ISSUE NUMBER 434
THE INDUSTRY'S NEWSPAPER
MAY 28, 1982

INSIDE R&R:

Three In A Row Or Fork Over The Dough: Country's (and radio in general's) hottest contest explained by its practitioners — the pros are numerous, but watch out for the cons

New Commissioner Steve Sharp's Positive Words For Radio: Former FCC General Counsel calls radio people potential communications industry "leaders"

Radio Saves A Life: When a visitor to Phoenix couldn't afford a life-or-death operation, KAIR

Radio: Former FCC General Counsel calls radio "industry leaders"

Sharp's Positive Words

Promoted To Scripps - Available

Arbitron Goes To PRIZM: In Boulder: KBCO plays entire McCarten album, and CBS cuts off station's record service

Over two decades of Top 40 excitement, chronicled by the stars who made It happen

Album Tracking: Details of the new demographic information service soon to be available

Richard Jansen Promoted To Scripps-Howard VP: Supervises chain's radio stations

KWKI Debuts A/C: Complete new image for Sandusky's recent Kansas City acquisition

$5.50 Single Copy

WVCA Loses License To Challenger

WVCA/Gloucester, MA last week became possibly the first station in history to lose its license in a comparative renewal proceeding despite being found qualified to remain a licensee. On a 4-2 vote, the FCC stripped owner Simon Geller of the small FM station and awarded the license to Grandbanke Corp.

Grandbanke won because it promised to broadcast 136 hours per week, devote nearly 20% of its airtime to news and public affairs and provide service to 300,000 people. WVCA, a symphonic music station operated single-handedly by Geller, now broadcasts 44 hours a week, runs virtually no news or public affairs and reaches a potential audience of only 43,000 people.

There are many cases on record of comparative renewals in which incumbents lost because they were found unqualified, the most being RKO’s loss of WNAK-TV/Boston. But, with the possible exception of the famous WHHD/Boston license denial, the FCC has never before awarded a license to a challenger over an incumbent who was found to be qualified to hold a license.

Are Politics Involved?

"I believe it’s a case of money," Simon Geller told R&R. "One of the principals in the corporation to which I awarded my license is a millionaire and a former state Republican chairman. So you draw your own conclusions. Three of the four Commissioners who voted against me are Reagan appointees."

Geller pledged to fight the decision at the Commission and, if necessary, in the courts. Last week he obtained legal counsel for the first time when a public interest law firm agreed to represent him free of charge.

Geller said the FCC was pressured by Commissioners Abbeth Washburn and Jim Quello. "We submit that Geller has demonstrated a strong, unique and continuing commitment to the community which is WVCA."

KISW/Seattle In Renewal Battle

The FCC has designated Kaye-Smith Enterprises’ station KISW/Seattle’s renewal application for what promises to be a long and expensive hearing against a challenger. The competing applicant is Vincent Hoffart, Kaye-Smith’s former Director of Engineering.

Hoffart calls himself a "concerned citizen" attempting to correct wrongdoing by Kaye-Smith. But the group’s attorney, Jerome Bures of the firm Fly, Shuebruck, calls Hoffart a "professional objector" who has filed more than 20 actions against Kaye-Smith stations since he fired in 1976.

According to Hoffart, the trouble began in 1979 when he was asked tocondone1ng violations by announcers. He complained to the FCC in 1979, Hoffart claims, was then "put in a deep freeze" by management and finally fired in 1976.

JOIN KPRZ IN MORNINGS

Owens Back On L.A. Airwaves

After more than 20 years with Golden West’s KMPF/Los Angeles, Gary Owens will join Gas nell’s KPRZ/Los Angeles in morning drive on June 7. Owens, who has been off the air at KMPF working as a "creative consultant" for GW since June last, told R&R, "I am very happy to be back on the air again. Ah, to be silly on the air...now I’ve missed that."

KPRZ & KHS President/General Manager Wally Clark commented to R&R, "We’re extremely pleased to have a man of Gary’s quality and professionalism on our staff. He’ll be in an environment here in which he can work best. He can be his own man, he can do what he wants to do on the air, and we have the kind of audience that will appreciate Gary the most."

String of Defeats

Except for last week’s victory in battling back Kaye-Smith’s attempt to have his application for KISW’s facilities squashed, Hoffart has suffered numerous setbacks before the FCC.

Last week, for instance, the Commission threw out his challenges to the renewals and sales of Kaye-Smith’s KXLA-AM & FM/Portland and KJHR & KEZJ/Spokane. Among other things, he had alleged perjury, contempt "hyping," inadequate public service programming, EEO violations, and failure to disclose a $100,000 payment for changing a set of call letters.

Also last week, the FCC refused to order a review of the Broadcast Bureau’s 1981 denial of Hoffart’s objection to the sale of KCKN-AM.

Arbitron Makes New Pricing Proposal, Changes Diaries

Arbitron proposed a new pricing formula and announced revisions in its new diary’s station ID pro visions last week. The actions climaxed what Arbitron Radio Advisory Council Chairman George Green called "a very positive session" between the Council and Arbitron executives in Key Largo, FL.

Arbitron’s new alternative pricing proposal avoids its past reliance on Highest Open Minute Rate (HOMR) and CPI adjustment to base rates on a station’s performance in county coverage, with market revenues also factored into the equation.

Consie Anteis of Arbitron described the plan: "If a station showed up in 80% of the counties in its TMSA, as measured by our County Coverage study, then it would pay 80% of the given rate for that market. Market revenue increases or decreases would also be considered." When asked how Arbitron would be determined since the FCC no longer would collect such data, she replied, "We expect someone will step in and fill that void." Both Arbitron and the Council will consider this alternative pricing idea and possibly have a session before August meeting of the two bodies.

Diary ID’s Revised

At the request of the Council, which had heard from a number of stations concerned about the new diary’s greater stress on call letter entries, Arbitron has once again decided to revise diarykeep er’s instructions. Production of newly-formatted diaries was held up, and the instructions for the new diary appeared in ARBITRON/See Page 37.

Tuesday Wins Antitrust Suit Against AFTRA

In one of the few cases where a union has successfully been used for antitrust violations, Tuesday Productions, a San Diego-based production company, was awarded $9.3 million in damages in San Diego U.S. District Court in its antitrust suit against AFTRA. The jury found AFTRA had engaged in a group boycott against Tuesday, which was deemed a violation of the Sherman Antitrust Act. Compensatory damages of $3.1 million were automatically tripled because they represent what the plaintiff lost from sales owing to the defendant’s illegal actions. Tuesday was also awarded attorney’s fees and court costs which are expected to push the award total to over $10 million.

Tuesday Productions President Tom Di Noto said, "The system works and I’m delighted that it does." During the four years we’ve been fighting this thing, I’ve wondered whether Tuesday still had the right to compete freely for radio and TV commercials. This verdict answers my questions."

Tuesday/See Page 37
BECAUSE THEY’RE TWO OF THE BEST NEW SINGLES, THEY’RE GETTING ACTION LIKE THIS:

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A/C 2ND MOST ADDED!

CHICAGO

“Hard To Say I’m Sorry”

Produced by David Foster

AMBROSIA

“How Can You Love Me”

Produced by James Guthrie

Manufactured and Distributed by Warner Bros. Records
**CBS Cuts Off KBCO**

**Album-Tracking Controversy Flares At Boulder Station**

The longstanding battle between AOR stations and record companies over airing entire albums erupted in Boulder last week after KBCO tracked Paul McCartney's "Tug Of War." LPA's local Branding Manager Michael Schulte immediately stopped servicing the station and its A/C-formatted AM, KAME, with product. The company cited a "longstanding problem, saying KBCO was "biting him (Wagner) where he lives." KBCO PD Dennis Constantine told R&R, "We've tracked albums since the day we went on the air. We used to be promoted by record reps to track albums; it was a way to get exposure for new acts. More recently, the mood has changed, and we agreed to a compromise: to break up each album with an announcement of some kind so no tape being made would be 'clean', and they'd still have to buy the album." A CBS rep called the break-in ID "minimal." Constantine continued, "The branch manager decided to stop servicing the station, along with our AM. They have nothing to do with this at all." A spokesperson for KAME said the station was able to procure CBS product on request, although it was not being directly serviced. "My plan is to continue playing CBS product," Constantine said. "It only hurts the listeners if we suddenly pull all the CBS product off the air. We're going to have to go out and buy it." KBCO's tracking program is sponsored by a local stereo store that sells blank tape. CBS contended that the show advocated taping openly, but Constantine denied it.

**Jansen Promoted To Scripps-Howard VP**

Richard Jansen has been elected to the position of Vice President/Broadcasting President Dold Perris since joining the company in 1978. A company spokesperson termed the promotion "a vote of confidence in Dick's abilities." Jansen will supervise Scripps-Howard's radio division. The company, which recently acquired KUPL-AM & FM/Portland, OR as part of an acquisition drive, now owns seven radio stations, the others being WBSS/Baltimore, WMC-AM & FM/Philadelphia, and KMEO-AM & FM/Phoenix.

**GM Donnelly Exits**

Grogan Takes Over At KPLX & KLIF

Larry Grogan, Regional VP of Susquehanna Broadcasting, will take over the day-to-day operations of the company’s KPLX & KLIF/Dallas from exiting GM T.J. Donnelly. Grogan told R&R, "I have had this station in my region for the last two years, and I'm just coming down and working out of here now. I'm still in charge of WFSM/Indianapolis, and I haven't made up my mind yet if I'll be moving to Dallas or bringing in a GM for either station. I really haven't gotten that far yet, although it is a strain commuting between the two markets. We don't anticipate any other personnel changes at the station.

Susquehanna Senior VP/Radio Art Caro told R&R, "Larry has been the regional VP in charge of both the Dallas stations and Indianapolis, and he is now taking direct charge of Dallas. It's not a replacement as such; he maintains his current position as Regional VP. At this point he's running all three stations. Caro said that two-thirds of each staff, in the New York market. In

**WINS Settles AFTRA Strike**

WINS/New York and AFTRA have settled their differences, with all WINS AFTRA members returning to work May 21 following an 81/2-day work stoppage. WINS VP/GM Tony Hirsh said, "We are extremely pleased to see our announcers and reporters returning to work. Labor disputes are always difficult for everyone involved." During the strike, news management personnel from other Gupex W radio and television stations and outside personnel staffed the News Department at WINS.

**KFAT GM Levin Dies**

Harvey Levin, owner and General Manager of KFAT/Gilroy (San Jose) and owner of KUIC/Vacaville, CA, died last week of cancer at the age of 38. Levin was a broadcaster for 23 years, became GM of Mediaset's KNX/Oakland-San Francisco at the age of 30, and bought his first station (KUIC) at 33.

**Planet To RCA, Island To Atlantic**

The long-rumored distribution deal between Planet Records and RCA was officially announced last week. First release is a Pointer Sisters album, "So Excited." Pic
tured celebrating the association are (l-r) Pointer Sister Cheryl, Planet attorney Abe Somer, Planet President Richard Perry, and RCA VP/USA & Canada Jack Craigo.
**FCC Assigns Dark Indianapolis FM License**

Peoples Broadcasting has been chosen over three other applicants to build a new station utilizing the former frequency of WIFE-FM/Indianapolis. WIFE-FM, a Star Station owned by Don Burden, lost its license in 1979 due to fraudulent billing and contests. But they assessed a "substantial comparative demerit" against Kiley because he was unemployed as operations manager.

The main reason for the speedup is that the FCC is employing a new set of criteria for judging applications, which includes factors such as the strength of the proposed station's signal, the availability of programming, and the responsiveness of the applicants to public concerns. The FCC has taken a series of steps to speed up the process.

Many factors formerly considered have been dropped altogether. For instance, the FCC will no longer limit the number of FM channels available to a community based on its size. Gone is the ban on applying to the different classes of FM channels to the same town.

Also gone is the former policy of only putting Class A's in small towns and Class B's and C's in larger ones. And, no longer will the Commission delve into whether a party actually intends to serve the designated community or a larger one nearby. According to the FCC, these and other changes will save work both for applicants and the Commission, and result in speedier start-up of new FM stations.

**Assignment Of New FM Channels Streamlined**

Claiming its 20-year-old rules for assigning new FM channels to communities are "outdated and cumbersome," the FCC has taken a series of steps to speed up the process.

The FCC is readying a series of rules to make it easier for applicants to build new stations. A total of 77 Canadian stations took part in the CAB poll. Nearly 39% expressed no preference among the five systems. Harris Corp. has an extra year on the board to Tarleton, effective May 10.

**Radio Marti Knocked Off AM Dial**

It looks as though Cubans listening to Radio Marti may not have their sets tuned to 1040 kHz, after all. The House Telecommunications Subcommittee last week voted to prohibit the government from putting the proposed anti-Castro propaganda station on or near any AM frequency used by U.S. commercial stations.

Lawyers for the FCC countered the Commission can gauge a station's responsiveness to its community by examining the programs/issues lists that must now be kept in public files.

Program logs, which radio deregulation eliminators gave only stop and start times and did not address community responsiveness, FCC lawyer Daniel Armstrong argued. With the programs/issues lists, "The emphasis is now on responsiveness and that's where it should be," he said.

The FCC has given a three-judge panel, including Judge Robert Bork, a decision on whether Radio Marti can continue to broadcast. Bork is expected to side with the FCC on Radio Marti's request to extend its license.

**Deregulation Foes Attack Commission Policy Changes**

Without access to program logs and extensive renewal information, the FCC has no way of telling whether a station has served the public interest. That was the thrust of arguments Monday (5-24) in the U.S. Court of Appeals in Washington by lawyers for public interest groups appealing radio deregulation and postcard renewal.

FCC Nominee Sharp Envisions "Traffic Cop" Commission

Last summer, when R&R interviewed FCC General Counsel Steve Sharp, he revealed the kind of conservative outlook that made him Chairman Mark Fowler's — and now President Reagan's — first choice for the GOP seat on the Commission that comes open June 30 (see related story, Page 1.)

He told R&R that if ideologue's fervor to facilitate private enterprise getting into the fray, "Radio has adjusted to a sophisticated marketing structure over the last 20 years — narrowcasting, market segmentation, whatever you call it."

"Radio has identified population groups and adapted to serving those groups, and that's exactly what's happening now in video. People who have mastered techniques in radio are ideally suited to do the same in video," he added. "I think they could very well be the industry's leaders. I forecasting a straightforward, low-

**Washington Report**

**Radio Marti Knocked Off AM Dial**

In 60 Days

It now takes an average of 60 days for a station sale to be approved by the FCC, according to the Department of Commerce's Office of Telecommunications. The reason for the speedup is that the FCC is employing a new set of criteria for judging applications, which includes factors such as the strength of the proposed station's signal, the availability of programming, and the responsiveness of the applicants to public concerns.

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**WITS Liquor Ads Arouse Groups' Ire**

Cossack vodka commercials aired on WITS/FM have inspired letters to Congress and the FCC from six anti-liquor groups. The radio spots, forbidden under the NAB's advertising code, began this spring on WITS following the partial upholding by a federal judge of the Justice Department's antitrust suit against the NAB code.

Cossack is not a member of the Distilled Spirits Council, which discourages radio/TV liquor ads. Groups protesting the spots include the National Citizens' Committee for Broadcasting, the Media Access Project, and three organizations concerned with drunk driving.

**In Other Key Developments:**

- **The FCC has okayed Coca-Cola's acquisition of WWVA & WCPI/Wheeling, WV and KCIX-AM & FM/Salt Lake City. Coke will get the stations as part of its $760 million merger with Columbia Broadcasting System.**
- **On July 30 the FCC's Cincinnati Field Office will shut down and its functions will be transferred to the Detroit office.**
- **A hearing has been ordered to choose among three applicants seeking the facilities of WMVU & WLXQ/Berlin, NH.**
- **The State Department reportedly intends to serve the designated community or a larger one nearby.**
- **In the "real world," he said, "You understand what these guys are like to take an agenda item, work it through, look at the alternatives, listen to as many people as possible. When that process is complete, you go to a Commission meeting with a fairly good idea of where you are."**
- **Finally, although his strongest support comes from the Senate's conservative bloc, Sharp doesn't regard himself as the captive of any group. His experience as a broadcaster, FCC staff, and private attorney, he believes, gives him insights and perspectives that will be valuable in his new job. "You understand what these guys are going through and that's very useful," Sharp told R&R. "I don't think it's a matter that you're biased one way or the other. I do not equate knowledge with bias.**

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If Congress goes along, that means Radio Marti will have to be a shortwave or use amateur frequencies or frequencies not currently in use. The State Department reportedly has been lobbying to reverse the vote. An administration official said it was expected later this week when the full House Energy & Commerce Committee votes on the Radio Marti bill (HR 5427).

Last week's action came in the form of an amendment offered by Rep. Tom Tauke (R-IA), who fears threatened Cuban jamming of 1040 kHz. Radio Marti's chosen frequency, would wipe out co-channel WHO/Des Moines and other stations. The FCC has already been asked to spend $18 million on a single station aimed at Cuba, he charged, but is "unwilling to spend even one penny" to build public radio stations for the American public.

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**Postcard Renewal Attacked**

In the postcard renewal case, attorney Jeff Olson argued the appeal on behalf of Black Citizens for a Fair Media. Since the renewal process is based on simple questions, he told the court, the Commission is making renewal judgments "without any knowledge whatsoever regarding that licensee's performance."

But Judge Robert Bork made it clear he disagrees. In the "real world," he said, "You understand what these guys are like to take an agenda item, work it through, look at the alternatives, listen to as many people as possible. When that process is complete, you go to a Commission meeting with a fairly good idea of where you are."

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FOR OUR FIRST CONCERT, WE SIGNED 163 TOP NAMES.

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RADIORADIO just aired our first concert, a Daryl Hall and John Oates exclusive. The 90-minute concert was cleared by 163 stations nationwide, covering 82% of adults 18-34.

We'll be following our tremendous debut with more exclusive concerts and specials aimed at young adults. Coming soon: The Little River Band, Al Jarreau, Sheena Easton, The Almost Comedy Hour, and The Commodores.

If you'd like to get involved with our next concert, call Dave West at RADIORADIO, a service of CBS, at 212-975-2097.

*Source: 1980 Arbitron Coverage Study
Mood T's Tap Body Heat

Remember the good old days when you wore your heart on your sleeve and your mood on your ring? But that was then, and like it's time for something new — after all this is the technology-minded 80's. So here's the Mood T-shirt, whose color ranges from a grey to magenta to green to blue-green and then purple, depending on the wearer's body heat.

Englewood, OH based Sports Imprints Inc. markets these "Magic Tee" shirts, the product of heat-sensitive liquid crystal. Although the concept behind liquid crystal isn't new, President Jack Myers and a team of researchers have developed a process that keeps the crystal on the fabric through 5 months or 21 washings, whichever comes first. It laundered in lukewarm water with mild detergent and drip-dried, the shirts chameleon qualities will last a while longer.

