

I N S I D E:

NAB BOARD COMES TOGETHER

Besides holding chairmanship elections, the NAB Board of Directors encouraged AM stereo conversion and pushed for improved ratings and research quality during its semiannual meeting in Washington.

Page 8

SPEC SPOTS: SHARING THE WEALTH

Salespeople should do more than simply clinch the deal and pocket the commission. How about showing their creative people a little appreciation, suggests WEAT-AM & FM/West Palm Beach Production Manager John Lee.

Page 24

PEOPLE IN THE NEWS THIS WEEK

- Kristine Sites, Robert Bruton, Sheila Quisenberry, Gregory Daugherty, Michael Penzell named SMN VPs
- Interep restructures, naming Erica Farber VP/GM, Marc Guild and David Wisentaner VPs; Arleen Geller VP/Sales at McGavren Guild
- R.J. Curtis new KZLA PD
- NAB elects Ted Snider Chairman, John Dille Radio Chairman
- Jere Sullivan Program Manager, Ron St. John Promotion/Production Manager at WAIA
- PolyGram promotes Jeff Brody, Harry Palmer, Patti Drosins
- Sue Bahner VP/GM at WWVG
- Michael Valentino new WRFM GSM;
- Bob Werner to National Radio Sales Manager at Bonneville International
- Elsie Sacra WNOR GSM
- George Francis buys KRMD

Page 3, 4, 6

PROFILING THE CINCINNATI MARKET

Joel Denver tracks the continued success of CHR legend Q102, while Steve Feinstein covers the David and Goliath relationship between WEBN and WSKS.

Page 38, 42

THE FIGHT AGAINST ILLITERACY

A disproportionate number of blacks remain shackled by rising unemployment and illiteracy. Wait Love tells why Black/Urban radio must support literacy and how WBMX/Chicago is rallying to the cause.

Page 53

TODAY'S A/C AUTOMATICS

What's more important: artist image or the sound of the record? That's the question Donna Brake poses to WKBW/Buffalo's Sandy Beach and KWAV/Monterey's Michael Reading.

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NOTEWORTHY JAZZ HAPPENINGS

Contemporary jazz's popularity is on the upswing, and syndicators are investing in its future potential, reports Reed Bunzel. Barbara Barnes, meanwhile, addresses the topic of reissues.

Page 21, 54

Newsstand Price \$3.50



Schulte Returns To KKQB As President/GM

Pete Schulte, who supervised KKQB-AM & FM/Houston as Harte-Hanks Regional Senior VP, has returned to the stations, now owned by Gamnett, as President/GM. Schulte resigned last week as President of broadcast acquisition firm Mainstream Communications, which had yet to acquire a broadcast property since its formation in 1984. He succeeds Cos Cappellino, who had replaced him when Schulte left to form Mainstream.

Gamnett Radio Division President Joe Dorton told R&R, "It's been a very interesting road, as this is what we tried to do nine



Pete Schulte months ago. With Pete's return, (OM/morning man) John Lander has now agreed to sign a

long-term deal with us as well." (Lander had resigned with KKQB on a short-term basis after being named a VP at Mainstream.)

Dorton continued, "I have the best managers in America on my team, and Pete Schulte certainly fits the category well. He has a track record of success second to none." He continued, "Cos and I have a very fine relationship, and we worked out a mutually agreeable separation. He's resigning for personal reasons, and will take two months and spend it with his

SCHULTE/See Page 5

Jones Capitol's VP/Black Promotion

Ronnie Jones has been elevated to VP/Black Promotion at Capitol. He had been National Director/R&B Promotion, following six years as East Coast R&B Regional Promotion Manager for UA and EMI America. Senior VP Marketing & Promotion Walter Lee stated, "The leadership and promotion skills that Ronnie has shown have certainly warranted his promotion. He is an integral part of the Capitol team."

Jones told R&R, "This is indeed a great honor. It's a new day for blacks in the professional industries, and we must set the standards for any future



Ronnie Jones

black executives. The key to success is the support element - I've been fortunate enough to have a great deal."

Gariano PD at KPOP

David Gariano has been appointed PD at Fuller-Jeffrey CHR KPOP/Sacramento, replacing Bill Jeffries. Gariano was most recently PD at WZOU/Boston, and previously worked with consultants John Long and John Sebastian.

VP/GM Bill Cloutier saluted the exiting Jeffries, saying, "He really busted his butt to make KPOP what it is today." Cloutier continued, "For David to accept the program directorship of KPOP, with all his talent and knowledge, is really a great honor. He worked with (sister Fuller-Jeffrey AOR) WBLM/



David Gariano Lewiston along with John Sebastian, and was integral in GARIANO/See Page 4

Pussilano Transfers To WHTT; Jefferson VP/GM At WBBM-FM

David Austin, VP/GM at CBS-owned WHTT/Boston, has departed the station, and has been replaced by WBBM-FM/Chicago VP/GM Brian Pussilano, Advancing to the VP/GM chair in Chicago is WBBM-AM & FM Director of Administration Wayne Jefferson.

VP/CBS Owned-FM Stations Robert Hyland told R&R, "Brian has done a very good job with WBBM-FM, and during the past four years has built it into the number one contemporary station in Chicago.



Brian Pussilano despite the most competitive environment in the country. I've got a lot of faith in his abilities to rub off in Boston."

Hyland, commenting on ten-year CBS veteran Jefferson, said, "Wayne has an extensive background in the financial end of CBS, and has worked closely with (PD) Buddy Scott and Brian. This is a big assignment, but we feel he'll meet the challenge."

Pussilano said, "With the Chi-

PUSSILANO/See Page 4

Bazoo Rejoins EZ As B94 PD



Nick Bazoo

Nick Bazoo, who departed the programming chair at KMEL/San Francisco two weeks ago, has rejoined EZ Communications as PD for WEZB (B94)/Pittsburgh. He replaces Scott Alexander, who resigned last week. Bazoo had previously programmed EZ's WEZB (B97)/New Orleans.

B94 VP/GM Tex Meyer commented to R&R, "Nick is one of the most well-rounded broadcasters in America. We're very fortunate to have him rejoin EZ." Meyer indicated Bazoo had signed a multi-year contract, and added, "This station has seen phenomenal growth, but Nick will take us to new heights."

Bazoo will begin his new programming assignment July 15. He told R&R, "It's quite a challenge to take a station with the success of B94 and improve upon it. However, I'm confident we will because of all the talent involved with EZ Communications. I still have a lot to learn, and I'm looking forward to sharpening my managerial skills drawing upon Tex's background."

Johnson Upped To A&M VP/Promotion



Step Johnson

Step Johnson has been upped to VP/Promotion at A&M. Johnson had been National Promotion Director of Black Music at the label, where he has worked for five years after stints at MCA and ABC.

A&M President Gil Friesen commented, "Step has been a key factor in our success over the last year. With his promotion, we look to attain new heights with our upcoming releases."

Johnson told R&R, "I've reached one of the goals I set way back in college. All these things would not be possible without a great staff - I'd put my staff against any in the country."

Introducing The Most Powerful Weapon In Your Audience Building Arsenal

An Important Announcement for Anyone in a Ratings Battle

Big News

Film House, Inc. has just acquired the resources of Broadcast Marketing Group, the only company specializing in buying TV time for radio stations. Because as the leading producer of TV spots to promote radio stations we believe that our clients deserve the best television placement as well.

The Facts

Film House has produced more TV spots for more radio stations than anyone, anywhere. Over 1,000 TV spots for radio stations in the last four years. *But Film House is more than just a supplier of TV spots.* We alone have the resources and expertise to come into your market and be an integral part of your strategic planning team. That's why groups like Viacom have fired their agencies to work with Film House in all their markets. We'll sit in on

your focus groups and help plan your marketing strategy. Even as the positioning strategy is being devised, we'll begin brainstorming production approaches. Then we'll design and produce spots that directly accomplish your goals. It's the most sophisticated approach yet to producing successful spots. No one else even offers it.

Half Perfect

But producing the right spot is only half the battle. Our spots are only as effective as the placement they get. It's in our best interest – and yours – to be sure that your TV buy is as good as your spot. That's why we decided to get into the media buying business. And when we looked for the best way to do that the answer was clear. Team up with the best company in the field – Broadcast Marketing Group. The specialist in buying TV time for radio stations. We knew how good they were

because we'd seen what they'd done for groups like Lin, Sconnix, Susquehanna and Shamrock.

The Magic

Truly the essence of synergistic power – the combined experience, knowledge and resources of Film House and Broadcast Marketing Group. We can be the most powerful weapon in your audience building arsenal. It makes sense. We think it's magic. See what you think.

Call. Write. Do Something!

But do it now. We'll Federal you a demo reel complete with an introduction to our new media buying service and our new TV spots. Or at least think of a decent excuse to give your boss about why you didn't.

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JUNE 28, 1985

R&R'S TRAVELIN' MAN

"On The Records" Ken Barnes goes on the road to bring readers "the definitive study" of geographical hit records.

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Radio Lights Up For Hostages

A national radio effort in support of the American hostages in Lebanon generated immediate response, as hundreds of stations asked listeners to drive with their car headlights on at all times.

The "Headlights For Hostages" idea was the combined efforts of Satellite Music Network A/C Operations Manager Robert Hall, SMN Country Operations Manager Larry Watts, WZPL/Indianapolis & H&W VP/Programming Mark Driscoll, and KJYO/Oklahoma City Operations Manager Bill Cahill. The idea surfaced at a Burkhardt/Abrams/Michaels/Douglas programming conference in Atlanta.

Hall explained, "Americans are not only looking for an opportunity to express their solidarity with their fellow countrymen, but a way to also express the frustration we all share over the TWA hostages and terrorism in general. This orderly demonstration will show the world that all Americans stand united."

Immediate support was shown by the 500 SMN affiliates, as well as Atlanta radio stations WZGC (Z93), WSB-AM & FM, WQXI-AM & FM, and WKLS. Other programmers attending the conference were quick to bring their stations into the

HOSTAGES/See Page 6

SMN Elevates Five To VP Posts

Satellite Music Network has promoted five staffers to Vice President, following the company's first annual meeting. In the restructuring, Kristine Sites has been named VP/Marketing, Robert Bruton is now VP/Affiliate Sales, Sheila Quisenberry is VP/Administration, Gregory Daugherty is VP/Major Market Affiliates, and Michael Penzell is VP/Central Division Sales.

SMN Chairman John Tyler told R&R, "These appointments were made because Kristine, Robert, Sheila, and Greg have been with us since the beginning of the company, and have made valuable contributions to our growth. Michael, who joined us last year, has made such an impact in such a short

period of time, and has such impressive credentials, that it was appropriate to promote him as well."

Sites most recently was Director/Marketing at SMN. Prior to joining the company she was VP/Operations at Satellite Radio Network, and spent three years as Director/Broadcast Advertising with department store chain Bergner-Wise. Bruton joined the company from PAMS Productions, where he was VP/GSM, and most recently was General Sales Manager for SMN. Daugherty, former Director/Major Market Affiliates, has held a variety of positions since joining SMN in 1981, and came to the company from the Jason Jennings Co. SMN/See Page 6

DILLE RADIO CHAIRMAN

Snider Elected NAB Chairman

A long, hard-fought campaign for NAB Joint Board Chairman culminated last week with the election of KARN & KKYK/Little Rock President/GM Ted Snider. On a 28-19 vote of the NAB Board, Snider defeated WPKE & WDHR/Pikeville, KY President Walter May, a past NAB Chairman. A third candidate, Gilcom Stations owner Ed Giller, dropped out of the race prior to last Friday's vote.

A two-way contest to succeed Snider as Radio Board Chairman was won, 25-8, by Federated Media President John Dille III of Elkhart, IN. He beat WACT/Tuscaloosa, AL President/GM Clyde Price. Elected to replace Giller as Radio Vice Chairman was KGAS/Carthage, TX owner Bev Brown, the 24-9 winner over KIXL & KHFI/Austin President/GM Dick Oppenheimer.

Last week's victory by Snider ended months of unusually intense

politicking for NAB's top job. It was radio's turn to field a chairman, and NAB has traditionally chosen the retiring Radio Chair-



Erica Farber Marc Guild David Wisentaner

FARBER NAMED VP/GM

Interop Sets New Management Structure

Following a recent reorganization, Interop Marketing Systems has become the umbrella organization for Internet, Internet Operations, and the Radio Marketing Division. Overseeing TMS and the

management of its divisions is VP/GM Erica Farber, who previously served as VP of the Radio Marketing Division.

Five others were also appointed to new posts as a result of the restructuring. Marc Guild, Interop's newly-named VP Sales & Operations Manager, was formerly that division's VP/Operations & Research. David Wisentaner moves from Sales Manager to VP/Marketing for Interop's Radio Marketing Division. Kathy Score shifts from AE to New York Sales Manager for Interop. Former Hillier, Newmark, Wechsler & Howard Network Coordinator Patricia Baker advances to AE on Interop's New York sales team. And Louise Callahan assumes the newly-created Resource Coordinator post at Interop Marketing Systems. Prior to this she worked as an Interop free-lancer and served as Manager/Affiliate Relations for both ABC-FM and ABC-Rock Radio.

Commenting on the realignment, acting McGavren Guild President and Interop Exec. VP/Marketing & Communications Ellen Hulleberg said, "Under Erica Farber's direction, consulting with Steve Doyle (of SXD Associates, Inc., sales force management consultants), we have implemented intensive major account sales training for all our salespeople and managers. This technique involves

INTEROP/See Page 5



NEW NAB LEADERSHIP — NAB's new Executive Committee (left to right) includes Radio Vice Chairman Bev Brown, KGAS/Carthage, TX; TV Vice Chairman Peter Kizer, Evening News Assn., Detroit; Network representative Robert McConnell, CBS; President Eddie Fritts; Radio Chairman John Dille III, Federated Media, Elkhart, IN; Joint Board Chairman Ted Snider, KARN & KKYK/Little Rock; TV Chairman William Turner, KCAU-TV/Sioux City, IA; Immediate Past Chairman Gert Schmidt, Harte-Hanks Communications.

ST. JOHN UPPED

WAIA Sets Sullivan As Program Manager

WAIA/Miami morning man Jere Sullivan has been named Program Manager at the A/C outlet, while MD/afternoon personality Ron St.

Bahner VP/GM At WWWG

Sue Bahner has been promoted to VP/GM at American Media General's WWWG/Rochester. Bahner was previously GM at the religious-formatted station.

American Media General President Anthony Brandon told R&R, "Sue Bahner has been with the station for five years and has done a marvelous job. WWWG has been very successful under her leadership, and we're very pleased with the job she's doing."

Bahner commented, "I'm honored to have the position and appreciate the recognition from American General that goes along with this promotion."

Bahner joined WWWG in 1980 as GM, moving from former religious outlet WYRD/Syracuse.



Jere Sullivan
John moves up to Promotion and Production Manager. Sullivan replaces Chris Gable, who recently became OM at WPJB/Providence.

GM Joel Day said, "Over the five or six weeks since Chris was gone, things started falling into place this way. Jere started working on the format and music, and Ron jumped into promotions and production. So it was a natural thing as it developed. Each will be a full department head, and will be on an equal plane as they assume their responsibilities. We saw this as a way to not only protect the integrity of the sound of the station but

SULLIVAN/See Page 4

man for the honor. However, May and Giller plunged into the race amid sentiment among some that Snider's campaign was too low-key.

