, Box 331, Fort Myers, FL 33902. EOE (10-12)

Shouldn't news entertain? If you're a news entertainer for the baby boom generation, send T&R: Bob Linden, Star108, Box 20107, San Antonio, TX 78220. (10-12)

KJ-87 top Country station accepting T&R for future openings. A/C approach, pro only. Johnny O'Neil, 6222 HW-10, San Antonio, TX 78201. EOE (10-12)

AOR has an immediate, midday opening & future nighttime opening. Females encouraged. T&R to: Net Lamp, 5613 Vile Dr., Lubbock, TX 79452. (10-12)

Morning news anchor for CHR station. Are you a personality plus? If so, send T&R: Margaret McHarg, Box 2744, Montgomery, AL 36186. EOE (10-12)

EXPERIENCED MORNING MAN PERSONALITY

For Easy Listening 35+FM format on Florida's East Coast. Send tape & resume to: Radio & Records, 1930 Century Park West, #807, Los Angeles, CA 90067. EOE

Country KAM seeks talent for news, sports, sales & on-air in small market near Houston. T&R: Box 350, Wharton, TX 77488. EOE M/F (10-5)

WKCN, 100ktw rock & roll in Greenville/Spartanburg has an immediate opening for talented morning personality. T&R: Gary Jackson, Box 850, Anderson, SC 29622. (10-5)

SE Florida Country FM seeks several fulltime announcers. T&R: Tom Michaels, 2221 Front St., Melbourne, FL 32901. EOE M/F (10-5)

Immediate opening for midday slot at top-rated Country FM. Female preferred. T&R: Russ Reynolds, WYCO, Box 106, Shelbyville, TN 37180. EOE M/F (10-5)

PLEASE NOTE:

You may place your ad in the Opportunities section by mail or phone. All Openings, Positions Sought and Changes are free of charge. Simply call us at (213) 553-4330 with your information, or mail it to Radio & Records, 1930 Century Park West, L.A., CA 90067. Please be sure to let us know when you have found a position or filled your opening.

EXCELLENT RADIO BROADCASTING OPPORTUNITIES

The Radio Marti Program of the Voice of America has immediate openings and excellent opportunities in Washington D.C. for experienced radio professionals, as News Editors, Feature Writers, and News and Sports Broadcasters for our Spanish-language station. All candidates must have recent experience in writing, editing, or broadcasting in Spanish for radio, knowledge of Cuba, and must be bilingual in both Spanish and English. The salary range is from \$19,000 to \$40,000, depending upon experience, qualifications, and current salary. Applicants should clearly indicate the position for which they are applying. Candidates for broadcaster positions should also include a recent aircheck in Spanish.

All positions are fulltime permanent with the U.S. Government, and offer a wide range of benefits, including health and life insurance and sick and annual leave benefits.

Interested applicants should submit a Government application form (Standard Form 171), available from a regional office of the U.S. Office of Personnel Management, or by writing to:

USIA/Radio Marti Program
Attention: RRLA
400 6th Street, S.W.
Washington, D.C. 20547

Voice of America



The Radio Marti Program of the Voice of America is an equal opportunity employer.

Opportunities

Openings

Openings

Openings

Openings

Local Sales Manager

Important radio group operator needs LSM in its largest (top 10 market). We want someone who can play the agency game, but who also has provable record in selling key accounts direct.

We have big ARB numbers but if you sell format that is hard to sell, we'll be more

impressed. It's about 80,000 dollars a year or more. If you do well, you can manage a station for us in not too many years. We're in the Sunbelt, if that matters. Reply to: Radio & Records, 1930 Century Park West, #810, Los Angeles, CA 90067. Equal Opportunity Employer

Palm trees, sunshine & seashore are yours if you're a professional looking for a home in broadcasting. Immediate opening for PM drive. Wirt Cain: (409) 842-2210 (10-5)

Sports Director/announcer wanted ASAP. T&R: Greg Allen, KVOP, Box 1420, Plainview, TX 79072. EOE M/F (806) 296-2771 (10-5)

Magic 96 FM has opening for experienced air talent. T&R: John Jenkins, 530 Bescon Pkwy, Ste. 800, Birmingham, AL 35209. EOE M/F (10-5)

FLORIDA STATION

Searching for production director with good voice, strong studio and copywriting skills, and superior organizational ability. Send resume and sample production tape to: Radio & Records, 1930 Century Park West, #809, Los Angeles, CA 90067. EOE

Medium market A/C has opening for AM drive announcer/PD. Some production required. T&R: John Scott, Box 7, Huntville, AL 35804. No calls. (10-5)

100kw Country FM seeks good air personality with production skills. Females encouraged. T&R: Gary McKenney, Box 430, Ruston, LA 71270. EOE M/F (10-5)

KLLS (CLASS) San Antonio, Full-service A/C, needs a production director to head up our production department. Please send your tape and resume to: Cat Simon, 8401 Data-point Drive, #900, San Antonio, TX 78229. NO PHONE CALLS, PLEASE! EOE

New 100kw FM in Fayetteville is now staffing in all areas. T&R: Chip Davis, PD, WGSS, Box 1506, Lumberton, NC 28359. EOE M/F (10-5)

WFMI needs killer AM drive & heavy CHR personality for 6-midnight. Great production & plus. T&R: Charlie Fox, 53 S. Main, Winchester, KY 40391. (10-5)

Wanted: Strong on-air/production person. T&R: Russ Cimer, KRZI, Box 8033, Waco, TX 76710. EOE M/F (10-5)

Wanted: Killer drive time air personality. Great production & willingness to get involved a must. T&R: Mike Willis, 2334 Airport Bl., Columbia, SC 29169. EOE M/F (10-5)

Need good-sounding female announcer to work with male in AM drive. T&R/photo: Brock Boullette, WYN-FM, Box 222, Jackson, MS 39205. EOE M/F (9-21)

OUTRAGEOUS MORNINGS

Top 10 AOR, major corporation, big bucks. If you can do it the way H. Stern, S. Dahl, Greasman or Moby do it, we want you. No beginners please! Send tape and resume to: Radio & Records, 1930 Century Park West, #805, Los Angeles, CA 90067. EOE M/F

Continuous Country FM has immediate opening. Strong production a must. T&R/photo: Steve Dallas, Box 789, Decatur, AL 35602. EOE M/F (10-5)

This could be your first job! Overnight opening. T&R: B.J. Odem, WJRO, 3181 NW 13th St., Gainesville, FL 32609. Calls welcome. EOE M/F (10-5)

MIDWEST

Need 6-10pm rocker for top CHR in Appleton/Oshkosh. T&R: Chris Caine, WAHC, Box 707, Neenah, WI 54956. EOE M/F (10-12)

WFZZ is looking for parttime air personality T&R: Kim Travis, Box 357, Pinconning, MI 49850. EOE M/F (10-12)

AM DRIVE NEWS ANCHOR/REPORTER

Wanted for Midwest state capital. Good pipes, solid reportorial skills and experience a must! Ability to ad lib important. Up to \$16K for RIGHT person. Tapes and resumes to Radio & Records, 1930 Century Park West, #811, Los Angeles, CA 90067.

Talented, mature set of pipes with professional A/C attitude needed. Upper MW applicants only. T&R: Jun Oahl, KWEB, 29 NE 7th St., Rochester, MN 55904. (10-12)

Fulltime announcer needed in northern Michigan. Good production a must. T&R: Box 288, Petoskey, MI 49770. (10-12)

Wanted: Afternoon drive for medium market CHR. Strong production a must. T&R: Brian Ketz, 2100, Box 24, Eau Claire, WI 54702. (715) 835-1007 (10-12)

One of the top A/C's. Future openings! T&R: Bob Vizza, Box 7093, Lafayette, IN 47903. (10-12)

A/C-CHR Personalities

Top-rated group expanding staff. Strong A/C-CHR personalities will receive excellent pay and benefits, PLUS a chance to grow with expansion group. Aircheck cassette/resume to: Radio & Records, 1930 Century Park West, #803, Los Angeles, CA 90067. EOE M/F

KOFM 104

Oklahoma City's hottest CHR needs good personalities now! Send tape & resume to: Mike Miller, KOFM, P.O. Box 14806, Oklahoma City, OK 73113. EOE M/F

OPERATIONS MANAGER

For aggressive Easy Listening station. Prefer MOR or A/C experience. Send resume, salary history, management, philosophy to: John Krogstad, WSWT-FM, P.O. Box 3335, Peoria, IL 61614. EOE

wiba

Someplace Special 1310

Program Director—WIBA/Madison

Current PD leaving for top 20 market. We're looking for creative people manager for leading adult station. WIBA is full-service, fulltime, A/C at 1310 kHz with 5kw. Heavy emphasis on news, sports, personalities, local involvement. PD supervises large airstaff, promotion director, production director, production engineer. Executive level position with appropriate salary. Excellent benefits from group owner. Letter, tape and resume. Contact: Jim Worthington, Pres./GM, WIBA-AM, P.O. Box 99, Madison, Wisconsin 53701.

FM Country rocker looking for personality for 7 - midnight shift. Must be dependable & have a good attitude. T&R: KODY, Box 94, Bismarck, ND 58502. EOE M/F (10-5)

MORNING PERSONALITY

Are you a warm, friendly and funny communicator? This is an excellent opportunity to join a winning Contemporary FM station. T&R and references to: Radio & Records, 1930 Century Park West, #813, Los Angeles, CA 90067. EOE

WBNG has rare fulltime night opening. T&R: Mike Justin, Box 6, Bloomington, IL 61702. No calls. EOE M/F (10-5)

Chicago metro A/C now accepting applications for future opening. T&R: Jim Holly, 2-107/WZVR, 1000 E. 80th Pl., Merrillville, IN 46410. No beginners. EOE M/F (10-5)

106.5 KCI/Kansas City is looking for an AOR MD/PM driver. Frank Hanel: (816) 531-3400 (10-5)

Top-rated contemporary station needs personality/production pro. T&R: WFAO, Box 369, Murphysboro, IL 62966. EOE M/F (10-5)

Parttime & possible fulltime openings. We play Country & lots of it & don't talk much. Scott Fredricks: (517) 669-8361 (10-5)

WEST

A/C air personality needed for evening shift at station in the Rockies. T&R: Tom Fricks, KUBC, Box 970, Montrose, CO 81402. EOE M/F (10-12)

Future opening for experienced Production Director at top-rated A/C outlet in Monterey, No Calls. T&R: Scott O'Brien, 1900 Garden Rd., Ste.100, Monterey, CA 93940. EOE (10-12)

KLVC wants hi-energy PM drive CHR personality. T&R: Bill Richards, Box 14805, Las Vegas, NV 89114. EOE (10-12)

KHYT is searching for PM drive with good production. T&R/photo: Sherman Cohen, Box 26040, Tucson, AZ 85728. EOE (10-12)

News Director needed for top-rated AM & FM. T&R: KWIK, Box 998, Pocatello, ID 83201. EOE M/F (10-12)

AM drive news anchor needed for new FM station. \$1200 per month. T&R: Brad Orchard, Box 2630, Bakersfield, CA 93308. EOE M/F (10-12)

Top-rated 100kw CHR needs aggressive, one-to-one female, 7-midnight announcer. Possible future PD or MD. T&R/photo: Rodger Alan, Box K, Greeley, CO 80632. EOE M/F (10-12)

Take charge PD/AM drive needed. San Diego M.O.Y.L. outlet with new studios. T&R: KMLO, Box 1000, Vista, CA 92083. (10-12)

Radio writer/producer/voice-over wanted Parttime. If you can do it all send T&R/writing samples: PD, KSFR, 1425 5th St., Santa Monica, CA 90401. EOE M/F (10-12)

A/C needs personality for talk/music format. Production a must. Talk includes psychics, psychologists, etc. T&R: Radio, 751 N. Fairfax, Hollywood, CA 90048 (10-12)

Afternoon & night positions at top-rated Country killer in NW's most beautiful city. T&R: Chris Adams, KGEW, Box 5278, Boise, ID 83705. (208) 344-3511 EOE M/F (10-12)

Salesman needed for A/C station. Two years experience preferred. Resume & references: Dean Burns, KRSN, Box 1178, Los Alamos, NM 87544. EOE (10-12)

Future openings at AM/FM combo in medium market. T&R: 680 Road Avenue, Grand Junction, CO 81501. EOE (10-5)

Talented midday pro wanted for top-rated CHR. Females encouraged. T&R: Bill Cody, KTRS, 251 W. 1st, Casper, WY 82401. No calls. EOE M/F (10-5)

Weekend & vacation fill-in people needed immediately. T&R: Doc Phillips, KFKA, Box K, Greeley, CO 80632. EOE M/F (10-5)

KUZZ/KKXX needs Chief Engineer Send resume to: Mel Owens, 1209 N. Chester, Bakersfield, CA 93308. No calls. (10-5)

KKHR looking for energetic, creative news talent for parttime/fit-in work. No beginners. T&R: Jim Chenevey, KKHR-CBS, 6121 Sunset Blvd., Los Angeles, CA 90028. (10-5)

KHOP, 60kw FM needs excellent weekend parttime air talent. Possible future fulltime. T&R: David Kraham, Box 3839, Modesto, CA 95352. EOE M/F (10-5)

Air talent for midday wanted. Enjoy skiing & rafting in central OR. Three years experience a must. T&R: Charlie Wolff, KBND, Box 8301, Bend, OR 97708. No calls. EOE (10-5)

Anchorage's top adult station seeks mature, personable announcer. News experience a must. T&R: KHAR, Box 111566, Anchorage, AK 99511. (10-5)

KWIK/95 alive has first opening in nine years for ND. Need hard working pro to handle two stations. T&R: Rich Terry, Box 996, Pocatello, ID 83201. (10-5)

Immediate opening for voice & humor, evenings at growing 100kw FM taking over the market. T&R: Conrad Stockton, KMCC, Box 104, The Dalles, OR 97058. No beginners. EOE M/F (10-5)

DISC JOCKEY

ASSIGNMENT — JAPAN

Osaka FM Broadcasting Co. is seeking skilled American applicants for a position in Japan starting March 1, 1985 for one year. West Coast applicants preferred.