Myers doesn't consider this to be on the same fad level as the rings because the art department is always changing the number of available designs and experimenting with the crystal to achieve different colors. In fact, there are Walt Disney's "Magic Mugs," with Disney characters materializing when the cup is filled with hot/cold water, printed shirts for the series "Swamp Thing" and the film "Annie," baseball hat patches, and, if you're ready for this, two mills have contracted for 10,000 magic bikini panties.

Based upon the intricacy of the design or logo, plus volume, the shirts wholesale from $2.40 to $5.50. For more information call Jack Myers at (513) 836-9080.

Punk Cat-ches On In Japan

What happens when you cross the punk rock phenomenon with cats? Fuss in books? Well, if you're Satoru Tsuda, the result isn't a joke but a profitable marketing campaign. According to a recent Los Angeles Times article, Tsuda, director of a Japanese ad agency, sent out a costume cat tie cat last fall, in hopes of attracting photographic felines to promote a line of products. Four of the cats banded together as a punk-rock group who "played" tiny electric guitars and became Japan's hottest new rage.

Sine then Tsuda has hooked up with Tokyo's Shinko Music Publishing Company to push albums and books among other items. Some 1.8 million editions of the "Cat Story Book" and 360,000 albums have been sold while the entire Namennayo (translation: Don't push me around) line, including T-shirts, shoes, stationery, school supplies, slippers, and PJs, has accounted for $20 million in sales in six months.

Logically, the next step is to cash in on the U.S. market. But the buck may stop there. Cat fanciers might be appalled to learn that the one to three-month old kitten models, who pose as juvenile delinquents and motorcyclists as well, are made to stand on their hind legs by means of rods.

Our thanks to Pittsburgh's #1 station

KDKA

for choosing the #1 music selection system.

Selector

Two Dean Drive
Tenafly, New Jersey 07670
(201) 567-3263

7 COMPANIES PROFILED

Media Firms Ahead In 1st Quarter

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<tr>
<th>1st Quarter Profits/Net</th>
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<tr>
<td>Metromedia ($14.9 million)</td>
<td>+60%</td>
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<tr>
<td>Scripps-Howard ($4.4 million)</td>
<td>+49%</td>
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<td>Cox ($13.3 million)</td>
<td>+29%</td>
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<tr>
<td>Cap. Cities ($18 million)</td>
<td>+10%</td>
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<tr>
<td>LIN ($3.1 million)</td>
<td>+9%</td>
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<tr>
<td>Gannett ($31.8 million)</td>
<td>+5%</td>
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<td>Taft Broadcast Group ($6.4 million)</td>
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<tr>
<th>1st Quarter Gross Revenues</th>
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<tr>
<td>MetroMedia ($19.9 million)</td>
<td>+32%</td>
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<tr>
<td>Scripps-Howard ($20.9 million)</td>
<td>+22%</td>
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<tr>
<td>Cox ($17.4 million)</td>
<td>+16%</td>
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<tr>
<td>Taft Broadcast Group ($22.7 million)</td>
<td>+14%</td>
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<tr>
<td>Cap. Cities ($149.4 million)</td>
<td>+11%</td>
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<tr>
<td>Gannett ($338.9 million)</td>
<td>+10%</td>
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<tr>
<td>MetroMedia ($119.2 million)</td>
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The first quarter of 1982 saw increases in both net profit and gross revenue for seven major media companies, whose assets include substantial radio holdings. Taft was up overall, but its broadcasting profits dropped slightly. A breakdown of each firm's profitability growth is graphically displayed.

RIAA/NARM Workshop Scheduled

The second in a series of three regional Traffic & Transportation workshops is set for June 29 at RCA Records' Indianapolis branch. A third session for West Coast participants is slated for Los Angeles in early October.

Cosponsored by the RIAA and NARM, the session outlines the functions of a traffic department and the most economical means it can employ to move audio/video products. Among the topics discussed are selecting carriers and damage/overage claims; discussions are reinforced by a question and answer open forum.

Registration costs $75 and covers text materials, a continental breakfast, and luncheon. Contact Stephen Traiman, RIAA, at (212) 765-4300; or Mickey Granberg, NARM, at (609) 795-6655 for additional details and registration form.

Radio & Records

• DAN MASON NAMED PD AT WPGC/Washington
• LEE MASTERS PROMOTED TO STATION MANAGER AT WRLS/LOUISVILLE
• MARINER BUYS KBEQ/KANSAS CITY
• NUMBER ONE FIVE YEARS AGO: "Dreams" — Fleetwood Mac (WB)
• NUMBER ONE COUNTRY: "Luckenbach Texas" — Waylon Jennings (RCA)
• NUMBER ONE LP: "Book Of Dreams" — Steve Miller Band (Capitol)

Tom Dooley...
The first single from the forthcoming album:

Produced by Bruce Springsteen & Miami Steve
FM Ahead Of AM
In Listening, Useage

According to Statistical Research, Inc.'s most recent RADAR survey, FM's share of radio listening is still on the rise, representing 61% of the total radio audience. FM's weekly reach also leads that of AM (75% vs. 68%) among the 12+ age group. Total radio reach ranks 96%. Network-affiliated stations (ABC, CBS, Mutual, NBC, RKO, and Sheridan) account for a weekly reach of 79%.

With the exception of persons 50+, FM usage among other age groups exceeds AM's: 12-24, 79% vs. 21%; 25-34, 68% and 32%; 35-49, 53% and 47%; and 50+ with AM in front at 58% vs. FM at 42%. FM also wins the daypart race although AM almost closes the gap during 6-10am with 49% to FM's 51%. The other dayparts are as follows: 10am-3pm, 62% and 36%; 3-7pm, 64% and 36%; 7-midnight, 69% and 31%; midnight-6am, 59% and 41%.

CBS
Radio/Radio:
On Stage Tonight: A James (July 24)
Great American Summer Countdown: Top songs of summer during last 15 years (July 2-6)

Clayton Webster
Country Calendar:
Mickey Gilley (July 18)
Anne Murray (July 19)
Father's Day Tribute to Ernest Tubbs (June 20)
Lynn Anderson (June 21)
Chris Christie (June 22)
June Carter Cash (June 23)
Barbara Mandrell (June 24)

Radios
Elton John (June 18)
Tom Fogerty (June 21)
Jeff A. Tull (June 22)
Bob Dylan (June 23)
Rick Springfield (June 24)

Retro Rock
Chuck Berry (June 21)
Paul Revere (June 25)
Credence Clearwater Revival (July 4)

Earth News
Chees Tick (June 21-24)
Donny Iris (June 25-27)

Inner View
Van Halen's Part II (June 21)
John Cougar (June 25)
Pat Benatar (July 4)

Mutual
From Australia With Love with Dick Clark (August 25-29)

Westwood One
Canada Closeup:
Rosanne Cash (June 21)
Kendall (June 29)

MUSICAL FEATURES

RKO
Hot Ones (Is, Inc.):
Papa Robison (June 26)
Juice Newton (July 12)
Vito (July 29)

Musicusus (Is, Inc.):
T.G. Sheppard (June 21)

Solid Gold Saturday Night
(Dick Bartley):
Every Other Week (June 18)

Weekly Music Magazine
(Drake-Chenault):
The Magenta Hour (June 18)
Remembering (June 29)

Rolling Stone
Magazine Productions
Continuous History Of Rock Roll:
The Producers: Jimmyisaive (June 21)
Greatest American Band (June 26)

Rock Star Guest DJ:
Outlaw Freddie Colson (June 21)
Eddie Money (June 26)
New's Am Wilson (July 6)

United Stations
Dick Clark's Rock Roll
And Remember:
David Gates & Bread (June 18)
Bobbi Vinton (June 25)
Beach Boys (July 2)

Weekly Country Music Countdown:
Max Run岫ce Staples (June 18-20)
Willie Nelson (June 25-27)
Conway Twitty (July 4)

Watermark
Soundtrack Of The 60's:
The Association/Giorgio-Hanson/Runyon Phly (June 19)
Mary/Walker/Pete Summer's Joy (June 24)

Westwood One
Budweiser Concert Hour:
Temples (June 25-26)

In Concert:
Gary Newport Blues (June 18-19)
Go-Certs (June 28)

Live From Gilley's:
Gary Harris (June 18-19)
Ray Price (June 25-26)

KMET Previews TM's
"Royalty Of Rock"

On May 29, between 10am-6pm, AOR-formatted KMET/Los Angeles will sneak preview TM Programming's "The Royalty of Rock: The Celebration of the Rock Empire." Ten hours of the special have been produced thus far, featuring John Lennon, Paul McCartney, Bob Seger, the Eagles, Janis Joplin, and Jimi Hendrix, among others. Two hours will also be devoted to Bruce Springsteen.

When completed, the special will comprise 30-48 hours, and it's scheduled for release in fall '82. For station availability information call VP/GM Neil Sargent at (214) 634-811.

NEW PROGRAMMING

- NBC News Business Correspondent Mike Jensen hosts "The Jensen Report," which examines personal finance Monday through Friday. It debuts May 31 and replaces the network's "Confrontation," which airs for the final time on June 11. For more information, contact Jo Moring, VPRadio News at (2) 664-4444.

PEOPLE

- Skip Finley, President of the Sheridan Broadcasting Network, has resigned to pursue personal interests. Stepping in and overseeing the network's day to day operations will be Glenn Mahone, President of parent Sheridan Broadcasting Corporation.

- NBC Radio Network's VP/Eastern Regional Sales Director, Ed Keane, has resigned. A replacement will be announced at a later date.

- UPI appoints two: Robert Berger to Sports Director and Dennis Neubacher as news anchor. They fill the vacancies left by Mike Aulabaugh and Peter Donnelly.

- Gloria Dickler to Director/Sales Administration for Mutual Broadcasting System.
Music On TV

The Righteous Brothers take on a guest host stint on "Solid Gold" the week of May 28, joining host Marilyn McCoo and guests Charlene, Sheena Easton, Paul McCartney & Stevie Wonder, O'Bryan, Conway Twitty, and Bobby Womack. The Grass Roots and Patice Rushen appear on "American Bandstand" May 29. John Cougar, Sammy Hagar, and Graham Parker will be interviewed on MTV's "Liner Notes" May 30.

Blair Video, Somach/Nelson Launch New Show

Blair Video Enterprises and Somach/Nelson Productions are co-producing a new weekly half-hour rock "magazine" program, the "Rock & Roll Show," already signed to the five CBS-owned stations in mid-July. Denny Somach and Dave Nelson described the show as having a "topical news and music structure," with rock news, concert coverage, an interview profile segment, new artist profile, top ten "Rock Chart," and almanac segment. Starfleet Blair will aid with talent coordination and video recording. Radio veteran Somach is joined by the pilot's anchor Mark Goodman, an MTV VJ who's worked at WMMR/Philadelphia and WPLJ/New York, and Director of Promotion/Publicity/Marketing Jane Norris, formerly at WMMR and WCOZ/Boston.

Pro:Motions

Powell To Nat'l Sales At KULF, KYN
Bill Powell has been appointed National Sales Manager of KULF & KYN/Houston. Powell brings with him nine years' radio experience, including his most recent stint as VP/GM of KBEZ/Tulsa.

Boettner Promoted At WEZN
Al Boettner, most recently News Director at WEZN/Bridgeport, has been named to the newly-created post of Assistant to the President/Katz Broadcasting Company.

Danzis New GM At WCMB, WSFM
Brian Danzis has been named VP/GM of WCMB/WSFM/Harrisburg, PA. He transfers over from the GM position at KWTO/Springfield, MO and counts ten years' radio broadcasting experience.

Harrison Upped At WXRT
Vance Harrison, Jr. has been elevated to National Sales Manager at WXRT/Chicago. In his new post, Harrison will oversee the station's national rep firm, Jack Media & Company. Harrison joined WXRT in 1978, moving over from sales representative at WBBM-FM/Chicago.

Biviano Tapped GSM At KS100
Mark Biviano has assumed the General Sales Manager position at KS100 (WKSW)/Cleveland. Prior to joining KS100, Biviano spent seven years as an account representative, the last five at WRIF/Detroit.

Gould Takes CBS VP Helm
Melvin Gould has been named Vice President/Manufacturing, CBS Records. He moves in-house from Assistant to the Sr. VP/Operations Manufacturing.

Falstrom Heads E/A Finance
Jerry Falstrom, currently VP/Controller at WEA Distributing, has been appointed Sr VP/Finance for Elektra/Asylum/Nonesuch Records, effective July 1. He succeeds Jack Reinlein who served the labels in that capacity for the last 14 years. Reinlein leaves to become president of the Paradigm Corporation.

Cloutier To KJLY General Manager
William Cloutier has been elevated from Station Manager to General Manager at KJLY/Des Moines. He first joined the station in 1981, following a stint as National Sales Manager at sister outlets WBLM/Lewiston-Portland and WQK/Dover.

Zarecki Joins Klemm Media
Thomas Zarecki has assumed the post of Marketing/Programming Strategist with Klemm Media. He had served as Director of Co-op Sales at WELI/New Haven.

Mendell Promoted At MCA
Lorine Mendell, a five-year MCA Records veteran, has been named Director of Marketing/Promotional Services for the label. In addition, Mendell will retain the duties of her prior post, Director/Trade Relations and Special Projects.

Heaps To A&R Post At Geffen
Danny Heaps has joined the A&R staff at Geffen Records following a three-year stint as co-president/founder of Rock Pool Promotions. In his new post, Heaps will be based in New York City.

Baltimore's gone Superadio. WKTK has just signed with us.

So if you were thinking about being the Superadio station in Baltimore, don't give it any further thought.

But there are other major markets still available, so call David Pollei at (212) 708-8172. Before it's too late.
PRIZM Possibilities

In an attempt to serve the radio industry’s urgent need for better qualitative research, Arbitron has recently come up with PRIZM. Why has Arbitron gone to this new service, what is it, and how can it be used in radio sales — these are the questions I’ll address this week. Also, what you see on this page is the industry’s first look at a sample PRIZM printout showing radio listening with qualitative data factored in.

Qualidata No, PRIZM Maybe

There is little argument that the broadcast business — radio specifically — has a long way to go to match the qualitative data that the print media can supply to advertisers. We have been sorely lacking in this area of sales information. However, Arbitron’s first attempt to fill this void has met with less than resounding success. I’m referring to Qualidata. Broadcasters and agencies have been less than enthusiastic about this product, which reinterviews diaristepapers, asking qualitative and consumption questions. Last year the RAB GOALS Committee put out a position statement urging Arbitron to take steps to improve Qualidata. In an interview with me several months ago, Arbitron’s Executive Vice President Rick Aurichio stated “We’re going to do Qualidata until we get it right.” Finally, in a recent survey of the New York ad community done by my consulting firm, it was amazing to note that there were no positive comments on the Qualidata studies, with agency buyers citing its late delivery and the fact that due to format changes and so on it might be outdated by the time the volumes were received. Given the weight of this type of feedback, Arbitron has debated what it hopes will be an improvement over the Qualidata product. Arbitron has contracted with the respected Claritas Corporation to marry Claritas’s geo-demographic PRIZM system to Arbitron’s radio (and TV, for that matter) estimates. Let’s see how this marriage takes place.

40 ZIP-Market Clusters

What does geo-demographic mean in English? The bottom line for PRIZM is that it targets neighborhood geographies using zip code data that is arranged qualitatively. PRIZM sorts each neighborhood or zip code into one of 40 ZIP-Market Clusters. Qualitatively these clusters can range from “Blue Blood Estates” to “Bunker’s Neighbors” to “Back-Country Folks.” PRIZM attempts to arrange each zip code in the nation into 40 cluster labels — and it may indeed work. At the recent NAB convention I was introduced to PRIZM and was asked to tell the operator of the computer terminal what home zip was. I did — 93953 — and the response was that I lived in a cluster that fell into the “Money and Brains” category. Any system that right on couldn’t be all bad, I figured.

 Seriously, some might wonder about the underlying theory to all this. Can a zip code really fully describe the characteristics of the people that reside in that geography? After all a zip code was intended to be nothing more than a postal convenience, a delivery area averaging some 2250 households or approximately 6300 people. Besides, zip codes change monthly, usually several hundred at a time nationally.

Claritas (and by implication Arbitron) responds that by measuring five groups of factors taken from census data, it is able to explain 87% of the variance between neighborhoods at the zip level. The five domains it uses to determine the cluster classifications are:

- Measures of Education and Affluence
- Measures of Family Life Cycle (demography)
- Measures of Mobility
- Measures of Ethnicity
- Measures of the Housing Stock and Degree of Urbanization

Claritas also adds that while it is aware that all zip residents are not identical in the areas noted above, homogeneity is still possible. “Homogeneity, as employed by PRIZM, means that all zip markets within a given cluster will share highly similar (emphasis added) neighborhood lifestyles and predictable behavior.”

Radio Applications

What does all this theory mean for radio? The hope is that by cross-tabulating the radio listening estimates from Arbitron with the qualitative targeting offered by PRIZM, advertisers will be able to make more pinpoint buys. Stations with geographic audience concentrations, a better qualitative than quantitative tool, will have another useful sales tool to employ.

According to Arbitron’s Rip Ridgeway, cross tabs between PRIZM and the books are available on any recent Arbitron. By using indirect access through an Arbitron sales office, the material will be run on the AID system and sent to the station ASAP. Costs are something you’ll have to take up with Arbitron, but Aurichio told me several months ago that Claritas was adding a surcharge to whatever Arbitron’s AID fee would be, so be sure to get a handle on what runs will cost you.

Courtesy of Ridgeway, I picked up a sample printout on a recent trip to New York. With market and calls marked you can still get an idea of how various stations stack up given the numbers they have in certain zip code areas or clusters. Not all of the 40 possibilities are shown here, just 10 clusters for space’s sake.

You can see the interesting uses of this example. WAAA, which had a rating of 1.2 from these zips in the Arbitron, was probably Urban or ethnic appeal at the time, since its strength was in the cluster entitled “Urban Mixed.” “Urban Mixed” is described by Claritas as “Mixed Black, Spanish and Foreign Stock in Aging Center City Row and Hi-Rise Areas.” Advertisers needing to appeal to these type of areas the clusters pertain to? Perhaps Jonathan Hall can discuss that with sales managers in one of his upcoming columns.

Given the qualifications above, PRIZM may be worth taking a look at if your station is in need of qualitative data. Like Qualidata before it, and like whatever follows, PRIZM is not perfect but it represents an attempt to fill the void for additional geographic and socioeconomic research for radio.

Another attempt to fill that need is being mounted by Blair through a subsidiary called Qualitplex. I was recently at the Qualitplex headquarters in New York and will do a future column on a still different means of trying to give radio some additional research and sales ammunition.
KARLA BONOFF “Personally”

**THE BACK PAGE**

KARLA BONOFF Personally (Columbia)

55% of our reporters on it. Moves: Up 59, Debuts 18, Same 23, Down 0, Adds 18 including Y100, WHFM, Q106, KHFI, KX104, WOKI, WNOK-FM, KMGK, WOW, KIDD, WGBG, KVID, WAZY-FM, KWLO. See Parallels, will debut next week on the CHR chart.