Snider's easy victory took many by surprise, especially since May and his forces had claimed all week to have the election locked up.

SNIDER/See Page 5

BRODY, PALMER, DROSINS

PolyGram Promotes Three

PolyGram promoted three sales and marketing executives last week. Jeff Brody moved from VP/Eastern Regional Sales to VP/National Accounts & Associated Labels. Harry Palmer was elevated from Director to VP/Marketing, while Advertising Manager Patti Drosins took on the new position of Director of Advertising & Merchandising.

Commenting on Brody, Sr. VP/Sales Shelly Rudin stated, "We're very pleased to have a person of Jeff's ability to fill this important position. It enables us to assure efficient and timely coverage of major national accounts."

Palmer and Drosins report to Sr. VP/Marketing Harry Anger, who

POLYGRAM/See Page 4

Curtis Elevated To PD At KZLA

R.J. Curtis has been promoted to Program Director at KZLA/Los Angeles. Curtis, who has been Assistant PD for the Cap Cities Country outlet since December, will continue his morning airshift and will report to KLAC & KZLA OM R.T. Simpson.

KLAC & KZLA President/GM Vern Ore told R&R, "I'm delighted that R.J. has proven himself in such a short time and made a contribution to the sound of KZLA. Since he's already been taking care of the music as well as other portions of the station, we decided to officially make him Program Director."

Curtis remarked, "I started here when I was 21 and feel like I've grown up here. I'm really fortunate to have been with a number of great radio people who were good teachers and willing to share their knowledge."

Prior to joining KZLA in 1980, Curtis programmed Beautiful Music KDUO/Riverside.

WERNER TAKES NATIONAL POST

Valentino Upped To WRFM GSM

After five months as Sales Manager at WRFM/New York, Michael Valentino has been promoted to General Sales Manager of the Easy Listening outlet. He succeeds Bob Werner, who advances to National Radio Sales Manager/Eastern Region for parent Bonneville International Corporation.

Commenting on Valentino's promotion, VP/GM Mark Bench said, "Mike's previous sales management experience, along with his demonstrated leadership as Sales Manager, will enhance our sales strength in the New York market."

Valentino joined WRFM after six years crosstown at WHN, where he served as Account Executive, National Sales Manager, Local Sales Manager, and GSM. He told R&R, "I'm very excited about my new position. The opportunity for sales



Michael Valentino

growth, along with corporate commitment to making WRFM a stronger radio station, is overwhelming."

Gariano

Continued from Page 1
its success. We're looking forward to becoming the dominant CHR station in the Sacramento market."

Gariano told R&R, "I feel extremely fortunate to join forces with Bill Cloutier, Bob Fuller, and J.J. Jeffrey. Our prior involvement met with tremendous ratings success. I expect the same kind of success here."

Sacra New GSM At WNOR-AM & FM

Account Executive Elsie Sacra has been upped to GSM at Josephson's WNOR-AM & FM/Norfolk, following the resignation of VP/Sales Mary Noel.

President/GM Jack Rattigan commented, "After receiving about 50 resumes, my belief that the best radio people in the USA are here at WNOR has been reinforced. Elsie truly cares about our people and clients, knows research, and brings an agency flavor as well as a familiarity with the mechanics of the job."

Sacra told R&R, "I'm very fortunate. Josephson is a people-oriented company, which is unusual in large corporations, and my account executives are very supportive."

Sacra's seven years in radio include a stint as an AE at WGH/Norfolk (now WNSY-FM) and most recently two years as an AE at WNOR. Previously she worked in advertising.



Jeff Brody



Patti Drosins



Harry Palmer

PolyGram

Continued from Page 3

said, "This streamlined, talented team will enable PolyGram to con-

tinue to develop and implement creative marketing plans."

In addition, Director of Budgets & Financial Analysis Jim Kettles was promoted to Director/Marketing & Promotion Administration.

Sullivan

Continued from Page 3

also to make an increased commitment to promotion and visibility."

Sullivan told R&R "I'm excited about the direction 97A1A is taking. We have the team fairly well in place now, so it's just a matter of continuing to be on top of what's going on here in the market, and taking an aggressive stance and moving forward. (Consultant) Mary Catherine Sneed and I will be working very closely on music."

St. John commented, "I've been in this market for nearly 14 years and I think I have a pretty good feel for what works and what doesn't. I think we've been in the background in the way of promotions and excitement, so we're really going to try and crank it up."

Sullivan has been with WALA since 1982, coming from the OM position at WBGC & WYOR/Miami. He also worked at WYNY/New York and WCAU, WIOQ, and WFIL/Philadelphia. St. John was with WGBS and WQAM/Miami before coming to WALA in 1980.

Pussilano

Continued from Page 1

cago situation being well in hand, especially in terms of programming with Buddy Scott in control, it's a new challenge to come to Boston and put this station back into a leadership position in the market."

SUPER WEEKENDS

SPECIAL NEWS!

July 4-7

Summer Beach Party '85
The Beach Boys Story
The Chicago Story



1985

15 Sizzling
Summer Weekends
through Labor Day

1985
COUNTRY
SIX
PACK

2 Fourth of July
Happy Birthday, America

6-7

Cyndi Lauper

13-14

Beach Boys

20-21

Paul Young

27-28

Jellybean Benitez



6-7

Nancy Wilson

13-14

Engelbert Humperdinck

20-21

Buddy Greco

27-28

Buddy Rich



New York
Washington, D.C.
Chicago
Detroit
Dallas
Los Angeles
London



NEWS



RADIO HONOR GUARD — In recognition of radio's historical and artistic contributions, the New York-based Museum of Broadcasting has dedicated a wing in the medium's honor. To help kick off its expansion, the museum debuted a continuing seminar series, "Radio After Radio," for which McGavren Guild sponsored the opening festivities. On hand for the celebration were (top photo, l-r): McGavren Guild Radio and Interep President Ralph Guild, Sklar Communications President Rick Sklar, CBS correspondent Charles Osgood, and Museum of Broadcasting President Dr. Robert Batscha; (lower photo, l-r): Doubleday Broadcasting President Gary Stevens, Radio New Zealand Director/Sales & Marketing Ron Wilkinson, Interep Marketing Systems VP/GM Erica Farber, and ABC Owned Stations VP/Operations Don Bouloukos.

Schulte

Continued from Page 1 family in Los Angeles before deciding his next career move."

Schulte commented to R&R, "While I was disappointed at not being able to consummate a deal, the experience in radio station acquisitions was enriching. I'm looking forward to a great future with Gannett Radio, and proud to be part of the team."

Schulte, along with Lander, signed both stations on the air with their present CHR formats and identities in 1982. In addition, he served as Regional VP/GM overseeing Harte-Hanks's WRBQ-AM & FM/Tampa (which he helped launch in 1973) and WSGN/Birmingham. He's also been VP/GM at WLCY/Tampa and Senior VP at the Eastman rep firm.

Interep

Continued from Page 3 developing long-term sales relationships for large-volume advertisers. The network is a perfect vehicle for new advertisers due to the ease of purchase for their agencies. The department has been expanded to involve more sales effort to develop new dollars for radio."

In related company activity, Arleen Geller has been promoted to VP/Sales for McGavren Guild Radio in New York. She had spent the last five years as an AE for the company.

Simonized Wax For Epic



Epic recently signed Carly Simon, whose "Spoiled Girl" LP and "Tired Of Being Blonde" single are now out. Pictured (l-r) are Epic/Portrait VP/Sr. Manager Lennie Petze, Simon, manager Tommy Mottola, and E/P/A Sr. VP/GM Don Dempsey.

Snider

Continued from Page 3

"The number one goal is to carry out the mandate of the board," Snider told R&R. A second key objective is to make NAB more "proactive than reactive." Says Snider, "We can anticipate most things coming down the pike and influence them in a positive way. Another urgent interest of mine is the revival of AM radio. I'd like to

see AM and FM on a parity."

Despite the apparent fading of the beer/wine ad issue, Snider said NAB must remain vigilant. "It can come up so quick it'll make your head spin. All it would take is one tragic accident to bring the whole issue back to the forefront."

Snider summed up, "The NAB is stronger than it's been in a long time. We've made a lot of progress, and we now have a good sense of direction."

JULY 1985

6-7
Dolly Parton

13-14
John Conlee

20-21
Gary Morris

27-28
Crystal Gayle

**THE WEEKLY
COUNTRY MUSIC
COUNTDOWN**

6-7
Rick Nelson

13-14
Gary Lewis and the
Playboys

20-21
Kinks

27-28
Jerry Butler

DICK CLARK'S
Rock Roll & Remember

1 HOUR DAILY
MONDAY THROUGH FRIDAY



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RESIGNS FROM VOYAGER

Francis Forms AmCom, Buys KRMD

Voyager Communications Senior VP George Francis has formed AmCom General Corp. to acquire radio properties. His first purchase is KRMD-AM & FM/Shreveport, from Smokey Hyde for \$5 million. Francis has resigned his Voyager position, which also involved the managing directorship of WMFR & WMAG/Greensboro.

Francis commented that the Shreveport purchase "is the beginning, but probably not the end, of AmCom's interest in the industry." He will "concentrate on growth markets in the Sunbelt," he added, as part of an "immediate and aggressive exploration of acquisition opportunities."

KRMD-AM & FM are a Country combo simulcasting 6am-noon, Monday-Friday. KRMD broadcasts on 1340 kHz with 1000 watts days, 250 nights; KRMD-FM has 100 kw at 101.1 mHz.



George Francis

WIRC & WXRC/HICKORY, NC
 PRICE: \$3,120,000, including a \$550,000 noncompete agreement.

BUYER: Westcom Ltd., which also owns WHAL & WYQC/Shelbyville, TN.

SELLER: Broadcast Ltd.
 DIAL POSITION: 630 kHz; 95.7 mHz
 POWER: 1000 watts days; 100,000 watts at 330 feet above average terrain.

FORMAT: Country; A/C

WQAM/MIAMI, FL

PRICE: \$2,850,000

BUYER: Sunshine Wireless Co., headed by Daniel Cohen. It also owns WMGI & WYKS/Gainesville, FL and WKQS/Miami.

DIAL POSITION: 560 kHz
 POWER: 5 kw days/1 kw nights
FORMAT: Country

KBOQ/MARINA, FL

PRICE: \$2.1 million
BUYER: BOQ Inc., headed by Don Curran and Herb Victor, who also own KFRM/Salina, KS, KICT/Wichita, KRKE-AM & FM/Albuquerque, and KSSS & KVUU/Colorado Springs.
SELLER: Del Rio Tortilla Co.
 DIAL POSITION: 92.7 mHz
 POWER: 1.025 kw at 570 feet
FORMAT: Classical
BROKER: Holt Corp.

KOPO-FM/MARANA, AZ

PRICE: \$1.5 million
BUYER: Fijles Ltd., headed by Frank Lazarus, who also has interest in KXEW/Marana.
SELLER: Saguaro Broadcasting
 DIAL POSITION: 98.3 mHz
 POWER: 3 kw at 300 feet
FORMAT: Country
BROKER: Kallil & Co.

WLQY/HOLLYWOOD, FL

PRICE: \$1.5 million
BUYER: Global Broadcasting—
 Seller: Sunshine Wireless Company, headed by Daniel Cohen. It also owns WQAM & WKQS/Miami and WMGI & WYKS/Gainesville.
 DIAL POSITION: 1320 kHz
 POWER: 5000 watts
FORMAT: Country

KROS & KSAY/CLINTON, IA

PRICE: \$838,000
BUYER: Lambert Associates, headed by Rebecca Lambert.
SELLER: Gateway Broadcasting
 DIAL POSITION: 1340 kHz; 96.1 mHz
 POWER: 1 kw days/250 watts nights; 1.00 kw
FORMAT: A/C; Religious

KQDI-AM & FM/GREAT FALLS, MO

PRICE: \$700,000
BUYER: Great Falls Broadcasting
SELLER: Sun River Broadcasting
 DIAL POSITION: 1450 kHz; 106.3 mHz
 POWER: 1000 watts; 3 kw at 300 feet
FORMAT: A/C

Hostages

Continued from Page 3
 effort. Those included WQMC/Detroit, WUBE/Cincinnati, WNOK/Dallas, and KSJL/San Antonio, among others.

Driscoll added, "Borrowing an idea from Z100/New York PD Scott Shannon, we've begun airing the National Anthem at noon each day, and we will do it until they are all returned."

Cahill noted his station was taking a slightly modified approach to the Headlights For Hostages campaign. "We're doing it for only five minutes each afternoon so that listeners aren't leaving their headlights on by accident and coming back to dead batteries. However, we are also airing the National Anthem each day at noon. Our listeners feel this is a great participatory event where they can shine their support."

At KLIF & KPLX/Dallas, VP/GM Dan Halyburton reported, "We're doing our part to bolster American pride and patriotism in the face of international terrorism. Each day at noon both stations are sounding the bells of freedom. In addition, we are encouraging our listeners to fly the American flag at their homes and places of business as a sign of solidarity and support."

WHFL/HAVANA, FL

PRICE: \$625,000
BUYER: Jeff Cook Broadcasting, headed by Jeff Cook, who is an applicant for a new AM in Valley Head, AL.
SELLER: Storm Broadcasting Corp., headed by Rodney Dore and Leslie Storm. Dore also has interest in WOPM/Riviera Beach, FL.
 DIAL POSITION: 104.9 mHz
 POWER: 3 kw at 300 feet
FORMAT: Easy Listening

KVRC & KDEL-FM/ARKADELPHIA, AR

PRICE: \$500,000
BUYER: Graham Broadcasting Co., headed by Loyd Graham, who is Sales Manager of WLRA & KHLT/Little Rock.
SELLER: Arkadelphia Broadcasting
 DIAL POSITION: 1240 kHz; 100.9 mHz
 POWER: 1 kw days/250 watts nights; 3 kw at 96 feet
FORMAT: Country; Easy Listening

SMN

Continued from Page 3

Penzell was Manager/Central Division Sales prior to his promotion, and was with Hearst ABC Video Enterprises until joining SMN in 1984. He also served as VP/Sales for the Mutual Radio Network, and held a similar position for the ABC Radio Networks. Quisenberry spent the last 17 years in a variety of office administration positions, and most recently was Office Manager for Tyler.

STAFF

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SUMMER BOARD MEETING

Ratings Concerns, AM Revival Top NAB Radio Agenda

Promoting the spread of AM stereo and improving the quality of ratings and research were the key radio issues addressed by the NAB Board of Directors last week in Washington. The weeklong, semiannual meeting was highlighted by unusually spirited elections for board chairmanships (see story Page 3).

The board urged all AM radio stations to convert to stereo "at the earliest possible date." It directed the NAB staff to "investigate and implement any and all possible methods of assisting and promoting the growth of AM stereo service to the American public, including marketing plans."

The staff was also told to continue "to work actively with radio set manufacturers to encourage the improvement of the quality and fidelity of AM radio receivers." A detailed report on cable audio concluded that maintaining the "best audio quality possible" is critical for over-the-air radio to compete against cable radio services.

Local Ratings Panel Formed

In the ratings area, the board extended for another year the life of its Radio Audience Measurement

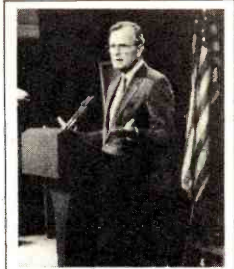
Task Force, which is to conduct a ratings service overview study on a market-by-market basis in working toward its goal of increasing ratings competition.