Place of work: Osaka City

Working hours: M-F, 40 hrs per week.

Salary: \$30,000 U.S. a year (paid in yen) plus round trip airfare and furnished apartment.

Qualifications: Minimum of 5 years broadcasting experience. Knowledge of modern and pop music of U.S. and Europe.

Applicants requested to send demo tape of on air performance with resume and picture. (Tapes cannot be returned). Successful candidates will be informed of personal interviews to be held in Los Angeles

Deadline Oct. 31.

One Inch Video Productions, Inc. 4710 W. Magnolia Blvd. Burbank, CA 91505

For More Information Call Miss Young (818) 766-6900

Opportunities

Openings

KFOG
104.5 FM
Home of Quality Rock & Roll

We have an IMMEDIATE opening for a great 6pm-10pm announcer. Foreground communicator with production background desired. Also considering tapes for possible morning drive opportunity. **HEAVY PRODUCTION SKILLS and PHONE EXPERTISE ARE A MUST!**
Cassette airchecks only along with resumes to:
Dove Logan
Program Director
900 North Point San Francisco, CA 94109

Reporter/anchor for AM/FM. One year experience, BA & strong news commitment preferred. T&R: MD, Box 2222, Wisconsin Rapids, WI 54494. EOE M/F (10-5)

Adult CHR PD/morning person needed yesterday. Great opportunity in beautiful area. T&R: John Stall, Box 1918, Redding, CA 96001. EOE M/F (10-5)

Wanted: Sales Manager & sales person for new 50kw FM in Bakerfield. Experience preferred. T&R: Cal Shields, 5883 Deverwood Dr., Culver City, CA 90230. (10-5)

Positions Sought

Northern Jock seeks Southern hospitality in Pensacola area. Call JOHN BRYANT: (207) 839-6346 (10-12)

B.S. Business/Marketing & CHR. A/C air talent at top stations in P3 market. Also production, sales & remote. Available December. DAVE: (503) 482-3434 (10-12)

Air traffic talent. Three years experience, clear voice & ready to move. Like CHR & Country. JANET YACKLE: (712) 382-2033 (9-28)

Assistant MD midday personality AOR & CHR. Seven years experience. Willing to relocate. JEFF or KELLIE: (601) 232-4361 (10-12)

MATTHEWS & MORRIS in the morning are spending their mornings at home. Would rather spend them at your station. TREV: (615) 366-7382 (10-12)

Experienced small market announcer looking to move to East Coast, mid-Atlantic region preferred. Have experience in all major facets. TERRY: (913) 528-4768 (10-12)

Ready to unleash me into your 18-34 demo? AOR lady with five years experience looking for medium/major market rocker. Will relocate. JAN: (208) 893-2615 (10-12)

Newspack Jock! Entertaining, hard-hitting delivery & excellent writing skills ready to help your ratings climb. MIKE: (219) 456-5196, evenings. (10-12)

Reporter/anchor looking for a change. Nine years experience, strong authoritative delivery. Will consider almost market if opportunity is right. (319) 386-8977 (10-12)

PROMOTION/PROGRAMMING PROFESSIONAL

Young, energetic yet experienced promotion/programming professional (currently in top 15 market), looking for the right station in a medium-sized market. If you've got the position, I've got the potential. Reply to: Radio & Records, 1930 Century Park West, #812, Los Angeles, CA 90067.

DAVE MATTHEWS in the morning WHFM, KAAV, Q102/Daytona Beach-Orlando. Proven CHR & A/C numbers. Medium or major markets only. (904) 687-3717 (10-12)

Jock with five years experience looking for a new challenge. Prefer CHR but will consider all offers. Available yesterday. RICH STEVENS: (308) 583-DUCK (10-12)

Research-oriented programmer Current major market PD. Former small market GM. Consulting background. Seeking new programming challenge. (312) 381-4888 (10-12)

Indianapolis jock looking for PD job in Indiana region. Prefer A/C, Oldies, or Country. Nine year vet & team player. DAVE: (317) 898-5876 (10-12)

Experienced, creative, knowledgeable medium market MD/announcer seeks similar position in New England. T&R available. STAN: (617) 262-4715 (10-12)

Recent OR Stats grad seeking entry-level position news/air talent, willing to relocate. ROB CONAHEVE: 1060 Lochview Dr., NE, Salem, OR 97303. (603) 393-4367 (10-12)

Positions Sought

LEE GORDON over three years experience. AM drive & MD & specialty. One-to-one approach. (617) 699-0614 (10-12)

Sportsball announcer ten years radio experience looking for fulltime. Would love baseball P3P. LONNIE SWONGER: (512) 953-3387 (10-12)

Available for an on-air/production position in L.A./Orange County. Currently Production/Traffic Director KTHO & KZFR/Lake Tahoe. JOYCE: (714) 630-9227 (10-12)

Wanted "Alive," catch him now, don't let him escape. He'll do anything to improve your station. Call now. RALPH MOORE: (212) 823-6388 (10-12)

Announcer with three years experience looking for nighttime position. \$12,000 per year minimum. JOHN: (712) 382-7802 (10-12)

Friendly, funny, four-year pro great production & character voices. Looking for CHR in S/E. (703) 978-6909 (10-12)

Hot young jock looking for AOR to give all 200% of my talent. Will relocate anywhere for any gig. DON:(213) 542-3283 (10-12)

Up-tempo small market PD looking to move onward & upward. Airshift & strong production, A/C, Country, CHR. AOR & Oldies. Prefer MN/WI. MIKE: (618) 747-8468 (10-12)

CHRIS CONNER 18 years with WNAF/Indianapolis as PD/air talent. Desires personality oriented broadcast group with an opening for a top flight air talent (317) 283-1460 (10-12)

I can do it all & I want to do it for you in the Albany area. I'm your man! Call JIM: (518) 346-0442 (10-12)

I want to grow with you. Two years parttime A/C & Country. Looking for fulltime in small market. Prefer NE. Will consider all offers. MIKE: (607) 646-1262 (10-12)

Have milk will travel Experienced AOR/CHR/Jazz jock. production wizard. Killer numbers, great humor, looking for team feel. South preferred. JOHN STUART: (904) 932-7639 (10-12)

Eight years Country, A/C drive. Billboard air personality finalist. Looking to move up, MW/W preferred. MIKE HUBER: (612) 934-2414 (10-12)

Looking for a warmer climate 10 years working in MW, CHR & AOR southern California area. Relocating by November. MIKE REED: (518) 289-4809 (10-12)

Young woman going crazy. Does news/reporting talk host. Now reporting for newspapers. TV & radio. Need one fulltime job. ANGELA: (213) 727-1117 (10-12)

Indianapolis jock looking for PD job in Indiana region. Prefer Country, A/C, or Oldies. Nine-year vet & team player. DAVE: (317) 898-5876 (10-12)

PD for sale! Great track record with strong experience in music, promotions, research, & people motivation. Hurry, quantity is limited! MCCARTHY: (414) 482-4268 (10-12)

Beginning my career in broadcasting. Can do TV announcing, copywriting, editing, commercials, news, sales & jock! Accepting opportunities. BILL WOODS: (312) 278-2938 (10-12)

Joe Pyle was my hero. Talk show host stuck in other formats too long seeks fulltime talk gig. ANDY BUDNICK: (904) 744-6750 (10-5)

I'm tired of being automan. Gotta rock live to survive. DAVID: (217) 876-1880 (10-5)

BOB BRILL. 11-year pro is looking for news/sports position. Have excellent reputation & prefer L.A. area only. (818) 361-2478 (10-5)

SMILING BARRY SCOTT. Why does he smile so early in the morning? Call today to find out. Smooth, entertaining & humorous without risk. (212) 221-3703 (10-5)

CAL SHIELDS. Former PD/OM at KACE/L.A. seeking position where 14 years of experience can be maximized. (213) 218-9811 (10-5)

Warm, talented, positive, dedicated, unemployed & starving six-year pro wants to join your winning team. Will relocate for right gig-STEVE: (503) 776-2283 (10-5)

Call me if you're looking for an experienced eight-year veteran. I've programmed, produced, played & prepped all formats. STEVE THOMAS: (601) 234-8361 (10-8)

Baroque talkhost available. Issue-oriented, humorous, intelligent, educated & good ratings. Formerly KEU/Portland. ED ANDERSON: (208) 882-6481 (10-8)

Four-track pro from Phoenix seeks production/airshift. Five years on-air experience & have own studio. Medium markets considered. STEVE ARTMAN: (602) 987-8155 (10-5)

Young energetic A/C afternoon drive/MD is looking to make switch back to CHR/AOR. MARK: (601) 842-2928 (10-5)

Mornings have never been wider than McCay's morning zoo. Harcore voices & personality for CHR/AOR. (408) 270-0706 (10-5)

TOM MCGUIRE. Successful 16-year medium & major market pro as air person. PD & promotion. Top 100 markets only. (319) 332-7810 (10-8)

Hot experienced female ready to explode on your CHR. GINA T.: (305) 949-2666 (10-5)

Positions Sought

Versatile performer seeks fulltime on-air job. Currently working parttime in medium market. DAVE MURDOCK: (308) 276-8054 (10-5)

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

Two-man P3P team seeks new assignment. 17 years combined football, basketball & college bowl experience. RANDY: (419) 734-4792, after 2pm cdt. (10-5)

Jock looking for a new challenge. Prefer CHR, but will consider all offers. Five years experience. RICH STEVENS: (308) 583-3826 (10-5)

Morning specialist looking for MW medium CHR that's not afraid to win & have fun! Excellent numbers among women & little animals. WAYNE: (502) 827-8490 (10-5)

Experienced, casual, smooth, creative & witty delivery. Good on radio & excellent references. JACK: (718) 846-7772 (10-5)

LEE GILLETTE. Midday/production pro is out at WGCL/Cleveland. Will relocate. (216) 651-3710 (10-5)

ENTRY LEVEL POSITION EMERSON COLLEGE GRAD

Seeking an entry level position in radio. Wealth of experience in TV & radio. Exceptional knowledge of broadcasting industry. Complete and thorough experience/knowledge in music industry. Will consider all inquiries. Music Director and/or airshift desirable too. Will consider most anywhere. California, East or Northeast preferably. No Country or News formats, please. Available now! Highly organized, reliable and motivated! Call or write Mr. Mark c/o 19 Lyon Road, Chestnut Hill, MA 02167 (617) 322-5646.

Scott Shannon style CHR programmer seeks aggressive company needing top programming, promotion, ratings & revenue. Ten years experience. MIKE: (618) 547-5581 (10-5)

Adult personality looking for PD/airshift in NW. Family man, 12 years experience & available immediately. RICH: (707) 442-4865 (10-5)

Experienced newscaster wants to relocate to small/medium market on East coast. Hard working writer has organized & intelligent delivery. EDDIE: (617) 544-2214 (10-5)

This unemployment just isn't working. Entertaining personality needs station to display his wares... where are you? 15 years experience. (702) 871-7596 (10-8)

College grad wants fulltime position. Major market internship & 1 1/2 years experience in medium market. TOM: (913) 357-0912 (10-5)

Currently employed Urban/CHR air personality available immediately. PD, MD & on-air slot considered at major/medium markets only. TERRY TROUDET: (301) 542-4127 (10-8)

Four years experience in AOR/Oldies/Country/Progressive. Versatile, enthusiastic, licensed & persevering broadcast prod. Prefer S/NW. JANET: (502) 896-5208 (10-5)

I have the education & experience. All I need is the job. Prefer East. NANCY FLAHERTY: 265 West St., Duxbury, MA 02332. (10-8)

Announcer/sportscaster with eight years CHR, four years P3P southern Rockies. West coast. Leave messages: (303) 651-1167 (9-14)

Bright, positive & solid five-year pro seeking position with stable company. Winning attitude a must. DON: (318) 276-2366, after 3pm cst. (10-8)

Announcer has 2 1/2 years programming & production experience at small/major market CHR. Will relocate to A/C. TOM: (612) 823-1439 (10-8)

New York. I'm coming home! Four years Country/Rock copywriting, production & remote experience. Prefer updates market. DAVE ELLIS: (813) 389-2625 (10-5)

Changes RADIO

Denise Novelli named Account Executive K-BEST/San Diego.

Craig Sander appointed Account Executive WYSP/Philadelphia.

Al Williams named Account Executive WYSP/Philadelphia.

Marge McDowell appointed Account Executive KJQV/Los Angeles.

Bob Koontz appointed Account Executive KJQI/Los Angeles.

Mary Pat Conroy named Account Executive WPOR/Portland, ME

Changes

RECORDS

Barry Levine appointed Director, Point-of-Purchase Department CBS Records/New York.

Patty Mahon appointed Associate Director, Product Planning Columbia Records/New York.

Michelle Suzanne Dutille appointed Field Merchandiser WEA Records/Miami.

INDUSTRY

Dan Allison appointed Account Executive Tuesday Productions/San Diego.

Wendy Garfield-Ferrie promoted to Publicist Kragen & Co./Los Angeles.

Nancy Marcussen appointed Administrative Assistant Kragen & Co./Los Angeles.

Marilyn Ellis appointed Administrative Assistant IRTS/New York.

Guy Lay appointed Account Executive Republic Radio/Chicago.

Miscellaneous

CHR record service needed. Contact: Dave Foster MD, WK-TV, 704 La Crosse St., La Crosse, WI 54601. (608) 782-8430 (10-12)

WEQX, new 50kw NE regional needs A/C, CHR record service. Box 102.7, Manchester, VT 05451. Contact: Steve Anthony (802) 382-4800 or 382-1027 (10-12)

KAPE needs Jazz service from all independent labels for contemporary Jazz product. 3900 Martin Luther King Dr., San Antonio, TX 78220. (10-12)

We need record service! Dean A. Reali, WBKT, Hartshorn Drive, Brookport, NY 14420. (716) 637-9630 (10-12)

Tokyo Cable Radio needs Jazz & A/C service. Rick Bellairs, KTYO, Wakaba Bldg 806, 1-22 Wakaba, Shinjuku-ku, Tokyo, Japan 160.