**AVERAGE MOVE +4**

DENIECE WILLIAMS “It’s Gonna Take A Miracle”

**CHR NEW & ACTIVE**

DENIECE WILLIAMS “It’s Gonna Take A Miracle” (ARC/Columbia) 79/7


**AVERAGE MOVE +4**

JOURNEY “Still They Ride”

**CHR NEW & ACTIVE**

JOURNEY “Still They Ride” (Columbia) 101/37

Moves: Up 21, Debuts 16, Same 27, Down 0, Adds 37 including Q107, Y100, Q105, WLOL-FM, WCG, KFI, KIMN, Q103, WPHD, WLAM-FM, WMF, KK104, WKFR, KBBK, WYKS.

“Be Mine Tonight” NEIL DIAMOND

**CHR NEW & ACTIVE**

NEIL DIAMOND “Be Mine Tonight” (Columbia) 66/16

Moves: Up 16, Debuts 14, Same 20, Down 0, Adds 16 including KBQQ, KFI, KESPN, Q103, WTIC-FM, KHFI, Q100, Y103, WKFR, KQKQ, KSAD, WCIR, WISE, Q101, KVOL.
The RIGHT KIND OF LOVE
Is Easy To Find:

- WXKS-FM deb 29
- KEGL add
- KEZR 30-28
- XTRA add
- KCNR 21-17
- KYXY deb 28
- WNOK-FM add
- WGH add
- WGUY add
- WFEA add
- QI04 add
- KKVQ add
- KXXL-FM add
- WAZY-FM add
- KSLY add
- WIFI on
- 96XX on
- KFI on
- WRCK on
- 3WT 40-39
- WPST deb 33
- KWXZ-FM on
- WKEE deb 35
- KSET-FM 24-17
- KINT 26-18
- G100 deb 28
- WAXY on

The Birch Report
Washington, D.C.

- WKYS Reclaims First, Passes WHUR;
- WWDC-FM Slips
- AS WAVA Climbs;
- WGAY-FM, WTOP Softer

Milwaukee

- WQFM Grabs Top Spot;
- WLPX Slips;
- WBSN Moves
- Into Second;
- WTMI Softer Again;
- WOKY Still Growing

Seattle

- KISW, KIRO Remain 1-2;
- KUBE Jumps Into Third;
- KMPS-FM Grows
- KRPM Debuting Strongly

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-
Beautul Music, C-Country, CL-Classical, E-Easy Listening,
J-Jazz, M-Mellow, Misc-Mixed, N-Novelty, O-Oldies, R-Contemporary
Hit Radio, R-Religious, S-Spanish, T-Talk, US-Urban Contempo-
ary
How's Your Business—R&R Spot Check, Pt. II

A random sampling of several differently-formatted radio stations in different-size markets has revealed that for the most part business is holding about even or a little ahead of last year.

Despite the good news, it appears the biggest problem for station sales people is keeping the old stable business, such as banks and car dealerships, while adding new accounts to replace businesses that have stopped advertising in this economy. Surprisingly, boutiques and specialty stores are up considerably among our stations surveyed. So are beers, soft drinks, and restaurants. The biggest effect of the economy is the overall uncertainty which is making it difficult to project revenues. Another negative effect mentioned is increased competition from additional radio outlets and cable.

Car Dealerships: This category shows the most fluctuation, ranging from being way down to way up. Motorcycles are up.

Airlines: Generally up.

Banks: About even or a little down.

Television: Advertising sales are up 27%.

Real Estate: Holding even.

Department Stores: Up a little overall, but schedules are much shorter.

Entertainment: Movies and arcades are running ahead of last year; records are still generally down.

Times Dictate New Philosophies

Bill Wayand, VP/GSM at AOR-formatted WC102/Boston, commented that there could be a great deal more actual selling going on in radio. His strategy is to find dollars that are committed to radio already and go after them. He notes that retailers just don’t have the backlog that manufacturers do to put into advertising.

“Salespeople are becoming more professional and showing clients how to use ad dollars more effectively.” Chuck Wittman, General Manager of CHR KATI & KAWY, explained that a 22% increase in business over last year to careful and long-range advance planning of promotions. Already, WGBF is working on promotions for 1984.

For example, Carol has been running a 15-week multimedia promotion involving radio, direct mail, television, and print. The “WGBF Spring Sweepstakes” sent a four-color, eight-page mailer to 156,000 households. Included were discount coupons from Hardees, the primary sponsor, plus promotional plugs for eight additional sponsors.

WOB1’s Doug Wilber, is running fewer tires being purchased, the retailer can still keep his image up.

Sales Promotion Stressed

KMOD’s Stan Webb isn’t using sales promotions because he lacks the time to plan them. On the other hand, in Evansville, IN, WGBR’s Carl Evans attributes his healthy 22% increase in business over last year to careful and long-range advance planning of promotions. Already, WGBF is working on promotions for 1984.

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25-49 DEMO CONTINUES SWEET

Major Market, Torbet, Eastman Confirm No. 1

Results from first quarter surveys conducted by Major Market, Torbet, and Eastman confirmed the dominance of the 25-49 demographic in advertiser requests. All three rep firms showed 25-49 more than doubling the next most-requested demo (18-49), with Major Market showing 34.3% of requests, Eastman 33.3%, and Torbet 31.8%. Interestingly, the Major Market figure represented a miniscule decline from first quarter ‘81, while Torbet showed a 3.3% rise over a similar period. All three companies showed 25-49 in third place, with figures ranging from 14% (Eastman) to 16% (Major Market; 25-39). 18-49 figures ranged narrowly from 14.6 (Torbet) to 16 (Eastman).

In other sideeffects, the 18-34 demo took a 2% drop for Torbet while climbing half a point for Major Market’s computations. Teens made a notable increase in requests for “farm” demographics, which it lumps together regardless of age and considers a separate demo; the farm total rose to 7%.

Key Sales Challenge: Keeping The Old, Adding The New Business

Devising “Promotions For The Times”

Targeting 18-24 Audience As Money-Spenders

Sales Executives Try New Experiments

“Past successes are an inherent part of the pitch to persuade a new client.”

Sales promotions can help attract clients and, it’s hoped the concept of impact will deliver radio new dollars for the future. But to keep pace and sustain growth, sales managers need to provide a lot of training. That topic is covered at the RAB Managing Sales Conference last January. Next week, we’ll look at what one successful medium market station is doing for sales training.

Trade Association News

New officers/directors for the New York State Broadcasters Association were elected recently in an Albany meeting. Radio representatives in the hierarchy are WBLI/Long Island’s James Champlin, Secretary; and directors Paul Butler, WHLD & WZIR/Grand Island, Richard Novik, WPUT & WRVH/Brewster; and Ellen Strauss of WMCA/New York ... AP Broadasters in three states elected new officers. In Massachusetts, WHYN-AM & FM/Springfield News Director Dave Scott is President, with WOR/Boston’s Rod Fritz VP, and WHMP-AM & FM/Northampton’s Hugh Masssey secretary. WIS/Columbia’s Dave Cureton is the new President for the South Carolina AP Broadcasters Association with WBEU/Beaufort’s Bill Poston Vice President/ Radio and WSNI/Seneca’s Wayne Morton and WHSO/Hartsville’s Nancy Truesdale elected to the board. In Oklahoma, Neil Kennedy of KVOO/Tulsa is President-elect, while board members include KEBI/Oklahoma City’s Bob Sands, KTMC/McAlester, the Eads Market’s Mark O’Connell, KEBI’s Dave Parrett, KGOU/Normal’s George Ryan, KSPI/Stillwater’s David Free, and KLMM/Ft. Smith, AR’s Theresa McGeehe.
Not Only Is It Celling, It's Breaking!

CHR BREAKERS

SOFT CELL
Tainted Love (Sire/WB)
64% of our reporters on it. Moves: Up 52, Debuts 27, Same 18, chart.
KQIZ-FM, WTRU. See Parallels, debuts at number 29 on the CHR
Down 6, Adds 35 including WBEN-FM, B104, Q107, KBEQ, "Tainted Love"
CELL
IBREAKERS
SOFT

Manufactured & Distributed by Warner Bros. Records

Outclass Your Competition!

If your competitors use a tape & label type sticker, they’ll cringe when they see the screen printed decal you bought from us.
It will last a lot longer, too! ...and we can give you references!

TOLL FREE 1-800-331-4438
Fresh tracks.
BLONDIE
HUNTER

Featuring "War Child"
and the single
"Island Of Lost Souls"

Blondie Live on Tour • Summer 1982 • “Tracks Across America”
Listen to this.

Nobody knows how to make money in radio like ABC. Because we know how to compete successfully in major markets. And because we have the best talent today. On and off the air.

And now ABC has developed a program called Superadio, that will make all that expertise available to you. 24 hours a day. 7 days a week. So your station can compete successfully in your market—and make more money.

ABC’s programming has made us what we are today, one of the acknowledged leaders in radio broadcasting. But our Superadio program is programming plus a great deal more. Along with the best on-air talent, music selection and rotation, you’ll get the kind of promotion and total advertising and marketing support you can’t get from anyone else but ABC.

We’ll plan your media. Customize TV commercials for your station. And most important, pay for the space and TV time you need to become a major voice in your market.*

*Applies only to stations in the top 1 through 89 Arbitron TV ADI’s. Terms for other markets will vary. ©1982 ABC Radio Enterprises, Inc.
Superadio's total program provides you with bigger and better on-air promotion, as well as the best musical sound in radio. But everything Superadio does for you will be customized to your station's local identity. Because your local success is important to us. Our success depends on it.

What's more, we'll provide you with access to the experts who have built the largest audiences in history. Like Rick Sklar—the man whose programming made WABC, New York, the most listened-to station in America. And Pat Pantonini, whose award-winning promotions are among the most effective in the industry. Not to mention the most imitated.

Superadio provides you with everything you need to build a bigger audience, and keep it. The strongest programming on the air. And the best marketing program off the air.

So call David Pollei collect at 1-(212) 708-8172. Because Superadio is one radio program you can't afford to miss.
21 YEARS AS A MUSIC STATION

The Last Few Days

Music Radio. WABC/New York officially concluded its music programming for all intents and purposes at noon Monday May 10, 1982, after 21 years with its humble, confused beginnings on December 7, 1960. Dan Ingram ended his last regular show (5-7) by playing Donna Summer's "Last Dance." He then remarked, "I'm going to be doing a wonderful new thing called Superadio which will premiere on the 22nd anniversary (7-3-82) of my continuous employment with ABC. I'll be taking off about seven weeks, and I'll enjoy that.

"I said at the top of the show I wouldn't tell you who the honored group of the day was until the end. I suppose it should be Hal Neal, who gave me my start at WABC, or my wife and family, who saw me through some rough times. I suppose it should be my peers who are here in the studio with lots of love. But the honored group of the day is you, my friends, the listeners, without whom I wouldn't be here," Dan concluded.

An ironic note on Ingram's playing "Last Dance" was that it was the first record ever played on Disco-formatted WKTY, the station generally credited with defeating WABC.

The final step in saying goodbye to Musicradio took place on Monday May 10, from 9 to noon, with a 3-hour two-man show featuring Ron Lundy and Ingram. During the show they reminisced about the old days and some of the colorful things that happened while they worked together at WABC. They took a positive outlook, with nostalgic thoughts of the past and bright hopes for the future of WABC and Superadio.

During the last 45 minutes, the duo played a montage of the great music of the last 20 years, which had been produced with the help of WLS/Chicago's Tommey Edwards and other station staffers. They interspersed WABC jingles from different package over the years. Ron Lundy noted, "This is a beginning for you (Dan), for Rick (Sklar), and for me and Superadio, and a new beginning for WABC TalkRadio. That's the way I look at it, and always want to."

Dan Ingram closed out by saying, "This will be the last time I'll ever be able to say WABC/New York. This has been a ball for almost 21 years for me, and 17 years for you, Ron, and for almost 22 years of this programming. I'd like to play a couple of things to nail it down." The engineer then played John Lennon's "Imagine," followed by the long-retired, but familiar WABC "Chime-Time" jingle. There was a three-second pause, and the station debuted a minute long News/Talk jingle.

The end for WABC MusicRadio was handled with as much class as the entire operation of the station for these many years. Sure, WABC is still going to play a couple of recordings now and then on the Ross & Wilson morning show, but the reality is — WABC is no longer a music station.

Deciding To Change Formats

When the stark reality hit WABC that it was time to make a major course adjustment in a radio station that has been successfully playing music for 20 years, the decision was painful.

Foreknowledge of the reaction from the media, the public and WABC's employees made the move even more sensitive.

WABC VP/GM Al Racco explained, "The final decision to change WABC from CHR to News/Talk was made internally in January, but the New York Times broke the story on February 22. This was a lot earlier than any of us wanted it out, but there was no way to avoid the issue once it hit the streets. We just had to grit our teeth and bear with the reaction."

For Racco it was a matter of business, but for PD Jay Clark and ABC's Rick Sklar, it was a business decision, complicated by emotion. "It really began a year ago when we got the Yankees and hired Art Rust Jr. to do a sports talk show. Even though it was early, I was mentally preparing myself for the change," Clark recalled.

"I said at the top of the show I wouldn't tell you who the honored group of the day was until the end. I suppose it should be Hal Neal, who gave me my start at WABC, or my wife and family, who saw me through some rough times. I suppose it should be my peers who are here in the studio with lots of love. But the honored group of the day is you, my friends, the listeners, without whom I wouldn't be here," Dan concluded.

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"Research had been done some time ago to determine format options for WABC," explained Racco. "We knew the station had been in trouble since 1979 and we needed to get things turned around. When we saw what the '79 slashing did to the station, we decided to go back to the old tried-and-true format. WABC's employees made the move even more sensitive.

The PD position at a station in ratings trouble with a heritage and format like WABC's creates an enormous amount of money. We did some promotion in the spring of 1981 for the Yankees, but that was a whole year after I got here, and the numbers just weren't improving a great deal. In a sense we were bloc-programmed for a while, and it became obvious that it wasn't working."

The field for News/Talk is already crowded, as Clark noted. "In this market WINS, WCBS, WMCA, and WOR are information-oriented and doing a News or News/Talk format. We did intensive research already on the format and feel our brand of News/Talk will be much different than what's currently being offered within the marketplace. The use of the satellite will be of immense help to us, as it will deliver proven programming. Our job is to market the new product."

Al Racco summarized his feelings on the format switch by noting, "My background is in News/Talk from KGO/San Francisco, and when we hired Jay Clark from WTTI-AM & FM/Hartford, I knew he was familiar with both formats, so it was logical to make that move. It would cost us
### Stations with vision

**Van Halen rocks radio with another GIANT WEEK!**

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<th>Station</th>
<th>WBBQ 27-21</th>
<th>FM100 30-26</th>
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<th>WOKI 40-33</th>
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### EYE TO EYE

**“Dancing In The Street”**

Produced by Ted Templeman

**“Nice Girls”**

Produced by Gary Katz

Manufactured and Distributed by Warner Bros. Records
over $3 million a year to keep WABC afloat promotionally with music, and it will cost us a lot to get the new format marketed.

The man who replaced Cousin Bruce with WFIL-Philadelphia's George Michael George, now a sportscaster for WC-TV-Washington, stated, "It makes me sad to see this happen. It's like a part of history dying, but by the same token it was predictable. They hung in as long as they did because of their show ratings and had an FM signal at 77. They were just unable to compete with FM. It's interesting to note that WFIL and WABC have both changed formats over the years. I know Rick Sklar did everything he could to help it. He's a great programmer."

Liz Kelley, now working at KFI/La Angeles, was the station's first female air personality. "I was there in January 1979 and worked at WABC until August 1979. Interestingly enough, I grew up listening to the station, and always had a goal to work there. Glenn Morgan made that possible. I'm sad about it, because WABC has always been so much a part of New York for me."

Another New Yorker shared similar sentiments. Current morning team member Jeff Rawa and Wes Warden, said, "I grew up listening to Herb Oscar Anderson, Bruce Morrow, and Scott Muni. Sure, I listened to WINS and WMCA, but when WABC came on, it was so different, it was totally head and shoulders above the others. Now that I'm working here, it really saddens me. I sure would have liked to have seen one more go at it, but both Boss and I look forward to the new format. It'll be a bittersweet goodbye for us."

One member of the WABC staff, Johnny Donovan, who competed against the station at WOR-FM years ago, remarked, "I joined WABC nine years ago doing swing work and more recently noon to 3pm. I helped work to put this station under at WOR-M, and now I'm seeing it change not because of another competing station, but because of the overall market change. As Mike has described, it's an inevitable, and the shift of its format can't be erased from the memories of WABC's listeners. It's a shame."

Back To The Beginning:

The year was 1960, and ABC Radio had big problems. Every one of its properties with the exception of WXYZ/Detroit was losing money... big money. WABC was losing $900,000 a year and was one of the lowest-ranked stations in the market. Let's go back to the beginning for WABC and follow its history through to the present. Let's look at the people that helped make WABC what it was and what it's become.

From MOR To Top 40

Our story begins with consultant Mike Joseph. "Hal Neal was GM at WABC at that time, and he was frustrated with his station. I went on payroll as a consultant at WABC in 1960, but I wasn't able to get into the station fulltime until October. Hal and I worked weekends on plans and format development, which he carried out in my absence."
STANDING ON THE EDGE

FEATURING THE SINGLE "TO DREAM THE DREAM"

Produced by Barry Beckett
**WABC Timeline**

Here's a quick look at the important events that occurred during the history of WABC from 1960 to the present.

1960
- Mike Joseph hired to change format from MOR to Top 40.
- Veteran NY personality Martin Block retired.
- On December 7, WABC kicked off the new format.
- Mitch Miller hired to cut jingles for the station.

The first WABC Radio "Swingin' Sound Survey" debuted, listing Top 7 albums, 7 Sure-Shot Shows, Swingin' 70 Singles, Soaring 7 Singles, and the "77 Sound Slepper.

1961
- "Swingin'" Sound Survey replaced by "Silver Dollar Survey."
- Dan Ingram joined with cast of characters: "Ingram Flingram," "Peter The King," "Ingram Flintring," and "Flintring Finger.
- "Cousin" Bruce Morrow joined the staff.
- Fred Hall became first all-night music host.
- JFK assassination coverage.