A technical subcommittee under the direction of NAB Sr. VP/Research & Planning John Abel will look into alternative research methodology. It will focus on such factors as cost, sample size, response rate, turnaround time, undersampling and oversampling of special segments, and accuracy.

The board also voted to resurrect the Committee on Local Radio Audience Measurement (COLRAM). It will address research issues affecting broadcasters on the local level, such as methods used to collect, tabulate, and report audience estimates locally. The panel will consist of people with "strong research backgrounds," including the Executive Director of the Electronic Media Ratings Council, who will be an ex-officio member. NAB



CONGRESSIONAL CHAT — Sen. Charles Grassley (R-IA) chats with All Pro Broadcasting President Willie Davis (right) at a Congressional reception for the NAB Board.



BUSH & THE BOARD — Vice President George Bush addresses NAB Board members at the Old Executive Office Building.

will hire a fulltime staff member as liaison between COLRAM, its TV counterpart (COLTAM), and audience research companies.

- In other action, the board:
- Voted to add two new radio board seats for groups operating stations in major markets.
 - Agreed to create an ad hoc committee to study NAB's entire board structure.
 - Reaffirmed its interest in getting broadcast deregulation through Congress.
 - Received an issues briefing from Vice President George Bush at the White House.
 - Asked to be kept informed on the issue of so-called "porn rock," or suggestive song lyrics.

Radio Fights Back Against Giant Phone Rate Hikes

Radio broadcasters are mad as hell, and they're not going to take it any more. Or so they hope. Stations across the country are gearing up to fight gigantic increases — often close to 1000% — in rates for local phone loops, which feed signals to and from transmitters and other remote sites.

Effective April 1, local phone companies got an increase from the FCC to make private line services pay their own way, instead of being subsidized at artificially low rates by other phone services. But nobody, apparently the FCC included, expected the staggering rate hikes now coming to light.

NRBA, noting the FCC believes private lines were previously "underpriced," holds out little hope for regulatory relief and is urging members to explore alternatives like microwave links.

NAB Asks Radio's Help

NAB this week sent a letter to all radio members asking them to immediately (by July 5) send it horror stories for inclusion in a filing asking the FCC for special relief for radio. Besides price information, NAB wants to know what notice was received, and whether any program services will have to cut back.

NAB also urged broadcasters to file the same information, as informal complaints, to two FCC offices: William Tricarico, Secretary, FCC, 1919 M St. NW, Washington, DC 20554; Enforcement Division, Common Carrier Bureau, FCC, Rm. 6216, 2025 M St. NW, Washington, DC 20554.

KTNR "Ticked As Hell" At 700% Hike

An example is the case of KTNR/Kenedy, TX. GM Richard Tiner was shocked to discover this month that his four private lines had jumped from \$131/month to \$902 — up nearly 700%. To make matters worse, there had been no advance notice, and the increase was retroactive to April 1.

"Boy, I'm ticked as hell," said Tiner. "We didn't have a chance to comment, or to react and make other arrangements." It will take at least 45 days to install a microwave STL (studio-transmitter link) at a cost of over \$10,000, he said.

NEWS BRIEFS

Easing Rules On Siting New AMs Draws Support

The FCC's plan to drop nontechnical restrictions on applications for new or improved AM service has drawn warm praise from NAB and NRBA. The 20-year-old rules push applicants toward towns with little or no local radio service. For instance, a new AM isn't permitted today unless at least 20% of the community's population gets fewer than two radio signals, and no FM service.

NAB said dropping all restrictions except interference questions "will open the door to improved service to the American public without diminishing the opportunities of minority, non-commercial, and other applicants to expand their involvement in broadcasting."

NRBA called the rules "ridiculous" and noted that most areas with little or no radio service are "so remote and sparsely populated that they lack sufficient resources to attract and support a local broadcast station." NRBA said it favors "standards based solely upon engineering considerations."

Earthquake Wording Okayed For Los Angeles EBS Tests

Los Angeles area broadcasters have been given the option of using special EBS weekly test wording that reflects the region's high earthquake danger. The FCC okayed the language last week at the request of the Southern California Broadcasters Association.

After the standard test introduction, stations may choose to add: "If there

had been an earthquake or other emergency, the attention signal you just heard would now be followed by news, official information or instructions. Be prepared! Study the section in your telephone directory that provides information on how to safeguard yourself and your family in the event of an earthquake or other emergency."

Other Key Developments:

- Multimedia's plan to recapitalize and reorganize via a simplified FCC filing process won Commission approval last week over objections from Washington Redskins owner Jack Kent Cooke, who is seeking to take over the company.



RATINGS RAP — In preparation for their report to the NAB Board last week, members of the NAB Radio Audience Measurement Task Force met recently to discuss ways of improving the quality and competitiveness of radio ratings. Pictured above (l-r) are C. Ronald Rogers, KVET/Austin; George Green, KABC/Los Angeles; Marty Greenberg, Duffy Broadcasting; Jerry Lyman, RKO; Herb Gross, Litchfield Broadcasting; Jon Scott Davenport, Bonneville International; James Hutchinson Jr., WYLD/New Orleans; Dick Harris, Group W; Ed Giller, WFBG/Altoona, PA; Ken MacDonald, MacDonald Broadcasting; Charles Jones, Cosmos Broadcasting.

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and the quality is what you expect when you invest in the best that money can buy.

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'85 Satellite Audio Network Directory Available

The latest edition of "Satellite Audio: Network Profiles" was recently published by Binghampton, NY-based **Waters Information Services**. The 96-page publication contains complete listings on 105 services currently available via satellite in the U.S. This includes the 58 net-

works as well as the 58 audio uplinks, spread across 30 of the 50 states. The 20 transponders that span eight satellites are also covered.

Each network profile features the network's name, address, phone number, parent company (if any), ma-

nor executives, services available, names of such services, type of services (farm, sports, commercial music, cable audio, national or state/regional), descriptions of these services, technical facilities, and number of affiliates.

Transponders are indexed by satel-

lite, transmission model, frequencies, downlink power, ratio, and pre-emphasis. Network ground segments are also covered.

Price: \$59.95. For more information, contact Waters Information Services at (607) 770-1945.

Most Singles Are Happy Ones

The number of single adult households has soared from nine percent of all U.S. homes in 1950 to a current 23% of all U.S. homes. At the same time, the number of single-parent homes has also climbed to 23% from seven percent 35 years ago.

The study, based upon a national sampling of 3600 adults conducted by the **University of Michigan**, also found that people who live alone today don't conform to the old stereotype of being socially-isolated individuals. As a matter of fact, singles who live alone have more active social lives than married couples. Single parents, however, are more likely to face painful isolation and

show significantly poorer mental health because having children limits their friendship network.

Although married couples claimed a greater sense of well-being than un-

married people, adding children lowered couples' happiness ratings. What's more, widows said they were significantly less happy when living with others than alone.

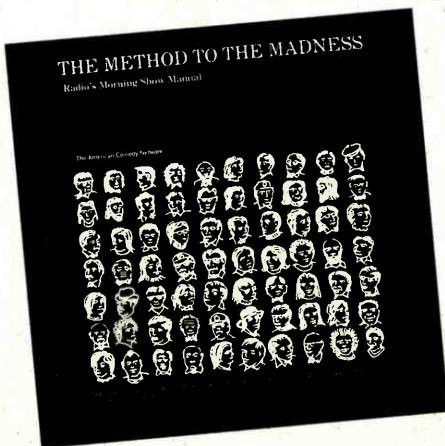
Clock Caps

Sure the idea sounds a little ahead of its time, but these "Clock Caps" could make your competition's promotional headgear look like old hat. Each "Clock Cap" features a pulsating sweep-second hand for near-digital quality accuracy.

These "Clock Caps" are not only great conversation pieces, they make excellent conventional timepieces as well. You can hang 'em anywhere! For more information, contact **Vander Loon Sales & Marketing** in Hudsonville, MI, or call **Potentials in Marketing** at (612) 333-0471.

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ACN

I am also interested in receiving information on ACN's morning show service. Please rush me a demo!



Recording Studios Going Digital

A commanding 80% of professional recording studios will be digital operations by 1993, according to a report from the Redwood City, CA-based **Ampex Corporation**. Currently, less than five percent of professional recording studios — about 650 total — are digitally equipped.

The Ampex report estimates there are 4000 multi-track analog recording systems presently in use at recording studios, a figure that will decline to 1000 systems by 1993. The two and four-track analog market is expected to decrease from 8000 systems to 2000 systems over the same time period. Concurrently, Ampex claims, two and four-track digital recorders will climb to approximately 5000 systems in use.

The trend toward digital recording, editing, and mastering will be spurred by continued consumer acceptance of the compact disc player, the decreasing cost of analog-to-digital conversion, and the increased reliability of digital recording hardware.

Cars And Girls

Those macho commercials aimed at the car care products and automotive services market may be missing the target. A 1984 study of primary car maintainers conducted by the **Newspaper Advertising Bureau** shows 40% of these primary maintainers are women.

Females are more likely to care for their car "as a hobby" than men, but both sexes claim their primary motivation is to save money. Both sexes also say their second most important motivation is to ensure the quality of work done on the car.

Those women most likely to care for their cars are young, single, working women, who have at least some college education and earn less than \$25,000 per year. Check your station's automotive care spots. Are you and your clients neglecting 40% of your potential business?

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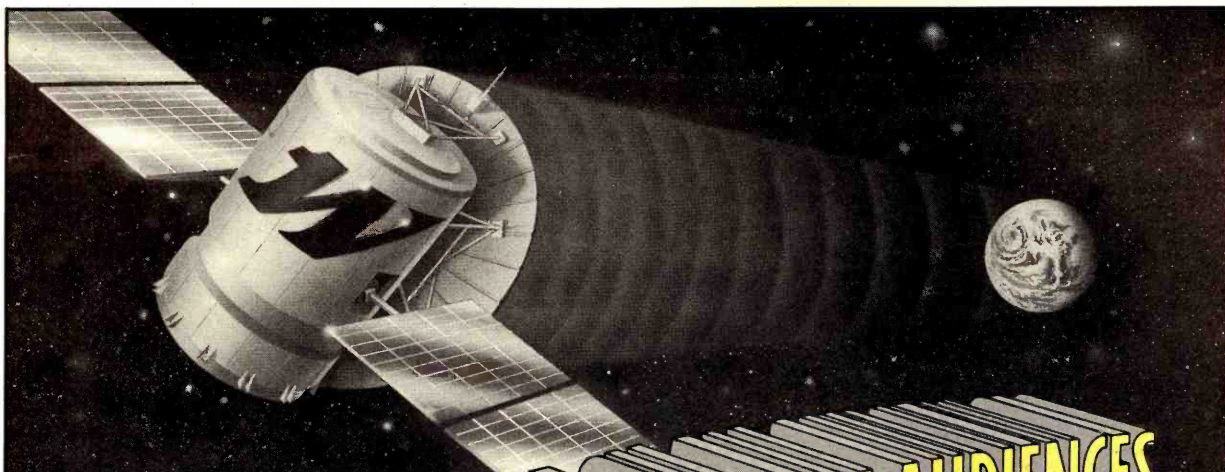
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To find out how you can get super-fast, supersonic delivery of Westwood One's super programs, contact your representative at (213) 204-5000 or Westwood One Satellite Operations at (213) 204-2000.

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Chicago

New York

London

PRO:MOTIONS

Lawrence Named WRNL & WRXL GSM

Olivia Lawrence has been appointed General Sales Manager for **WRNL & WRXL/Richmond** from a similar position at **WHYW/Pittsburgh**. In other station activity, **Teresa Weddle** comes aboard as Research Director. She joins the station after working as a media buyer for **Lawler Ballard Advertising** in Richmond. Additionally, **Judy Warren** is appointed copywriter, succeeding **Elizabeth Laskoe**, who is now Promotions Director, and **Joe Stevens**, formerly with the **Virginia News Network**, joins the station as Sports Director.

WHLO Appoints Snow GM

Contemporary Christian outlet **WHLO/Akron** has named **William Snow** as GM. Snow's broadcasting career includes positions with Cleveland facilities **WGCL** and **WERE**, where he was VP/Sales.

Santamaria Promoted To KUIC GM



Andy Santamaria

Andy Santamaria, GM of **KUIC/Vacaville, CA**, has been promoted to VP of **QUICK Broadcasting, Inc.** He began his career in radio as an AE at **KUIC** in 1979 and was upped two years later to Sales Manager. Santamaria has been GM since 1983.

Sullivan To WSIX Sales Manager



Don Sullivan

Don Sullivan has been elevated to Sales Manager at **WSIX-AM & FM/Nashville**. He moves up from AE, a post he'd held since 1979. Prior to that he was on the sales staff at crosstown **WDKA & WKDF**.

F.M. Music Taps House



John House

John House has been named Director of Business Affairs for **F.M. Music/Records**. House will continue to head **Razor Productions**, a Los Angeles-based film and video production company.

RCA Appoints Grunblatt



Alan Grunblatt

Alan Grunblatt has been appointed Director/Product Management for **RCA Records**. Grunblatt has been with the label for nine years, most recently serving as Director/Market Research. Prior to that, Grunblatt was Manager/Market Research and assisted the Division VP/USA and Canada.

Stone Named Beasley Controller



Ron Stone

Ron Stone has been named Controller of the **Beasley Broadcast Group**, headquartered in Goldsboro, NC. Stone, with the company since 1984, was formerly a general accountant. Prior to joining Beasley, Stone worked in public accounting for **McGladrey, Hendrickson & Pullen** in Rocky Mount, NC.

Klein Manages Arista A&R/West Coast



Roger Klein

Roger Klein joins **Arista** as Manager/A&R, West Coast. Before coming to the label, Klein was an artist consultant in Great Britain. Before that he spent six years with the management of the **Roxy Theatre** in Los Angeles.

MEGA Expands

The **Marketing Entertainment Group of America (MEGA)** has expanded its operation. The firm's newest division is **MEGA Futures**, an artist management company.

PROS ON THE LOOSE

Chris O'Brien — Afternoons **WKHI/Ocean City** (301) 641-8026

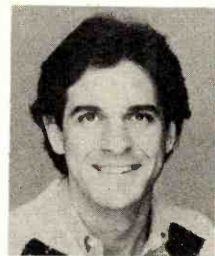
Rich Robbin — PD/Afternoons **KCMO-FM/Kansas City** (913) 631-3825

Joel Salkowitz — Assistant PD **KMGG/Los Angeles** (213) 827-4418

Richard Strait — Sales Manager **KCFX/Kansas City** (816) 765-1039

Art Tiller — MD/Assistant PD **Z106 (WZGO)/Philadelphia** (215) 626-9415

A&M Ups Gold



Jeffrey Gold

Jeffrey Gold has been promoted to Executive Director for **Creative Services** at **A&M Records**. Most recently, Gold was A&M's National Director/Special Projects and A&M Films Director of Music Projects. He also served as assistant to A&M President **Gil Friesen**.

WLTW Promotes Two

Betty Kobiela has been promoted to National Sales Manager for **WLTW/New York**. Kobiela joined the sales staff as an AE earlier this year. Prior to that she worked as AE at New York outlets **WYNY** and **WPLJ** and **Blair Radio**. WLTW also upped **Jack Cahill** to Retail Sales Manager. Prior to his promotion, Cahill had served two years as an AE for the station.