KTS/Now Haven needs CHR record service. Contact: Bill Elbert, 71 Bay Path Way, Branford, CT 06405. (203) 641-7245 (9-21)

Country & Gospel record service needed. Contact: Mike St. John, WAXI, Route 4, Box 20, Rockville, IN 47872. (317) 568-2026 (9-21)

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

R&R Opportunities Advertising

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

Deadline

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

Display Advertising

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

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable in Advance

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

The Music Section

National Music Formats Added This Week

Satellite Music Network

George Williams (214) 343-9205

The Starstation

CYNDI LAUPER "All Through The Night"
PAUL McCARTNEY "No More Lonely Nights"

Country Coast-To-Coast

TOM T. HALL "P.S. I Love You"
CHARLY McLAIN "Some Hearts Get All The Breaks"
ATLANTA "Wishful Drinkin'"
BARBARA MANDRELL "Crossword Puzzle"

Rock America

SHEENA EASTON "Strut"
CHAKA KHAN "I Feel For You"
PAUL McCARTNEY "No More Lonely Nights"
HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"

Media General Broadcast Services

Bob Dumais (901) 320-4433

Action

PAUL McCARTNEY "No More Lonely Nights"
CYNDI LAUPER "All Through The Night"
COREY HART "It Ain't Enough"
BAND OF GOLD "Love Songs Are Back Again"
STEPHEN STILLS "Can't Let Go"
CHAMPAIGN "Off And On Love"

Your Country

HANK WILLIAMS, JR.
"All My Rowdy Friends Are Comin' Over Tonight"
JIMMY BUFFETT "When The Wild Life Betrays Me"
KATHY MATTEA "That's Easy For You To Say"

Hit Rock

LIONEL RICHIE "Penny Lover"
CULTURE CLUB "The War Song"
PAUL McCARTNEY "No More Lonely Nights"

Radio Arts

John Benedict (818) 841-0225

Country's Best

BARBARA MANDRELL "Crossword Puzzle"
GENE WATSON "Got No Reason Now For Going Home"
REBA McENTIRE "How Blue"

Soft Contemporary

NEIL DIAMOND "Sleep With Me Tonight"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"
HONEYDRIPPERS "Sea Of Love"

Sound 10

AL JARREAU "After All"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"
TOMMY SHAW "Girls With Guns"

TM A/C

PAUL McCARTNEY "No More Lonely Nights"
BILLY OCEAN "Caribbean Queen"
WHAM! "Wake Me Up Before You Go-Go"

TM Country

CHARLY McLAIN "Some Hearts Get All The Breaks"
JOHN CONLEE "Years After You"
REBA McENTIRE "How Blue"
MICHAEL MARTIN MURPHEY "Radioland"
LOUISE MANDRELL "Goodbye Heartache"

Century 21

Greg Stephens (214) 934-2121

The Z Format

HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"
ROGER HODGSON
"Had A Dream (Sleeping With The Enemy)"
HUEY LEWIS & THE NEWS "Walking On A Thin Line"

The A/C Format

PAUL McCARTNEY "No More Lonely Nights"
AL JARREAU "After All"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"
HONEYDRIPPERS "Sea Of Love"

Super-Country

MARK GRAY "Diamond In The Dust"
GENE WATSON "Got No Reason Now For Going Home"
CRYSTAL GAYLE "Me Against The Night"
B.J. THOMAS "The Girl Most Likely To"

Concept Productions

Dick Wagner (916) 782-7754

CHR

HONEYDRIPPERS "Sea Of Love"
PETER WOLF "I Need You Tonight"
ROGER HODGSON
"Had A Dream (Sleeping With The Enemy)"

BPI

John Sherman/Bob English (206) 624-8651

Adult Contemporary

JULIO IGLESIAS "Moonlight Lady"
PAUL McCARTNEY "No More Lonely Nights"
DAN FOGELBERG
"Sweet Magnolia & The Traveling Salesman"

Modern Country

JUDDS "Why Not Me"
WAYLON JENNINGS "America"
BANDY & STAMPLEY "The Boys' Night Out"
EDDIE RABBITT "The Best Year Of My Life"
JOHN CONLEE "Years After You"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

CHARLY McLAIN "Some Hearts Get All The Breaks"
GEORGE STRAIT
"Does Fort Worth Ever Cross Your Mind"
BUTCH BAKER "Thinking About Leaving"
EDDIE RABBITT "The Best Year Of My Life"

The Great Ones

NEIL DIAMOND "Sleep With Me Tonight"
PAUL McCARTNEY "No More Lonely Nights"
AL JARREAU "After All"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

DIANA ROSS "Swept Away"
CHAKA KHAN "I Feel For You"
LIONEL RICHIE "Penny Lover"
38 SPECIAL "Teacher, Teacher"

Contempo 300

CYNDI LAUPER "All Through The Night"

Great American Country

GEORGE STRAIT
"Does Fort Worth Ever Cross Your Mind"
EDDIE RABBITT "The Best Year Of My Life"
HANK WILLIAMS, JR.
"All My Rowdy Friends Are Comin' Over Tonight"
BARBARA MANDRELL "Crossword Puzzle"
WAYLON JENNINGS "America"

Transtar

Chick Watkins (303) 578-0700

Adult Contemporary

GEORGE JONES "She's My Rock"
DOLLY PARTON "God Wpn't Get You"
BELLAMY BROTHERS "World's Greatest Lover"

Country

Tom Casey (213) 460-6383

BANDY & STAMPLEY "The Boys' Night Out"
EDDIE RABBITT "The Best Year Of My Life"
JOHN CONLEE "Years After You"

Black/Urban Regionalized Adds & Hots

Stations are listed by region. Hots are listed in order of their airplay activity.

EAST

WWIN-FM/Baltimore
Keith Newman
AL JARREAU
DENICE WILLIAMS
RICK JAMES
LILLO THOMAS
HOTTEST: STEVIE WONDER
ALZEM
CHAKA KHAN
CHAMPAIGN
EUGENE WILDE

WXYV/Baltimore
Roy Sampson
LIONEL RICIE
ISLEY, JASPER & I
TEENA MARIE
RANDY HALL
JADE
SLAVE
BOBBY BROOM
AL JARREAU
AL JARREAU
GOODIE
ONE ON ONE
NATIVE
HOTTEST: NEW EDITION
ALICIA MYERS
VANITY
JANET JACKSON
JEFFREY OSBORNE

WILD/Boston
Elroy R.C. Smith
RICHARD D. FIELDS
GLENN JONES
DREAMBOY
AL JARREAU
DENICE WILLIAMS
TOM BROWNE
JOYCE KENNEDY
HOTTEST: ALICIA MYERS
NEW EDITION
CHAKA KHAN
WHODINI

WKND/Hartford
none
HOTTEST: M7UNE
SOS BAND
STEVIE WONDER
NEW EDITION
CHAKA KHAN

WJMN/New Haven
James Jordan
PENNY FORD
BONNIE POINTER
DAZZ BAND
KRISTOL
AL JARREAU
PRINCE
SLAVE
LAKESIDE
PHYLLIS ST. JAMES
HOTTEST: STEVIE WONDER
NEW EDITION
CHAKA KHAN
JACKSONS
REBBIE JACKSON

WRKS/New York
Taylor/Quattrone
LIONEL RICIE
STYLISITICS
FBI CREW
NEW EDITION
JEFFREY OSBORNE
HOTTEST: ALICIA MYERS
TINA TURNER
NEW EDITION
WHODINI
KURTIS BLOW

WUSL/Philadelphia
Wyatt/Buggs
EVELYN KING
LAKESIDE
STEVIE WONDER
DENICE WILLIAMS
MTUNE
TEENA MARIE
RICK JAMES
AL JARREAU
HOTTEST: PRINCE
DEBARGE
TIME
CHAKA KHAN
JERMAINE JACKSON

MIDWEST

WBXW/Chicago
Lee Michaels
NONK
TEENA MARIE
SLAVE
HALL & OATES
JEFFREY OSBORNE
RICK JAMES
WHODINI
HOTTEST: C.L. BLAST
TEENATIONS
SMOKE CITY
HOTTEST: STEPHANIE MILLS
SOS BAND
DIANA ROSS
KENNEDY & OSBORNE
CAROL LYNN TOWNES

WGCI/Chicago
Graham Armstrong
AL JARREAU
SLAVE
PRINCE
SOS BAND
STYLISITICS
CABO PRIO
BOB JAMES
HOTTEST: STEVIE WONDER
CHAKA KHAN
TIME
STEPHANIE MILLS
NEW EDITION
SMOKEY ROBINSON
CHAKA KHAN

WBLZ/Cincinnati
Brian Castle
DAZZ BAND
CHAMPAIGN
ROD STEWART
JANET JACKSON
STEPHANIE MILLS
HOTTEST: PRINCE
BILLY OCEAN
STEVIE WONDER
CHAKA KHAN
PRINCE

WZAK/Cleveland
Lynn Tolliver
DENICE WILLIAMS
ISLEY, JASPER & I
STAPLE SINGERS
SLAVE
HOTTEST: APOLLONIA 6
CHAKA KHAN
NEW EDITION
PRINCE
WHODINI
AMUSEMENT PARK
GLENN JONES
FRANK GRANT
HOTTEST: ISLEY, JASPER & I
KORO
O'BRYAN
SMOKEY ROBINSON
STEVE MILLER BAND
HOTTEST: BILLY OCEAN
EGYPTIAN LOVER
TOM BROWNE
CHAKA KHAN
READY FOR 'THE WOR
GLENN JONES

SOUTH

WVOK/Augusta
Charlotte Logan
CHERRELLE
PHILIP BAILEY
DAZZ BAND
STAPLE SINGERS
ISLEY, JASPER & I
HALL & OATES
EVELYN KING
JERMAINE STEWART
HOTTEST: STEVIE WONDER
PRINCE
BILLY OCEAN
CHAKA KHAN
KENNEDY & OSBORNE

WVFX/Durham
Alvin Stowe
LIONEL RICIE
ISLEY, JASPER & I
PETER BROWN
BAR-KAYS
SMOKEY ROBINSON
MARC ANTHONY THOM
APOLLONIA 6
JIMMY
CHAKA KHAN
STEVIE WONDER
HOTTEST: FORCE MD'S
NEW EDITION
REBBIE JACKSON
CHAKA KHAN
PRINCE
KNOX-FM/F1 Worth
Kenny Byrd
HOTTEST: PRINCE
SOS BAND
TEENA MARIE
ONE WAY
AL JARREAU
BOBBY BROOM
HOTTEST: WHODINI
VANITY
MTUNE
SOS BAND
STEVIE WONDER
WOMG/Greensboro
Doc Foster
JERMAINE STEWART
DIANNE REEVES
MIDWAY
AL JARREAU
LIONEL RICIE
HOTTEST: REBBIE JACKSON
KENNEDY & OSBORNE
VANITY
SMOKEY ROBINSON
KYOK/Houston
Steve Hedgewood
JEFFREY OSBORNE
SLAVE
HALL & OATES
PRINCE
HERBIE HANCOCK
HOTTEST: WHODINI
JERMAINE JACKSON
WJMS/Lynchburg
Lad Goins
DIVINE SOUNDS
PRINCE
ROD STEWART
TEDDY PENDERGRASS
WOL/Orlando
Earl James
CHUCK MANGIONE
TZYIK
HOTTEST: STEVIE WONDER
BILLY OCEAN
PRINCE
CHAKA KHAN
DIANA ROSS

KRNB-FM/Memphis
Melvin Jones
LILLO THOMAS
DAZZ BAND
FAT BOYS
BONNIE POINTER
AUTUMN
HOTTEST: PRINCE
STEVIE WONDER
CHAKA KHAN
DIANA ROSS
CONTROLLERS
HOTTEST: MARY LOVE
KENNY ROGERS
LILLO THOMAS
MTUNE
BONNIE POINTER
FAT BOYS
HOTTEST: STEVIE WONDER
TINA TURNER
STAPLE SINGERS
HOTTEST: PRINCE
TEENA MARIE
KIDS AT WORK
SLAVE
JOYCE KENNEDY
MTUNE
RODNEY SAULSBERY
NEW EDITION
STEPHANIE MILLS
NEW EDITION
BEVERLY CASON
AL JARREAU
CHAMPAIGN
D.S.T.
JERMAINE STEWART
SMOKEY ROBINSON
ONE ON ONE
WRCKIN' CREW
HOTTEST: PRINCE
WHODINI
STEVIE WONDER
NEW EDITION
CHAKA KHAN
TIME
PRINCE
NEW EDITION

WEST

WVOK/Columbus
Lyles/Jones
PRINCE
APOLLONIA 6
AL JARREAU
BAR-KAYS
BONNIE POINTER
DIVINE SOUNDS
WEST STREET MOB
CHOPS
HALL & OATES
SLAVE
HOTTEST: STEVIE WONDER
JANET JACKSON
NEW EDITION
CHAKA KHAN
DIANA ROSS

WLUW/Milwaukee
Susie Austin
JEFFREY OSBORNE
HOTTEST: PEARO BRYSON
STEVIE WONDER
CHAKA KHAN
DIANA ROSS
NEW EDITION
CHAKA KHAN
WLUW/Milwaukee
Susie Austin
JEFFREY OSBORNE
HOTTEST: PEARO BRYSON
STEVIE WONDER
CHAKA KHAN
DIANA ROSS
NEW EDITION
CHAKA KHAN