1963
- New York City had too many Good Boys, and WABC was one of them. The station's theme that ran for years.
- Mike Joseph elaborated further about the exclusivity of sound. "We had no money for contesting at all. The station was in the red. I had jingles cut by Mitch Miller" and we ran them everywhere. We also put heavy reverb on the air. People only knew what station they had on. Others tried to imitate it, but our sound was different.
- "All of the jocks were very surprised at how the station sounded. We jingled into music, out of music, into news, out of news. Some of the jocks couldn't adjust, and our first casualty was Jack Carney, who went to Europe, and then returned to St. Louis (KMOX). I left for other projects in December 1961, and Sam Holman came in as the first real PD. Sam and I had also worked together at WKNR/Detroit, and he did Hal. Sam and I were doing a meeting and told our first person to come number one in his time slot would win a suit of clothes, and $50 cash. It was a great incentive, since $50 was an impressive amount of money in 1960. It paid off, and so did Hal.

1964
- Sam Holman promoted to PD, and retained on-air slot.
- Jock Gayles became the "Good Guys," then "7 Good Guys Plus One" as Bob Lewis joined the staff.
- "Hotline Of The Hits" jingles debuted.
- "NY Mets" first game air on WABC.
- Howard Cosell and Ralph Branca hosted Mets pre and postgame shows.
- WABC featured hits of the week, "Lone Twister," left the air quickly when it was discovered that the artist was WGN's "Mr. Twister." The cast of characters included "Les Marshall won 'Be a DJ Contest.'"

1965
- New York City had too many Good Boys, as WMCA was also using the slogan, so WABC became the home of the "All Americans."
- Dan Ingram began weekly Tuesday countdown of the All-American Survey, with Bruce doing a nightly countdown.
- The Four Seasons created the famous "Having A Ball With Cousin Bruce" theme that ran for years.
- Scott Muni introduced a new format concept, going into the "WABC Goldmine."
- Bob Dayton joined the staff, called his show "Dayton Place." After popular TV show.
- Station stopped playing the hits during JFK assassination coverage.
- Sam Holman fired as PD.

1966
- Production Director Dick Sklar umpied to PD.
- WABC brought the Beatles to New York for a concert.
- Slogan "W-A-Beatle-C" coined.
- WABC listener plea to recover lost St. Christopher medal belonging to Rings Starr worked.
- Cousin Bruce and Scott Muni hosted a TV "Sandblast"-type show for a 13-week run.
- The All-Americans appeared at World's Fair Coca-Cola pavilion.

1967
- Jingle theme for the year became "WABC A-Go-Go."
- Scott Muni resigned over programming differences, and Cousin Bruce took over early evenings.
- Bob Dayton dismissed for playing "Tunner & Tuss," "Happy Birthday Baby," and dedicating it to Hiroshima on 20th anniversary of the first atomic bomb blast.
- Chick Leonard hired as the first black on a major Top 40 station.
- He popularized the rap "Keep your ear near, dear, you'll like what you hear."
- Charley Greer's all-night show sponsored by famous Dennison's Mens Cloths, and popularized phrase, "Money talks and nobody walks."
- NY blackout hits, and Dan Ingram found his way to LoD, NJ transmitter site and resumed his show.

1968
- Jingle theme for the year became "We'll Take Fun City and WABC."
- Station temporarily banned Beatles songs in wake of John Lennon's remarks regarding group being more popular than Jesus.
- Ron Lundy joined WABC and popularized his on-air signature of "Hello love, you're in the greatest city in the world."
- Station banned Napoleon the 14th's "They're Coming To Take Me Away" after citizen complaints.
- Dan Ingram started a jazz show imitating jock Jazbo Collins on WABC.
- The All-Americans went out on strike. Dick Sklar and other personnel kept the station on the air.

Continued from Page 22

row were the original staffers. Howard Cosell was doing Speaking Of Sports for the network and also a local sports show. When WABC decided to go top 40, it was an already-crowded field in New York. WINS was number one with Murray The K. plus Jack Lacy (now at KIIS/Los Angeles) doing afternoons. "It was a big one-two punch," according to Joseph. "WMMG (now WRN) was rocking, NWEN every so often, if it was. Our biggest competitor in the end was WMCA with the likes of Joe O'Brien, Jack Specter, Harry Harrison (who later joined WABC), and Gary Stevens. We stole Scott Muni from WMCA."

With all of this competition, how did WABC get it together? "It was the exclusivity of sound, music, and personality," explained Joseph. "We had the tightest playlist in America. We listed 77 songs but only played about 30. We were also the first station to coin the phrase 'Solid Gold' and play oldies as part of the format. Everyone else played 100 records or more. I knew we had to get up, and from past experience, I knew the tight list would work."

No Contests

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The First PD of WABC

Mike Joseph excited the station after his contract was up in December 1961. His work was complete and the framework for WABC's format was set and in motion. Hal Neale, on the recommendation of Joseph, hired Sam Holman as the first PD of WABC under its new music format.

"I got there in September of 1961 and worked with Mike to learn all that we needed to do," said Sam. "I remained as PD until November of 1963, when I was fired by Wally Schwartz, who now works for Blair-TV. In those early days we still had to give the 'Breakfast Club' and that long news block at night.

"The sad part about it," he continued, "that was all in their wisdom. ABC was still not giving us any money to work with, and wasn't helping to get rid of these programs that didn't fit, despite the fact that the numbers and billing were improving dramatically. Part of the imagery I introduced was to call ourselves 'New York's First Station.' WABC was original-ly licensed as WJZ/Baltimore. It helped us get over.

"Our jingles sounded like the melody line from 'Richard Roger's 'Manhattan,' and we ended up paying him royalties for years. We just copied the melody and put it to 77, WABC and everyone knew it instantly. Those jingles were done for us by PAMS/Dallas and we liked them so much we kept going back to them again and again. I guess years ago they put WABC jingles on all of their demo packages."

From Holman's description, it sounded more like a fraternity than a radio station.

"We did more incredible things off the air in those days than on, because they gave us no money. We partied a hell of a lot, because we were young and dumb. I remember I bought a new Volkswagen convertible, and I took Scott Muni for a ride in it. Damned if we didn't roll the thing in Central Park at around 7pm and Muni had to go on the air in a half-hour. Needless to say, he didn't make it that night.

"We were even the 'Meta Station' for the first two years of that team's existence. They were frustrating to know we were happening big, but not able to get there and act big-time, because they didn't give us any money. Rick Sklar was the first person to get them to spend the bucks, and he did an amazing job with the station. He made WABC what it really was."

The Rick Sklar Era, 1964-1976

Sklar joined WABC as Production Director in 1962, and was named PD in January of 1964. Prior to that he was PD at WMGM and WINS, and left each time when the stations were sold, so he knew the market. By this point, WABC was starting to make the money necessary to go all out, and Sklar got all the tools he needed.

"I really think WABC affected more people's lives than any other radio station ever did," reflected Rick. "At one time we were cuing over a million people an hour, and our sales slogan became 'A Quarter-Million Every Quarter-Hour.' We tried not to dwell on the power aspect of the station. I knew what kind of influence we had, and tended to downplay it to prevent from creating an ego monster at the station."

Under Sklar, the format of the station essentially stayed as it was when Mike Joseph set it up. "We still used tons of jingles. We used them everywhere... probably more extensively than others did as we looked at them as part of the entertainment value of the station. That's why we had such enormous jingle packages cut each time. By comparison, we had more jingles in the control room at any one time than records in the whole library."

"I introduced 'WABC Chime Time' and that became another station identifier because of the heavy reverb and all those jingles. By this point, WABC was becoming a habit. WMCA was having fits over us, and it was basically the two of us going at it. At the same time the Beatles were immortalizing WINS's Murray The K as well."

W-A-Beatle-C Radio
Market observers point to WABC bringing the Beatles as probably the single most important promotional stunt ever done in New York radio. It cemented WABC in its listeners' minds, while at the same time the Beatles were immortalizing WINS's Murray The K as well.

Sklar recalls the lead-up to bringing the Beatles in. "Well, we already started to do some contesting. We'd continued with the 'Principals of The Year' contest and had over 1/4 million votes in. Our lawyers insisted that every vote be counted, and it took us a couple of months around the clock to do it. We knew we had it together then."

It was following the progress of the Beatles in Europe and England that (promoter) Sid Bernstein to bring them in to Carnegie Hall for a concert. He was still in the process of trying to ensure for fear they wouldn't sell out. Little did we all now. Sure, we knew their records were amazingly popular, but the reaction was incredible.

"At the concert you couldn't hear or really see anything... just screaming and yelling. I don't know if I ever heard a crowd sing a note of their music. Those four guys were scared to death. The security surrounding their appearances was formidable, but it never seemed enough. Each of them feared for their well-being."

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Cousin Brucie left WABC in 1974, and he explained why. "I left because I felt the station had gotten boring. I beat Wolfman Jack, and WNBC offered me his job. I took it, and even though it only lasted a couple of years, I'm glad I did it. I've got no regrets about that.

Another person who's glad Morrow went to WNBC is George Michael. "I joined WABC in 1971. I didn't want to do that. If technology hadn't progressed for FM, I think I might have stayed on longer," he confessed.

Assistant PD Glenn Morgan was tapped as Sklar's replacement. Glenn joined WABC in 1971 from WMID/Atlantic City. He actually became PD in 1974, when Rick became Operations Director, but when Rick became VP/Program Development Glenn began calling the shots. "We held onto our own using Rick's principles for an incredibly long time. I was constantly working with the air talent to modernize their air sound, which was getting dated in spots. We had to stay contemporary."
Oedipus On WBCN's Resurgence

The WCOZ/Boston success story is legendary by now. When then-PD John Sebastian joined the station in 1980, his programming sent the station’s 12+ share spiraling upwards, leaving longtime competitor WBCN reeling. In ensuing ratings books WCOZ’s strong 12+ share gathered enough industry attention to start Sebastian on a new phase of his career as an AOR consultant (a job he continues, having garnered an excellent track record).

Meanwhile, in Boston, something very interesting has transpired: WBCN has made tremendous strides in regaining a strong 12+ figure; the winter Arbitron results showed WBCN at an up 9.5 to WCOZ’s down 6.7. More interesting are WBCN’s demographic details. The station is #1 in the market in men 18-24, 25-39, and 25-54. WBCN is also #1 in adults 18-34, 18-49 and 25-34, all exceedingly attractive demographics from an ad revenue standpoint. Also important is the comparison teen figures between the city’s two AOR’s: WBCN had a 6.8 share to WCOZ’s 35.7.

Oedipus Who?

These figures suggest there’s method behind the madness at WBCN, long considered a freeform progressive rocker. The changeover began about a year ago when

Top 46 in its heyday, and fell in love with radio. I decided to get into radio when I heard music on the street that was happening but which was not getting played on the air. At first I did volunteer work (for WBCN) Charles Laquidara, learning production and writing a weekly feature of rock news called ‘Rock Journal.’ Hadges gave me my first part-time airtime, and his successor, Charlie Kendall, helped mold my intro to professional air personality. Tony did the same to help develop my PD potential. We still work very closely together on a daily basis. He’s a great GM to have because he’s still vitally interested in the music; he still does a weekly airshift.”

The Musical Canvas

For Oedipus, music is everything, which he admits can have both positive and negative effects. “WBCN was an elitist station at one point, and I was the prime culprit because I’m such a new music freak. We allowed ourselves to get too far ahead of our audience, and we were losing them. We had to pull back and investigate other ways to showcase that music without losing our audience. We studied the consultants’ ‘back to basics’ approach, and applied that in our own way to what we do at WBCN. We put together a musical structure; I hesitate to call it a format, because the jocks still have freedom of musical choice. But there are boundaries; the boundaries of the art. It’s like a painting where the artist works within the boundaries of his canvas. WBCN canvas covers all the years and types of rock. We play many of the same acts that all AOR’s do; we have to. We can’t ignore their popularity. But there’s also other great stuff that should be played that the other AOR’s won’t, everything from reggae to Ray Parker Jr.”

While many stations are afraid of mixing musical styles, Oedipus says he has no such problem at WBCN. “Anyone who says he can’t segue varied musical styles doesn’t know how to do his job. It’s an excuse for not thinking hard enough.”

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WBCN eschews the current trend toward research for determining musical choices. Oedipus explains, “I think its validity is overestimated. It’s basically a consultant scam. If you have intelligent music-oriented jocks with good instincts about the market, their listeners, and their daypart, you can get by without it. I think our success proves that.”

Everyone has input into the WBCN music library, though Oedipus has final say over addid. “We can’t break everything. There aren’t just too many great records that we all want to play. We have to choose wisely; otherwise none of the records will get played enough to have any effect on the audience.

“The jocks have a requirement to play a certain amount of new music per hour. From a specified body of music, they can choose from within that body of music, and there’s no place within that hour when they can play a certain song at a certain time.”

Oedipus reports that this loose structuring of cuts does not result in an awkward of jock favorites, as might be expected. “That potential problem is nipped in the bud because we force each other to move around the body of music in any particular bin. If I see they’re not doing so, we talk about it.”

Jocks As Artists

“They’re extraordinarily disciplined and extraordinarily talented,” Oedipus says of his staff. “My jocks are exhausted after a live show. It’s not like at most AOR’s, where the jocks just play cuts from a computer. We read cue cards. WBCN jocks are expected to listen to the music so they can segue it, to think about the music, set it up properly, and play everything in each category while moving around our library of music.”

He admits, “It would be so much easier to have a computer playlist they work from; I wouldn’t have to monitor the station as much or meet with them as often. But the advantage of the WBCN structure is pride it gives each jock in his work; he can consider each show a work of art. These people are on the line every time they’re on the air; each show has to be great regardless of how they’re feeling. It’s very demanding. And their interest can’t stop there. They listen to the albums, go to the shows, want to MC and meet the listeners and hear the upcoming bands. They are encouraged to come in to me with ideas for shows and promotions.”

WBCN promotions are people-oriented, according to Oedipus. “We don’t want to do a large promotional budget, so we stick to the promotions that get us out in the community, interacting with the listeners. We do a lot of remote, especially in the summer months when we can take the WBCN van to the beaches. Of course we do the usual giveaways for concerts, movies, and sporting events. Our biggest promotion is our bumper stickers; we give them away whenever we meet our listeners. They love them, which is lucky, because it’s about all we can afford to give out.”

Jock Shortage

WBCN’s primary product is its music. The station’s music library is legendary in size; 15,000 albums. That, Oedipus claims, is more than any jock searching for that “perfect segue.” Segues are still a part of the WBCN image. “I’m not sure whether people need good segues, but ‘the bad ones stick out like a sore thumb.’”

WBCN jocks are given one “wild-card” cut choice per hour, when they can play whatever they choose. In general, each is required to be a “musicalogist” in the best progressive rock radio tradition, and Oedipus claims finding such knowledgeable jocks gets more difficult each year. “I’ve had to resort to mining the college stations for the kind of jocks I need. When I get auditi- tion tapes, more often than not it’s time-and-temp guys who play nothing but blocks of Beatles or Stones. That won’t get them a job at WBCN.”

Oedipus blames the jock talent shortage on consultants’ stifling of creativity. “They’re killing the music business. Those kids are reaction is immediate, strong, and negative. ‘They’re doing a terrible job.’ Oedipus explains, “Jock Shortage

WBCN wasn’t the only new music advocate to do well in the winter Arbitrons. KROQ in Pasadena broke into the Top 3 for the first time, much to the astonishment of its Los Angeles AOR rivals, and to the pleasure of KROQ’s PD Rick Carroll. He has mastered the station’s growth with a prescious mix of AOR standards and new music cuts, which take up a third of the station’s hefty top 40.

The major difference between WBCN’s ratings success and that of KROQ is that KROQ’s majority of listeners are teens (the station was number one in the market for teens this week), while WBCN scores better with adults. According to Carroll, “They’ve been around long enough for we have, so their listeners have had the chance to accustomed to their songs and come to expect them as oldies. They’ve created their own hits, as we have, but with the 25-34 gang. We’re creating them right now, starting with teens, who will want to hear our oldies as they grow up. That’s the big thing about our format: its growth factor. WBCN’s format may grow quickly, but the station has garnered some serious numbers. Carroll has contacted several stations and is negotiating to bring the KROQ format to other markets. ‘I think it can work in all of the top 50 markets. It’s a valid format with an appeal to a large portion of the market. It’s by no means just an L.A. phenomenon. I can see it exploding as the Disco format did, but with much greater longevity.”

Those who study playlists have undoubtedly noted already the effect of KROQ’s success on its L.A. AOR neighbors’ old choices. Carroll reports, “I see a definite shift toward KROQ music. With oldies taking up 75% of their sound hour, that leaves little time for new music. When they do play new music, for example a song like the Jam’s ‘Town Called Malice,’ it will probably come way after they have to play a song they have tuned in to KROQ and hear it every three hours. And I think there’s a lot of older people listening to those stations who just don’t like the KROQ sound, and will end up tuning them out.”

Carroll is so bullish on KROQ’s format and future that he was willing to make this prediction: "We’re confident that come the middle of July, we’re going to be in the Top 4 in L.A.-numbers. It’s a being prediction but you can quote me on it.” The day the prediction true is the day the AOR radio may have to rethink its entire musical structure.

KROQ Rocks L.A. AOR’s

"If the consultants admit their job is not to sell records, the record industry should...stop assisting them.”

Consultants: Bane Of The Industry

Mention consultants to Oedipus and his reaction is immediate, strong, and negative. “They’re killing the music business. It’s not the kids at home who are taping albums; that’s a lame excuse. Those kids are music fans because they already own the albums they tape, they see the shows, they watch the videos. & The consultants play ten songs in current rotation; it’s no wonder kids won’t risk the..."
KBCO/Colorado "KBCO has positioned itself as an alternative to the tight-listed hard rockers. Music is our focal point, but we have stylistic boundaries. We choose the ultimate dividing line between WBCN and WCOZ is now playing, that sells through. The records we don't play that our competition adds don't sell significantly. Conversely, WCOZ is now playing time buys on their stations, servicing them. Why are they aiding them, making time buys on their stations? The jocks don't need their job is not to sell records. That's how I see my job is to sell records. We've proven it. And if we sell records, that means the industry stays healthy, the group we love keep making great music, and we get time buys and stay healthy too."

He continues, "If the consultants admit their job is not to sell records, the record industry should say 'fuck you' and stop assisting them. Why are they adding them, mak- ing time buys on their stations, selling them and their jocks? The jocks don't need to hear the records at home; they have no say in what gets played. They just end up selling them to used record stores."
“Three Sides Live.”
A specially priced 2-record set of Genesis in concert.
Featuring a 4th side of previously unreleased studio tracks.

Includes the single “Paperlate”

On Atlantic Records and Cassettes

Manufacturer’s suggested Retail Price $10.98

"Mr. Fletcher, with a heart transplant, we can save your wife Anne’s life. But first we need $37,000."

With these words from the surgeons at the University of Arizona Hospital, Michael Fletcher called the Associated Press last month expressing his dismay and despair. The wire service briefly mentioned the situation at the tail of the Arizona summary.