Haas New WSBR VP/GM

Stephen Haas has been named GM of **WSBR/Boca Raton** and elected VP of parent **Goldcoast Communications**. Haas is an 18-year broadcasting veteran who came to **WSBR** from **WEAT/West Palm Beach**.

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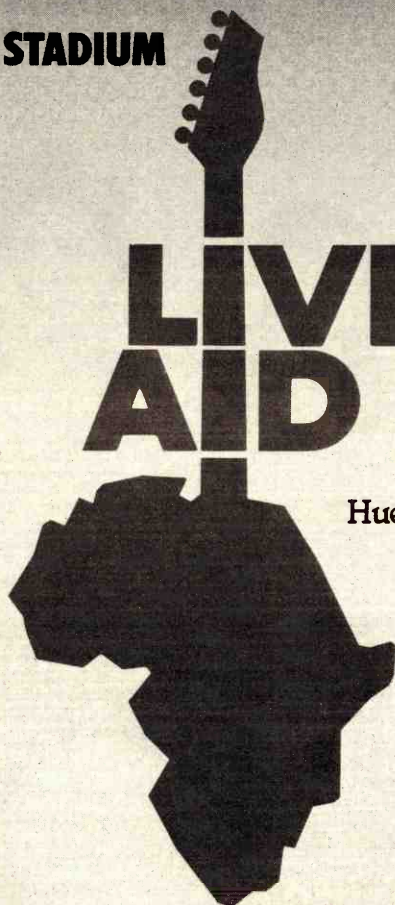
JULY 1985

AT WEMBLEY STADIUM IN LONDON

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Boomtown Rats
David Bowie
Phil Collins
Elvis Costello
Dire Straits
Bryan Ferry
Elton John
Howard Jones
Nik Kershaw
Alison Moyet
Queen
Sade
Spandau Ballet
Status Quo
Style Council
Sting
U2
Ultravox
Paul Young
Wham!
The Who

AT JFK STADIUM IN PHILADELPHIA

Bryan Adams
The Cars
Eric Clapton
Duran Duran
Boy George
Hall and Oates
Mick Jagger
Billy Joel
Waylon Jennings
Judas Priest
Kris Kristofferson
Huey Lewis & The News
Robert Plant
Power Station
Pretenders
Santana
Paul Simon
Simple Minds
Tears for Fears
Temptations
Thompson Twins
Neil Young
Stevie Wonder



additional artists to be announced

8,1985



from 6 AM EDT until conclusion

LIVE-AID TO HELP END WORLD HUNGER.

ABC's Young Adult Radio Networks are proud to be the exclusive radio broadcasters for the live performances of these headliners in London and Philadelphia. For more information call ABC Live-Aid Hot Line: 1-212-887-1808.

We'll all be there for the same reason . . .

BECAUSE WE CAN MAKE A DIFFERENCE.

ABC RADIO NETWORKS

PRO:MOTIONS

RCA Names Grady Director/Special Sales

James Grady has been appointed Director/Special Sales, **RCA Records**. He had held the label's Director/Video Sales post since 1984. Grady joined RCA in 1977 as a Field Sales Representative, advancing to Chicago Sales Manager and Branch Sales Manager/Washington, DC.

McGavren Guild Ups Fox To VP

Shane Fox has been promoted to VP/Regional Manager for **McGavren Guild Radio** in Dallas. With the company for the past six years, Fox has served as Regional Manager/Dallas since 1979.

Invincible Productions Debuts

San Diego-based **Invincible Sounds** has changed its name to **Invincible Productions**. The name change reflects the company's plan to also focus on the jingle market.

Michael Levine Ups Schneider



Mitchell Schneider

Mitchell Schneider has been raised to Executive VP of **Michael Levine Public Relations**. Schneider will continue as Music Division Director, a position he's held since joining the company in 1984. Prior to that, he was an AE in the West Coast music department of **Solters, Roskin & Friedman**.

Bloom, Tiernan New Mutual VPs

Peter Bloom and **Tom Tiernan** have been upped to VP/Eastern Sales and VP/Detroit Sales, respectively, for the **Mutual Radio Network**. Since 1984 Bloom had served as Eastern Sales Manager; he joined the company in 1979 as Director/Sales Administration. Tiernan, who spent the past year managing Mutual's Detroit sales office, is a former VP/Midwest Regional Manager for **Major Market Radio**.

Atlantic Elevates Wakschal



Fran Wakschal

Fran Wakschal has been promoted to VP/Foreign & Mechanical Royalties for **Atlantic Records**. Prior to this, she was Asst. VP/Foreign & Mechanical Royalties for **Atlantic/Elektra**. Wakschal has been with the label since 1949.

Hurley Appointed WPIX Controller

Ed Hurley has been named Controller of **WPIX/New York**. Hurley had held the WPIX Business Manager post since 1983, following two years as Controller of **American General Media** and five years with **Columbia Pictures Industries** in various financial positions.

EMI America Taps Guarneri As A&R Manager



John Guarneri

EMI America has recruited **John Guarneri** as Manager/A&R. Guarneri joins the label from **IRS Records**, where he had served as Director/A&R since 1980. Prior to that, he was VP/Independent Label and Distributor for **Faulty Products**. Guarneri's background also includes a production/air personality stint at **WTUL/New Orleans**.

Gila Lewis Productions Formed

Gila Lewis has announced the establishment of **Gila Lewis Productions**. The newly-formed company is a full service agency which produces videos, commercials, radio/print advertising, and graphic design projects.

Lemmo Named D-C Regional Manager

Rick Lemmo, formerly GSM at **KPLM/Palm Springs**, has been named Regional Manager for **Drake-Chenault Radio Consultants**. Between 1981-84, Lemmo was PD and Sales Training Advisor for **WOSE/Port Clinton, OH**. Prior to joining **WOSE**, Lemmo worked as Programming Consultant and Sales Trainer for **WKWK/Wheeling**.

Chrysalis Ups Gorkey



Milhan Gorkey

Milhan Gorkey has been promoted to Manager, East Coast Publicity for **Chrysalis Records**. Gorkey, with the label for two years, was marketing coordinator prior to being promoted. Before joining Chrysalis, she was a publicity assistant at **Aucoin Management**.

Solnik Counterpop West Coast Rep



Tanja Solnik

Tanja Solnik has been named West Coast Representative for the **Counterpop Music Group**. Before joining the music publishing firm, Solnik recorded for two European labels. Counterpop's offices have moved to 3121 Maple Drive, Suite 8, Atlanta, GA 30305.

Dieterich WBYY Regional Sales Manager

Nancy Dieterich has been named Regional Sales Manager for **WBYY/New Orleans**. Most recently, Dieterich was General Sales Manager with **WBBM-FM/Chicago**. While at **WBBM-FM**, she also held AE and Local Sales Manager posts.

Marshall Directs Sunbelt Marketing



Eileen Marshall

Eileen Marshall has been appointed Marketing Director for **Sunbelt Communications, Ltd.** In her new post Marshall will oversee all marketing, advertising, and public relations for **Transtar Radio Networks, Inc.**, the Sunbelt Broadcasting Division, the **Research Group**, and **Television Marketing Corporation**. During the past two years she was on the professional staff of the Research Group. Prior to that, Marshall worked for **King Broadcasting** in promotion and marketing for its Seattle and Spokane radio outlets.

Neese Directs MTM Media & PR



Sandy Neese

Sandy Neese has been named Director of Media and Public Relations for the **MTM Music Group**. Prior to joining MTM, Neese spent the past three years covering the music industry for the **Tennessee**. She has also written for the other publications, including **Cosmopolitan** and **Country Rhythms**.

Cafe Records Bows

Mobile Fidelity Sound Lab has announced the formation of **Cafe Records**. Cafe Records will be exclusively marketed by Mobile Fidelity and focus on jazz and other innovative forms of contemporary music. In other activity, Mobile Fidelity has moved its offices to: 1260 Holm Rd., Petaluma, CA 94952; (707) 778-0134.

IRS Announces Three Appointments

IRS Records has announced three staff appointments: **Mark Cope**, West Coast Sales Director; **Barney Kilpatrick**, Director/Southwest Promotion & Sales; and **Paul Orescan**, Label Manager for IRS/Canada. Cope formerly directed Southwest Regional Sales & Promotion for the label, while Kilpatrick most recently held the MD/Assist. PD post at **WLTS/New Orleans**. Orescan was previously IRS Coordinator for **A&M Records/Canada**.

Beach House Studios Formed



Joe Cipriano

Los Angeles radio personality **Joe Cipriano** has announced the formation of **The Beach House Studios**. The production house specializes in custom-produced promos, top-of-the-hour IDs, and image cuts for radio stations. TBHS is located at 356 Grenola St., Pacific Palisades, CA 90272; (213) 454-8905.

MVS Opens West Coast Office

Music Video Services, Inc. has opened a West Coast office under the direction of President **John Persico**: 9350 Wilshire Blvd., Beverly Hills, CA; (213) 273-5806.

CHANGES

William Rose; former AE with **KQAK/San Francisco**, joined the **KGO/San Francisco** sales department as Account Executive. (6-28)

Carroll Albert; former principal of **Thomas-Carroll Advertising & VP/Advertising** for the **Kohl Corporation**, joined **WEZW/Milwaukee** as Account Executive. (6-28)

Patricia Belnowski; promoted from her post as secretary to the Staff VP and Senior Counsel at **RCA Records** to Administrator/Sales Data. (6-28)

FEEL THE SHAME ...



NEXT
WEEK

Capitol



JHAN HIBER

Coping With The Spring Numbers

It's that ulcer-generating time of the year again, gang. In the all-too-near future the computers at Arbitron and Birch will spew forth the spring ratings estimates. In over 250 markets stations will rise or fall, careers will be made or stayed, and formats will change as surely as the leaves in autumn.

Other than wringing your hands or raising your blood pressure, what can be done to make sense of the numbers you'll soon receive? I discussed that very subject at the recent BPME convention and thought I'd share those tips with you. It's hoped the following steps help you understand what the ratings company oracles are trying to say. If you can comprehend the implications of what six key pages in the books contain, you'll be way ahead of the game.

Pages 2, 3

When you receive your Arbitron (or comparable Birch), the two key pages you should look at first are two and three. Page two contains the summary of how the diaries were returned by sampling unit, usually counties. Page three shows the diary return by demographic, as well as the overall usable diary total (in-tab). There's even a breakout that lets you see how many of the total usable sample came from homes with listed phones versus those not listed in the phone books.

Why care about these pages? After all, there are no share trends here, no rankings of key demos. Often, however, the data on pages two and three can contain key clues regarding the averages and cume data you see in the latter pages of the market reports.

In order to make the best use of the info on these pages, do some trending. Look at the same pages from the spring book a year ago (if you subscribed then) and/or the most recent sweep in your metro prior to this spring period. Plug in the previous data, and fill in the numbers from this survey as they are obtained. Then try to answer these questions:

1. Is the county or sampling unit diary return stable (within 10% of the earlier results)? If not, which county or sampling unit saw major variations this spring and what stations or formats might have benefited from such a change? Keep in mind that Arbitron promises to balance the sample on a metro-wide basis, but the caliber of those numbers rests to a large degree on the quality of diary return from each sampling unit. Each county or sampling unit may be a horror story that loses its scariness once the metro-wide sample balancing is done. Remember, however, garbage in, garbage out.

2. Are there any new counties in the metro that weren't there last spring? This past fall many markets saw counties added/deleted to their metros. So this may be the first spring book with the new configuration. Page two can tell you how the diary return distribution may have changed since the spring '84 sweep. Is it significant in your area? What stations would benefit/be hurt by such redistribution of the data base?

"If you can comprehend the implications of what six key pages in the books contain, you'll be way ahead of the game."

3. On page three, how does the demo return (usable sample by demo cell) raw figure compare with previous surveys? Look especially at your target. Are there more/fewer diaries usable than in the past? If there's no more than a 10% change, no big deal. However, if the diary count for your target is notably lower than earlier surveys, watch out. Gyration in the estimates could result. Basically, the more diaries returned usable in a demo, the better the quality of the numbers for that audience.

4. How does the overall in-tab compare with Arbitron's goal for the market? The lower left-hand corner of page three shows the metro survey goal for which Arbitron is striving. Did they achieve it or was there a shortfall? Trend the actual in-tab diary count (shown just above the sample goal) and see what it shows. Again, the larger the diary total, the more stable the overall survey on a metro basis, although county or demo flukes may still lurk in the numbers. One trick I use is to divide the total in-tab diary figure into the 12+ population, giving an average cume value for each metro diary. Tracking this gives you a quick overview of survey integrity.

5. How did the listed versus Expanded Sample Frame (non-listed) diary return fall? Just above the total in-tab figure is this standard vs. ESF comparison. Trend

this, bearing in mind that the ESF sample is a wild card that's not controlled on a county-by-county basis as is the standard listed sample. One book may see a heavy return from college-adjacent apartments rife with men 18-24; the next book may see more of an ESF return from an upper socio-economic neighborhood. As the ESF falls, so may some formats rise/drop.

Pages 54, 55

In most Arbitron reports these pages are the total week (Monday-Sunday) summary pages. On page 55 you'll find the total week cume data, while 54 lists the demo breakouts for average quarter-hour audience and shares. Knowing these pages can be a guide to understanding what happened to your estimates.

I always look first at page 55. The total week cume is radio's version of circulation, and it's from this base that quarter-hours are developed. I'd suggest paying close attention to the right hand side of the page, the cume ratings. Broken down by demo, this section shows what percent of all the people in a given metro cell cumed your station at least once during the week. This can tell you what percent of the population in that demo circulated through your

ARBITRON RADIO

station in a given survey. Compare the results your station achieved in the target demo to that percentage registered by the competition.

Key insights gleaned from this page include feedback non your marketing activities. For example: Did the campaign build cume? Did the on-air contest or promotion, aimed at one gender in your target, persuade them to tune in to the station? How did the moves made by Brand X affect its cume?

Page 54 tells the tip-of-the-iceberg AQH story. Are your AQH numbers up? Can the increase be attributed to a larger cume or more time spent listening? Is the AQH gain/loss in your target or in a peripheral demo where you lucked out last time?

All too often I've seen PDs canned for some 12+ slippage. Oftentimes, the target demo may have been stronger than before but the ancillary demos that were a bonus in the last book are gone and contribute to the overall slippage. Don't let station personnel get sidetracked by such an incident. Keep your eye on the AQH target as spelled out on page 54.

Arbitron Swamped With Diary Reviews

Jay Billie, Manager/Client Services for Arbitron, told R&R he was swamped with requests from stations wanting to analyze their spring '85 diaries. According to Billie, "Normally, we get 200 requests for diary reviews on the first available day of scheduling. This spring we scheduled over 350 stations on the first scheduling day. We're now booked solid for eight weeks and will be unable to accommodate any additional diary review requests until late September, at the earliest."

Birch Boosts Chicago Staff

Birch Radio Sales & Marketing VP Bill Livek has announced an addition to the firm's advertiser/agency sales staff in Chicago. Jenny Gilliland, who was a media buyer at a local ad agency, will join Birch as an Account Executive, effective July 8. Livek commented, "This gives our advertiser/agency sales staff parity with Arbitron."

Trend the data on these pages for both yourself and the competition. It's nice if your station went up; it's a lot better if you were up compared to last year, while the other guys are showing slippage in their targets.