WVWS/Saginaw
Kermit Crockett
DENICE WILLIAMS
CULTURE CLUB
TOM BROWNE
LILLO THOMAS
RANDY HALL
AL JARREAU
KIDDO
NEW HORIZONS
FORCE MD'S
SLAVE
HOTTEST: PRINCE
KURTIS BLOW
GLENN JONES
CHAKA KHAN
LAKESIDE
KUMJMS/Louis
Ron Atkins
JEFFREY OSBORNE
TOM BROWNE
AMUSEMENT PARK
HALL & OATES
JUNIOR
HOTTEST: JAZZY JAY
BONNIE POINTER
LIONEL RICIE
KENNY ROGERS
HOTTEST: NEW EDITION
CHAKA KHAN
STEVIE WONDER
ALICIA MYERS
WONDER & WARWICK
WZEN-FM/S.Louis
Rod King
LILLO THOMAS
EVELYN KING
BONNIE POINTER
BEAU WILLIAMS
TOM BROWNE
RJ'S LATEST ARRIV
RANDY HALL
SLAVE
HOTTEST: STEVIE WONDER
PRINCE
ALICIA MYERS
NEW EDITION
CHAKA KHAN

WVOI/Toledo
Max Myrick
LIONEL RICIE
PRINCE
CAMEO
EVELYN KING
AL JARREAU
TOM BROWNE
BOBBY BROOM
ISLEY, JASPER & I
HOTTEST: PRINCE
CHAKA KHAN
STEVIE WONDER
KENNEDY & OSBORNE
WHODINI

WVOK/Augusta

WVOK/Augusta
Charlotte Logan
CHERRELLE
PHILIP BAILEY
DAZZ BAND
STAPLE SINGERS
ISLEY, JASPER & I
HALL & OATES
EVELYN KING
JERMAINE STEWART
HOTTEST: STEVIE WONDER
PRINCE
BILLY OCEAN
CHAKA KHAN
KENNEDY & OSBORNE

KNOW/Austin
Ken Rush
SOS BAND
WOODINI
BAR-KAYS
LIONEL RICIE
KAGNY
PHILIP BAILEY
RICK JAMES
JOYCE KENNEDY
ISLEY, JASPER & I
MIDWAY
MTUNE
FORCE MD'S
HOTTEST: REBBIE JACKSON
CHAKA KHAN
BILLY OCEAN
NEW EDITION

WXOK/Baton Rouge
AJ Wallace
DENICE WILLIAMS
HOTTEST: PRINCE
JEFFREY OSBORNE
BROTHERS JOHNSON
VANITY
HOTTEST: STEVIE WONDER
REBBIE JACKSON
CHAKA KHAN
NEW EDITION
JANET JACKSON

KQXL/Baton Rouge
Gerard Raue
PRINCE
DENICE WILLIAMS
AL JARREAU
EVELYN KING
CYNDI LAUPER
VANITY
DREAMBOY
HOTTEST: STEVIE WONDER
JACKSONS
CHAKA KHAN
DIANA ROSS
NEW EDITION

WATV/Birmingham
Ron January
DAZZ BAND
ISLEY, JASPER & I
HOTTEST: STEVIE WONDER
CHAKA KHAN
REBBIE JACKSON
PEARO BRYSON
CONTROLLERS

WENN/Birmingham
Michael Star
LIONEL RICIE
BRENDA LEE EAGER
KIDDO
GLENN JONES
PENNY FORD
FORCE MD'S
HOTTEST: RICHARD D. FIELDS
JOYCE KENNEDY
PRINCE
STEVIE WONDER
DIANA ROSS
NEWCLUS
STEPHANIE MILLS
Z93/Charleston
Marc Little
SMOKEY ROBINSON
KENNY ROGERS
PHILIP BAILEY
AL JARREAU
ISLEY, JASPER & I
CULTURE CLUB
BRENDA LEE EAGER
HOTTEST: NEW EDITION
CHAKA KHAN
TIME
RENUDD
WXXI/Jackson
Tommy Marshall
O'BRYAN
PRETTY POISON
KLOCKWITZ
TUNICOR
CHUCK MANGIONE
ONE ON ONE
HOTTEST: JANET JACKSON
ALICIA MYERS
SMOKEY ROBINSON
STEVIE WONDER

WJAX/Jacksonville
Chris Turner
BONNIE POINTER
SLAVE
TWILIGHT 22
JERMAINE STEWART
HOTTEST: RICK SPRINGFIELD
TINA TURNER
CHAKA KHAN
PRINCE
CHICAGO

WVOK/Augusta

WVOK/Augusta
Charlotte Logan
CHERRELLE
PHILIP BAILEY
DAZZ BAND
STAPLE SINGERS
ISLEY, JASPER & I
HALL & OATES
EVELYN KING
JERMAINE STEWART
HOTTEST: STEVIE WONDER
PRINCE
BILLY OCEAN
CHAKA KHAN
KENNEDY & OSBORNE

KNOW/Austin
Ken Rush
SOS BAND
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LIONEL RICIE
KAGNY
PHILIP BAILEY
RICK JAMES
JOYCE KENNEDY
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EVELYN KING
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JACKSONS
CHAKA KHAN
DIANA ROSS
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KIDDO
GLENN JONES
PENNY FORD
FORCE MD'S
HOTTEST: RICHARD D. FIELDS
JOYCE KENNEDY
PRINCE
STEVIE WONDER
DIANA ROSS
NEWCLUS
STEPHANIE MILLS
Z93/Charleston
Marc Little
SMOKEY ROBINSON
KENNY ROGERS
PHILIP BAILEY
AL JARREAU
ISLEY, JASPER & I
CULTURE CLUB
BRENDA LEE EAGER
HOTTEST: NEW EDITION
CHAKA KHAN
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RENUDD
WXXI/Jackson
Tommy Marshall
O'BRYAN
PRETTY POISON
KLOCKWITZ
TUNICOR
CHUCK MANGIONE
ONE ON ONE
HOTTEST: JANET JACKSON
ALICIA MYERS
SMOKEY ROBINSON
STEVIE WONDER

WJAX/Jacksonville
Chris Turner
BONNIE POINTER
SLAVE
TWILIGHT 22
JERMAINE STEWART
HOTTEST: RICK SPRINGFIELD
TINA TURNER
CHAKA KHAN
PRINCE
CHICAGO

WVOK/Augusta

WVOK/Augusta
Charlotte Logan
CHERRELLE
PHILIP BAILEY
DAZZ BAND
STAPLE SINGERS
ISLEY, JASPER & I
HALL & OATES
EVELYN KING
JERMAINE STEWART
HOTTEST: STEVIE WONDER
PRINCE
BILLY OCEAN
CHAKA KHAN
KENNEDY & OSBORNE

KNOW/Austin
Ken Rush
SOS BAND
WOODINI
BAR-KAYS
LIONEL RICIE
KAGNY
PHILIP BAILEY
RICK JAMES
JOYCE KENNEDY
ISLEY, JASPER & I
MIDWAY
MTUNE
FORCE MD'S
HOTTEST: REBBIE JACKSON
CHAKA KHAN
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NEW EDITION

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PENNY FORD
FORCE MD'S
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PRINCE
STEVIE WONDER
DIANA ROSS
NEWCLUS
STEPHANIE MILLS
Z93/Charleston
Marc Little
SMOKEY ROBINSON
KENNY ROGERS
PHILIP BAILEY
AL JARREAU
ISLEY, JASPER & I
CULTURE CLUB
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CHAKA KHAN
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WXXI/Jackson
Tommy Marshall
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ONE ON ONE
HOTTEST: JANET JACKSON
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WJAX/Jacksonville
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TWILIGHT 22
JERMAINE STEWART
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WVOK/Augusta

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HOTTEST: STEVIE WONDER
PRINCE
BILLY OCEAN
CHAKA KHAN
KENNEDY & OSBORNE

KNOW/Austin
Ken Rush
SOS BAND
WOODINI
BAR-KAYS
LIONEL RICIE
KAGNY
PHILIP BAILEY
RICK JAMES
JOYCE KENNEDY
ISLEY, JASPER & I
MIDWAY
MTUNE
FORCE MD'S
HOTTEST: REBBIE JACKSON
CHAKA KHAN
BILLY OCEAN
NEW EDITION

WXOK/Baton Rouge
AJ Wallace
DENICE WILLIAMS
HOTTEST: PRINCE
JEFFREY OSBORNE
BROTHERS JOHNSON
VANITY
HOTTEST: STEVIE WONDER
REBBIE JACKSON
CHAKA KHAN
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JANET JACKSON

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Ron January
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R&R JAZZ RADIO NATIONAL AIRPLAY/30

October 12, 1984

- 1 DAVE VALENTIN/Kalahari (GRP)
2 WYNTON MARSALIS/Hot House Flowers (Columbia)
3 PAT METHENY/First Circle (WB)
4 HANK CRAWFORD/Down On The Deuce (Milestone/Fantasy)
5 JIMMY McGRUFF/Skywalk (Milestone/Fantasy)
6 SADA O WATANABE/Rendezvous (Elektra)
7 MODERN JAZZ QUARTET 1984/Echoes (Pablo)
8 RICHARD ELLIOT/Initial Approach (IT/Allegiance)
9 GROVER WASHINGTON/Inside Moves (Elektra)
10 CHUCK MANGIONE/Disguise (Columbia)
11 ROB McCONNELL & BOSS BRASS/All In Good Time (Palo Alto)
12 CABO FRIO/Just Having Fun (Zebra)
13 KEVIN EUBANKS/Sundance (GRP)
14 AZYMUTH/Flame (Milestone/Fantasy)
15 ZOOT SIMS/Quietly There (Pablo)
16 CHET BAKER TRIO/Mr. B (Timeless/Zebra)
17 LES McCANN/HOUSTON PERSON/Road Warriors (Greene St./2001)
18 RAMSEY LEWIS & NANCY WILSON/The Two Of Us (Columbia)
19 DIANNE REEVES/For Every Heart (TBA/Palo Alto)
20 BRUCE FORMAN w/BOBBY HUTCHERSON/Full Circle (Concord)
21 TITO PUENTE & HIS LATIN ENSEMBLE/El Ray (Concord Picante)
22 MEL TORME & GEORGE SHEARING/An Evening At Charlie's (Concord)
23 HEATH BROTHERS/Brothers & Others (Antilles/Island)
24 KEITH JARRETT/Changes (WB)
25 TIMELESS ALLSTARS/Timeless Heart (Timeless/Zebra)
26 STACY & JIMMY ROWLES/Tell It Like It Is (Concord)
27 DAN SIEGEL/Another Time, Another Place (Pausa)
28 CAL T JADER/Good Vibes (Concord Picante)
29 BOBBY McFERRIN/The Voice (Musician/Elektra)
30 DON SICHLER/Music Of Kenny Dorham (Uptown)

Black/Urban stations contributing to Jazz: WKND/Hartford, Meionae McLean; WGIV/Charlotte, Hal Herrill; 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

- ANDREAS VOLLENWEIDER "Pace Verde" (Columbia) 12/2
PAULINO da COSTA "Sunrise" (Pablo) 12/2
DIRTY DOZENS BRASS BAND "My Feet Can't Fail Me Now" (George Wein/Concord) 11/7
JOHN SCHOFIELD "Electric Outlet" (Gramavision) 10/4
PETE PETERSON & COLLECTION JAZZ ORCHESTRA "Jazz Journey" (Pausa) 10/1
IVAN CONTI "The Human Factor" (Milestone/Fantasy) 10/0
FREE FLIGHT "Beyond The Clouds" (Palo Alto) 9/9
RALPH MacDONALD "Universal Rhythm" (Polydot/PolyGram) 9/4
PEPPER ADAMS "Live At Fat Tuesday's" (Uptown) 9/3
JAZZ MONTEREY "Highlights 1958-1980" (Palo Alto) 8/8
ELEMENTS "Forward Motion" (Antilles/Island) 8/1
JOE PASS "Live At Long Beach City College" (Pablo) 8/0
WAYNE JOHNSON TRIO "Everybody's Painting Pictures" (Zebra) 7/7

PAT METHENY GROUP FIRST CIRCLE

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

ECM

Featuring the cuts: "THE FIRST CIRCLE" AND "END OF THE GAME"

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MOST ADDED

- GROVER WASHINGTON (14)
WYNTON MARSALIS (13)
PAT METHENY (10)
First Circle (WB)
FREE FLIGHT (9)
Beyond The Clouds (Palo Alto)

HOTTEST

- DAVE VALENTIN (22)
WYNTON MARSALIS (17)
PAT METHENY (16)
SADA O WATANABE (12)
Rendezvous (Elektra)

- BOBBE NORRIS & LARRY DUNLAP "Hoisted Sails" (Palo Alto) 7/7
BUDDY DeFRANCO "Mr. Lucky" (Pablo) 7/3
GEORGE SHEARING w/DON THOMPSON "Live At The Cafe Carlyle" (Concord) 7/2
PUTTIN' ON THE RITZ "Steppin' Out" (Pausa) 7/1
FRANK SINATRA w/QUINCY JONES ORCHESTRA "L.A. Is My Lady" (Qwest/WB) 7/1
EARL KLUGH "Night Songs" (Capitol) 6/4
ERNIE WILKINS "Montreux" (Steeplechase) 6/3
EUGEN CICERO TRIO "Spring Song" (Timeless/Zebra) 6/2
PHIL WOODS & CHRIS SWANSEN "Piper At The Gates Of Dawn" (Sea Breeze) 6/2
HERB ALPERT "Bullfish" (A&M) 6/1
GENE BERTONCINI & MICHAEL MOORE "Close Ties" (OmniSound) 5/3
GEORGE CROMARTY "Wind In The Heather" (Dancing Cat/Windham Hill) 5/2
KAZUMI WATANABE "Mobo 2" (Gramavision) 5/2
BILL EVANS/SHELLY MANNE w/MONTY BUDWIG "Empathy" (Verve) 5/1
JIMMY SMITH & WES MONTGOMERY "Dynamic Duo" (Verve) 5/1

Regionalized Adds & Hots

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

Grid of regionalized adds and hots for stations: EAST, SOUTH, WEST, MIDWEST, and various city-specific lists like WYLD/New Orleans, WJZZ/Seattle, etc.

Grid of station status reports: 'The following station failed to report a new playlist for two consecutive weeks...' and 'The following stations failed to report this week; therefore their playlists were frozen.'