Over at KAIR/Tucson, Program Director John Stevens spotted the news item and decided to do something about it. "I immediately thought, ‘God, that could be my wife,’ " he recalled. "I was shocked that in 1982 someone could be told ‘we can save your life but first you have to fork over the tab!’"

John then approached KAIR’s management to discuss his idea of coordinating a $37,000 fundraising campaign. "I went directly to (KAIR owner) Surrey Broadcasting President Howard Duncan to ask his support. He was totally behind the idea, and in fact, promptly cut a $1000 check to contribute to the fund! That floored me!"

On-Air Pitch

Certain that the community would respond to KAIR’s request for financial help, the station began devoting heavy news coverage to the story. "We had our personalities come on the air with a direct appeal," said John. "Without reaching Jerry Lewis telethon-type proportions. We weren’t down on our knees begging. Each hour, listeners would be asked to hear them say this."

With the radio coverage supplemented by local newspaper and TV visibility that John appraised as "encouraging," over $30,000 was raised in less than four days! Meanwhile, funds collected in Anne’s home town added even more to help cover the expected post-operation costs. Together, the money, awareness, and outcry from the community led to an immediate search for a heart, even before the necessary total had been reached. The hospital issued a statement to the effect that because the initial efforts were so successful, it had no doubt that the total sum would be achieved. The wheels went into motion.

The heart acquisition process came none too soon, as Anne’s serious condition, stemming from a pregnancy-related complication, had worsened. Doctors feared she had but a few days to live.

Fortunately, this story has a happy ending. A heart was soon found, the operation went successfully, and Anne, although still hospitalized until early summer, is expected to make a full recovery.

Coordinate Procedures

John detailed some of the mechanical procedures the station took to properly coordinate the project. "First of all, as obvious as it sounds, it’s important that any time you get involved in a charity — especially on a large scale — that you be aware and supportive of what you’re doing."

"Even before we went to management," John continued. "We had checked the story out thoroughly. We contacted the heart surgeon at the hospital and obtained a letter stating, A) to the best of his knowledge there were no financial resources available to pay for the operation, and B) that it was a medical emergency."

John stressed that a clear and visible route of the donations to the fund is also very important. "You have to make sure what you say the money is for is actually where it’s going. For example, Michael Fletcher had initially established a fund in his own name when we became aware of it. Before we decided to get involved, we had the surgeon’s name signed on the bank card. That prevented any mishandling of the fund. Furthermore, we acquired a letter from Mr. Fletcher stating that any leftover money would go into a permanent heart transplant fund for any future patients."

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Bob Linden, LOVE 94

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16 Tulsa, OK
18 Shreveport, LA
19 Oklahoma City, OK
22 Ottawa, Canada
23 Toronto, Canada
24 Kingston, Canada
25 Des Moines, IA
26 Vancouver, Canada
27 Portland, OR
28 New York, NY
29 Des Moines, IA
30 Nashville, TN
JUNE
2 Chicago, IL
3 East Troy, WI
6 Rockford, IL
7 Cedar Rapids, IA
9 St. Louis, MO
10 Kansas City, MO
11 Oklahoma City, OK
13 Portland, OR
14 Anchorage, AK
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20 Toronto, Canada
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26 New York, NY
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28 Nashville, TN
29 Des Moines, IA
30 Nashville, TN
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1 Indianapolis, IN
3 Cleveland, OH
4 Columbus, OH
6 Louisville, KY
7 Evansville, IN
8 Nashville, TN
9 Memphis, TN
10 Little Rock, AR
13 Houston, TX
14 Dallas, TX
16 San Antonio, TX
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30 Nashville, TN
AND MORE TO COME!
REWARDING PROMOTION OR ROYAL PAIN?

A Look Into More Music Guarantees

One of the hottest promotions to come down the pike recently is the “More Music Guarantee,” which promises listeners a certain monetary reward (usually thousands of dollars) if they catch the station playing fewer than three or four records in a row. However, the guarantee is more than a contest; it’s a statement of policy which stations hope will indelibly plant in their listeners’ minds that here is the station in town which is playing more country music than anyone else.

Sounds like a fairly simple promotion, right? It’s a good way to build up quarter-hour listening while attracting potential new listeners, plus you have the ability to control the amount of money given away by either sticking to your stated music policy or purposely breaking the guarantee to insure a winner. Unfortunately, it doesn’t always work out that way.

While some stations have had remarkable luck in controlling the outcome of the promotion, others have been forced to fork over thousands of dollars because of on-air mistakes, mistakes which have cost at least three air personalities their jobs. Makes you wonder if the potential rewards are worth some of the hassle. Vern is still very high on the promotion, which was done to prevent collusion. Most people who actually won, a decision that still has not been determined. In spite of all these mistakes which have cost at least three air personalities their jobs. Makes you wonder if the potential rewards are worth some of the resulting problems. The following case histories offer some valuable insight to those considering this type of promotion, with comments running the gamut from “I sit everyday like the jocks do just hoping that we get through another day!” (KBCQ-FM PD Bob McKay) to “If I had to do it all over again, I’d do it in a heartbeat” (WUSN GM Chuck Artigue).

Vern Ore, VP/GM

KZLA-FM/Los Angeles

Vern, who is the self-proclaimed inventor of the promotion, first ran it when he was GM at KSCS/Ft. Worth. The station allotted $10,000 to dramatize how much music it was playing and also issued a policy whereby any on-air personality who gave away the money “accidentally” would be dismissed. In a short period of time KSCS was forced to make good on both counts (although the DJ who goofed has since been retired at the station). A following KSCS payoff resulted in a court arbitration to determine which one of four people claiming the guarantee money had actually won, a decision that still has not been determined. In spite of all these hassles, Vern is still very high on the promotion and has now instituted it at KZLA. He explains why.

“Look what’s happened with the latest ratings. Basically we stayed even in a down Country market and a down Country book all over the country, so the promotion probably helped in the longterm, which gave us those quarter hours. There are too many ads around saying ‘Your Kind Of Music.’ What is that? This really says what we do; this is what we play, and we guarantee it.”

“The $10,000 we just gave away on KZLA was an accident, although the person who gave it away is still with us. Originally, at KSCS if anybody goofed, it was their job, which was done to prevent collusion. However, after reviewing that, we decided that it was really harsh, because accidents do happen. Now what we do is that if anybody blows it, they’re subject to a very strict review to find out if they knew the person who won it.

Bob McKay, PD

KCBQ-FM/San Diego

While Vern obviously feels that the ultimate benefits of the “More Music Guarantee” outweigh the drawbacks. Bob McKay has his doubts at this point. Bob had the unfortunate task of firing two air personalities who, within a three week period, both broke the guarantee without authorization from the front office, costing the station $20,000. Bob relates why such drastic measures were taken.

“When we decided to put the $10,000 guarantee on, it was not as a promotion or a contest, but more of a statement to cement our image as the music station. Of course when you put a promotion like that together, you have the money earmarked to give away, but we didn’t want to give it away right away. We wanted to pick our time, so we had a meeting with all the jocks to explain the concept, the execution, the whole philosophy. I couldn’t the chance of having somebody flip up through lack of concentration, since a careless mistake could cost us $10,000. Beyond that, collusion was a big concern. Instead of having everyone sign affidavits, we put out a memo and had a mass staff meeting to tell them that the first person who gives away $10,000 through lack of concentration will be fired.

“We made it as effortless and as easy as we could, but if anybody blows it, we’ll do it again for ten years! It sure does get in our reputation to do that. We decided to settle on $10,000 guarantee running now.”

“The contest rules state that if you hear us playing fewer than three songs in a row, write us a letter, and everybody with the same (earliest) postmark will be eligible for a drawing to determine the winner. That helps to avoid the collusion. Most people who work for you have been with you for a while, and it’s not worth their jobs or reputation to do that.

“I’d like the promotion to run two months at a stretch, but my experience both here and in Ft. Worth is that it doesn’t last that long. You can afford to do it maybe every two months, but you can’t afford to do it every week. You’re always searching for the right amount of money to promote the guarantee. We could do it with $500, and although $500 is a substantial amount of money to most people, it’s really not worth the effort. We decided to settle on $10,000. You could do it for a million bucks; but if there was a mistake and you had to pay off, you couldn’t do the promotion again for ten years! It sure does get interesting, and we’re still into it, with a second $10,000 guarantee running now.”

An Alternative Guarantee

Although Viacom stations KKK-F/Milouthan and WKHD/New York have both participated in the “More Music Guarantee” promotions, the chain also has come up with an alternative promotion, which has proven equally effective. At some point each of the Viacom Country stations will play four previously announced songs in a row, awarding the first listener who hears this sequence and calls the station a $50,000. If the winner happens to be a sta-

tion club card (see WMZQ/FM/Washington example) holder, he or she will take home an additional $50,000! One of the first winners of this giveaway was Mary Cullinane, who was both a faultless listener and a careful money giver away. Mary is pictured with her $100,000 paycheck sur-

rounded by (rear, l-r) WKHD DJ Tim Byrd, PD Bill Ford, and station personalities Shawn Burke, George Jay, and Maryann Roques. WKHD personality Dave Shaw is seated next to Mary. KKK-F and WMZQ have also recently had $100,000 winners in this promotion.

“The contest went on the air January 21, and on March 11 Susan Payne, who was working the 6-10pm shift, had somebody in the control room with her (which also is a station violation), became distracted, and at the conclusion of the second song she did a backsell and we got hit. I’m not out to ruin anybody’s career, and I consider Susan a tremendous talent, but she doesn’t concentrate. There were many, many memos on record prior to this about her specifically not concentrating. Since she had continually been cautioned and ad-

monished, she was fired on the 12th.

“She called in again, he lied to her again and told her he played four songs. During all this I was right down the hall working on the AM, but I didn’t know anything about it because Larry didn’t mention it to me during the night.

“The next day I got a call from our GM Mike Stafford, who told me he had been called by the fraud division of the San Diego Police Department. We listened to the log-

ger tape and determined the woman caller was correct, so we wound up paying $10,000 to her. Larry was fired because he lied to her...blatantly! He did indeed commit fraud. I would never have fired anybody if they hadn’t known the policy right up front. That would have been highly unfair, and I’m not that kind of per-

son. But, in these cases, everyone knew in advance what the policy was.

Continued on Page 36
The Single Country Called For!

"That's What I Learned From Loving You"

Russell Smith

Produced by Barry Beckett & Jimmy Johnson
Inside Nashville

MOUNTAIN MUSIC: Oak Ridge Boys' "Bobbie Sue" certified Gold... Crystal Gayle (she is "country") played at Billy Bob's in Ft. Worth May 21... Elton John was here (he ain't "country")... Anne Murray made her first Nashville record session (Anne says one lady fan told her she had fallen in love to three Anne Murray songs—three different times!!)... George Jones & Merle Haggard's "off-and-on-again" duet album was recorded last week... Snuff Garrett is now producing Porter Wagoner...

Ricky Skaggs first tried to get on the Grand Ole Opry at the age of 17... By a strange twist of events, both KCBQ and KSON-FM/San Diego have been running the exact same contest at the same time. Weat KCBQ had nothing but problems with its promotion, KSON's contest went off like clockwork, with the station "slipping up" on the exact day it planned. However, the station has decided not to give away another $10,000 simply because of all the overtype the dual promotions caused. Ed's version of the guarantee was also an earlier postmark determination, although with a twist.

"The whole promotion ran 90 days and we got it down to the point where we were giving clues on the air as to when it would happen. what time, and announcer's name. We had thousands and thousands of entries that had it nailed down, except we had an ace up our sleeve. On the day it hap- pened, we put a part-time DJ on the air in place of me, which invalidated all the en- tries. However, we got thousands more postmarked the next day, all of which went into a drawing we had on the air.

"The only hassles we encountered were from the mail situation. During the entire promotion we got entries from people who thought they had heard us break the guarantee, so we were continuously check- ing the programming logger tape. There was a lot of paperwork involved and a lot of hassles trying to stay on top of it, but as far as the operation of the contest we never had a problem. Since the beginning we just talked about the fact that this is a team ef- fort and that all we're asking the listener to do is count to three! No threats or anything like that. We just had regular meetings once a week to discuss any problems that anybody had, and were just fortunate.

Chuck Artigue, GM
WUSN/Chicago

If you think paying out $20,000 in three weeks is nerve-racking, consider WUSN's situation. The station introduced its new Country format several months ago with a $25,000 music guarantee, which lasted only four days. The second $25,000 guarantee lasted a mere seven days! Chuck notes how "I went from a very bright, good looking, 23-year-old to a very beat-up, gray-haired, dilapidated 56-year-old man in less than a month!" Surprisingly, he still feels it was all worth it.

"Basically we're the underdog here. This is a battle. The competition for audience is tremendous, so we tried to find something that we thought we could carry off, which was four songs in a row. We put out word that we were in it and, unfortu- nately, we stubbed our toe twice. However, if I were coming in here to do it all over again, I'd still do it. I can't tell you how many people come up to me and say, 'You're the guy that gave away the $50,000. We felt so sorry for you. That's what started us up using.

"Although it's not a contest or a promo- tion but a guarantee, you have to be prepared to give away the money if it comes to that. I must have had conser- vatively 200 challenges on the four songs in a row. 98/10 of the claims that were made were just wishful thinking, but we checked each one out. The only two times that we were in fact on the hook for the two times that we gave away the money, and both times we only had one person who caught it. When you're playing four songs in a row, hour after hour, 24 hours a day, seven days a week, somebody has to be listening pre- tty astutely. Our winners were the first person to drop in a letter as to the time that we violated our guarantee.

"I'm not making any value judgments against any other station, but my point of view is that I'm someone who dreams up the promotions and I'm the one who as manager has to guarantee the money, then that should tell me to be more careful and not let some jock who's trying to do the best he can. If he just happens to be running the board when the listener drops in, I can hold him responsible. To avoid any allegations of collusion we had both the jocks and the win- ners sign an affidavit.

"To make a long story short, it was fun to do, it was worthwhile doing, and we were pleased with the results. For a new radio station to do specific promotion. We have done some other promotions since then, but we haven't done that one again. I'm seriously thinking about going back to the music guarantee again because it is so exciting. I think maybe now that we've been with us for 3 months and we're together technically, we could get by several weeks without blow- ing off the bell!"

More Music Guarantees

Continued from Page 34

"We are no longer running the contest, although we are still supporting the three- in-a-row guarantee with smaller prizes. We've also rescinded the policy on firings. However, if you're a bank teller and you carelessly give away $10,000, chances are you'll be fired. It's not unknown in this business to be fired for lesser things. You really have to put some strong guidelines on it. We're talking $10,000 here, and you're taking a chance of conceivably giv- ing away $100,000. That's not a promo- nation... that's bankruptcy!"

Ed Chandler, PD
KSON-FM/San Diego

By a strange twist of events, both KCBQ and KSON-FM/San Diego are running the exact same contest at the same time. We at KCBQ had nothing but problems with its promotion, KSON's contest went off like clockwork, with the station "slipping up" on the exact day it planned. However, the station has decided not to give away another $10,000 simply because of all the overtype the dual promotions caused. Ed's version of the guarantee was also an earlier postmark determination, although with a twist...

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Have you seen people arrested permanently at some stage in their lives? They just stop progressing, almost frozen in time, and after the freeze they admit no new thoughts and entertain no new theories. Everything to them is better the old way, including the way they will evermore part their toils, write their copy, and get their kicks. Standing still frightens me because I don't want the future to arrive with me still mired in an unchangeable past. I'm writing this to tell my friends I'm packing off toward the horizon to look for some new ways to do my thing, which for the past two decades has been gathering and processing information.

About the time you're reading this, I'll be abandoning a metropolitan area in search of a place to live up in what have until recently been remote mountains. They're still beautiful but they're no longer remote. Satellite dishes and computers are stealing the meaning for the word exactly in the same way telephones and airplanes have shrunk the planet, making it unnecessary to be in a big city to do many big city things.

Standing still frightens me because I don't want the future to arrive with me still mired in an unchangeable past. I'm writing this to tell my friends I'm packing off toward the horizon to look for some new ways to do my thing, which for the past two decades has been gathering and processing information.

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Stand
Chicago's WBMX Makes Its Move

After two weeks of Urban radio interviews, the pendulum has swung back to Black FM radio. This week I contacted WBMX CEO, because of its recent success in the ratings wars. WBMX was the winner in Chicago some years back with a Black format on FM. We all recall the past success of WVON on AM in Chicago; for those who don't know, WBMX was the station which took that dominance away. I can remember going to Chicago to program WVON in 1976 and really wonder if the station didn't somehow knock off an FM and get the numbers back — thank God we did, but that's another story!

I spoke with General Manager Kernie Anderson and Program Director Lee Michaels to see what's been happening at WBMX. The discussion was about the different numbers, sales, music, public affairs and more.

I started by asking Mr. Anderson what has been the difference since he became GM? "When you talk about the difference, you're talking about the whole end result, at this point after about 11 months as general manager, is that we're sitting here with a 4.6 share in ARB. We have a good relationship with the community, we have a stronger relationship with the advertising community, and I strongly feel that we have a great deal of stability here at WBMX.

WBMX has undergone pressure from community organizations and some negative press over past events, so I asked Mr. Anderson how he handled it. He said, "All I can tell you is that we have PUSH and other community activists picketing the radio station. Now, we have a Sunday morning interview with the leader of PUS (Rev. Jesse Jackson). We also have a regular interview program with one of the Congressman here. We're perceived as a radio station that's obviously very strong with the music, but also very aware of the importance of broadcast facility to our community."

How do you combat the negative press you've been getting from the Chicago Defender (the only black daily newspaper in America, by the way)? "I think that's too strong a term. The Chicago Defender is one of the greatest newspapers in America. It is not correct to say that we get such a negative image in the Chicago Defender. The Defender is made up of many employees and indeed many columnists. There happens to be a columnist there who takes delight in discussing media events in the Chicago market. Now, the reason he has chosen to spend so much time on WBMX I think is a carryover of what he has been doing for WBMX for the last two years. He has chosen to ignore, apparently, the successes we have made and would rather deal with the issue, when he often does in an incorrect manner."

Analyzing The Growth

I decided to ask Lee Michaels how he accounted for the station's strong growth, and what he changed in programming when he took over as PD. "I attribute our success to the fact that we have changed in programming. We did extensive research and we compared our station with others in the marketplace. First, we removed all of the negatives — clutter and that type of thing. There was some segmented programming on the station. We also decreased our commercial load from 9% to eight minutes an hour. Just prior to my taking over as Program Director, the station had gone through several changes from a long playlist to a short one, from a widespread rotation to a very quick one. It was maybe 20% to 20 minutes on the pattern. We stretched the station out, fixed the music, fine-tuned, and played the hits. At that point we got the jocks on target and just put out a good clean presentation."