Pages 108, 120

In many Arbitrons page 108 contains the bulk of the away-from-home listening estimates. Page 120, meanwhile, usually displays the exclusive cume picture. (Look in the table of contents to see if these are the correct page numbers in your report.)

The away-from-home data can be fascinating from the programming, sales, and promotional perspectives. Were you trying to encourage more in-car or in-office listening? Does your on-air rap relate to your audience's activities? Are your contests/promotions and advertising targeted to the location profile of your audience? Page 108 contains the bulk of the answers to those questions.

Birch Radio

grateful. And be careful. Make sure the key management team players understand that exclusives are elusive. While they can make a book, they can also disappear and break the next one. In one case a station with 20% of its cume exclusive during the week derived almost 80% of its quarter-hours from those folks. That's scary.

When you are examining the exclusive cume data, track how your competition performed. If they have a super book, but it's owed to a much larger exclusive core than before, take heart. That boost may not recur. Mentioning that aspect to your GM may help you keep a job until the next sweep results. It's hoped by then that reality will have set in as Brand X sees its high exclusive level recede to a more normal base.

Now you have six key pages to master. Before receiving your spring numbers, do the necessary trending and then plug in the new spring estimates. And presto - you're on your way to a better understanding of the ratings. Here's hoping these six pages, not to mention the rest of your market report, are loaded with good news.

"The total week cume is radio's version of circulation, and it's from this base that quarter-hours are developed."

By trending the numbers here, you can get a feel for what possibly affected time-spent-listening in the spring sweep. For example, if the away-from-home profile shows a higher percentage of your audience listening out of the home than before, and your TSL is up, perhaps the fact that you carry the local baseball team may have had an impact. Likewise, if your audience consists primarily of homebound females and this book lacks such a showing, that may help explain why you might be updating your resume and beginning a job search.



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JAZZYNDICATION

Making The Move Into Mainstream

Time was if you mentioned jazz and radio in the same breath you conjured up the image of an eclectic college radio station, grooving devotedly to the sounds of **Thelonius Monk** and **Charlie Parker**, and counting listeners on two hands. Jazz has long entertained a faithful, though small and very traditional, following. Local programming, not to mention syndicated efforts, were grand gestures but fell far short of turning the general public on to **Bill Evans** and **Wes Montgomery**.

Jazz is still not a "mainstream" format. However, a few brave souls have helped create a renaissance (of sorts). The face of jazz is changing, and many critics are heralding the new contemporary version as the yuppie answer to beautiful music. Also, those programmers who have had moderate success with local jazz offerings are venturing into the syndication business. They want to be the first in what they hope will be a lucrative field.

Coming Of Age?

It's important to note that jazz changed while nobody was looking. Of course, there's some contradiction between the traditional purists and the contemporary enthusiasts about what is (and isn't) jazz. But, like other musical forms, jazz has evolved over the years. What new converts might describe as a comfortable, palatable sound may be viewed by others as commercial bastardization. Whatever the case, contemporary jazz's popularity is growing, and this is what the new breed of jazz syndicators is banking on.

"Jazz has changed," says **Tom Snyder**, President of **Crystal Clear Productions**, whose "Digital Jazz" program debuts this week. "It's not your old mainstream bass, piano, snare drum, and cymbal sort of thing. It's become much more contemporary, crossing ethnic barriers, income lines, and formats. It's really a fusion of different kinds of music, but people call it jazz because they don't want else to call it."

"We're talking about artists like **Pat Metheny**, **David Sanborn**, **Spyro Gyra**, and **Lee Ritenour**," adds **Art Good**, host of the syndicated "Jazz Trax." "When I first started programming this music, the purists would come out of the woodwork and complain. Now nine out of ten people say they love the new jazz sound. They don't want the outdated instru-



Art Good

"Most of our listeners are people who have never been into jazz before. They've been listening to the **Doobie Brothers** and **Steely Dan** for the past ten years."

— Art Good

ments, so we've programmed pieces with keyboard and guitar — a more contemporary flavor."

Upwardly Mobile

Frank Forest, whose "Musical Starstreams" recently picked up full barter support, says advertisers are looking for the audience that appreciates the new contemporary sound. "There's no question that we're appealing to the yuppie audience, that 25-49 listener who's tired of the Top 40 countdown shows and syndicated oldies programs. We've noticed great success against these types of programs on Sunday mornings, because that yuppie audience wants a relaxing Sunday morning with music that doesn't get them hung up on the words or meaning of rock music."



Tom Snyder

"In a few years 'Music Of Your Life' is going to be music from **Bob James**, **Grover Washington Jr.**, **Dave Grusin**, and **George Duke**. People who don't like big bands or easy listening, or even those who 'don't like jazz,' are going to like this."

— Tom Snyder

"The market for contemporary jazz programs is definitely the 25-49-year-old," says **Snyder**. "The music can cross over all formats, with the possible exception of Country, because it attracts the high-income young professional who's burned out on today's rock. This gives them something they can listen to and like at the same time."

This demo group is also the cream of the advertiser crop, something which gives jazz syndicators reason for optimism. "These are the listeners who have a lot of discretionary income,"



Frank Forest

"There's no question that we're appealing to the yuppie audience, that 25-49 listener who's tired of the Top 40 countdown shows and syndicated oldies programs."

— Frank Forest

Snyder continues. "They drive a Volvo or BMW; they're doctors, lawyers, and insurance agents. They're the radical, young baby-boomers who have matured to the point of wanting something different from what most radio stations play. They're tired of today's rock, because that's what the kids listen to, and they aren't into Easy Listening because their parents like that."

Furthermore, this audience need not be composed of jazz connoisseurs. "Most of our listeners are people who have never been into jazz before," explains **Good**. "They've been listening to the **Doobie Brothers** and **Steely Dan** for the past ten years, and (now) they've come of age. I didn't know

jazz, they didn't know jazz, and we both discovered it together. I also discovered how many of these listeners fall into that prime 25-49 advertising demo."

The Hard Sell

No syndicated sell is easy, and jazz syndicators possibly have the hardest time of all. Not only are they competing against every other company and concept, but they are pushing a product that makes a lot of programmers nervous. Radio stations are understandably reluctant to add jazz to their existing programming. Mainstream formats are a known commodity, the listeners are loyal, and there's no pressing reason to depart from the musical norm. Why take a risk?

"Very seldom do I find a program director who will hear the program and not get a bit nervous," says **Forest**. "I have worked on some stations for over a year. The PDs like the music and the show's concept, but they aren't comfortable with putting it on."

"Some PDs have completely turned their noses up at the idea of a syndicated jazz show," adds **Snyder**. "We don't make a great effort to sell it, because if they don't already see the value of this kind of programming they're never going to really understand. We definitely know something that they don't know, and it's something they'll find out sooner or later."

Format Of The Future

No one predicts that jazz will overtake mainstream pop music as the next musical trend. However, there are some contemporary jazz protagonists who see this music replacing **Beautiful Music** — which would mean a lucrative format syndication business.

Forest notes, "As today's yuppie listener gets older we're going to see less **Beautiful Music**, because that format relies on cover versions of past hits. Today's 25-49 audience grew up with the original versions of these songs, and they aren't going to want to hear some string interpretation of the Beatles. Instead, they're going to want new stuff that's written, created, and has more musical substance. That's what contemporary jazz is."

"In a few years 'Music Of Your Life' is going to be music from **Bob James**, **Grover Washington Jr.**, **Dave Grusin**, and **George Duke**," concludes **Snyder**. "People who don't like big bands or easy listening, or even those who 'don't like jazz,' are going to like this."

NETWORK SPOTS

Pitt-Based News Center

Sheridan Broadcasting Network has officially opened its Pittsburgh-based news facility, and claims to be the nation's first major network to be located in that city. **Sheridan**, headquartered in **Cocoa, FL**, currently broadcasts on **Westar V**, having recently switched from **Satcom IV** to improve its coverage.

Call (412) 281-6751 for more details.

High-Speed Net Feed

NBC Radio Network and the **Source** will be the first networks to use AP's highspeed broadcast wires (Newspower 1200) to communicate with affiliate newsrooms. The new service, called "Radiolink," will supply NBC stations with printed information

about the networks' news programs. **Radiolink** will supply special events updates, advisory messages, program information, and other news-related information directly from the network's computer systems in **New York**, **Washington**, **Burbank**, and **London**.

For more information call (212) 664-2594.

Please Mr. Postman

Radio Internations, distributor of "Rock Over London," and "Dance Music International," has moved into new offices in **New York**:

Radio International
25 West 43rd Street
New York, NY 10036
(212) 302-1670

Love, American Style

"That's Love," a new three-hour weekly musical mystery tour into the world of romance, premieres the week of July 1 on the **Westwood One Radio Network**. The program features bio-castal cohorts — **WPIX/New York's Dick Summer** and **KNOB/Los Angeles's Madeline Vlasic** — and focuses on the classic love songs of the past 25 years. The series places special emphasis on current hits with romantic themes, and includes life-style features on the lighter side of love as well as celebrity interviews dealing with love, sex, romance, and relationships. "That's Love" is produced by **Ron Cutler**, who also produces "Musical" for **Westwood One**.

For more information call (213) 204-5000.

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MUSIC CALENDAR

NEWS & INFORMATION FEATURES

July 1-5

The Weekend

July 6-7

- The Countdown** (WO)
DeBarge/Skipworth & Taylor
- Countdown America With John Leader** (USR1)
Supertramp
- Country Closeup** (NP)
TG Sheppard/Casey Kelly
- Country Report Countdown** (WRN)
Alabama/Charly McLain/Judds
- Country Sixpack** (US)
Dolly Parton/Wille Nelson/Alabama
- Dance Music International** (RI)
Grandmaster Flash
- Dick Clark's National Music Survey** (MBS)
Night Ranger
- Dick Clark's Rock, Roll, & Remember** (US)
Rick Nelson
- Don & Deanna On Bleecker Street** (CB)
Asbury Park Boardwalk
- Dr. Demento** (WO)
Fishin' fugues
- Future Hits** (WO)
Wham!/REO Speedwagon/Laura Branigan
- The Great Sounds** (US)
Nancy Wilson
- Hot Ones** (USR1)
Heart
- Hot Rocks** (US)
Daryl Hall & John Oates
- Lee Arnold On A Country Road** (MBS)
Merle Haggard/Judds/Ronnie Milsap
- Memory Makers** (BRE)
Neil Young/Graham Nash
- Metalshop** (MJI)
Scorpions
- Music Makers** (NP)
Sammy Cahn Pt. 1
- Musical!** (WO)
"Brigadoon"/Jerry Orbach
- Musical Starstreams** (MS)
Rising Sun
- On The Radio** (NSBA)
David Bowie
- Power Cuts** (GSN)
Tom Petty & The Heartbreakers (7/7)
- Rick Dees' Weekly Top 40** (US)
Cyndi Lauper
- Rock Chronicles** (WO)
John Fogerty/Danny Farrington
- Rock Week** (WO)
Supertramp/John Cafferty
- Scott Shannon's Rockin' America Top 30** (WO)
Corey Hart/Survivor/Tears For Fears
- Solid Gold Saturday Night** (USR2)
Summer Hits (7/6)
- Street Beat** (BRE)
DeBarge/New Edition/Mary Jane Girls
- Summer Beach Party** (US)
Katrina & The Waves/Bananarama/Jimmy Buffet
- Super Gold** (TRAN)
July 4th beach party (7/6)
- Superstars Rock Concert** (WO)
Foreigner
- That's Love** (WO)
Lionel Richie/Toni Tennille/Marlu Henner
- Top 30 USA** (CBSR)
Jan & Dean
- Weekly Country Music Countdown** (US)
Dolly Parton

The Week Of

July 8-12

- Country Today** (MJI)
Ronnie Milsap
- Earth News** (WO)
Paul Young/Judd Nelson/Andrew McCarthy/Paul Maslansky/Gary Kurtz
- Encore w/ William B. Williams** (WO)
1939: Tommy Dorsey
- In Concert** (WO)
Deele
- Live From Gilley's** (WO)
Judds
- Off The Record** (WO)
Sting/Dire Straits/Ta Tuesday
- Off The Record Special** (WO)
Phil Collins
- Special Edition** (WO)
Maze
- Star Trak** (WO)
Sting/Paul Young/Lone Justice
- Star Trak Profile** (WO)
Cars

MONDAY

July 8

- American Music Magazine w/Rick Dees** (US)
Pat Benatar
- Country Report w/Ron Martin** (WRN)
Barbara Mandrell/Earl Thomas Conley
- Solid Gold Country** (US)
Country athletes

TUESDAY

July 9

- American Music Magazine w/Rick Dees** (US)
Go West
- Country Report w/Ron Martin** (WRN)
Lane Brody/Barbara Mandrell
- Solid Gold Country** (US)
Don Law

WEDNESDAY

July 10

- American Music Magazine w/Rick Dees** (US)
Howard Jones
- Country Report w/Ron Martin** (WRN)
Earl Thomas Conley/Barbara Mandrell
- Solid Gold Country** (US)
Feature year: 1973

THURSDAY

July 11

- American Music Magazine w/Rick Dees** (US)
Aretha Franklin
- Country Report w/Ron Martin** (WRN)
Earl Thomas Conley/Lane Brody
- Solid Gold Country** (US)
Barbara Mandrell/Earl Thomas Conley

FRIDAY

July 12

- American Music Magazine w/Rick Dees** (US)
Prince
- Country Report w/Ron Martin** (WRN)
Barbara Mandrell/Earl Thomas Conley
- Solid Gold Country** (US)
Evis Presley

COMEDY

- Daily Feed** (DCA)
Pope shoots Mikhail/tax plan stumping/laser mirror images/independence/knocking off early?
- Laugh Machine** (PRN)
Rodney Dangerfield/Bill Cosby/Woody Allen/Kip Addotta/Procter & Bergman/Robert Klein
- Radio Hotline** (ASR)
Uncle Herman/chess scare/Sally/you got a licence to play this stuff/foonie
- Stevan's & Grdnic's Comedy Drop-Ins** (ASR)
Hitchhikers/Doc & Duane/funny school/don't miss this movie/live-in lover

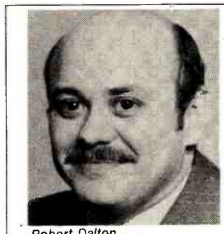
GENERAL INFORMATION

- American Focus** (FOY)
Joseph Biden (6/29-30)
- Ed Busch Talk Show** (AP)
Gardening/avoiding audits (6/29)
Safe weight-loss products/boss bullying (6/30)
- Computer Program** (PRN)
Cassettes/water tape drives/upgrading to disc/computerized buildings
- Larry King Show** (MBS)
Ernie Harwell (7/1)
Bob Lewis (7/2)
Milton Moskowitz (7/3)
David Gergen (7/5)
- News Blimp** (PRN)
Summer movies/alcohol/stupid computers/Apollo Theatre/retail aid destination
- Sound Advice** (PRN)
Blas/tape speeds/head cleaning/bulk erasing
- Waldenbooks Review** (WO)
Rosalyn Carter/Dickson Rader/And Ladies Of The Club/"Playing God in The Nursery"

NETWORK PROMOS

• Laura Dutzek has been appointed Senior Analyst in **Mutual Radio Network's** New York Sales Administration Department. Dutzek comes to Mutual from **Bozell & Jacobs Advertising** agency, where she was Assistant Network Negotiator.