56 Reporting Stations 47 Current Reports

R&R Country NATIONAL AIRPLAY/50

October 12, 1984

Three Weeks Ago	Two Weeks Ago	Last Week	Artist/Title (Label)	Total Reports/Adds	Heavy	Medium	Light
8	1	1	1 WILLIE NELSON/City Of New Orleans (Columbia)	152/0	125	22	5
11	7	2	2 JOHN SCHNEIDER/I've Been Around Enough To Know (MCA)	151/0	124	20	7
9	5	3	3 EXILE/Give Me One More Chance (Epic)	150/0	120	24	6
12	9	4	4 JOHN ANDERSON/She Sure Got Away With My Heart (WB)	152/1	118	20	14
15	11	5	5 JOHNNY LEE/You Could've Heard A Heart Break (Full Moon/WB)	155/1	100	46	9
17	14	6	6 LEE GREENWOOD/Fool's Gold (MCA)	149/2	100	42	7
25	21	7	7 EARL THOMAS CONLEY/Chance Of Lovin' You (RCA)	155/1	73	79	3
19	17	8	8 JANIE FRICKEY/Your Heart's Not In It (Columbia)	153/0	74	73	6
18	16	9	9 RONNIE MILSAP/Prisoner Of The Highway (RCA)	151/0	83	59	9
21	19	10	10 DON WILLIAMS/Maggie's Dream (MCA)	154/1	70	73	11
16	15	11	11 EMMYLOU HARRIS/Pledging My Love (WB)	142/2	82	44	16
31	25	12	12 A. MURRAY with D. LOGGINS/Nobody Loves Me Like You Do (Capitol)	154/3	56	85	13
20	18	13	13 STATLERS/One Takes The Blame (Mercury/Pg)	144/2	74	58	12
1	2	8	14 CONWAY TWITTY/I Don't Know A Thing About Love (WB)	127/0	79	32	16
29	24	18	15 MICKEY GILLEY/Too Good To Stop Now (Epic)	155/2	44	98	13
4	4	6	16 ALABAMA/If You're Gonna Play In Texas (RCA)	128/0	77	35	16
8	6	5	17 GARY MORRIS/Second Hand Heart (WB)	115/0	74	29	12
33	26	22	18 WHITES/Pins And Needles (MCA/Curb)	143/3	46	66	31
24	22	20	19 MOE BANDY/Woman Your Love (Columbia)	122/1	55	49	18
40	32	25	20 GEORGE JONES/She's My Rock (Epic)	147/1	21	96	30
34	27	23	21 LOUISE MANDRELL/Goodbye Heartache (RCA)	126/0	31	74	21
35	28	24	22 MICHAEL MARTIN MURPHY/Radio Land (Liberty)	138/4	24	81	33
39	31	26	23 DOLLY PARTON/God Won't Get You (RCA)	141/3	18	93	30
41	33	30	24 NITTY GRITTY DIRT BAND/I Love Only You (WB)	144/10	9	95	40
38	30	28	25 TOM T. HALL/P.S. I Love You (Mercury/Pg)	133/2	21	81	31
32	29	27	26 RAY CHARLES (with B.J. THOMAS)/Rock And Roll Shoes (Columbia)	98/2	42	42	14
-	47	36	27 JUDD'S/Why Not Me (RCA/Curb)	139/12	24	71	44
-	42	35	28 WAYLON JENNINGS/America (RCA)	138/14	14	79	45
3	3	9	29 L. GATLIN & THE GATLIN BROS./The Lady Takes The... (Columbia)	119/0	64	35	20
43	38	34	30 BELLAMY BROTHERS/World's Greatest Lover (MCA/Curb)	140/7	15	83	42
-	41	37	31 EDDIE RABBITT/The Best Year Of My Life (WB)	141/14	9	70	62
14	20	31	32 DAN SEALS/The Wild Side Of Me (Liberty)	95/1	43	29	23
-	48	42	33 GEORGE STRAIT/Does Fort Worth Ever Cross Your Mind (MCA)	117/9	14	64	39
50	46	38	34 CHARLY McCLAIN/Some Hearts Get All The Breaks (Epic)	118/6	8	62	48
46	43	39	35 DAVID FRIZZELL & SHELLEY WEST/It's A Be Together Night (Viva)	120/7	11	63	46
2	8	17	36 BARBARA MANDRELL & LEE GREENWOOD/To Me (MCA)	88/0	29	41	18
13	12	29	37 VERN GOSDIN/What Would Your Memories Do? (Complet/Pg)	75/0	26	35	14
48	45	41	38 ATLANTA/Wishful Drinkin' (MCA)	101/5	10	55	36
-	-	44	39 HANK WILLIAMS JR./All My Rowdy Friends Are Comin'... (WB/Curb)	107/13	10	45	52
-	-	46	40 BARBARA MANDRELL/Crossword Puzzle (MCA)	116/18	4	44	68
7	10	21	41 RICKY SKAGGS/Uncle Ben (Epic)	81/0	33	26	22
-	50	45	42 STEVE WARINER/Don't You Give Up On Love (RCA)	100/12	6	49	45
BREAKER			43 MARK GRAY/Diamond In The Dust (Columbia)	104/19	2	49	53
BREAKER			44 JIMMY BUFFETT/When The Wild Life Betrays Me (MCA)	95/9	3	48	44
BREAKER			45 VINCE GILL/Turn Me Loose (RCA)	103/11	3	44	56
BREAKER			46 EDDY RAVEN/I Could Use Another You (RCA)	52/0	16	20	16
			47 REBA McENTIRE/How Blue (MCA)	102/35	2	32	68
DEBUT			48 MOE BANDY & JOE STAMPLEY/The Boy's Night Out (Columbia)	83/22	0	26	57
10	23	33	49 OAK RIDGE BOYS/Everyday (MCA)	51/0	12	19	20
DEBUT			50 GAIL DAVIES/Jagged Edge Of A Broken Heart (RCA)	75/14	0	30	45

MOST ADDED

- JOHN CONLEE (50) Years After You (MCA)
- REBA McENTIRE (35) How Blue (MCA)
- DEBORAH ALLEN (35) Heartache And A Half (RCA)
- CRYSTAL GAYLE (33) Me Against The Night (WB)
- GENE WATSON (32) Got No Reason Now For... (MCA/Curb)
- MOE BANDY & JOE STAMPLEY (22) The Boy's Night Out (Columbia)
- KENDALLS (21) I'd Dance Every Dance With... (Mercury/Pg)
- MEL TILLIS (19) Slow Nights (MCA)
- MARK GRAY (19) Diamond In The Dust (Columbia)
- B.J. THOMAS (18) The Girl Most Likely... (Cleve. Int./Col.)
- BARBARA MANDRELL (18) Crossword Puzzle (MCA)

HOTTEST

- JOHN SCHNEIDER (89) I've Been Around Enough To Know (MCA)
- WILLIE NELSON (74) City Of New Orleans (Columbia)
- EXILE (62) Give Me One More Chance (Epic)
- JOHN ANDERSON (49) She Sure Got Away With My Heart (WB)
- ALABAMA (34) If You're Gonna Play In Texas (RCA)
- CONWAY TWITTY (33) I Don't Know A Thing About Love (WB)
- JOHNNY LEE (29) You Could've Heard A... (Full Moon/WB)
- RONNIE MILSAP (28) Prisoner Of The Highway (RCA)
- ANNE MURRAY with DAVE LOGGINS (27) Nobody Loves Me Like You Do (Capitol)
- STATLERS (21) One Takes The Blame (Mercury/Pg)

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

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, 10-8-84.

MARK GRAY

Diamond In The Dust (Columbia)

On 67% of reporting stations. Rotations: Heavy 2, Medium 49, Light 53, Total Adds 19 including WIXL, KRRV, KMML, KLL, KISS-FM, WQYK, WWWW, WBCS, KOMA, K102, KYAK, KJOT, KYEG, KNIX, KSN. Moves 49-43 on the Country chart.

VINCE GILL

Turn Me Loose (RCA)

On 66% of reporting stations. Rotations: Heavy 3, Medium 44, Light 56, Total Adds 11, KRRV, KPLX, WFMS, WDOG, K102, KRKT, KYAK, KUUY, KWJJ, KFTN, KIGO. Heavy: WTVY, KYXX, WCUZ. Moves 48-45 on the Country chart.

REBA McENTIRE

How Blue (MCA)

On 65% of reporting stations. Rotations: Heavy 2, Medium 32, Light 68, Total Adds 35 including WIXL, CHOW, WEZL, KHEY, KLL, KYXX, WUSQ, WONE, WDAF, WTSD, WML, WIL, WTHI, KJOT, KKCS, KUGN. Heavy: KASE, WMC. A Most Added Record. Debuts at number 47 on the Country chart.

JIMMY BUFFETT

When The Wild Life Betrays Me (MCA)

On 61% of reporting stations. Rotations: Heavy 3, Medium 48, Light 44, Total Adds 9, WOKQ, WILQ, WKLO, KSSN, WFMS, KECK, KCJB, WWJO, KYAK. Heavy: KISS-FM, KKYX, KSOP. Moves 47-44 on the Country chart.



HANK'S PICKS For Week Of Oct. 13th

Last Week 60% Correct

COLLEGE

- UCLA over WASHINGTON STATE
- TEXAS over OKLAHOMA
- ALABAMA over PENN STATE
- BOSTON COLLEGE over TEMPLE
- NEBRASKA over MISSOURI

PROS

- WASHINGTON REDSKINS over DALLAS COWBOYS
- L.A. RAIDERS over MINNESOTA VIKINGS
- SEATTLE SEAHAWKS over BUFFALO BILLS
- MIAMI DOLPHINS over HOUSTON OILERS
- SAN DIEGO CHARGERS over KANSAS CITY CHIEFS



Each week of the '84/'85 football season, Hank will pick the winners of 10 college and pro games. The object is to guess the correct percentage of winners Hank picks from all 145 games (i.e., 50%, 75%, 87%). One entry per person. Only radio station personnel are eligible. Remember, your entry should be sent to Hank's Picks, c/o Radio & Records, PO Box 171116, Nashville, TN 37217, postmarked no later than October 15, 1984.

Last Week To Enter!

GOODBYE HEARTACHE

HITTING RADIO!

Say hello to the most energetic talent in country music...

LOUISE MANDRELL

R&R
21

BB
24

CB
22

While she plays to sell-out crowds all over the U.S., her current single "Goodbye Heartache" continues to climb up charts and playlists everywhere! And there's even more great music to come from Louise's hottest new album... "I'M NOT THROUGH LOVING YOU YET!"



WORLD CLASS
TALENT

615-244-1964

MANDRELL MANAGEMENT

IRBY MANDRELL, Personal Manager

615/244-4030

RCA
Records and Cassettes

Country

NEW & ACTIVE

- MOE BANDY & JOE STAMPLEY "The Boy's Night Out" (Columbia) 83/22**
 Rotations: Heavy 0, Medium 26, Light 57, Total Adds 22 including WYRK, WAJR, WIXL, WFNC, KXAS, KLL, WCMS, WKIX, WMNI, WITL, WTHI, KIK-FM, KUUY, KEIN, KSOP. Debuts at number 48 on the Country chart.
- GENE WATSON "Got No Reason Now For Goin' Home" (MCA/Curb) 77/32**
 Rotations: Heavy 0, Medium 15, Light 51, Total Adds 32 including WGNA, CHOW, KASE, WEZL, WESC, KIKK, WUSO, WONE, WDAF, WXCL, KIOV, WWJQ, KRBT, KIK-FM, KVEG, KCKC.
- GAIL DAVIES "Jagged Edge Of A Broken Heart" (RCA) 75/14**
 Rotations: Heavy 0, Medium 30, Light 45, Total Adds 14, WIXL, WNYR, KRRV, WXBO, WFNC, KIKK, KISS-FM, WWWW, KWMT, WFMS, KIOV, KUUY, KPCS, KSOP. Medium: WNSO, WTVY, KRMD, KEBC. Debuts at number 50 on the Country chart.
- KEITH STEGALL "Whatever Turns You On" (Epic) 75/11**
 Rotations: Heavy 3, Medium 21, Light 51, Total Adds 13, WESC, KIKK, WUSO, WSLR, WGEJ, WFMS, KECK, WTHI, KIK-FM, KUWJ, KFTN. Heavy: WYNN, KXYL, WOKK. Medium: WNSO, KMML, WPAP, WOW, WKSJ.
- JOHN CONLEE "Years After You" (MCA) 74/50**
 Rotations: Heavy 0, Medium 14, Light 60, Total Adds 50 including WOKQ, WIXL, KMML, KASE, WEZL, WSOC, WLVI, WPAP, WONE, WTSO, KTTS, WIL, KVOO, KYAK, KYGO, KVEG, KSOP, KCKC.
- EVERLY BROTHERS "On The Wings Of A Nightingale" (Mercury/PolyGram) 65/14**
 Rotations: Heavy 1, Medium 24, Light 40, Total Adds 14, WIXL, WNYR, WPAP, WKIX, KBMR, WMNI, WWWW, WFMS, KECK, KOMA, KEIN, KWJJ, KSOP. Heavy: KISS-FM. Medium: WNSO, KIKK.
- KATHY MATTEA "That's Easy For You To Say" (Mercury/PolyGram) 60/4**
 Rotations: Heavy 4, Medium 21, Light 35, Total Adds 4, WILQ, KSO, KIOV, KEIN. Heavy: WTVY, KISS-FM, WPAP, KXYX. Medium: WNSO, WEZL.
- DEBORAH ALLEN "Heartache And A Hair" (RCA) 57/35**
 Rotations: Heavy 0, Medium 9, Light 31, Total Adds 11 including KASE, WIXL, WNYR, WSOC, KHEY, WESC, WWOD, KXYX, WTSO, WXLN, KVIN, KTOH, KCKC, KGA.
- SAWYER BROWN "Leona" (Capitol/Curb) 55/12**
 Rotations: Heavy 0, Medium 12, Light 43, Total Adds 12, WBGW, WKYG, WNYR, CHOW, KMML, WTVY, WPAP, WMNI, WONE, KWMT, WITL, KIOV.
- KEITH WHITLEY "Tum Me To Love" (RCA) 51/9**
 Rotations: Heavy 1, Medium 11, Light 39, Total Adds 9, KMML, KHEY, WESC, WSLR, WCXI, WAXX, KUGN, KIGO, KWMT. Heavy: KFDI. Medium: WYII, WPAP, KRMD, KSOP.