For years, Chicago has been known as a "blues" city. Seeing Lee's music on a weekly basis, I noticed that WBMX not only plays the hits but some jazz. I asked him to explain this music move. "What I've done is check out the background of some people I'm trying to reach. They're basically Southern people. If they're not dirt poor from Mississippi, their parents or somebody in the family is, so there's definitely a Southern flavor in their background. Not to oversimplify the radio station in its music and chart presentation, we brought it down some and made it more natural. The music varies from one extreme to another. We play the latest contemporary dance-oriented music, blues, and we put in a little bit of contemporary jazz. We use the traditional stuff on our jazz program because basically the station is pretty contemporary. That usually puzzles me when I first moved to the Midwest — not just Chicago, but another market very similar, St. Louis. They're basically Southern people with the same background. They want radio presented very simply."

Definitely A Black Format

Do you consider WBMX a Black format or an Urban format, and do you program for a crossover audience in your market? "We consider ourselves a Black format. Second, we have incorporated a couple of special mixes of songs that have a combination of English and Spanish passages in them. We do that in honor of Hispanic listeners. We play very little pop-oriented music or rock & roll if you want to call it that. If whites want to listen to a Black radio station, they don't listen to it to hear rock & roll — they listen to hear what we play, and we play black music basically."

What place in your programming does public affairs take? "Public affairs we consider not very important. We don't have any. We believe that's the role of the public affairs director. What we have now is national and local newsmakers doing a live 'talk to the people' show."

Kerne Anderson added, "There's a feeling here in Chicago that kind of says 'we get things done with our public affairs programming.' We get involved in issues. Most recently, strength was demonstrated when a local high school (Marshall High) called us to see if we would help them raise money for the boys' basketball team to attend the state championship being held in another part of the state. Within less than two hours we went on the air with a news story, then some jock mentions in the afternoon that Marshall High's team need $1000 more to pay for the trip. In a two-hour period, we raised $3000, and what's good about this story is the following week the team from the same school made it to the championship and needed money. We were able to send the boys' team, the girls' team and some of the student body down to the finals."

"Yes, I interviewed the Mayor of Chicago, we interviewed Jesse Jackson, Earl Love, and all the so-called 'Heavy Hitters,' but also there are many, many community groups who just need the exposure. These people need to use our airwaves to get their story over," Mr. Anderson concluded.

The Sales Picture

Finally, I doubled back to ask Mr. Anderson how sales were for WBMX now that the station has been successful. He said, "You have to understand, WBMX for several years has always been a very strong radio station because of the impact that the station has made in this market traditionally for the last 7-10 years. Our declining numbers obviously had an effect on our sales and our increased numbers will positively affect our sales. So it's just a natural phenomenon that sales will go up. But it's a mistake to suggest that our sales were not strong here before." Your sales, then, have always maintained a certain level whether the ratings were high or not? "Absolutely. I think you might be dealing with some of your smaller stations, that don't have the strong tradition that we have been a Senderling Radio Corporation station. If you analyze our ratings situation, we've always been in the 3's and 4's. We had a dip there, we went down in the fall book to a 2.1; prior to that our numbers were always relatively strong. A good sales person is going to be able to secure a certain amount of business period. I think it's just a function of sales as to how effective you're going to be. Obviously with good numbers you're going to do much better and it's going to be easier for our sales people to get by, but it's the function of a strong station and a strong sales department to generate sales whether you have those big numbers or not. I have that satisfaction that I wasn't satisfied with the level of sales, and as a sales-oriented manager you wouldn't expect to be satisfied. But to suggest we were in a pauper's category is not right."

ACTION

LOVE 94 Wins TV Commercial Award

• Last week KRLY (Love 94 FM) Houston got some good news. The station was the recipient of a Bronze Award in the TV commercial division of the 1982 Houston International Film Festival. The award was presented to LOVE 94 and the commercial's director, Gary Griffin of Gary Griffin Productions, during the awards banquet held at Houston's Greenway Plaza. The 30-second commercial was produced at KHTV Channel 39 in Houston. The commercial features the Love Machine, an all-female dance group sponsored by Love 94.

The commercial, which only cost $5000 to produce, defeated 40 other commercials with production budgets of $25,000 to $100,000. LOVE 94 has recently expanded the commercial to 30 seconds, and it's currently being aired on four Houston TV stations during this ratings sweep. If you want to know more about this approach contact Steve Fisch, Promotions Director at KRLY.

• A few weeks ago we mentioned the KISS FM (KINKO) March of Dimes Walk for Birth Defects but no pictures were available. Well
Lamont Cranston Shadowed By RCA

RCA's Lamont Cranston Band played Los Angeles's Country Club recently, and were greeted backstage by label executives. Pictured (l-r) RCA's Barry Gross, RCA VP's Richard Thorward, Larry Gallagher, and Joe Mansfield, manager Gary Marx, and group's Rick O'Dell, Charlia Bingham, and Bruce McCabe; (l-r, front) group's Jim Novak and Pat Hayes.

Toto's Tokyo Platinum

While in Japan for a concert tour, Columbia's Toto received platinum plaques for their "Toto IV" album. Pictured (l-r, from group; members Jeff, Mike, and Steve Porcaro, Bobby Kimball, Steve Lukather, and David Paich; (l-r, rear) R&R Publisher/Editor Bob Wilson (visiting in connection with a video project), CBS/Sony's Yoshikazu Inoue, CBS International's Peter Bond, CBS/Sony President Toshio Ozawa, Udo Artists President Serjiro Udo, Toto manager Larry Fitzgerald, CBS/Sony GM Tad Ohnishi, April Music GM Nemihiko Sasaki, and CBS/Sony's Jack Isomura.

Levin

Continued from Page 3

KFAT Station Manager Ross Martineau recalled, "Harvey actually started in broadcasting when he was 15 on a suburban Chicago station, where he sold his own time by having his mother drive him around Chicago on sales calls! He had one singular interest in life, and that's been broadcasting.

"He was an impeccable perfectionist...an incredible driving force. He knew radio inside out and had studied it all his life. I've never met anyone who had such a total understanding of the entire business."

Martineau added, "This station is going to be set up as a foundation according to Harvey's will. The board of directors will decide where the profits from the station will be used specifically, but Harvey requested that the profits be split between two things, environmental issues on a national level and medical research on a more local level." Both KUIC and KFAT honored Levin's memory by playing uninterrupted music all day following his death.

CBS Point Of View

Continued from Page 3

Columbia National Album Promotion Director Paul Rappaport told R&R, "There's no official company policy about not searching stations that program albums; it's a matter taken up station by station. Michael, as Branch Manager, has to make money for CBS by selling records. When KBCO played the entire McCartney album, it had to cut into sales of the record, and Michael got mad about it. After all, they're tampering with his way of living."

"It's like when a record company goes in some way and makes a radio station mad -- what's the first thing that station does? Threaten to take off the company's albums for a month, or they aren't allowed in the station for a month. Michael is understandably mad. He's a real good record man who knows what he's doing. I stand behind him and his decision.

Rappaport added that he understood KBCO had tracked other CBS albums, including Tommey Tutene's. He said, "Although KBCO may not feel it's hurting Paul McCartney because he obviously doesn't need any more money, Tommey Tutene is still trying to make a living."

KBCO's Viewpoint

Continates, in KBCO's defense, told R&R, "We feel we're living up to our end of the bargain. I know there's a big lobby against home taping, but I think playing albums, especially by unknown artists, or artists with questionable images, you can turn someone on to buying the record. We got a lot of calls after we played the McCartney thanking us for playing it, because listeners weren't sure whether they should go out and buy it, as the previous couple of albums weren't to their liking. So I see it as a service that enhances sales."
Program Director

We're looking for a Program Director to work in a sophisticated, technologically advanced environment.

This individual must have 3-5 years experience in radio. If you're intelligent, tight and talented we've got a job for you.

For confidential consideration, please send tape and resume to:

Program Director
PO. Box 1396
Radio City Station
New York, NY 10009

If you're intelligent, tight and talented you've got an immediate opening. T&R: Whaite Greenfield, 22 Greenfield, MA 01302. EOE M/F (5-28)

Immediate Opening

WHAI/Greenfield looking for future full-time announcers. T&R: Jim Deane, Box 32, Greenfield, MA 01302. EOE M/F (5-28)

NYC Metro A/C-Info seeks PM drive personality. Experienced only. Production, community involvement necessary. T&R: Bob Recchia, WUDM, 9 Caldwell Pl., Elizabeth, NJ 07201. EOE M/F (5-28)

WCCO 80,000 watt AOR looking for experienced full-time, No calls. T&R: L.4. S. Whitby St., Fort, MD 01305. EOE M/F (5-28)

Immediate Midday Opportunity

WBEN Radio 930, rated #2 nationally, seeks experienced adult talent with production voice and community involvement. T&R: Al Green, 207 Elmwood Ave., Buffalo, NY 14207.

Announcer/MD for Urban Contemporary. T&R: Box 17422, Hartford, CT 06117. EOE M/F (5-28)

ABC Broadcast station in Baltimore seeking experienced Program Director/Publilc Information Director. Call PO. BOX 486-2400. EOE M/F (5-28)

DJ MORNING DRIVE

If you have a terrific personality and a desire to relocate, opportunity awaits you.

Individual selected will work with a renowned program director and complement some of the best on-air talent in the country.

You must have 3-5 years experience in Top 30/PM mornings. Send resume and tape to:

Drive Time DJ
P.O. Box 1269
Radio City Station
New York, NY 10019

Will include logo or other line art on ads of two inches or more. Rates for ad Marketplace. Payable in advance. Orders must be typewritten and accompanied by check or money order to:

Marketplace
P. O. Box 1396
Radio City Station
New York, NY 10009

Submit to Marketplace
RADIO & RECORDS 1930 Century Park West
Los Angeles, Calif. 90067 (213) 593-6300

R&A MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check.

1. Minimum, 16" wide by 2" long, space available in increments of one inch. Rates for R&A Marketplace (per inch):

   1 Time
   6 Insertions
   12 Insertions
   28 Insertions
   Volume Rates Available

   Additional $10.00 per week charge for Blind ads

   Will include logo or other line art on ads of two inches or more if camera-ready art provided. Deadline for Marketplace ads is Friday noon, two weeks in advance of publication date. R&A Marketplace ads are non-commissionable.

   Submit to: Marketplace
   RADIO & RECORDS 1930 Century Park West
   Los Angeles, Calif. 90067 (213) 593-6300

10,000 Radio Jobs!!!

You Now have available to you the American Radio Jobs Marketplace every week:

1. Hundreds of openings for DJs, newscaster, engineers, PD's (male & female)

2. Receive 98% of the current American Radio Job Listings computer-printed for delivery before the next rating period.

3. Receive 98% of the current American Radio Job Listings computer-printed for delivery before the next rating period.

113pp 40 or A/C format and have a willingness to relocate.

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Opportunities

New 107.5 WGBS needs newspaper to coanchor afternoon drive. Conversational style, good writing a must. T&R: Sue Schneider, 2201 W. Washington, Suite 700, Houston, TX 77002. EOE M/F 5-28

KVKY/Little Rock, AR needs air talent. Contact: Ron White, Box 418B, Little Rock AR 72214. No calls please. EOE M/F 5-28

MB's top CHR just moved to new studios. Looking for air talent. Great production must a must. T&R: Kirk Claret, Box 400E, Biloxi, MS 39533. (5-28)

WAAM-FM/Shreveport-Epstein AOR has immediate opening for announcer with strong production, Daytime shift. T&R: Gary Jackson, Box 660, Anderson, SC 29623. (5-28) EOE M/F 5-28

On-air announcer, 8 yrs experience, Salary negotiable. Start June 30th. Major market production. T&R: S. Andrews, WVEE, 806 Piedmont Ave, Atlanta, GA 30308. EOE M/F 5-28

Amarillo Country FM looking for morning jock/personality. T&R: Paul McDonald, KTYN, Box 5844, Amarillo, TX 79106. EOE M/F 5-28

Future openings at a great SC coastal adult FM. We're making some exciting changes. T&R: John Roberts, 3049 Boundary St, Beaufort, SC 29902. (5-28)

WUSD/WMFM has rare opportunities for NRJ on air talent. 3 yrs experience required. T&R: Dave Rice, Box 498, Baton Rouge, LA 70821. EOE M/F 5-28

KESI/Seattle/Baltimore looking for WNEW-AM style AOR personality. T&R: Leo Fenning, Box 2107, San Antonio, TX 78220. EOE M/F 5-28

If you can help us become Small Market Country Station of the year, we want to hear from you. PM drive or evening slot. Good pay and benefits. Great facilities. Sales combo for bigger bucks. Production skills a must. T&R: to Ben Granger, KDV-VFM, Drawer K, Leesville, LA 71445. (318) 238-0534 12noon-2pm CDT only. EOE M/F (5-28) *

WFLA/WMCQ has rare opportunities for NRJ on air talent, all formats, facilities, all over the country. T&R: Al Brock, Box 3158, Tallahassee, FL 32303. EOE M/F 5-21

Mississippi's #1 CHR, Gulf Coast has possible future full time air position. Cool village location. T&R: Mickey, WQMF-DG, Box 400E, Biloxi, MS 39533. (5-21) EOE M/F 5-21

Possible future openings for air personalities. CHRF, T&R only: WCCQ, Box 8000, Greenville, NC 27834. (5-21)

WPFI/Lexington, KY. Drive time entertainer, good voice, production, for Lexington's market A/C. Also need weekendter. T&R: Charlie B, 58th South Main, Winchester, KY 40381. (5-21)

KXOD/Memphis is searching for 2 AOR jobs. Self motivated and creative. T&R: WCXO, 443 Rock Island Rd, Ft. Lauderdale, FL 33311. EOE M/F 5-21

Wanted: Strong, late night personality for his own country station in central LA. 9225-30000 per week. Strong production a must. Call collect. Roger Cressey (318) 445-5306. EOE M/F 5-21

Contemporary Country FM in major Sunbelt market is seeking a warm, human, professional entertainer for high profile morning show. Lots of community involvement and reliability required. Stable, growing company, good benefits and salary. Experienced pros only! No time & temp jobs or beginners please! Rush T&R including references to Radio & Records, 1930 Century Park West, #343, Los Angeles, CA 90067.

TX Penhandle AM/Class C FM combo seeks top announcer and/or sales com for future opening. Great for beginners or experienced jocks who want to escape the pressure. Country format. Numbers are superb. T&R: KRSL-AM/AFM, Box 9800, Waco, TX 76709. EOE M/F 5-28 (5-26)

Aggressive suburban sunbelt A/C nid. One of the top 20 markets. T&R: KMYO, 509 N. Aapen, Broken Arrow, OK 74012. EOE M/F 5-28

Suburban Chicago station is in need of local talent for part-time and fill-in positions. Commercial experience. T&R: WCUL, Waukegan, IL 60085. EOE M/F 5-28

West Virginia Country station needs jocks. T&R: Jack Howie, KBUY-FM, Box 640, Huntington, WV 25701. EOE M/F 5-28

Prime shift opening. W0US, AOR. T&R: Stuart Mullins, Box 7093, Lafayette, IN 47903. EOE M/F 5-28

Northeast OH, 80K A/C, 50K Beautiful FM needs jocks. Pros only. T&R: Bruce Scott, WPFW/WYRD, Box 738, Ashburn, OH 44040. EOE M/F 5-28

Morning drive reporter/anchor, minimum 2 years on-air commercial experience. No beginners. Emphasis on local news. Send resume, writing samples and 2 professional references to Radio & Records, 1930 Century Park West, #338, Los Angeles, CA 90067.

Air talent search for a growing station in Minot, ND. A A/T station. T&R: Paul McDonald, KYTN, Box 617, Minot, ND 58701, or call (701) 552-0301. EOE M/F 5-21*

Immediate opening for market/production pro in personality format. T&R: Ken Fautal, WPRF, P0. Box #338, West, #343, Los Angeles, CA 90067.

Hundreds renewed again! Free sample! We specialize in top notch Contemporary Comedy
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Dallas, TX 75227

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Contemporary Comedy
5804-0214 Territory
Dallas, TX 75227

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Current Artist Bios, Monthly Calendar, Country Trivia
Send for sample today, or call (713) 984-2144 and have your copy in a flash.

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Goodear Productions
P.O. Box 1800 P. FL. LAUDERDALE, FLORIDA 33307

Good Ear Productions
PRESENTS
"Celebrisk Trek"
Starring Captain Kirk

An unique and inspired parody of science fiction

For FREE DEMO TAPE
GORDON PRODUCTIONS
P.O. BOX 1800
1765 Block Rd., Kaukauna, WI 54130. EOE M/F 5-6

Experience Secondary
Midwest, mid-size FM has immediate opening for energetic, intelligent personality who is fun, warm and prepared. Up-tempo, motion styled A/C format. Production, remote and community service duties. Send demo tapes, 30 minutes minimum with resume. $15,000 or yr to start/benefits. Send to Radio & Records, 1930 Century Park West, #345, Los Angeles, CA 90067.

Appleton-Oshkosh-Greenbay's hottest CHR, WKAU AM/FM, accepting T&R for future PM drive. Must be good with strong production. Ron Rosa, WKAU, 1765 Block Rd., Kaukauna, WI 54130. EOE M/F 5-6.

KQFM-AM/C making for 1 fulltime and 1 part-time AOR announcer. T&R: Tom McRae, Boise, ID 83703 or call (208) 335-1144. EOE M/F 5-28

KAFY/Bakersfield Country Immediate opening. Three years experience preferred. Contact: Joseph King, 1527 19th Street, Suite 200, Bakersfield, CA 93301 or call (505) 324-4411. EOE M/F

KFRV/Verdell has opening for weekend air talent. Send T&R: Bruce Butterfield, Box 1257, Everett, WA 98208 or call (206) 356-1144. EOE M/F 5-28

TALK-NEWS-SPORTSPersonalities
KNUS, Denver's newest talk radio station, is seeking experienced, mature talent for future openings in the talk, news, and sports area. KNUS is part of the prestigious Sandusky Broadcast Group. Absolutely no telephone calls accepted. Send T&R only to: Programming Dept., KNUS, 4545 Montgomery Road, Denver, CO 80219. EOE

KMBY/FM/Montgomery has immediate opening for part-time, also future fulltime. Adult format. T&R: Sandy Summers, Box 1291, Montgomery, CA 93942. EOE M/F 5-28

The skiing is good. The radio is great! KJQ needs jock/production ace. Adult CHR. T&R: Tom Greenleigh, 1500 Gibson, Ogden, UT 84404. EOE M/F 5-28

Come to the booming Southwest. KBAM AM & FM looking for CHR announcer/personality. T&R: Dane Davis, Box 2306, Roswell, NM 88201 EOE M/F 5-28

WJNRR-UPPER FM looking for morning drive show. Lots of experience a must. Now accepting resumes. T&R: Larry Mof-
Positions Sought

L.A. market. Major area station needs reporter/anchor with creative approach. Great salary and benefits. Send TSR & radio resume to 1930 Century Park West, #342, Los Angeles, CA 90067.