• **Associated Press** has appointed **Robert Dalton** broadcast Executive for Idaho, Montana, and Utah. Dalton will be headquartered in Salt Lake City and responsible for



Robert Dalton

marketing all AP services in that region.

• **Susanella Rogers** has been named producer of **"Scott Shannon's Rockin' America Countdown"** for the **Westwood One Radio Network**. Rogers has worked on a number of syndicated radio programs, including "Musical," "Soundtrack Of The '60s," "Record Report," and "National Album Countdown."

NEW ENGLAND IS REALLY TAKING OFF.

If you're a New England station, you shouldn't miss out on this incredible new package from RADIOnortheast. It's called "LIVE AND LEARN," and it's among the first regionally syndicated programs produced exclusively by and for New Englanders. Eight of the region's best-known broadcast personalities presenting entertaining and informative "FYI" spots on everything from Arts & Entertainment and Law to Medicine and Consumer Affairs. Completely advertiser-supported, broadcast-ready and at no charge to you!

Now sold in over 25 New England markets on an exclusive

market-bartered basis.

Here are just a few that have already signed up:

- WLYW/WCOL Lewiston/Portland, ME
- WKZS Portland, ME
- WREB-Holyoke Springfield, MA
- WKXU-Concord, NH
- WKRI-Warwick, RI
- WNRI-Woonsocket, RI
- WKJY-Osterville/Hyannis, MA
- WDEA-Ellsworth, ME
- WCCM-Lawrence, MA
- WELM-Fitchburg, MA
- WNTY-Southington, CT

- WLNH WMRS - Laconia, NH
- WHWB-Rutland, VT

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AVAILABLE FALL '85.

Spec Spots: A Copywriter's Perspective

By John Lee

A few months ago, Dwight Case wrote an exceptional article about the effectiveness of spec spots and encouraged salespeople to capitalize on this highly successful tool. As I read the article, I had visions of salespeople lining up in front of my door, bombarding me with spec orders and greatly increasing my work load.

Now, I'm not afraid of work. It's just that as Production Director for a successful AM and FM, as well as a copywriter, announcer, and automation system operator, I feel there should be some general guidelines and understanding about these special production pieces.

I Ain't Buying

The success rate of sales with spec spots is tremendous. I estimate that we have a 75% sales success rate when a spec spot has been utilized. Spec spots are especially effective on first meetings with a client. At smaller market stations, I've had to do sales on a parttime basis in addition to my announcing and production duties. The hardest thing for me to do as a salesperson was meet that client for the first time. Prospective clients seem to have a built-in switch that automatically clicks on and puts up an invisible barrier when they sense a salesperson coming. Their eyes seem to say: "Whatever you're selling, I ain't buying."

After a few unsuccessful sales attempts, I came up with the brilliant idea of creating a spot to play specifically for a client at our first meeting. (I thought I invented the spec spot in 1976, but found out later that someone had beaten me. I also thought I invented reverb in 1975.) When I met with the client the next morning, I was equipped with a cassette and felt quite confident. I knew I'd created a killer spot that would knock him dead.

I said, "Fred, I've eaten dinner here a couple of times, and you've got an excellent restaurant. Last night, I had a radio commercial idea for you. So I wrote and produced it, and thought you might like to hear it." Naturally, Fred wanted to hear it. Even if he had no intention of buying air time, he felt he owed it to me to listen since I had gone to such trouble. He listened and then yelled for his wife and a few waitresses to come hear it. They loved it. He bought. I made my first sale.

"If I create a killer ad that plays a major role in a sale, the salesperson should show a little appreciation."

The creativity factor plays a very important role in the success of spec spots. If the spot I had written was mediocre, it probably would have generated a mediocre response. If the talent and production were also unimpressive, the sale may not have been made. Some salespeople are great copywriters, talents, and production experts. These people probably already use specs a lot and quite effectively. But some salespeople are simply not copywriters, talents, and producers. They rely on their production departments for specs.

Homework On Spec

If your production department is poor, then it might be best to forget about spec spots or get someone to help you out on a freelance basis. At many stations, the two departments are separate — salespeople don't do production and vice versa. If a salesperson needs a spec, he or she simply fills out a production order, provides copy points, and the production people and copywriters (many times one and the same) create.

I arrive at work many times to find a tall pile of production orders that need to be processed by morning. Some are agency-produced spots that merely need to be dubbed, labeled, and prepared for airing. Then there are those that demand more attention. They need to be written and produced with sound effects, music, splicing and editing, and have to be client-approved by 5pm. Spec spots get pushed to the bottom of the pile.

To conceive, write, and produce an average spot for airing is not too difficult; copywriters and production people do it every day. But to create the kind of unique concept that's going to persuade a client to buy radio time requires a little time and uninterrupted thought. I have trouble finding that kind of time during my day.

Consequently, I take spec spots home and write them at my leisure. I prefer to be relaxed; my typewriter on my lap and the TV or radio going in the background. If the spot requires a lot of production, I'll slip out to the studio in the middle of the night and do it then. Some of my best production is done between 2-4am. This is over and above my staff-salaried duties



John Lee

John Lee, Production Manager at WEAT-AM & FM/West Palm Beach, began his radio career ten years ago at KGFF/Shawnee, OK. Since then Lee has worked at KOAX/Dallas and KOLA/San Bernardino. The former Southern California musician and "Gong Show" winner's copywriting and production talents recently earned him six ADDY awards.

— that's why I consider spec spots a "special" piece of production.

Show Appreciation

During the past eight years, I've concentrated on production and announcing, and left sales to those who enjoy the thrill of victory and the agony of slow months. My salary is set, I make no commissions, and I thoroughly love commercial production. However, if I create a killer ad that plays a major role in a sale, the salesperson should

"I suggest each sales department incorporate an incentives system. You'll be amazed at how well creative people respond to incentives."

show a little appreciation. If the salesperson is new to our staff and makes a small sale, I'm just glad to have helped him out.

But if a salesperson is continuously making spec spot demands on me and consistently making good commission with the aid of my creativity and additional effort, doesn't it make sense that the salesperson should compensate me in some way? You'd think that this is understood, but you'd be surprised at how many copywriters and production people go unthanked.

How much compensation should a creative person get for pro-

viding a salesperson with a tool that nearly clinches a deal? Should the creative person get a percentage of the salesperson's commission? How about scrip for lunch or dinner? What about a six-pack of German beer? I suggest each sales department incorporate an incentives system.

You'll be amazed at how well creative people respond to incentives. All of a sudden, the spec spots sound better, they're completed more quickly, and the creators are happier. When the incentives are there, you'll also notice that other talented station people begin to emerge. That funny morning announcer, who has never written a piece of copy in his life, gets inspired to write and produce. A newsman might also turn out to be an asset. Without the incentive, he would have never gotten involved.

Here's an idea I incorporated at another station (and I think I may have invented this). We placed a basket, which was designated for spec spots only, in the production room. The salespeople would drop spec orders with copy points in the basket and attach an incentive right on the order: "If I sell this spot you'll get fifty bucks," or "If this sells you receive dinner for two at Fred's," or "This one's worth a six-pack of Beck's beer." Sometimes a salesperson would walk out with three different specs created by three different people for the same client. Spec spots were no longer an extra chore — they became extra credit.

FREE to any station — a commemorative special:

ELVIS: The Legend Of A King

FOR AUGUST 1985
(Target: Aug 16, 17 or 18)
3 HOURS — 30 SONGS

EXCLUSIVE IN YOUR MARKET the updated RKO Radio Show hosted by John Leader

A WARM, PERSONAL BIOGRAPHY . . . "A no-holds-barred history of the man, the son, the husband, the father." - UPI

YOU SELL 18 minutes, ABI reserves 6 minutes for an Elvis documentary album offer

For demo call **DON VOGEL: (415) 827-2382**
Or write: **ABI, 115 Roslyn Dr., Concord, CA 94518**

"MONEY *for* NOTHING"

DIRE STRAITS

The New Single
From The Album
Brothers In Arms.

Produced by
Mark Knopfler
and Neil
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Warner Bros.
Records,
Cassettes and
Compact Discs.

AOR Track 7
AOR Album Chart 3

CHR:

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KWK
KPLUS
Q100
WZLD
KX104
KOFM
WFBG
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WDBR
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Direction:
Damage Manage-
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Phonogram Ltd.
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HARVEY MEDNICK

IMAGE & MARKETING

EASY LISTENING PROMOTION IS EASY

Just For The 'Joi Of It

They may not be as graceful, nor as swift. But they certainly are as determined and courageous as any athlete, and that's one reason they're called Special Olympians. It was this special group of people who set the scene for an exciting evening for Los Angeles, as Easy Listening outlet KJOI presented Paul Anka free in an exclusive concert for its listeners.

GM Bob Griffith, who thought up the idea of a free concert for listeners years ago at KMET, explained, "I always felt KJOI had image and marketing problems, because it was always perceived as a sleepy radio station. Although it ranked steadily in both ratings and billing among the top five stations in the market, its attitude perception within the industry was one as an 'also-ran.' I wanted to do something to enhance its image."

Active, Not Passive

It was Griffith's suspicion that although the "easy listener" may have tuned into "Relax" (KJOI's positioning slogan) for relaxing, there was no corollary between passivity in listening and passivity in participation. This theory was tested with some on-air cash and car giveaways that generated 50,000 entries, some of which were hand-carried to the station by adults. Griffith said, "It became fairly obvious that this was an incredibly reactive audience with a



ANKA'S AWAY — Paul Anka (l) and KJOI GM Bob Griffith (r) celebrate after putting away a full house concert at the Greek Theatre.

tremendous affection for the pure and clean qualities of the station." So it seemed to him that the idea of a free KJOI concert would appeal to its listeners.

Getting It Together

The Greek Theatre operators proposed bringing in Paul Anka for a May 31 concert. Said Griffith, "I wanted to familiarize myself with Anka first before making a final decision. We put together a list of ten possible major artists that made sense. When listeners called in their requests, we asked them who'd they'd like to see, and Anka's name kept coming up."

After receiving the go-ahead from Noble Broadcasting Exec. VP/CEO John Lynch, Griffith started looking for cosponsors. He discovered that none of them understood his concept, and decided to hook up with a group of small advertisers and do it himself.

The Ball Starts Rolling

Griffith felt that tying in with a charity offered more opportunities for media attention. "I've had some experience with the California Special Olympics, I have a brother who is a Special Olympian, and I've always had an affection for the charity. So I called their office and said, 'I want to have a marriage with you: here's what I want to do.' And from there, it all started rolling."

Putting It All Together

The promotion was structured to run over a six-week period. One promo was aired during each day-part saluting a different city in Southern California. To enter you had to listen for "the city of the day," jot it down, and send it in on a postcard. This requires listening, filling out and addressing the card, and then mailing it. (Hardly a passively structured promotion.)



CONCERT PREMIUMS — Here's the cover of the KJOI program and special ticket/button produced for the Paul Anka concert event.

From the accumulated entries 25 daily winners were chosen. Griffith said, "I gave each winner four tickets as opposed to the usual two, because I felt these people are not typical concert-goers. They might feel uncomfortable in a strange venue, having to park, wait in line, and find their seats. But if they brought friends they'd feel better about it and it'd give some of their close friends who might not be listeners a sense of who we are."

Promos were produced with Olympic ceremonial torchbearer Rafer Johnson, Special Olympics official Sargent Shriver, and Anka. The Special Olympians invited to the event were assigned a special section so they could be saluted as a group. Next, a media campaign was mounted. "We ran 22 ads, divided between the daily L.A. Times, its Sunday entertainment section, and the industry trades."

The Event

To further enhance the special nature of the concert a 12-page program was printed, and in a brilliant marketing stroke, the name of every winner was printed on the back page — all 1050 of them! In addition, plastic VIP tickets were produced which also served as admission to the private KJOI party held at the Greek.

Custom "KJOI/Paul Anka at the Greek" buttons were sold for 99 cents (the station's dial position), with all proceeds going to the Special Olympics. Prizes were raffled off throughout the concert between songs with tickets being sold at one dollar each.

KJOI Promotion Director Robert Lyles noted, "Listeners who were unable to attend were asked to personally return their tickets, which were donated to California Special Olympics. The whole thing was wonderful." Griffith added, "Anka was magnificent... he did everything we asked for and more. If I had written the event, it could not have been more perfect."

I saw a videotape of the event and it was very emotional, particularly when a young girl afflicted with Downes Syndrome came up and hugged Anka as he sang to her.

The 'Joi Of It All

Griffith continued, "Most of our radio competitors didn't believe that an Easy Listening station

could draw people and get them to react. We wanted to prove that the 'easy listener' may listen to the radio station to relax but they also can hear what's going on. I also wanted the winners and their friends to meet the staff and the personalities. We enhanced our image in the community, among advertisers, and I hope within the format.

"This wasn't Paul Anka standing up and singing to a group of people in a stadium. This was a group of people invited into our home and he entertained for them — it was family, and I got letters telling us so."

The bottom line? KJOI got 6000 people to come out and dance in the aisles. Griffith said proudly, "I can take that to time buyers and show them how they've severely underestimated the Easy Listening audience."

Things To Remember

If you're an Easy Listening operator considering a similar promotion, here are a few tips to keep in mind:

- The artist you present doesn't need to be on your station's playlist. Anka was correct on an image level.
- Your audience listens actively to the station even if your format is perceived as passive.
- If there's a reason outside of the station to participate (Special Olympics), a veneer of selflessness is applied to your image.
- You must support the effort on a marketing level just as you would any other major ad effort of the station.
- It's going to cost big bucks, but if you analyze the expense you'll discover you couldn't even buy a decent TV schedule for that amount, and you receive more benefit from the event.
- You have to plan to go into the concert business for a couple of months, so get some advice from an experienced promoter. And play hardball when you negotiate the venue.

A Final Thought

Griffith sat back, and filled with obvious pride and satisfaction added, "Everybody regards their radio station as a friend. We don't want to be a distant friend, we want to be their best friend."

ONE YEAR AGO TODAY

- DICK YANKUS NAMED VP/IGM AT WHND & WMJC/DETROIT
- B.K. KIRKLAND NAMED PD AT WBL'S & WLBI/NEW YORK
- STEVE SCHY BECOMES OM AT KSEA/SEATTLE
- #1 CHR: "Dancing In The Dark" — Bruce Springsteen (Columbia)
- #1 A/C: "Almost Paradise" — Mike Reno & Ann Wilson (Columbia) (2nd week)
- #1 B/U: "When Doves Cry" — Prince (WB) (2nd week)
- #1 Country: "Just Another Woman In Love" — Anne Murray (Capitol) (2nd week)
- #1 AOR Track: "Dancing In The Dark" — Bruce Springsteen (Columbia) (6th week)
- #1 LP: "Born In The USA" — Bruce Springsteen (Columbia) (3rd week)

FIVE YEARS AGO TODAY

- DON KELLY NAMED VP/IGM AT KLAC/LOS ANGELES
- SCOTT KRANSBERG VP/PROMOTION AT BOARDWALK
- DICK LOGAN NAMED VP/MARKETING AT ARBITRON
- LARRY KNIGHT NAMED PD AT KCBQ/SAN DIEGO
- CLIFF HUNTER GM, LEE ROY HANSEN PD AT KSJO/SAN JOSE
- STEVE RESNIK NATIONAL PROMOTION DIRECTOR AT A&M
- DAN KELLEY VP/PROMOTION & MARKETING FOR SIRE
- #1 CHR: "It's Still Rock & Roll To Me" — Billy Joel (Columbia) (2nd week)
- #1 A/C: "Little Jeannie" — Elton John (MCA) (3rd week)
- #1 B/U: "Take Your Time" — George Jones (Epic)
- #1 Country: "He Stopped Loving Her Today" — George Jones (Epic)
- #1 LP: "Empty Glass" — Pete Townshend (Atco) (2nd week)

TEN YEARS AGO TODAY

- JAY LASKER NAMED PRESIDENT AT ARIOLA AMERICA
- #1 CHR: "Love Will Keep Us Together" — Captain & Tennille (A&M) (4th week)
- #1 A/C: "Midnight Blue" — Melissa Manchester (Arista) (2nd week)
- #1 Country: "Movin' On" — Merle Haggard (Capitol)
- #1 LP: "One Of These Nights" — Eagles (Asylum)

You can have David Brenner Live on your Radio — every week!