SIGNIFICANT ACTION

- JUDY COLLINS with T.G. SHEPPARD "Home Again" (Elektra) 45/5**
 Rotations: Heavy 0, Medium 20, Light 25, Total Adds 5, WESC, WCMS, WTDQ, KUGN, KEIN. Medium: WNSO, KMML, WITL, KIGO, WXBO.
- JOHNNY RODRIGUEZ "Rose Of My Heart" (Epic) 37/11**
 Rotations: Heavy 0, Medium 9, Light 48, Total Adds 11 including KASE, WSOC, KHEY, WCMS, WDAF, KEBC, WTDQ, KVOO, KUGN, KTOH.
- CRYSTAL GAYLE "Me Against The Night" (WB) 34/33**
 Rotations: Heavy 4, Medium 12, Light 24, Total Adds 33 including WNSO, WYRK, KASE, WNOX, WLVI, WCXI, WCUZ, KFDI, KUZZ, KCKC.
- MASON DIXON "Gettin' Over You" (Texas) 34/17**
 Rotations: Heavy 2, Medium 7, Light 25, Total Adds 17 including CHOW, KRRV, WEZL, KPLX, WFNC, KSO, WITL, KEBC, WXCL, KMPS.
- JUICE NEWTON "Restless Heart" (RCA) 34/12**
 Rotations: Heavy 0, Medium 7, Light 27, Total Adds 12 including WOKQ, WPDQ, KASE, WTVY, WCMS, KXYX, WAXX, WWJQ, KUUY, KCKC.
- NARVEL FELTS "I'm Glad You Couldn't Sleep Last Night" (Evergreen) 31/6**
 Rotations: Heavy 0, Medium 9, Light 22, Total Adds 6, WYVA, KEAN, WESC, KWMT, WITL, KEBC. Medium: WVAM, WYII, KMML, WTVY, KHEY.
- B.J. THOMAS "The Girl Most Likely To" (Cleveland International/Columbia) 30/18**
 Rotations: Heavy 1, Medium 5, Light 24, Total Adds 18 including WYNN, WSOC, WTVY, WLVI, KXYX, WIRK, KSO, WTSO, KVOO, KRWQ, KCKC.
- WILLIE NELSON & HANK WILSON "Wabash Cannonball" (Paradise) 24/5**
 Rotations: Heavy 0, Medium 4, Light 20, Total Adds 5, KHEY, KBMR, KOMA, WTDQ, KCKC. Medium: KLVI, WCXI, KFDI, KR5Y.
- KENDALLS "I'd Dance Every Dance With You" (Mercury/PolyGram) 21/21**
 Rotations: Heavy 0, Medium 3, Light 18, Total Adds 21 including WNSO, WSOC, WTVY, WPAP, KRMD, WIRK, WCXI, KEBC, KUZZ, KSOP, KMPS.

- ROY CLARK "Another Lonely Night With You" (MCA/Churchill) 21/10**
 Rotations: Heavy 0, Medium 5, Light 16, Total Adds 10, WGNA, KHEY, WCMS, KXYX, KEBC, KTTS, KUGN, KOIL, KMPS, KGA.
- JOEY SCARBURY "The River's Song" (RCA) 21/4**
 Rotations: Heavy 0, Medium 5, Light 18, Total Adds 4, WCMS, KXYX, KTTS, KUGN. Medium: WBGW, KXYL, WPAP.
- KIMBERLY SPRINGS "Old Memories Are Hard To Lose" (Capitol) 20/3**
 Rotations: Heavy 0, Medium 3, Light 17, Total Adds 3, KHEY, WOW, KFDI. Medium: WGNA, KRMD, WCXI.
- MEL TILLIS "Slow Nights" (MCA) 19/19**
 Rotations: Heavy 0, Medium 3, Light 16, Total Adds 19 including WNSO, KMML, WSOC, WTVY, WPAP, KRMD, WCXI, WCUZ, KUZZ, KR5Y.
- SUSAN RAYE "Put Another Notch In Your Belt" (Westexas America) 19/3**
 Rotations: Heavy 0, Medium 1, Light 18, Total Adds 3, KMML, KOIL, KSOP. Medium: KRKT.
- GARY WOLF "Gettin' Into Tennessee Tonight" (Mercury/PolyGram) 18/1**
 Rotations: Heavy 0, Medium 0, Light 18, Total Adds 1, KHEY. Light: WVAM, WIXY, WYII, WSM, KXYX, KRMD, KBMR, KFGO, KTTS.
- STALKER & BERG "Heaven In My Heart" (Viva) 16/3**
 Rotations: Heavy 0, Medium 2, Light 14, Total Adds 3, KHEY, WPAP, WTDQ. Medium: WYII, KXYL. Light: WVAM, WTVY, KXYX, KBMR, KOMA.
- RONNIE DUNN "Jessie" (MCA) 16/1**
 Rotations: Heavy 0, Medium 2, Light 14, Total Adds 1, KHEY. Medium: WPAP, WOW. Light: WVAM, WNSO, WYII, KTTS, WTDQ, KVOO, KRKT.
- MERLE HAGGARD with JANIE FRICKE "A Place To Fall Apart" (Epic) 15/15**
 Rotations: Heavy 0, Medium 2, Light 13, Total Adds 15 including WNSO, WXBO, WGTQ, WTVY, WMC, KRMD, WIRK, WCXI, KYGO, KNIX.
- BUTCH BAKER "Thinking Bout Leaving" (Mercury/PolyGram) 14/8**
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 3, KMML, KOIL, KSOP. Light: WOKQ, WYII, WFNC, KRAA, WFGO, KIOV, KTKP, KJOT, KFRY.
- MALCHACK & RUCKER "Just Like That" (Revolver) 14/4**
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 4, WTVY, KOMA, WTDQ, KIGO. Medium: WYII. Light: WBGW, KRRV, WGTQ, KKAL, KOIL.
- ZELLA LEHR "All Heaven Is About To Break Loose" (Complet/PolyGram) 14/0**
 Rotations: Heavy 0, Medium 1, Light 13, Total Adds 0, Medium: KSOP. Light: WOKQ, WYII, WFNC, KRAA, WFGO, KIOV, KTKP, KJOT, KFRY.
- CARL JACKSON "She's Gone, Gone, Gone" (Columbia) 11/9**
 Rotations: Heavy 1, Medium 2, Light 8, Total Adds 9, KXYL, WGTQ, WFNC, WLVI, WCMS, WCXI, KECK, WOW, KJWJ.
- FLOYD BROWN "Kiss Me Just One More Time" (MCA) 10/0**
 Rotations: Heavy 0, Medium 2, Light 8, Total Adds 0, Medium: WYII, WYNN. Light: WVAM, WNSO, KRRV, WCMS, WOW, KRKT, KR5Y, KIGO.
- SHOPPE "If You Think I Love You Now" (American Country) 9/5**
 Rotations: Heavy 0, Medium 2, Light 7, Total Adds 5, WOKK, WLVI, WCXI, KTTS, KVOO. Light: KRRV, KRMD, WAXX, KR5Y.
- JOHN ARNOLD BAND "How We Gonna Know If It's Love" (Complet/PolyGram) 8/5**
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 5, KXYL, WAXX, KVOO, KFDI, KR5Y. Light: WNSO, KBMR, KTKP.

COUNTRY ALBUM TRACKS

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

ARTIST/Song Title (Label)	Album Title
JANIE FRICKE/Another Man Like That (Col.)	<i>The First Word In Me</i>
GLEN CAMPBELL/Letter To Home (Atlantic America)	<i>Letter To Home</i>
NELSON & KRISTOFFERSON/How Do You Feel... (Col.)	<i>Songwriter Soundtrack</i>
WRIGHT BROTHERS/Eight Days A Week (Mercury/PG)	<i>Easy Street</i>
GEORGE JONES/Learning To Do Without Me (Epic)	<i>You've Still Got A...</i>
TOM JONES/I'm An Old Rock 'N' Roller (Mercury/PG)	<i>All The Love's On...</i>
KENNY ROGERS/Crazy (RCA)	<i>What About Me</i>
DAN SEALS/In San Antone (EMI America)	<i>Rebel Heart</i>
LOUISE MANDRELL/This Bed's Not Big Enough (RCA)/I'm Not Through Loving...	<i>Pain Dirt Fashion</i>
NITTY GRITTY DIRT BAND/High Horse (WB)	<i>Solo</i>
DAVID FRIZZELL/Country Music Love Affair (Viva)	<i>Eye Of A Hurricane</i>
JOHN ANDERSON/Red Georgia Clay (WB)	<i>Eye Of A Hurricane</i>
JOHN ANDERSON/Eye Of A Hurricane (WB)	<i>River Rat Soundtrack</i>
ALABAMA/Rock On The Bayou (RCA)	<i>Major Moves</i>
HANK WILLIAMS JR./Country Relaxin' (WB/Curb)	<i>Major Moves</i>
MEL TILLIS w/WILLIE NELSON/Texas On A Saturday Night (MCA)	<i>New Patches</i>

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| Every Stopset | The Artist Notes |
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| Every Artist | The Events |
| Every Hour | The History Highlights |
| Every Airshift | The Showbiz Notes |
| Every Day | The Fun Facts & Trivia |
| Every Format | The Personality |



AOR / ALBUMS

October 12, 1984

159 REPORTERS

Three Last
Weeks Weeks

Total Hot Medium Total
Reports Rotation Rotation Rotation Adds All
Rotations

4	1	1	DAVID BOWIE/Tonight (EMI America)	"Blue Jean" (153) "Neighborhood" (78) "Dancing" (16)	155-	126+	29-	0=
3	3	2	J. CAFFERTY &.../Eddie & The... (Scotti Bros./CBS)	"On The Dark Side" (141) "Tender Years" (25)	146-	131-	15+	1-
-	-	4	U2/The Unforgettable Fire (Island)	"Pride" (156) "Unforgettable" (29) "Wire" (28)	157-	107+	50-	0-
-	-	6	TEACHERS/Soundtrack (Capitol)	"Teacher" (147) "Understanding" (29) "Interstate" (43)	154+	106+	47-	2-
2	1	3	5 FIXX/Phantoms (MCA)	"Are We" (105) "Sunshine" (90) "Less Cities" (19)	145-	107-	37+	2+
15	9	7	6 SURVIVOR/Vital Signs (Scotti Bros./CBS)	"I Can't Hold Back" (141)	141=	110+	31-	1-
1	2	5	7 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	"Cover Me" (98) "Born" (42) "Bobby Jean" (21)	126-	102-	23+	2=
6	7	9	8 SCANDAL #PATTY SMYTH/The Warrior (Columbia)	"Beat" (106) "Hands Tied" (23) "Warrior" (22)	132-	72+	59-	2-
4	5	8	9 JOHN WAITE/No Brakes (EMI America)	"Tears" (119) "Missing You" (21)	126-	65-	61-	0=
10	11	11	10 SAMMY HAGAR/VOA (Geffen)	"I Can't Drive 55" (118) "Two Sides" (10)	120-	71+	48-	4-
-	-	31	11 HONEYDRIPPERS/Volume One (Es Paranza/Atl.)	"Rockin'" (121) "Sea Of Love" (57) "Woman" (10)	140+	39+	91+	37-
31	17	16	12 TOMMY SHAW/Girls With Guns (A&M)	"Girls With Guns" (126)	130+	38+	90-	4-
-	-	30	13 ROGER HODGSON/In The Eye Of The Storm (A&M)	"Had A Dream" (133)	137+	25+	107+	29-
14	14	14	14 PRINCE/Purple Rain (WB)	"Purple Rain" (96) "Let's Go Crazy" (26)	101-	81-	20-	0=
-	-	26	15 HALL & OATES/Big Bam Boom (RCA)	"Out Of Touch" (99)	106+	64+	41-	6-
12	12	12	16 KROKUS/The Blitz (Arista)	"Midnite Maniac" (100)	108-	50-	58-	1-
23	19	18	17 KISS/Animalize (Mercury/PG)	"Heaven's On Fire" (110)	110-	35+	75-	1-
26	21	19	18 VARIOUS ARTISTS/Every Man Has A... (Polydor/PG)	"I'm Moving On" (102) "Every Man" (23)	117-	22+	95-	2-
7	10	13	19 BILLY SQUIER/Signs Of Life (Capitol)	"All Night" (60) "Can't Get" (37) "Rock Me" (19)	96-	50-	46-	0-
26	20	20	20 ELTON JOHN/Breaking Hearts (Geffen)	"Who Wears" (96)	99-	57+	42-	2-
29	25	24	21 STEVE PERRY/Street Talk (Columbia)	"Strung Out" (94)	94+	53+	41-	5+
28	26	25	22 ZEBRA/No Tellin' Lies (Atlantic)	"Bears" (109)	112+	18+	93-	5-
9	13	17	23 HONEYMOON SUITE/Honeymoon Suite (WB)	"New Girl Now" (70) "Burning In Love" (42)	93-	37-	56-	2+
34	29	28	24 TINA TURNER/Private Dancer (Capitol)	"Better Be Good" (88)	89+	64+	25-	4-
8	8	10	25 BILLY IDOL/Rebel Yell (Chrysalis)	"Flesh For Fantasy" (85)	86-	56-	30+	1=
11	15	22	26 CARS/Heartbeat City (Elektra)	"Hello Again" (59) "Drive" (29) "It's Not" (25)	92=	38-	52+	8+
24	22	27	27 DENNIS DeYOUNG/Desert Moon (A&M)	"Desert Moon" (92)	93-	49+	44-	0-
16	16	21	28 ROMEO VOID/Instincts (415/Columbia)	"Girl In Trouble" (88)	88-	37-	51-	0-
-	-	40	29 JETHRO TULL/Under Wraps (Chrysalis)	"Lap Of Luxury" (90) "Under Wraps" (10)	97+	11+	80+	22-
36	30	32	30 DOKKEN/Tooth And Nail (Elektra)	"Into The Fire" (91)	91+	10+	81+	2-
5	6	15	31 LINDSEY BUCKINGHAM/Go Insane (Elektra)	"Go Insane" (58) "Loving Cup" (20)	78-	37-	41-	4+
21	18	23	32 DAVE EDMUNDS/Riff-Raff (Columbia)	"Something About You" (74)	77-	20-	57-	0-
19	23	29	33 DIO/The Last In Line (WB)	"Mystery" (70)	72-	17-	54-	1-
-	36	36	34 BLACKFOOT/Vertical Smiles (Atco)	"Morning Dew" (82)	86+	4=	79+	7+
17	27	37	35 PETER WOLF/Lights Out (EMI America)	"I Need You Tonight" (61) "Crazy" (10)	73+	22=	44+	14+
33	32	33	36 IRON MAIDEN/Powerslave (Capitol)	"2 Minutes To Midnight" (70)	70-	10+	59-	1-
22	28	35	37 HUEY LEWIS & THE NEWS/Sports (Chrysalis)	"Walking" (42) "Found A Home" (19) "If This" (12)	65+	22-	38+	16+
27	37	38	38 TWISTED SISTER/Stay Hungry (Atlantic)	"I Wanna Rock" (44) "We're Not Gonna" (17)	59+	17+	39-	7-
37	35	34	39 ROD STEWART/Camouflage (WB)	"Some Guys Have" (60)	62-	27-	34-	4+
1	1	1	40 COREY HART/First Offense (EMI America)	"It Ain't Enough" (69)	71+	11+	53+	22=

DEBUT

BREAKERS.