Positions Sought

Major market DJ, BLK/Rock, heavy production. Experience in major market. Has made the move. Call RON COOPER (702) 732-3871.

Best possible test for PGM to medium major market. Currently winning big. Let’s talk. (303) 262-2281. (5-26)

Read Pro seeking work at medium or major market station. B.A./Communications. Will work with all formats. Please call Mr. HAYES (213) 903-0728 or (213) 733-2963. (5-28)

Hard defined A/C, CHR talent, JOHNNY LUNDSTROM of KSS/FM is inspecting wholesale opportunities. (612) 823-6561. Major markets only 5-28.

JAY DUBARD, tight personality, production wizard with new acquired audio skills. 14 yrs. experience seeking medium market with stable positive future. (718) 858-1917. (5-26)

CHARLIE GREER, formerly WABC, proven, current numbers at 50 AM drive seeking new challenge with appearance & credentials. (718) 299-2277. (5-26)

Medium market with 4 yrs. A/C experience & production marketing desire seeks creative atmosphere at A/C for CHR. East or South (prefer). (502) 299-3277. (5-26)

Brilliant female seeking on-air position. Medium market. Call 647-4287. (5-28)

Brilliant production & marketing desire seeks creative atmosphere at A/C for CHR. East or South (prefer). (502) 299-3277. (5-26)

L.A. Talent.


Top DJ encountered for pending opening. Experienced only. TSR: Rando Levit,KRKO, Box 337, Albuquerque, NM 87103. EOE 15-28.

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### This Week In Music History

**BY DAN FORMENTO OF THE SOURCE**

**Johnny Paycheck Born**
MONDAY, MAY 31 — Johnny Paycheck, country music’s “Ohio Kid,” was born May 31, 1941, in Greenville, Ohio. At age 19, Donald Lytle (his real name) left the farm country of Greenville determined to make it as a singer in Nashville. Buddy Killen of Tree Publishing heard him sing and signed him to record a series of singles for Decca Records under the pseudonym Donnie Young. The records didn’t sell well, and Donnie took to playing bars with other country artists, most notably Ray Price and George Jones, staying with the latter for four years. By then restless for bigger things, Donnie changed his name again, this time to Johnny Paycheck, and broke into the Country top ten with “Lovin’ Machine” in 1966 and “Juke Box Charlie” in 1967.

**EXTRA FACTS:** Also born, Peter Yarrow of Peter, Paul and Mary, 1938; and the late John Bonham of Led Zeppelin, 1948.

**“Sgt. Pepper” Released**
TUESDAY, JUNE 1 — The Beatles crossed the line from rock ‘n’ roll hit makers to living legends in the minds of many with the June 1, 1967, release of “Sgt. Pepper’s Lonely Hearts Club Band.” Most people would agree that “Sgt. Pepper” was the high-water mark of the psychedelic era, and the Beatles’ greatest technical achievement.

**EXTRA FACTS:** Birthdays today include Ron Wood of the Stones, 1947; and Pat Boone, 1936.

**Bunny Berigan Died**
WEDNESDAY, JUNE 2 — Renowned trumpeter and big band leader Bunny Berigan died of cirrhosis of the liver in a New York hospital on June 2, 1942. Best known for his work with Benny Goodman and Tommy Dorsey, winning the 1936 “Metronome” poll for jazz trumpeters by a wide margin. His career as a bandleader, however, was never solidly established, owing partly to his undisciplined lifestyle (he was a heavy drinker), and partly to his inability to be an effective leader. Berigan died a financially and physically broken man at age 33.

**Stones First U.S. Tour**
THURSDAY, JUNE 3 — The Rolling Stones arrived in New York for their first U.S. tour on June 3, 1964. As the Stones were long-haired and British, the American press couldn’t resist comparing them to the Beatles, who made their U.S. concert debut just four months before. “They are dirtier and streakier and more disheveled than the Beatles,” reported a major news wire service, while a publicity release photo was captioned with, “The Rolling Stones may be terroristic musicians, but they will never be considered GOOD-LOOKING!”

**Capitol Records Launched**
FRIDAY, JUNE 4 — Even in the face of World War II and severe shortages of petroleum, a basic material used in the manufacture of records, a pioneering spirit survived in Glenn Wallechs, who launched Capitol Records on June 4, 1942. From its start, Capitol took a novel approach to the marketing of its product. It was the first to take advantage of radio disc jockeys, sending copies of its latest releases to fifty of the most influential among them. Most of Capitol’s competitors made it a point to avoid radio, and strictly prohibited the broadcast of their records. Capitol’s most successful years were the 60’s, when the Beatles and the Beach Boys boosted the label from a $30 million business to $120 million.

### Chart Jumps:

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUICE NEWTON</td>
<td>ROBERTA FLACK</td>
<td>19-18</td>
<td>ALABAMA</td>
<td>FRANKIE MILLER</td>
<td>38-19</td>
<td>JUICE NEWTON</td>
<td>ROBERTA FLACK</td>
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<tr>
<td>1</td>
<td>ROBERTA FLACK</td>
<td>JUICE NEWTON</td>
<td>11-7</td>
<td>ALABAMA</td>
<td>FRANKIE MILLER</td>
<td>38-19</td>
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<tr>
<td>1</td>
<td>JOAN JEFF</td>
<td>WILLIE NELSON</td>
<td>12-12</td>
<td>ALABAMA</td>
<td>FRANKIE MILLER</td>
<td>38-19</td>
<td>JUICE NEWTON</td>
<td>ROBERTA FLACK</td>
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<tr>
<td>1</td>
<td>Miracles</td>
<td>CHERRY HILL</td>
<td>21-11</td>
<td>NEIL DIAMOND</td>
<td>QUEEN</td>
<td>11-7</td>
<td>NEIL DIAMOND</td>
<td>QUEEN</td>
</tr>
<tr>
<td>1</td>
<td>WILLIE NELSON</td>
<td>ERLENE WILLIAMS</td>
<td>15-18</td>
<td>DEBBIE WILLIAMS</td>
<td>CHEAP TRICK</td>
<td>17-18</td>
<td>WILLIE NELSON</td>
<td>CHEAP TRICK</td>
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<tr>
<td>1</td>
<td>HEART</td>
<td>BILL LEIBOUTY</td>
<td>70-12</td>
<td>KANSAS</td>
<td>LINDSEY</td>
<td>70-12</td>
<td>KANSAS</td>
<td>LINDSEY</td>
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<tr>
<td>1</td>
<td>SOFT CELL</td>
<td>MECO</td>
<td>70-12</td>
<td>KANSAS</td>
<td>LINDSEY</td>
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<tr>
<td>1</td>
<td>DONNIE YOUNG</td>
<td>MONROES</td>
<td>70-12</td>
<td>KANSAS</td>
<td>LINDSEY</td>
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</tr>
</tbody>
</table>
And over 30 other radio stations are rocking with the biggest rock & roll talent search in radio history.

- Dominate your market with thousands of free customized four-color posters, entry blanks, counter cards and POS material!
- Call Letter exposure wherever Miller Beer is sold
- Albums and cassettes completely designed by you
- Over $80,000 in Ramsa Professional Sound Equipment
- Winning Band receives an Atlantic Records Single Release
- Ad Dollars for your Sales Department

The rock to riches talent search....coming to your market soon. Lock Out Your Competition Now!
May 28, 1982

169 REPORTERS

ASIA
- 38 SPECIAL
- VAN HALEN
- JOHN COUGAR
- SCORPIONS
- RAINBOW
- MOTELS
- PAUL McCARTNEY
- TOTO
- QUEEN
- ALDO NOVA
- TURBO TUG
- GREG KHN BAND
- HUMAN LEAGUE
- JOANET & THE BLACKHEARTS
- LOVEBOY
- CHEAP TRICK
- RICK SPRINGFIELD
- HUEY LEWIS & THE NEWS
- CAT PEOPLE
- DAVE EDMUNDS
- CHARLIE DANIELS BAND
- AMBROSIA
- IRON MAIDEN
- GAMMA
- DUKE JUPITER

HEART
- ELTON JOHN
- ONE ON ONE
- THE MONROES
- KANSAS
- AMERICA
- JETHRO TULL
- 38 SPECIAL
- ASIA
- GAMMA
- DUKE JUPITER

ENTRY
- 242
- 250
- 22
- 21
- 17
- 36
- 6
- 21
- 26
- 34
- 32
- 23
- 29

Most Added

1. ASIA
2. THE HUMAN LEAGUE
3. HEART
4. ELTON JOHN
5. ONE ON ONE
6. THE MONROES
7. ASIA
8. GAMMA
9. DUKE JUPITER

The table shows the most added albums for the week of May 28, 1982. The albums are listed in order of their airplay preference, as determined by the number of stations that added them. The table includes the album title, artist, label, and position in the chart.
### Significant Action

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
<th>Format</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Abrasacabra</em></td>
<td>Steve Miller Band</td>
<td>12 inch 45</td>
<td>69, A-67, M-2, H-0</td>
</tr>
<tr>
<td>Offering</td>
<td>Axi</td>
<td>Offering</td>
<td>66, A-55, M-1, H-0</td>
</tr>
<tr>
<td>Another Grey Area</td>
<td>Graham Parker</td>
<td>Total 41, A-2, M-25, H-14</td>
<td></td>
</tr>
<tr>
<td>&quot;Hit&quot;</td>
<td>Tommy Tutone</td>
<td>Total 37, A-10, M-18, H-19</td>
<td></td>
</tr>
<tr>
<td>&quot;Soaring&quot;</td>
<td>Marshall Crenshaw</td>
<td>Total 36, A-12, M-17, H-7</td>
<td></td>
</tr>
<tr>
<td>&quot;Do I&quot;</td>
<td>Stevie Wonder</td>
<td>Total 36, A-3, M-26, H-7</td>
<td></td>
</tr>
<tr>
<td>&quot;Time And Tide&quot;</td>
<td>Squeeze</td>
<td>Total 34, A-13, M-17, H-4</td>
<td></td>
</tr>
<tr>
<td>&quot;I Want Candy&quot;</td>
<td>Dregs</td>
<td>Total 34, A-2, M-18, H-13</td>
<td></td>
</tr>
<tr>
<td>&quot;Trash&quot;</td>
<td>Standing On Edge</td>
<td>Total 33, A-11, M-16, H-6</td>
<td></td>
</tr>
</tbody>
</table>

**Breakers**

Breakers are those newer records that have the greatest level of station activity on any given week.

**Frankie Miller**

*Standing On Edge (Capitol)*

"Danger" "Don't" "Dream" "Angels." 60% of our reporters on it. Total album reports: 102. A-27, M-68, H-7. Album charted this week at number 19.

**Mega Force**

"Mega Force" (Boardwalk) 12-inch 45

50% of our reporters on it. Total 45 mentions: 85, A-40, M-37, H-6, S-2. Debuted this week at number 25.

### JAZZ ON AOR

1. "Rhythms" "Jig" (Pat Metheny Group) 12 inch 45 (Capitol)
2. "Eighteen" "James" "Going" (Jeff Lorber)
3. "Clown" "Moon" (Jean-Luc Ponty)
4. "As" "Rhythms" "Jig" (Danny Ganim)
5. "N.Y.C." "Volcano" (B.B. King)
6. "Rainbow" (Larry Carlton)
7. "Ripple Dance" (Pat Metheny Group)

These albums, displayed over a two-week period, received significant adds from our network. This chart represents activity based on a combination of add, medium and hot reports, as well as special jazz programming. The album's preferred play cuts are listed; singles are in bold type. Artists in larger type registered significant airplay gains this week.

### Regional AOR Activity

**East**

**Most Added**

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Axe</td>
<td>Frankie Miller</td>
</tr>
<tr>
<td>&quot;I don't Know Why&quot;</td>
<td>&quot;My World&quot;</td>
</tr>
<tr>
<td>&quot;Axi&quot;</td>
<td>&quot;Another Grey Area&quot;</td>
</tr>
<tr>
<td>&quot;Fool Of Love&quot;</td>
<td>&quot;Again&quot;</td>
</tr>
<tr>
<td>&quot;We're Back&quot;</td>
<td>&quot;Original Sin&quot;</td>
</tr>
</tbody>
</table>

**Medium**

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sherbs</td>
<td>&quot;Remember&quot;</td>
</tr>
<tr>
<td>Jethro Tull</td>
<td>&quot;What Lies Beneath&quot;</td>
</tr>
<tr>
<td>&quot;Klook Klink Band&quot;</td>
<td>&quot;Jenna&quot;</td>
</tr>
<tr>
<td>&quot;Quiet&quot;</td>
<td>&quot;Blue Oyster Cult&quot;</td>
</tr>
<tr>
<td>&quot;Queen&quot;</td>
<td>&quot;Jerry&quot;</td>
</tr>
</tbody>
</table>

**Hottest**

<table>
<thead>
<tr>
<th>Record</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Axi&quot;</td>
<td>&quot;I don't Know Why&quot;</td>
</tr>
<tr>
<td>&quot;Van Halen&quot;</td>
<td>&quot;What Lies Beneath&quot;</td>
</tr>
<tr>
<td>&quot;38 Special&quot;</td>
<td>&quot;Jenna&quot;</td>
</tr>
<tr>
<td>&quot;B.C.&quot;</td>
<td>&quot;Blue Oyster Cult&quot;</td>
</tr>
<tr>
<td>&quot;John Cougar&quot;</td>
<td>&quot;Jerry&quot;</td>
</tr>
</tbody>
</table>

**Regional**

<table>
<thead>
<tr>
<th>Record</th>
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</tr>
</thead>
<tbody>
<tr>
<td>&quot;Axi&quot;</td>
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</tr>
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<td>&quot;What Lies Beneath&quot;</td>
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</tr>
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<td>&quot;B.C.&quot;</td>
<td>&quot;Blue Oyster Cult&quot;</td>
</tr>
<tr>
<td>&quot;John Cougar&quot;</td>
<td>&quot;Jerry&quot;</td>
</tr>
</tbody>
</table>

**Notes:**

- Song titles are in quotes.
- Charts are based on reports from AOR stations.
- Add, medium, and hot reports are considered.
- Special jazz programming is also factored in.
### Cast

**West Virginia (WVLW)**
- WVLW/Charleston
- WVLW/Indianapolis
- WVLW/Cincinnati

**New Orleans (WNOX)**
- WNOX/Charleston
- WNOX/Indianapolis
- WNOX/Cincinnati

**Washington (WSBY)**
- WSBY/Charleston
- WSBY/Indianapolis
- WSBY/Cincinnati

**Birmingham (WFWB)**
- WFWB/Charleston
- WFWB/Indianapolis
- WFWB/Cincinnati

**Augusta (WRAW)**
- WRAW/Charleston
- WRAW/Indianapolis
- WRAW/Cincinnati

**Genesi (LATANT)**
- LATANT/Charleston
- LATANT/Indianapolis
- LATANT/Cincinnati

**MAAS (144)**
- CAST/Charleston
- CAST/Indianapolis
- CAST/Cincinnati

**Carter...Eaton**
- CART/Charleston
- CART/Indianapolis
- CART/Cincinnati

### South

#### Most Added

- **Axe** (16/16)
- **Frankie Miller** (25/8)
- **Cheap Trick** (23/6)
- **Monroe** (15/5)
- **Kansas** (8/5)
- **Men At Work** (5/5)

#### Medium

- **Motels** (31/18)
- **Rainbow** (33/17)
- **Frankie Miller** (25/17)
- **Sherbs** (18/17)
- **Queen** (28/16)

#### The Hottest

- **Asia** (34/32)
- **38 Special** (35/31)
- **Van Halen** (33/31)
- **John Cougar** (22/2)
- **Toto** (29/22)

Note: Two numbers follow each name. The first total at the top of the chart is in all regions. The second number represents the number in that region for the noted rotation.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
<th>Previous Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'm So Lonesome I Could Cry</td>
<td>JERRY LEE LEWIS</td>
<td>Mercury/PolyGram</td>
<td>44</td>
<td>48</td>
</tr>
<tr>
<td>Born To Run</td>
<td>WIT</td>
<td>(WB)</td>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td>National Summary: Up 36-26.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Summary: Up 1, Same 2, Down 0, Debuts 3, Adds 45 including WSEN-AM-FM, WEEP. WPOR-AM-FM, KEED, KLAC.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>1,40 National Summary: Up 4, Same 1. Down 0. Debuts 3, Adds 50 including WPOC-FM, KRRV, WBEU, WZZK-FM, National Summary: Up 20, Same 24, Down 1, Debuts 6, Adds 8, WCAW, WYII, WMPS, WNOE-AM, WMNI, KCJB, KFDI-AM-FM, KRST-FM, KEED, KMAK, KWJJ, KRSY, KSOP-FM, National Summary: Up 7, Same 25, Down 0, Debuts 13, Adds 17, WIXL-FM, WYKR, KXYL, WCOS-AM-FM, WSM, MARTY ROBBINS</td>
<td>&quot;Some Memories Just Won't Die&quot;</td>
<td>Columbia</td>
<td>74/10</td>
<td>45-41</td>
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<tr>
<td>&quot;Dreamin’&quot;</td>
<td>BERTIE HIGGINS</td>
<td>Family (Casablanca)</td>
<td>15/1</td>
<td>45-41</td>
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<tr>
<td>&quot;I Feel It With You&quot;</td>
<td>KIERAN KANE</td>
<td>Elektra</td>
<td>26/14</td>
<td>20-18</td>
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<tr>
<td>&quot;Bon To Run&quot;</td>
<td>EMMYLOU HARRIS</td>
<td>Capitol</td>
<td>16/14</td>
<td>20-18</td>
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<tr>
<td>&quot;That's What I Like About Country&quot;</td>
<td>ROBERT WESTON</td>
<td>Elektra</td>
<td>25/14</td>
<td>20-18</td>
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<tr>
<td>&quot;What's Going On&quot;</td>
<td>LESLIE CHAPMAN</td>
<td>Capitol</td>
<td>24/14</td>
<td>20-18</td>
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<tr>
<td>&quot;Shameless&quot;</td>
<td>ELVIS PRESLEY</td>
<td>RCA</td>
<td>23/14</td>
<td>20-18</td>
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<tr>
<td>&quot;You'll Be Back...&quot;</td>
<td>STATLER BROTHERS</td>
<td>Mercury/PolyGram</td>
<td>22/14</td>
<td>20-18</td>
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<tr>
<td>&quot;Is All Over Again&quot;</td>
<td>JOE STAMPLEY</td>
<td>Epic</td>
<td>21/14</td>
<td>20-18</td>
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<tr>
<td>&quot;I'm Goin' Hurtin'&quot;</td>
<td>CARLTON BARNETT</td>
<td>Capitol</td>
<td>20/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I Fall To Pieces&quot;</td>
<td>JIM REEVES &amp; PATSY CLINE</td>
<td>MCA</td>
<td>19/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Rodeo Clown&quot;</td>
<td>MAC DAVIS</td>
<td>Casablanca/PolyGram</td>
<td>18/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I'm So Lonesome I Could Cry&quot;</td>
<td>JERRY LEE LEWIS</td>
<td>Mercury/PolyGram</td>
<td>17/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;You Never Gave Up On Me&quot;</td>
<td>CRYSTAL GAYLE</td>
<td>Columbia</td>
<td>16/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Don't Worry 'Bout Me Baby&quot;</td>
<td>JANIE FRICKE</td>
<td>Columbia</td>
<td>15/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Hooked On Country...&quot;</td>
<td>ALBERT COLEMAN &amp; ATLANTA POPS</td>
<td>Epic</td>
<td>14/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot; Хоттес тивес &quot;</td>
<td>ALBERT COLEMAN &amp; ATLANTA POPS</td>
<td>Epic</td>
<td>13/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I Don't Think She's In Love&quot;</td>
<td>CHARLEY PRIDE</td>
<td>RCA</td>
<td>12/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Forty And Fadin'&quot;</td>
<td>RAY PRICE</td>
<td>Dimension</td>
<td>11/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Love's Found You And Me&quot;</td>
<td>ED BRUCE</td>
<td>MCA</td>
<td>10/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Everytime You Cross My Mind...&quot;</td>
<td>RAZZY BAILEY</td>
<td>RCA</td>
<td>9/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I Don't Care&quot;</td>
<td>RICKY SKAGGS</td>
<td>Elektra</td>
<td>8/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I Feel It With You&quot;</td>
<td>JOHN SCHNEIDER</td>
<td>CBS/Rosemary Records</td>
<td>7/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;That's Why I Love You&quot;</td>
<td>THE BELLAMY BROTHERS</td>
<td>Elektra/Curb</td>
<td>6/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Sweet Southern Moonlight&quot; (&quot;Hula&quot;&quot;)</td>
<td>ROY clark</td>
<td>Capitol</td>
<td>5/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;How'm I Lovin' You&quot;</td>
<td>MARTY ROBBINS</td>
<td>Capitol</td>
<td>4/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;I'm Goin' Hurtin'&quot;</td>
<td>CARLTON BARNETT</td>
<td>Capitol</td>
<td>3/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;Some Memories Just Won't Die&quot;</td>
<td>MARTY ROBBINS</td>
<td>Capitol</td>
<td>2/14</td>
<td>20-18</td>
</tr>
<tr>
<td>&quot;It's Over Now&quot;</td>
<td>THE OAK RIDGE BOYS</td>
<td>Cap</td>
<td>1/14</td>
<td>20-18</td>
</tr>
</tbody>
</table>