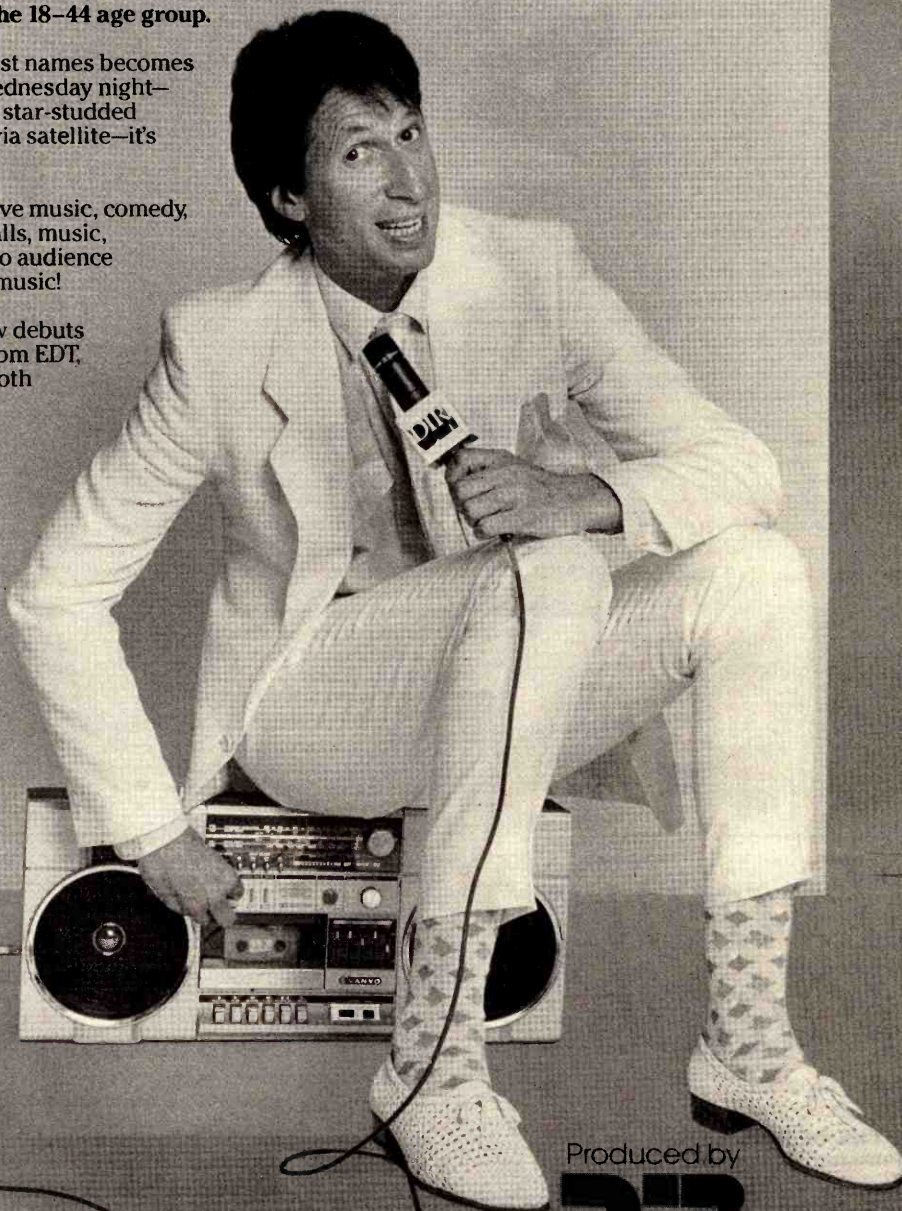
Perfectly targeted for the 18-44 age group.

One of television's biggest names becomes one of **Radio's!** Every Wednesday night—delivering 90 minutes of star-studded music and laughs **LIVE** via satellite—it's **David Brenner Live**.

Each show will feature live music, comedy, music, listener phone calls, music, guest stars, music, studio audience participation and more music!

The David Brenner Show debuts Wednesday, July 17 at 11 pm EDT, with guests David Lee Roth and Joe Piscopo.

Be there!



For further information
contact: DIR Broadcasting
(212) 371-6850.

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| KWOD | KQIZ-FM |
| WVSR | KTDY |
| WERZ | WPFM |
| WRCK | WGLF |
| WKRZ-FM | WHSI |
| WTLQ | WAZY-FM |
| KHFI | KKLS-FM |
| KZZB | 99KG |
| WZLD | WDBR |
| KITE | KTRS |
| WANS-FM | KHTX |
| KBFM | SLY96 |
| KX104 | KIST |
| KITY | |



"Burning Flame"

7-29039

the first single from
their debut Geffen album,
rites of passage
GHS/M5G 24057



Produced by:
ROSS CULLUM & CHRIS HUGHES

VITAMIN

R&R STREET TALK

Although James Watt can be ruled out, it seems the issue of who's bringing the **BEACH BOYS** to the Washington Monument for the annual July 4th celebration is in question. The Love Foundation awarded the rights for media co-sponsorship to **WAVA** instead of **Q107**, which has been the co-sponsor for the last five years. However, Q107 isn't giving up, going on the air to claim the event despite WAVA's signed contract. WAVA is taking "persuasive action" to try to remove the announcements from Q107. WAVA VP/GM Alan Goodman told Street Talk, "Q107 is clearly misrepresenting to the public their involvement with this promotion, and they are acting like bad losers." Street Talk hears further that legal action will be pursued by the Love Foundation, WAVA, and other interested parties.

Managerial changes imminent at a top Philly combo? So we hear. In other managerial movement, **RON SAITO** has exited as VP/GM for **KSFO & KYAISAN FRANCISCO**, with King Broadcasting VP/Radio Jim Kime acting GM.

Also in the City, **KOIT (AM)** will become **KXLR** July 15 . . . And **KKCY**, gearing up for its new "The City" format debut last Friday, played two solid days of nothing but . . . the Beatles? Elvis Presley? British Invasion music? The '60s sounds of San Francisco? Not quite. Who guessed **BRIAN ENO**? You're right . . .

CHRIS WILLIAMS, night rocker at **WROQ-AM & FM/CHARLOTTE**, has been named acting PD. Those seeking this desirable programming slot should contact VP/GM Stan Kaplan with a T&R immediately.

For those of you in need of the facts on the Live Aid concert spectacular, much of which will take place in Philadelphia's JFK Stadium, **WMMR** has set up a Live Aid Concert Line: (215) 988-9799.

DE-LITE RECORDS has acquired the services of former PolyGram VP/Promotion **BILL CATALDO**, now working as a consultant out of its New York offices. Contact Bill at (212) 757-6770.

Former **KBEQ/Kansas City** GM **GARY RODRIGUEZ** will be at the helm of **KHTT & KSJO/SAN JOSE** when Narragansett Broadcasting takes over shortly. Current GM **FRED SCHUMACHER** already has his next job lined up.

No surprises at the **ABC** and **CAP CITIES** stockholders meeting in New York Tuesday (6-25). Both groups okayed the \$3.5 billion merger of their firms. And, despite the rumors, there were no hints from executives on either side that they intend to divest the ABC Radio Networks.

WKLS Gets The Bugs Out



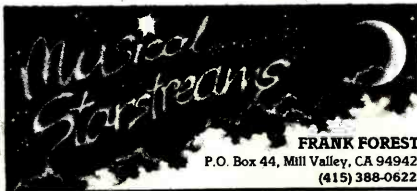
We've seen radio stations stage raft races, turtle races, chicken races, and even more preposterous contests. But **WKLS-AM & FM/Atlanta** added insects to injury by putting on (and that's definitely the word for it) the "Big Cockroach Race" in their parking lot this month. Promotion Director **Larry Schuster** reports that the winning roach legged out a victory, winning a free year of **Orkin Pest Control** service for its human sponsor. **WKLS** missed a couple bets by not holding the thrill-packed event at a roach motel and hiring former Columbia artists the **Roaches** to entertain, but there was a "Roach Queen," **Diane Pfeifer**, pictured with (l-r) "Roachmaster General" **Mark Cooper** and the station's **Mark McCain** and **Steve Mitchell**. In the second photo, a cocky roach encroaches upon the 96 Rock logo.

12-year **KLOS/LOS ANGELES MD RUTH PINEDO** is leaving the station for marriage and Montana. And one former **KMET** vet is replacing another for **KLOS** late-nights: **JIM LADD** returns for a second go-round, replacing **JACK SNYDER** 10pm-2am.

WYYD/RALEIGH becomes the second **MANN MEDIA** station to switch to Transtar's Format 41.

Our Philly Phanatics hear **JOEY REYNOLDS** will be segueing from **WFIL** mornings to crosstown **Z106**. Word is **WFIL** is contemplating simulcasting mornings with **FM** sister **WUSL**.

Continued on Page 30



A Two-Hour Weekly Program Of New Age/Spacemusic

Complements your AOR, AC, JAZZ or Classical Programming

#1 25-49 Adults In Seattle!

FRANK FOREST

P.O. Box 44, Mill Valley, CA 94942
(415) 388-0622

See this week's R&R Networks column
Consultant **John Sebastian**: "Added this show to all my client stations, will continue to do so"

THE DIFFERENCE BETWEEN GUESSING AND KNOWING.



Can you guess which oldies your listeners like most? Before answering, consider this: In most music tests conducted by Surrey, results have shown less than 40% of those songs tested to have significant appeal to the targeted audience. Usually, less than 20% result in being *definitely* recommended.

We're referring, of course, to Surrey's A & O Music Series, considered by many as the most advanced music test available to radio programmers. This auditorium-mode program provides you with clear, concise and quickly usable information in as few as 5 days from time of testing. All tests are

attended by carefully screened individuals whose attitudes and opinions best represent those of core listeners. Your information is presented in three phases:

Phase 1—Alpha. Alphabetical and rank listings of all titles tested featuring male, female and combined categories. Each title is accompanied by overall score plus percentage of burn and unfamiliarity. Ranked songs are color-coded according to level of appeal.

Phase 2—Omega. Page-by-page, title-by-title breakout involving comparisons of demo groups, cumers, fans or geographical

locations to level of song appeal.

Phase 3—Compatibility. Illumination of songs most or least compatible between various listening groups.

All services are provided to you under exclusive conditions with investment scheduling and quantity discounts available.

So why *guess* when you can *know*. Call us at (303) 989-9980 and you'll see the difference.



FREDDIE JACKSON

Rock Me Tonight



CHR NEW & ACTIVE

108/29

Some Of This Week's Adds And Hot Moves:

| | | | |
|---------------|---------------|----------------|------------|
| WXKS-FM 32-25 | KIIS-FM add | KAMZ 30-26 | KISN add |
| WPLJ 16-13 | FM102 24-21 | WANS-FM deb-18 | WFBG add |
| Z100 18-13 | KS103 add | WZYP add | WOAY add |
| B94 add | KMEL 27-21 | KRGV add | WKSF add |
| Q107 add | WVSR add | WZKS 22-15 | WJAD add |
| 94.0 11-10 | WTIC-FM 30-26 | WQUE-FM 30-26 | Q104 12-4 |
| Z93 26-18 | Z106 add | BJ105 add | T94 17-10 |
| 93FM 30-25 | Ri-104 add | KTFM 28-21 | WPFM 18-11 |
| I95 25-20 | 98PX deb-27 | Z98 add | WIXV add |
| Y100 20-17 | WPST add | KJ103 add | KHTX add |
| B97 deb-28 | WTLQ 32-28 | KF95 add | KBIM add |
| WNVZ add | WBBO 9-6 | KIKX add | |
| WCZY 23-21 | WQID add | KBOS add | KIST add |
| WHYT 14-12 | WDCG 37-27 | KMGX 19-11 | |

#1 6 Straight Weeks Billboard Hot Black Singles Chart

Capitol®

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30/R&R FRIDAY, JUNE 28, 1985

STREET TALK

Continued from Page 28

Both **NBC** and **ABC** were quick to dispute **MUTUAL's** claim last week that its stringer was "the only reporter in Beirut filing for American radio or TV" prior to the TWA hijacking. **NBC** and **ABC** say they had fulltime correspondents who never pulled out. Reading **Mutual's** fine print, it turns out **ABC's** Julie Flint and **NBC's** Chris Drake and Keith Graves are not American citizens, but **Mutual** stringer Maggie Fox is. "So what?" respond **ABC** and **NBC** — they both speak the same language and are not simply stringers.

WYNY/NEW YORK has signed its first-ever morning duo: **HARRIS & HARRIS** go on the air July 22, comprising former **WHCN/Hartford** morning man **PAUL HARRIS** and ex-**WAPP/New York** wakeup expert **R.J. HARRIS**. Paul says his life's dream was to be on **New York** radio by the time he hit 26. He'll make it by four days . . .



Bill Ratner

Staying with roving morning personalities, **KBIG/LOS ANGELES's** **BILL RATNER** is exiting to pursue voiceover work. **ANDY BARBER** makes a fast segue from mornings at **KAFM/DALLAS** to wakeup service at **KHIT/SEATTLE** . . . **KZZP/PHOENIX** morning duo **CHRIS SHEBEL & KEITH LARSON** have been lured to crosstown **KDKB**, which recently snagged **KZZP's** **NICK SOMMERS** for afternoons. **KDKB's** current morning crew will stick around: **PD** Warren Williams comes off the air, **Don DeWolf** contributes voices, and **Pat Powers** remains **News Director** . . . And **KUPL (AM)/PORTLAND** ends its simulcasts with **Country FM** sister **KUPL-FM** by adding veteran **Portland** personalities **MIKE STONE** (mornings) and **BILL BEST** (afternoons).

And one morning man who's staying put: 11-year **WIND/CHICAGO** ace and longtime **Windy City** air star **CLARK WEBER** just signed a new five-year pact with the **Talk** outlet.

KELLY NORRIS, former **PD** at **KRQ/Tucson**, has made the move over to records, representing **ARISTA** in **Los Angeles**.

BEASLEY's **WKML** makes its debut in **Fayetteville** next week with a **Country** format and **JACK DAVIS** as **GM**. **BRUCE COTTON** is **Station Manager**, while **WQDR/Raleigh** acting **PD** **ROBERT LEWIS** has been named **PD** at **WKML**.