JETHRO TULL Under Wraps (Chrysalis)

61% of our reporters on it. 97/22 with adds at WKLS, KSRR, WQFM, KGB, KLB, WLVO, WLAV, WFBD, KWXL, KTYD. Moves 40-29 on the Albums chart.

BLACKFOOT Vertical Smiles (Atco)

54% of our reporters on it. 86/7 with adds at WMET, WLLZ, WCKN, KMOD, KWFM, WQBX, WGIR. Moves 36-34 on the Albums chart.

*But I can see you
your brown skin shinin' in the sun
you got your hair combed back,
and your sunglasses on, baby
and I can tell my love for you
will still be strong
After the boys of summer have gone...*

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

AOR ALBUMS — Compiles album airplay data from all reporting stations. Includes four-week trend of chart movement, plus cuts listed numerically by airplay. Current singles are **BOLDED**. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.



33 $\frac{1}{3}$ or 45

By now, you will have received the 12-inch of "Two Tribes" by Frankie Goes To Hollywood. You will also have noticed that the record runs at 45 rpm. This ad is not for the song. It's for the record.

In spite of the acceptance of the 12-inch as a credible tool of the trade, it remains inconsistent by being released at two different speeds. Most dance, and all U.K.-originated 12-inch records are 45 rpm. Most American AOR 12 inches are 33 $\frac{1}{3}$. The difference seems to exist more from convenience than from good sense.

The most basic function of a record is to carry musical information in the groove of its vinyl. The question of which speed is best, 45 or 33 $\frac{1}{3}$, comes into focus when you realize that a 45 rpm record can carry the same musical information as at 33 $\frac{1}{3}$ rpm, but in a longer groove. A high speed of reproduction literally stretches the groove of the record further than normal, giving extra potential for all the details to be soaked up, emitting a cleaner, clearer, fuller, louder sound. As tape that is recorded at a higher speed creates a better reproduction, so does a piece of vinyl that is cut at, and that rotates at 45 rpm, instead of 33 $\frac{1}{3}$.

This is why the 12-inch of "Two Tribes" is 45 rpm, rather than 33 $\frac{1}{3}$. So great music will sound even greater. And this is why all Island product on 12-inch, in the future, will run at 45. Better sound from our vinyl to your airwaves. The way records are meant to sound.



Island 12" at 45

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AOR ALBUMS

MOST ADDED

HONEYDRIPPERS (37)
Volume One (Es Paranza/Atlantic)
ROGER HODGSON (29)
In The Eye Of The Storm (A&M)
JETHRO TULL (22)
Under Wraps (Chrysalis)
COREY HART (22)
First Offense (EMI America)
TIMOTHY B. SCHMIT (21)
Playin' It Cool (Asylum)
VAN HALEN (21)
1984 (WB)
JOAN JETT (18)
Glorious Results Of A... (Blackheart/MCA)

MOST HOTS

J. CAFFERTY & THE BEAVER BROWN... (131)
Eddie & The Cruisers (Scotti Bros./CBS)
DAVID BOWIE (126)
Tonight (EMI America)
SURVIVOR (110)
Vital Signs (Scotti Bros./CBS)
U2 (107)
The Unforgettable Fire (Island)
FIXX (107)
Phenoms (MCA)
TEACHERS (106)
Soundtrack (Capitol)
BRUCE SPRINGSTEEN (102)
Born In The U.S.A. (Columbia)

NEW & ACTIVE

- TIMOTHY B. SCHMIT/Playin' It Cool (Asylum) 61/21 (43/21)**
Adds: include WNEW, WDVE, WXRT, WMMS, KQDS, KLYV, KQWB, KFQM, KOZZ. Hots: 5 KINK, KLB, WTKX, KMOD, KSPN. Mediums: 44 include WBAB, WHJY, WQFM, KAZY, KRQR, WTPA, WAQY, WOUR, WIMZ, WRXL.
RICKIE LEE JONES/The Magazine (WB) 61/5 (62/0)
Adds: WSHE, KDKB, WCKN, KMOD, WZZO, WCMF, WAQY, WOUR, KLB, KLAQ, WIMZ. Mediums: 45 include WBAB, WLUP, WZZO, WCMF, WAQY, WOUR, KLB, KLAQ, WIMZ.
- CYNDI LAUPER/She's So Unusual (Portrait/CBS) 55/18 (46/17)**
Adds include WIYY, KKCI, KCAL, WTPA, WHEB, WKDF, WTUE, KGGO. Hots: 12 include CHUM, WMMS, WPDH, K97, KOMP, WRKI. Mediums: 40 include WBCN, WMMR, WLUP, KROQ, WPYX, WFFY, WIMZ, KMJX, WIOT.
- JOAN JETT/Glorious Results Of A Misapent Youth (Blackheart/MCA) 51/18 (38/37)**
Adds include WHJY, KSRR, WLLZ, WRIF, KRQR, KLB, KNCN. Hots: 5 include WBCN, WLIR, WPDH, WXCX. Mediums: 35 include WBAB, WNEW, WMMR, KLOL, WNOR, KMET, KGB, WZZO, WIMZ, WAPL, WTUE.
- WHITESNAKE/Slide It In (Geffen) 48/6 (53/2)**
Adds: KLB, WWC, KATT, WIOT, KQWB, KOZZ. Hots: 15 include WHJY, KZEW, KSRR, WYFN, WEBN, WRIF, WQFM, KGB. Mediums: 32 include WDVE, KTXQ, KLOL, WMET, KDKB, KLAQ, WIMZ, KKDJ.
- MICHAEL FURLONG/Use It Or Lose It (Atlantic) 47/4 (46/12)**
Adds: KSJO, WRXL, KQWB, KAWY. Hots: 3 KZEW, WYER, KOZZ. Mediums: 43 include WDVE, WHJY, WMET, WEBN, WMMS, KGB, KRQR, KOME, KLAQ, WQFM, KISS.
- KEATS/Keats (EMI America) 45/6 (48/2)**
Adds: WLLZ, WCCC, WAQY, KMUX, KTCL, KOZZ. Hots: 4 include WLUP, KSJO, WCPZ. Mediums: 36 include WIYY, DC101, WKLS, WYFN, WQFM, KBCO, KINK, WLAV.
- EUROGLIDERS/This Island (Columbia) 43/15 (33/14)**
Adds include WHJY, WLUP, WRIF, KGB, KLB, WZXR, KQDS, WWWV. Hots: 6 WXRT, WOUR, WQBK, WXCX, KUFO, KSPN. Mediums: 31 include WBAB, WDVE, WMMS, KBCO, KROQ, WFFY, WTKX, KILQ.
- JANEY STREET/Heroes, Angels, & Friends (Arista) 34/5 (29/10)**
Adds: WNEW, WLLZ, WTPA, WPLR, WWTR. Hots: 0. Mediums: 30 include WBAB, WHJY, WMMS, KBCO, WZZO, WAQY, WOUR, KNCN, WIMZ, WTUE, WLAV.
- VAN HALEN/1984 (WB) 29/21 (6/0)**
Adds include WPYX, WTPA, WAQX, WOUR, KLAQ, WIMZ, KICT, WRKI, WIQB, Hots: 3 WEBN, WRIF, WSKS. Mediums: 15 include WYFN, KISW, WCKN, KQDS, WIOT, KILQ.
- GENERAL PUBLIC/All The Rage (IRS/A&M) 29/8 (22/5)**
Adds: WXRT, WDHA, WCMF, WAQY, WBYG, KFQM, WCPZ, WZZO. Hots: 7 WLIR, KBCO, 91X, KOAK, KFMM, KTCL, KTYD. Mediums: 17 include WMMR, KROQ, KQDS, KKDJ.
- JOHN PARR/John Parr (Atlantic) 28/14 (0/0)**
Adds include WQFM, KOME, WAAL, WPLR, WLAV, KEZE. Hots: 2 KYYS, KILQ. Mediums: 21 include WDVE, KLOL, WYFN, WMMS, KGB, KISW, WCMF, WOUR, WLVO.
- BAXTER ROBERTSON/Vanishing Point Two (RCA) 28/2 (28/4)**
Adds: WQBK, WHMD. Hots: 1 WLAV. Mediums: 27 include WEBN, KBCO, KAZY, KROQ, KOME, WCMF, KLB, WOOD, WWCX.
- FAST FORWARD/Living In Fiction (Island) 27/3 (29/6)**
Adds: WBAB, WTUE, WZZO. Hots: 2 CFOX, KFMM. Mediums: 22 include WHJY, KLOL, WEBN, KGB, WPYX, WTPA, KNCN, KLAQ, WLVO, KEZE.
- AUTOGRAPH/Sign In Please (RCA) 23/14 (11/11)**
Adds include KGB, WPYX, WTKX, KICT, WIQB, KWXL. Hots: 0. Mediums: 16 include WIYY, KZEW, WRIF, KSHE, KISW, WAQX, KLAQ, WSKS, KIDD.
- WILD LIFE/Soundtrack (MCA) 22/2 (24/9)**
Adds: CHOM, WMMS. Hots: 0. Mediums: 20 include WBAB, WHJY, KZEW, KLOL, KMET, KROQ, WOUR, KLB, KLAQ, KQDS.
- DRAGON/Body And The Beat (Polydor/PolyGram) 20/2 (21/2)**
Adds: WLLZ, WQBK. Hots: 7 include KROQ, KOAK, KPOI, WIZN, KFMM. Mediums: 12 include KAZY, 91X, WPDH, WAQY, KLB, WIGR, KTYD.
- STONE FURY/Burns Like A Star (MCA) 19/7 (12/7)**
Adds: WQFM, KGB, KRQR, KNCN, WIOT, KFMM, WFCM. Hots: 0. Mediums: 16 include WBAB, KZEW, WYFN, KOME, WTPA, KLAQ, KISS.
- HELIX/Walkin' The Razor's Edge (Capitol) 19/2 (19/2)**
Adds: WOUR, KFMM. Hots: 5 WLLZ, WQFM, CFOX, KILQ, K97. Mediums: 13 include KRCK, KGB, KISS, KATT, KEZE.
- AZTEC CAMERA/Knife (Sire/WB) 17/5 (15/7)**
Adds include WZZO, CHEZ, WQBK, KFMM. Hots: 4 WXRT, KBCO, WHMD, KTCL. Mediums: 13 include WLIR, WMMR, WLUP, KOAK, WTPA, KKDJ.
- QUEENSRYCHE/The Warning (EMI America) 16/4 (14/1)**
Adds: WQFM, KQDS, WZZO, KWXL. Hots: 1 CITI. Mediums: 12 include WHJY, KZEW, WLLZ, KISW, KLAQ, KISS, KFMM.

AOR ALBUMS — Compiles album airplay data from all reporting stations. Includes four-week trend of chart movement, plus cuts listed numerically by airplay. Current singles are **BOLDED**. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.