**New & Active**

- **JANIE FRICKE**
- **RICKY SKAGGS**
- **MICKEY GILLEY**
- **JOE STAMPLEY**
- **MERLE HAGGARD**
- **CHARLEY PRIDE**
- **TOMMY BERNARD**
- **CHARLIE ROSS**
- **BILLY SULLIVAN**
- **RAY PRICE**
- **MARK HAMMER**
- **DOLLY PARTON**
- **EMMYLOU HARRIS**
- **ROBBIE ROBBIE**
- **RAY PRICE**
- **MERLE HAGGARD**
- **CHARLEY PRIDE**
- **KERRY WIXON**
- **CHARLIE ROSS**
- **KERRY WIXON**
- **BILLY SULLIVAN**
- **RAY PRICE**
- **MARK HAMMER**
- **DOLLY PARTON**
- **EMMYLOU HARRIS**
- **ROBBIE ROBBIE**
- **RAY PRICE**
- **MARK HAMMER**
- **DOLLY PARTON**
- **EMMYLOU HARRIS**
- **ROBBIE ROBBIE**
- **RAY PRICE**
- **MARK HAMMER**
- **DOLLY PARTON**
- **EMMYLOU HARRIS**
- **ROBBIE ROBBIE**
- **RAY PRICE**
- **MARK HAMMER**
### Regional Adds & Hots

#### Country

**Most Added East**
- H. Williams Jr. (Elektra/Curb), T.G. Sheppard (WB/Curb), Conway Twitty (Elektra), Ronnie Milsap (RCA)

**Hottest East**
- T.G. Sheppard (WB/Curb)

**Most Added Midwest**
- Ricky Skaggs (Epic)
- Conway Twitty (Elektra), T.G. Sheppard (WB/Curb)

**Hottest Midwest**
- Oak Ridge Boys (MCA)

**Most Added South**
- H. Williams Jr. (Elektra/Curb), Conway Twitty (Elektra), T.G. Sheppard (WB/Curb)

**Hottest South**
- Rosanne Cash (Columbia)

### Most Requested:

- **CONWAY TWITTY** "Slow Hand" (Elektra)
- **DON WILLIAMS** "I've Got A Little Of Your Love" (MCA)
- **WILLIE NELSON** "Always On My Mind" (Columbia)

### Hottest Tracks:

- "Mistakes" by **DON WILLIAMS** (MCA)

### Country Albums:

- **ALABAMA** - Mountain Music (RCA)
- **BELLAMY BROTHERS** - When We Were Boys (Elektra/Curb)
- **GAIL DAVIES** - Givin' Herself Away (WB)
- **WAYLON JENNINGS** - Black On Black (RCA)
- **WILLIE NELSON** - Always On My Mind (Columbia)
- **JERRY REED** - The Man With The Golden Thumb

### Most Requested:

- "I've Got A Little Of Your Love" by **DON WILLIAMS**
- "I'm Gonna Get Over You" by **WILLIE NELSON**

### Current Reports:

- **134 Current Reports**
- **KOKE-AM-FM/Austin**
- **WJEZ-FM/Chicago**
- **WDAF/Kansas City**
- **WBQI-FM/Oklahoma City**
- **WPLD/Atlanta**
- **WXIB-FM/Bristol**
- **KUYJ/Cheyenne**
- **KYGO-FM/Denver**

---

**Most Requested:**

<table>
<thead>
<tr>
<th>Most Requested Tracks</th>
<th>Most Requested Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;It Tums Me Inside Out&quot;</td>
<td>REBA MC ENTIRE</td>
</tr>
<tr>
<td>&quot;I Was The First&quot;</td>
<td>HANK WILLIAMS JR.</td>
</tr>
<tr>
<td>&quot;She Only Meant To&quot;</td>
<td>CONWAY TWITTY</td>
</tr>
<tr>
<td>&quot;I Love You&quot;</td>
<td>RICKY SKAGGS</td>
</tr>
<tr>
<td>&quot;Doctor's Orders&quot;</td>
<td>BELLAMY BROTHERS</td>
</tr>
<tr>
<td>&quot;With Love In Your Heart&quot;</td>
<td>JOHNNY CASH</td>
</tr>
<tr>
<td>&quot;I'm Gonna Get Over You&quot;</td>
<td><strong>WILLIE NELSON</strong></td>
</tr>
<tr>
<td>&quot;I'm Gonna Get Over You&quot;</td>
<td><strong>WILLIE NELSON</strong></td>
</tr>
</tbody>
</table>

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**Most Requested Albums:**

- **ALABAMA** - Mountain Music (RCA)
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- **GAIL DAVIES** - Givin' Herself Away (WB)
- **WAYLON JENNINGS** - Black On Black (RCA)
- **WILLIE NELSON** - Always On My Mind (Columbia)
- **JERRY REED** - The Man With The Golden Thumb

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- "I Was The First" by HANK WILLIAMS JR.
- "She Only Meant To" by CONWAY TWITTY
- "I Love You" by RICKY SKAGGS
- "Doctor's Orders" by BELLAMY BROTHERS
- "With Love In Your Heart" by JOHNNY CASH
- "I'm Gonna Get Over You" by WILLIE NELSON
- "I'm Gonna Get Over You" by WILLIE NELSON

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- **GAIL DAVIES** - Givin' Herself Away (WB)
- **WAYLON JENNINGS** - Black On Black (RCA)
- **WILLIE NELSON** - Always On My Mind (Columbia)
- **JERRY REED** - The Man With The Golden Thumb
26% of our reporting stations on it. Rotations: Heavy 6/0, Medium 12/0, Light 4/1, Extra Adds 1, Total Adds 2, WJPC, WDMT.

High Inergy "First Impressions" (Gordy/Motown) 13/2

Rotations: Heavy 4/0, Medium 13/1, Light 7/0, Extra Adds 0, Total Adds 1, WANT. Heavy: WAOK, WJLB, WOIC, KACE. Medium: WJJS, WTOY. Light: WAOX, WHUT, WBLX, WSSJ.

Mighty Fire "Sixth Street (Turn It Up)" (Elektra) 19/0


Victory "Do It To The Max" (Liberty) 13/3

Rotations: Heavy 0/0, Medium 15/0, Light 9/1, Extra Adds 5, Total Adds 6, WSSJ, WKND, WPDQ, WJJS, WBLX, KPOP.

Richard Jones "The Very Best In You" (RFC/Atlantic) 13/9

Rotations: Heavy 5/0, Medium 10/0, Light 5/0, Extra Adds 2, Total Adds 7, WJJS, WDAO, WSNN, WISS, WISS.

Charlie "I Don't Need You Anymore" (RCA) 13/11

Rotations: Heavy 0/0, Medium 5/1, Light 0/0, Extra Adds 2, Total Adds 2, WGOX, WBLZ, WJMO, KOKY, WBLX. Medium: WXYV, WJMO, WBOB.

Patches "Dance Like Crazy" (MCA) 17/11

Rotations: Heavy 0/0, Medium 4/0, Light 5/1, Extra Adds 2, Total Adds 7, WJJS, WDAO, WSNN, WISS, WISS.

Superior Movement "Wide Shot" (ICM/CBS) 16/8

Rotations: Heavy 0/0, Medium 10, Extra 5, Total 6, Extra: WSSJ, Total: Heavy 5. Medium: WXYV, WJJS, WSSJ, WDAO, WISS.

Bobbi Caldwell "Orna Hello" (WB) 15/6

Rotations: Heavy 0/0, Medium 10, Extra 5, Total 6, Extra: WISS, Total: Heavy 5. Medium: WXYV, WJJS, WSSJ, WDAO, WISS.

Sylvia "It's Good To Be The Queen" (Sugar Hill) 14/8

Rotations: Heavy 0/0, Medium 6, Extra 0, Total 6, Heavy: WISS, Extra: WSNN, Total: Heavy 6. Medium: WXYV, WJJS, WISS, WISS.

Dreamgirls "And I Am Telling You I'm Not Going" (Geffen) 13/5

Rotations: Heavy 0/0, Medium 8, Extra 5, Total 13, Extra: WISS, Total: Heavy 13. Medium: WXYV, WJJS, WISS, WISS, WISS.

David Bowie "Do It To The Max" (Liberty) 13/1

Rotations: Heavy 0/0, Medium 8, Extra 0, Total 8, Heavy: WISS, Extra: WSNN, Total: Heavy 8. Medium: WXYV, WJJS, WISS, WISS.
The following stations did not report this week and therefore their playlists were frozen:

- WTHC/Hartford
- KRTN/Das Moines
- WAKR/Akron
- WLVA/Lynchburg
- KBBF/Providence

The following stations have discontinued reporting:
- WHYN/Springfield
- KDKA/Pittsburgh
- KRBIE/Houston
- WGAC/Augusta
(H1) indicates one of the five "hottest" records on each Parallel One playlist.
## MIDWEST - PARALLELS TWO

<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
<th>Format</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>WQRT-AM</td>
<td>Ann Arbor, MI</td>
<td>Adult Contemporary</td>
<td>WQRT</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Detroit, MI</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WWOOD-FM</td>
<td>Toledo, OH</td>
<td>Country</td>
<td>WWOOD</td>
</tr>
<tr>
<td>WQNN-FM</td>
<td>West Palm Beach, FL</td>
<td>Country</td>
<td>WQNN</td>
</tr>
<tr>
<td>WRRM-FM</td>
<td>Omaha, NE</td>
<td>Country</td>
<td>WRRM</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Milwaukee, WI</td>
<td>Classic Rock</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQNN-FM</td>
<td>Kansas City, MO</td>
<td>Country</td>
<td>WQNN</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Chicago, IL</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQNN-FM</td>
<td>St. Louis, MO</td>
<td>Country</td>
<td>WQNN</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Dallas, TX</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQNN-FM</td>
<td>Phoenix, AZ</td>
<td>Country</td>
<td>WQNN</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Los Angeles, CA</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQNN-FM</td>
<td>San Francisco, CA</td>
<td>Country</td>
<td>WQNN</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>San Diego, CA</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQNN-FM</td>
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<td>Country</td>
<td>WQNN</td>
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## CHR ADDS & HOTS

<table>
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<th>Station</th>
<th>City, State</th>
<th>Format</th>
<th>Call Letters</th>
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</thead>
<tbody>
<tr>
<td>WCKK-FM</td>
<td>Cleveland, OH</td>
<td>Classic Rock</td>
<td>WCKK</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Chicago, IL</td>
<td>Classic Hits</td>
<td>WQCD</td>
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<td>WQCD-FM</td>
<td>Dallas, TX</td>
<td>Classic Hits</td>
<td>WQCD</td>
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<td>WQCD-FM</td>
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<td>Classic Hits</td>
<td>WQCD</td>
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<td>WQCD-FM</td>
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<td>Classic Hits</td>
<td>WQCD</td>
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<tr>
<td>WQCD-FM</td>
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<td>Classic Hits</td>
<td>WQCD</td>
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<tr>
<td>WQCD-FM</td>
<td>San Francisco, CA</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>Seattle, WA</td>
<td>Classic Hits</td>
<td>WQCD</td>
</tr>
<tr>
<td>WQCD-FM</td>
<td>San Antonio, TX</td>
<td>Classic Hits</td>
<td>WQCD</td>
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## WEST - PARALLELS TWO

<table>
<thead>
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<th>Format</th>
<th>Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>KIOO-FM</td>
<td>Oklahoma City, OK</td>
<td>Adult Contemporary</td>
<td>KIOO</td>
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<td>KQXT-FM</td>
<td>Houston, TX</td>
<td>Classic Hits</td>
<td>KQXT</td>
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<td>KPLX-FM</td>
<td>Dallas, TX</td>
<td>Classic Rock</td>
<td>KPLX</td>
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<td>KROQ-FM</td>
<td>Los Angeles, CA</td>
<td>Classic Rock</td>
<td>KROQ</td>
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<td>KZET-FM</td>
<td>San Diego, CA</td>
<td>Classic Rock</td>
<td>KZET</td>
</tr>
<tr>
<td>KZOK-FM</td>
<td>Oklahoma City, OK</td>
<td>Adult Contemporary</td>
<td>KZOK</td>
</tr>
<tr>
<td>KQBT-FM</td>
<td>San Antonio, TX</td>
<td>Classic Rock</td>
<td>KQBT</td>
</tr>
<tr>
<td>KSTAR-FM</td>
<td>Salt Lake City, UT</td>
<td>Classic Rock</td>
<td>KSTAR</td>
</tr>
</tbody>
</table>

## Music Key:
(DP) indicates the song is getting played during certain parts of the day and night, (RA) indicates the song was dropped from the playlist then re-added.
GET HOOKED
From The Company That
Brought You “HOOKED ON CLASSICS” And Sold
4.5 Million Worldwide

Now...

“HOOKED ON SWING”

Now Playing On:

Z93
94Q
KEARTH
KFMK
KPLZ
WAXY
WMAK-FM
WSEZ
WNOK-FM
WGH
WVIC
WCCO
WICC
WSBA

LARRY ELGART
And His Manhattan Swing Orchestra

“A great follow-up to ‘Hooked On Classics’. I feel that ‘Hooked On Swing’ will make our cash registers sing!”

Lou Fogelman, Pres. of Show Industries

TWO-DAY REORDER OF 65,000 -- WITH OVER 200,000 SHIPPED!

RCA
### National Airplay, May 28, 1982

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Week 1</th>
<th>Added</th>
<th>Most Added</th>
<th>Hottest</th>
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</thead>
<tbody>
<tr>
<td>24</td>
<td>61</td>
<td>78</td>
<td>NELI DIAMOND (19)</td>
<td>NELI DIAMOND (19)</td>
</tr>
<tr>
<td>39</td>
<td>61</td>
<td>78</td>
<td>NELI DIAMOND (19)</td>
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</tr>
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<td>NELI DIAMOND (19)</td>
<td>NELI DIAMOND (19)</td>
</tr>
</tbody>
</table>

### Breakers

#### Soft Cell

**Tainted Love (Sire/WB)**

### Most Added

<table>
<thead>
<tr>
<th>Alabama (30)</th>
<th>Chicago (21)</th>
<th>Deniece Williams (21)</th>
<th>Neil Diamond (19)</th>
</tr>
</thead>
</table>

### Hottest

<table>
<thead>
<tr>
<th>Dan Fogelberg (62)</th>
<th>Robbin Flack (40)</th>
<th>P. McCartney/S. Wonder (94)</th>
<th>Diane Warren (47)</th>
</tr>
</thead>
</table>

### News & Active

- **Radio & Records**: Never Gonna Look Back (WB/Curb)
- **Breakers**: 48% of our reporters on it; Rotation: Heavy 4/0, Medium 29/1, Light 31/8, Extra Adds 2, Total Adds 11, WLTT, KGW, KEZL, WCC, VLW, WENS, WQOB, KOB, WTCP, KCRG, KPAT. Debut at number 29 on the A/C chart.

### Soft Cell

**Tainted Love (Sire/WB)**

- Steve Miller Band
  - "Abracadabra" (Capitol) 91/60
  - Move: Up 0, Debuts 0, Added 0, Weeks 0/0

### New & Active

- **Toto “Rosesene” (Columbia)** 58/11
- **John Cougar “Born To Be Wild” (Columbia)**
- **George Hearn “Rock Me” (EMI)**
- **Taylor"”Got Back” (Elektra)**

### Breakers

- **Soft Cell**: Tainted Love (Sire/WB)
- **Steve Miller Band**: Abracadabra (Capitol) 91/60
- **Lanissia P-Earl**: If The Love Fits Wear It (RCA) 38/21

### NEW & ACTIVE

- **TOTO**: "Rosene" (Columbia) 58/11
- **John Cougar**: Born To Be Wild (Columbia) 24/0
- **Taylor**: "Got Back" (Elektra) 23/0

### Steve Miller Band

- "Abracadabra" (Capitol) 91/60

### Summary

- **SOFT CELL**: Tainted Love (Sire/WB)
- **Steve Miller Band**: Abracadabra (Capitol) 91/60
- **Lanissia P-Earl**: If The Love Fits Wear It (RCA) 38/21

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This page is from the May 28, 1982 edition of *Radio & Records* magazine, featuring the National Airplay chart, Breakers, and New & Active sections.