R&R AOR /HOT TRACKS

BREAKERS

Three Weeks	Two Weeks	Last Week	Rank	Artist/Title (Label)	Total	Hot	Medium	Total Adds
2	1	1	1	DAVID BOWIE/Blue Jean (EMI America)	153	123	30	0
5	4	3	2	U2/Pride (In The Name Of Love) (Island)	156	107	49	0
4	2	2	3	J. CAFFERTY &.../On The Dark Side (Scotti Bros./CBS)	141	130	11	0
17	8	5	4	38 SPECIAL/Teacher Teacher (Capitol)	147	100	47	0
11	9	6	5	SURVIVOR/I Can't Hold Back (Scotti Bros./CBS)	141	110	31	1
—	—	26	6	BOB SEGER/Understanding (Capitol)	132	52	76	36
12	11	10	7	SAMMY HAGAR/I Can't Drive 55 (Geffen)	118	68	49	4
8	7	8	8	JOHN WAITE/Tears (EMI America)	119	57	62	1
1	3	4	9	FIXX/Are We Ourselves? (MCA)	105	86	19	0
3	5	7	10	BRUCE SPRINGSTEEN/Cover Me (Columbia)	98	83	15	2
20	15	12	11	SCANDAL f/PATTY SMYTH/Beat Of A... (Columbia)	106	60	46	2
37	19	13	12	TOMMY SHAW/Girls With Guns (A&M)	126	37	87	5
—	—	30	13	ROGER HODGSON/Had A Dream (Sleeping...) (A&M)	133	24	105	27
19	17	14	14	KISS/Heaven's On Fire (Mercury/PG)	110	35	75	1
—	—	34	15	HONEYDRIPPERS/Rockin' At Midnight (Es Paranza/Atl.)	121	31	83	36
23	18	17	16	PRINCE/Purple Rain (WB)	96	75	21	4
10	12	11	17	KROKUS/Midnite Maniac (Arista)	100	46	54	0
47	26	24	18	HALL & OATES/Out Of Touch (RCA)	99	62	37	4
28	23	21	19	ELTON JOHN/Who Wears These Shoes? (Geffen)	96	56	40	3
32	24	22	20	STEVE PERRY/Strung Out (Columbia)	94	53	41	5
29	25	20	21	FIXX/Sunshine In The Shade (MCA)	90	46	43	5
34	28	25	22	ZEBRA/Bears (Atlantic)	109	18	90	6
—	—	35	23	MOLLY HATCHET/Satisfied Man (Epic)	112	11	92	28
41	32	28	24	TINA TURNER/Better Be Good To Me (Capitol)	88	63	25	4
7	6	9	25	BILLY IDOL/Flesh For Fantasy (Chrysalis)	85	56	29	0
38	29	27	26	EDDIE MONEY/I'm Moving On (Polydor/PG)	102	17	85	3
14	14	15	27	ROMEO VOID/A Girl In Trouble (Is A...) (415/Columbia)	88	37	51	0
24	21	23	28	DENNIS D'YOUNG/Desert Moon (A&M)	92	49	43	0
36	30	31	29	DOKKEN/Into The Fire (Elektra)	91	10	81	2
—	—	40	30	PAUL McCARTNEY/No More Lonely Nights (Columbia)	90	22	63	29
—	—	37	31	DAVID BOWIE/Neighborhood Threat (EMI America)	78	34	43	11
—	—	41	32	JETHRO TULL/Lap Of Luxury (Chrysalis)	90	11	74	20
9	13	16	33	HONEYMOON SUITE/New Girl Now (WB)	70	31	39	0
18	16	19	34	DAVE EDMUNDS/Something About You (Columbia)	74	19	55	0
DEBUT	DEBUT	DEBUT	35	JULIAN LENNON/Valotte (Atlantic)	81	10	52	79
55	38	38	36	BLACKFOOT/Morning Dew (Atco)	82	3	77	6
26	22	29	37	DIO/Mystery (WB)	70	14	55	1
35	33	33	38	IRON MAIDEN/2 Minutes To Midnight (Capitol)	70	10	59	1
15	20	32	39	BILLY SQUIER/All Night Long (Capitol)	60	29	28	7
8	10	18	40	LINDSEY BUCKINGHAM/Go Insane (Elektra)	58	35	23	2
46	35	37	41	ROD STEWART/Some Guys Have All The Luck (WB)	60	27	32	5
—	—	53	42	CARS/Hello Again (Elektra)	59	22	35	19
—	—	59	43	COREY HART/It Ain't Enough (EMI America)	69	11	51	23
—	—	58	44	PETER WOLF/I Need You Tonight (EMI America)	61	18	34	23
DEBUT	DEBUT	DEBUT	45	HONEYDRIPPERS/Sea Of Love (Es Paranza/Atl.)	57	19	31	31
—	—	58	46	STEVE MILLER BAND/Shangri-La (Capitol)	60	8	51	3
50	47	43	47	BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	42	27	13	5
54	46	48	48	RICKIE LEE JONES/The Real End (WB)	59	13	44	5
—	—	55	49	NIGHT RANGER/Interstate Love Affair (Capitol)	43	16	24	10
—	—	60	50	TWISTED SISTER/I Wanna Rock (Atlantic)	44	10	30	8
33	41	42	51	WHITESNAKE/Love Ain't No Stranger (Geffen)	43	14	28	6
—	—	52	44	BILLY SQUIER/Can't Get Next To You (Capitol)	37	20	17	2
—	—	60	53	FRANKIE GOES TO HOLLYWOOD/Two Tribes (Island)	48	9	30	21
DEBUT	DEBUT	DEBUT	54	CYNDI LAUPER/All Through The Night (Portrait/CBS)	52	11	37	21
—	—	56	55	HONEYMOON SUITE/Burning In Love (WB)	42	14	26	10
48	42	45	56	RED ROCKERS/Eve Of Destruction (415/Columbia)	46	7	39	0
59	43	47	57	RATT/Wanted Man (Atlantic)	40	10	29	1
—	—	52	58	MICHAEL FURLONG/Use It Or Lose It (Atlantic)	47	3	43	5
DEBUT	DEBUT	DEBUT	59	FEE WAYBILL/You're Still Walking (Capitol)	47	2	34	26
DEBUT	DEBUT	DEBUT	60	HUEY LEWIS & NEWS/Walking On A Thin... (Chrysalis)	42	8	28	21

PAUL McCARTNEY
No More Lonely Nights (Columbia)
 57% of our reporters on it. 90/29 including adds at: WGRQ, WXRT, WQFM, KSHE, KLB, KNCN, KMXJ, KKD, KOMP. Moves 40-30 on the Hot Tracks chart.

JETHRO TULL
Lap Of Luxury (Chrysalis)
 57% of our reporters on it. 90/20 including adds at: WKLS, KSR, WQFM, KAZY, KGB, KZOK, WFYV, WLVO. Moves 41-32 on the Hot Tracks chart.

BLACKFOOT
Morning Dew (Atco)
 52% of our reporters on it. 82/6 with adds at: WMET, WLLZ, WCKN, KMOD, KWFM, WQBK. Moves 38-36 on the Hot Tracks chart.

JULIAN LENNON
Valotte (Atlantic)
 51% of our reporters on it. 81/79 including adds at: WIYY, WNEW, WMMR, KTXQ, WSHE, WLUP, WLLZ, KAZY, KRCK, KOME. Debuts at #35 on the Hot Tracks chart.

NEW & ACTIVE

- TIMOTHY B. SCHMIT "Playin' It Cool" (Asylum) 49/18 (32/18)**
 Adds include WNEW, WXRT, WMMR, WRXJ, KQDS, KEZE, KWFM. Hots: 3 KLB, WTKX, KSPN. Mediums: 35 include WBAB, WHJY, KAZY, KRQR, WAQY, WOUR, WIMZ, WKDF, KFMG, WGIR, WQVY.
- EUROGLIDERS "Heaven" (Columbia) 42/15 (32/13)**
 Adds include WHJY, WSHE, WLUP, WRIF, KGB, KLB, WZXR, KQDS. Hots: 6 WXRT, WOUR, WQBK, WKCS, KUFO, KSPN. Mediums: 30 include WBAB, WQVE, WMMR, KBCC, WTPA, WCMF, WAQX, WFYV, KILQ.
- KEATS "Turn Your Heart Around" (EMI America) 40/6 (38/1)**
 Adds: WLLZ, WCCC, WAQY, KMXJ, KTCL, KDZL. Hots: 4 include WLUP, KSJO, WCPZ. Mediums: 31 include DC101, WKLS, WYFN, WMET, WQFM, WKLC, WOUR, WFYV, WIMZ, WRXJ, KQDS, KWFM.
- GENERAL PUBLIC "Tenderness" (IRS/A&M) 29/8 (22/5)**
 Adds: WXRT, WQHA, WCMF, WAQY, WBYG, KFMG, WCPZ, WZZQ. Hots: 7 WLIR, KBCO, 91X, KOAK, KFME, KTCL, KTYD. Mediums: 17 include WMMR, KRQD, KQDS, KKD, WQIB.
- U2 "The Unforgettable Fire" (Island) 29/7 (25/24)**
 Adds: WBAB, KLOL, KRQR, WLUP, KTCL, KQZZ. Hots: 15 include WSHE, KAZY, KOAK, WHCN, WAPL. Mediums: 14 include KQDS, KIC, KFMD.
- JANEY STREET "Say Hello To Ronnie" (Arista) 29/4 (26/8)**
 Adds: WNEW, WLLZ, WTPA, WRLR. Hots: 0. Mediums: 25 include WBAB, WHJY, WSHE, WMMR, WZZO, WAQY, WOUR, KNCN, WIMZ, WTUE, KQDS, WLAV.
- JOHN PARR "Naughty Naughty" (Atlantic) 28/14 (16/10)**
 Adds include WQFM, KUPD, KOME, WKXK, WLAV, KEZE. Hots: 2 KYYS, KILQ. Mediums: 21 include WQVE, KLQ, WYFN, WMMR, KGB, KRQR, KISW, WLVO.
- U2 "Wire" (Island) 28/8 (24/24)**
 Adds: WNEW, WHJY, 91X, KGB, WPPH, KILQ, WYER, KSQY. Hots: 13 include WBAB, WMMR, WSHE, KYYS, WTPA, KKD, J. Mediums: 12 include DC101, WKLS, KTXQ, WZYX, KLAQ, WLVO, KQDS.
- VAN HALEN "Hot For Teacher" (WB) 25/21 (0/0)**
 Adds include KSHE, KRCK, KZOK, WYFX, WBL, WTPA, WAQX, WOUR, KLAQ, WIMZ, WIOT, KICT, KZEL. Hots: 0. Mediums: 14 include WYFN, KISW, KQDS, KILQ.
- JOHN CAFFERTY & THE BEAVER BROWN BAND "Tender Years" (Scotti Bros./CBS) 25/13 (13/4)**
 Adds include WIYY, WGRQ, WHJY, KMET, WTPA, WOUR, KILQ. Hots: 13 include WBAB, KTXQ, WYFN, KYYS, WAQY. Mediums: 11 include WQVE, WQHA, WAQX.
- TALKING HEADS "Burning Down The House" (Sire/WB) 24/3 (25/2)**
 Adds: WBCN, KBCC, WHEB. Hots: 9 include WXRT, KOAK, WCMF. Mediums: 14 include WNEW, KTXQ, WLUP, WOUR, WLVO, WLAV, KZEL.
- BAXTER ROBERTSON "Green Light" (RCA) 24/1 (24/3)**
 Adds: WHMD. Hots: 1 WLAV. Mediums: 23 include WBCN, KBCC, KAZY, KBPI, WCMF, KLB, WQMF, WQOS, WYCK, KFMG, KILQ, KWFM.
- SCANDAL FEATURING PATTY SMYTH "Hands Tied" (Columbia) 23/11 (14/3)**
 Adds include WBAB, KZEW, WNOR, WMMR, WKLI, WGIR. Hots: 6 include KMET, KSJO, KMBY. Mediums: 16 include WIYY, WMMR, WKLS, KOME, WKDF, KEZE.
- FAST FORWARD "What's It Gonna Take" (Island) 21/3 (23/5)**
 Adds: WBAB, WPYX, WTUE. Hots: 1 CFOX. Mediums: 18 include WHJY, KLOL, WSHE, WBCN, KGB, WTPA, WCMF, WAQY, WAQX, KLAQ, KEZE.
- AUTOGRAPH "Turn Up The Radio" (RCA) 19/12 (8/8)**
 Adds include WIYY, WQVE, WHJY, KYYS, KGB, WTPA, KISS, KICT, KEZE. Hots: 0. Mediums: 13 include KZEV, WRIF, KSHE, KISW, WAQX, KISS.
- STONE FURY "Break Down The Wall" (MCA) 19/7 (11/6)**
 Adds: WQFM, KGB, KRQR, KNCN, WIOT, KFMG, KWFM. Hots: 0. Mediums: 16 include WBAB, KZEW, WYFN, KOME, WTPA, KLAQ, KISS.
- JOAN JETT "I Love You Love Me Love" (Blackheart/MCA) 19/6 (14/14)**
 Adds: WSHE, KLAQ, WTKX, WWTR, KSPN, KZOO. Hots: 3 include WPDH, WXCS. Mediums: 12 include WMMR, WHCN, WOUR.
- FIXX "Less Cities, More Moving People" (MCA) 19/4 (16/4)**
 Adds: WBCN, KRQD, WPDH, WQBK. Hots: 14 include KMET, KGB, KOAK, WAPL. Mediums: 5 include KRQR, WTPA, KWFM.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's most added.

HOT TRACKS — Compiles track airplay data from all reporting stations. Covers songs from all configurations, including albums, EPs, and 45s. Includes four-week trend of chart movement. Also listed is present week's number of reports in hot and medium rotations, and total adds. Symbols represent more (+), less (-), or equal (=) number of reports in each rotation compared to last week's figures. Records showing significant upward momentum are bulleted.

MOST ADDED — A numerical listing of the most added records of the week.

MOST HOTS — A numerical listing of the records receiving the most hot rotation reports.

MOST ADDED

JULIAN LENNON (79)	Valotte (Atlantic)
HONEYDRIPPERS (38)	Rockin' At Midnight (Es Paranza/Atlantic)
BOB SEGER (36)	Understanding (Capitol)
HONEYDRIPPERS (31)	Sea Of Love (Es Paranza/Atlantic)
PAUL McCARTNEY (29)	No More Lonely Nights (Columbia)
MOLLY HATCHET (28)	Satisfied Man (Epic)
ROGER HODGSON (27)	Had A Dream (Sleeping With The...) (A&M)

MOST HOTS

J. CAFFERTY & THE BEAVER BROWN... (130)	On The Dark Side (Scotti Bros./CBS)
DAVID BOWIE (123)	Blue Jean (EMI America)
SURVIVOR (110)	I Can't Hold Back (Scotti Bros./CBS)
U2 (107)	Pride (In The Name Of Love) (Island)
38 SPECIAL (100)	Teacher Teacher (Capitol)
FIXX (86)	Are We Ourselves? (MCA)
BRUCE SPRINGSTEEN (83)	Cover Me (Columbia)