Congrats to **JIM LOFTUS**, who leaves **WFIL & WUSL/Philadelphia** to become **VP/GM** at **WLTQ/NE PENNSYLVANIA** . . . at age 26. **STEVE JAMES** becomes **GM** at **KQDS/DULUTH**, replacing **RANDY ROGOSKI**, who's going corporate with parent **MUSKOGON BROADCASTING**. And **CHARLIE FERGUSON** takes over as **President/GM** at **KQWB-AM & FM/FARGO**, as **CHUCK LARSEN** moves into ownership in **Nebraska**.

Ex-**KAZY/Denver** **PD** **SCOTT JAMESON** returns to programming at **KOMPLAS VEGAS**. Former **KOMP** **PD** **CHARLIE MORRIS** moves into sales at sister **Lotus** stations **KTKT & KLPX/TUCSON** . . . **DAVE MARX** moves up to **Asst. PD** while retaining his **MD** duties at **WLUM/MILWAUKEE** . . . **VIC MARINO**, **PD** at **WCHS/Charleston, WV**, segues to **Asst. PD/MD** at **WTRY/ALBANY** . . . **JOE CIPRIANO**, aka **Dave Donovan**, ex-midday personality at **KKHR/Los Angeles**, has segued to weekends at **KIIS-AM & FM**.

Speculations From **AOR Land**: Which **Chicago** **AOR** personality is **WLS (AM)** talking to about the evening slot? It's not necessarily who you might think . . . And look for **KQRS/MINNEAPOLIS** to hire a funnyman from outside radio's ranks for a key airshift . . . And is morning maniac **TERRY MEINERS** leaving **WQMF/LOUISVILLE** when his no-compete clause expires for a gig at crosstown **A/C** giant **WHAS**?

June Swoon: Wedding congratulations to **PASHA** **President** **SPENCER PROFFER** and **Suzanne** **Dubarry**, who tie the knot this weekend . . . **POLYGRAM** **Los Angeles** promo rep **JEAN MACDONALD** and **JON JOHNSON**, co-principal of **Johnson-Ross** **Management**, who handle **Animation**, are now engaged and will be wed **August 31** . . . **FM100/MEMPHIS** **PD** **ROBERT JOHN** marries **Patti** **Fletcher** **June 29**, while on the same date **WWPA/WILLIAMSPORT** **MD** **SCOTT MASTELLER** gets hitched to **Carol** **Eck** . . . **WMT-FM/CEDAR RAPIDS** **MD** **DENNIS QUEN** married former station intern **DEBBIE PETERSON** . . . **Honeymoon** regards to **BOB** and **LINDA ANTHONY** (he's **MD** at **WSPK/POUGHKEEPSIE**) . . . And **WKSQ/BANGOR** **PD** **TIM MOORE** married **Margaret** **Hessler** last week. Thousands of couples, like **Tim** and **Margaret**, wed to the strains of **PAUL STOOKEY's** "Wedding Song," but local resident **Stookey** was on hand to sing it at this ceremony.

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KEN BARNES

ON THE RECORDS

Where The Hits Are: Geographical Giants

As part of this column's tireless efforts to give you information you won't get anywhere else, whether you want it or not, the focus this week is on one of everybody's favorite topics: geography. In another example of selfless service to the industry, R&R's industrious researchers have completed the definitive study of geographical hit records.

It's the same principle as the recent lists of male/female name hits. Every Top 15 hit of the past 25 years (and a few previous rock hits) that mentions a city, state, or country in the title has been collected. Now, if you're trying to figure out an appropriate location to build your song around, a quick check of the list will tell you that King of Prussia, Pennsylvania probably won't do the trick, but California is a good possibility.

Technical notes: the list is restricted to cities, states, countries, and a few stray regions. No rivers, parks, streets, bridges, or alleys (thereby disqualifying "Ferry Cross The Mersey," "MacArthur Park," "South Street," "59th St. Bridge Song," and "Creeque Alley"). Only real places were considered, so there are no listings for fictional realms like Surf City, Funkytown, Margaritaville, the Sea of Love, or the Land of 1000 Dances. However, names of countries used as nationalities, as in "American Pie" or "Young Turks," were allowed. And if you get to the end and wonder where "Arizona" by Mark Lindsay or "Rio" by Duran Duran went, well, in their particular contexts, they were used as girls' names and are thereby disqualified.

To qualify, records had to reach Top 15 on R&R's CHR chart, or, if released before the R&R era, on either *Cash Box* or *Billboard*. It's a tough rule, one that excludes well-known songs like "By The Time I Get To Phoenix" or "City of New Orleans," but you've gotta have standards (and don't tell me "By The Time I Get To Phoenix" is a standard). Here's the list:

- Abilene - George Hamilton IV
- Africa - Toto
- Sweet Home Alabama - Lynryd Skynyrd
- North To Alaska - Johnny Horton
- Allentown - Billy Joel
- All American Boy - Bill Parsons
- America - Neil Diamond
- American Music - Pointer Sisters
- American Pie - Don McLean
- American Woman - Guess Who
- Americans - Byron MacGregor
- An American Dream - Dirt Band
- We're An American Band - Grand Funk
- Asia Minor - Kokomo



- Atlantis - Donovan (1)
- One Night In Bangkok - Murray Head
- Please Come To Boston - Dave Loggins
- Bristol Stomp - Dovells (2)
- Calecutta - Lawrence Welk
- California Dreamin' - Mamas & Papas
- California Girls - Beach Boys
- California Girls - David Lee Roth



- California Nights - Lesley Gore
- California Sun - Rivieras
- Hotel California - Eagles
- Caribbean Queen - Billy Ocean
- Cherry Hill Park - Billy Joe Royal (3)
- The Night Chicago Died - Paper Lace
- China Grove - Doobie Bros. (4)
- Last Train To Clarksville - Monkees (5)
- Detroit City - Bobby Bare
- The Night They Drove Old Dixie Down - Joan Baez (6)
- El Paso - Marty Robbins
- England Swings - Roger Miller
- Galveston - Glen Campbell
- Midnight Train To Georgia - Gladys Knight & Pips
- Rainy Night In Georgia - Brook Benton
- The Devil Went Down To Georgia - Charlie Daniels Band
- The Night The Lights Went Out In Georgia - Vicki Lawrence (7)



- Coming Up (Live In Glasgow) - Paul McCartney
- Zorba The Greek - Herb Alpert
- Guantanamera - Sandpipers (8)
- Hawaii 5-0 - Ventures
- Hawaiian Wedding Song - Andy Williams
- Hollywood Nights - Bob Seger
- Say Goodbye To Hollywood - Billy Joel
- Honolulu Lulu - Jan & Dean
- Indiana Wants Me - R. Dean Taylor
- Honolulu Lulu - Jan & Dean
- Indiana Wants Me - R. Dean Taylor
- Jackson - Nancy Sinatra & Lee Hazlewood
- Java - Al Hirt (9)
- Kansas City - Wilbert Harrison
- Kentucky Rain - Elvis Presley
- Kentucky Woman - Neil Diamond
- Next Plane To London - Rose Garden
- Werewolves Of London - Warren Zevon
- Manhattan Spiritual - Reg Owen
- Massachusetts - Bee Gees
- Mecca - Gene Pitney
- Memphis - Lonnie Mack
- Memphis - Johnny Rivers
- Mexico - Bob Moore
- Montego Bay - Bobby Bloom
- Monterey - Animals
- Midnight In Moscow - Kenny Ball
- Nashville Cats - Lovin' Spoonful
- Funky Nassau - Beginning Of The End
- Weekend In New England - Barry Manilow
- Battle of New Orleans - Johnny Horton
- New Orleans - Gary U.S. Bonds
- Walking To New Orleans - Fats Domino
- Way Down Yonder In New Orleans - Freddy Cannon
- Boy From New York City - Ad Libs
- Boy From New York City - Manhattan Transfer
- New York Mining Disaster 1941 - Bee Gees
- Ohio - Crosby, Stills, Nash & Young
- Little Old Lady From Pasadena - Jan & Dean
- Philadelphia Freedom - Elton John
- San Antonio Rose - Floyd Cramer
- San Franciscan Nights - Animals
- San Francisco - Scott McKenzie

- Do You Know The Way To San Jose - Dionne Warwick
- 26 Miles (Santa Catalina) - Four Preps
- Scarborough Fair - Simon & Garfunkel (10)
- It Never Rains In Southern California - Albert Hammond
- Never Been To Spain - Three Dog Night
- Spanish Harlem - Ben E. King
- Spanish Harlem - Aretha Franklin
- Tallahassee Lassie - Freddy Cannon
- Tijuana Jail - Kingston Trio



- Young Turks - Rod Stewart
- Back In The USA - Linda Ronstadt
- Born In The USA - Bruce Springsteen
- Surfin' USA - Beach Boys
- Waterloo - Stonewall Jackson
- Waterloo - Abba
- Wichita Lineman - Glen Campbell
- Woodstock - Crosby, Stills, Nash & Young

That's enough of that. Before I get to the highlight of the column (the ten explanatory footnotes), here's the top locales. There were eight America or Americans songs, six Californias (but no L.A.s, although two Hollywoods), four for Georgia and New Orleans, and three New Yorks.

Footnotes

- (1) A locale of dubious historical reality, but included on the chance that it might have existed
- (2) Not sure if this dance refers to a real place or some esoteric piece of Philly lore
- (3) Yeah, I know I said no parks, but this one's name includes the name of the town, if it is indeed that New Jersey metropolis known for its high concentra-

tion of independent promotion folks

(4) Not sure if it's a real place, but if China Grove isn't, China is, so it sneaks in on a technicality

(5) Not at all sure if it's a real place, but there must be a Clarks-ville somewhere

(6) This is one of those vague regions I was talking about earlier, referring to the South as a whole

(7) A strange batch of Georgia songs. If Ray Charles had been talking about the state on "Georgia On My Mind," the total would have almost topped California's

(8) I can't remember anything specific about this location except that it's in the land of the palm trees

(9) Almost certainly a reference to coffee rather than the Indonesian island, but you can't be too cautious

(10) I assume there is some village in England where this legendary fair takes place.

It's All In The Timing

No sooner did I do a time study on record timings than I received an open letter from KYUU/San Francisco PD Ric Lippincott expressing his annoyance at longer records (the average timing on the Top 40 was, you may recall, 4:01). Here's what Ric had to say:

"I would like to know what is done in the five minutes and 17 seconds of 'Everything She Wants' by Wham! that can't be accomplished in three minutes. Because of the increase in average song length (of late), more instances of only getting two records in between spot clusters have been forced on us."

"... If you divide 60 minutes by four you can play 15 songs. If you divide 60 by 3:50 you can play 16. Wouldn't it be nice if the next time you really needed that one extra add, there would be room for one more?"

"No one has been able to prove that record buyers will like songs that are over four minutes better than songs under four minutes."

Of course, radio stations can always edit long songs on their own. But then they risk listeners feeling "cheated" because they didn't get to hear the whole record. An interesting situation...

E/P/A's Endless Chain of Chart Breakers!!!



DEAD OR ALIVE **"You Spin Me Round (Like A Record)"**

CHR BREAKERS 169/29 67%

CHR Chart: **DEBUT** ▶ **33**

BILLBOARD DANCE CHART: #6



"WEIRD AL" YANKOVIC **"Like A Surgeon"**

CHR NEW & ACTIVE

Now On Over 125 CHR Reporters 50%



SADE **"Your Love Is King"**

CHR NEW & ACTIVE

Now On Over 85 CHR Reporters!

A/C BREAKERS 99/20 73% A/C CHART: **21**



CARLY SIMON **"Tired Of Being Blond"**

CHR NEW & ACTIVE 67/26 26%

A/C NEW & ACTIVE

36 A/C STATIONS OUT OF THE BOX!

One Of The MOST ADDED



JEFF BECK & ROD STEWART **"People Get Ready"**

CHR NEW & ACTIVE Now On Over 95 CHR Reporters

AOR ALBUMS BREAKERS

AOR Albums: **DEBUT** ▶ **8**

AOR TRACKS: **9**



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This Week's Standings:

| | |
|----------------|---------------|
| WNYS deb-29 | KZIO 6-6 |
| WKTI 14-8 | WJXQ 13-11 |
| KDWB-FM 10-9 | WZOK deb-30 |
| KWK 11-10 | KAY107 add |
| WLOL-FM 6-6 | WHOT deb-35 |
| Q103 32-30 | KQXR deb-36 |
| KZZP deb 29 | KIKX deb-40 |
| KMJK 30-27 | KSND 32-29 |
| KITS add | KDON-FM add |
| KPLUS 21-18 | KZZU 34-29 |
| KUBE deb-34 | WIGY add |
| WFLY 17-15 | WOAY add |
| Q100 27-25 | WQCM 19-15 |
| WKEE 30-28 | 95XIL 27 |
| WGFM 26-23 | WYKS 30-26 |
| WKFM 28-25 | KWES 27-22 |
| WKRZ-FM 24-21 | WIXV 9-6 |
| KZZB 31-28 | KFYR 30-16 |
| KXX106 add | Y94 21-17 |
| WBCY deb-29 | WAZY-FM add |
| WDCG deb-36 | WDBR 34-28 |
| KSET-FM deb-40 | WPST 9-7 |
| WANS-FM 35-30 | KFMW 17-14 |
| WZYP 27-24 | KBOZ-FM 30-27 |
| WOKI 14-12 | KCDQ 31-28 |
| KBFM deb-39 | KTRS add |
| WSEZ 22-19 | OK95 21-18 |



"CENTERFIELD"

The New Single From John Fogerty



Arranged and Produced by John Fogerty
From the Warner Bros. album *Centerfield*
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Good News Week

1985 is already set as the year of artist reimagining. **Prince** wants to be psychedelic. **Gino Vannelli** and the **Little River Band** have reemerged as hard rockers. **Chicago** and **REO Speedwagon** have become, primarily, ballad artists. **Mick Jagger** wants to be a feminist. **Duran Duran**, spurred by **Power Station's** success, hint at reviving their original plan to make very tough disco records. And at least three artists who now have some freedom to do what they want, **Phil Collins**, the **Eurythmics** and **Huey Lewis**, have subtly been converting themselves into R&B artists.

Lewis and the **News** began recording for **Chrysalis** in 1981 as one of the last power-pop bands (of the type signed en masse during **Knackmania**) to make it onto disc. Their first singles, "Some Of My Lies Are True" (which came wrapped in a mock-up of a newspaper) and "Now There's You," were very much along those lines. By the third **News LP**, the R&B influence seeped in, especially through the use of **Tower Of Power**-like horns on "Heart Of Rock & Roll" and "If This Is It." With the newest song, "Power Of Love," Lewis has made both an overt title and style lift from the genre. He turns 34 on Friday.

MONDAY, JULY 1

1965/The **Federal Communications Commission** puts an end to AM and FM simulcasting except in some small market and grandfathered situations.

1969/**Ralph Nader** announces that rock and roll is linked to impaired hearing.

1969/**Sam Phillips** sells his **Sun** label, largely dormant at the time, to **Plantation Records** mogul **Shelby Singleton**. Under **Singleton**, **Sun** has a few new releases (the **Gentrys**, for instance), but it deals primarily in reissues of **Johnny Cash**, **Jerry Lee Lewis**, and other artists who began on the label. (The primary exception is **Elvis**, whose **Sun** recordings have all long been sold to **RCA**.)

1975/The **Captain & Tennille** are awarded a gold record for "Love Will Keep Us Together."

Birthdays: **Evelyn "Champagne" King** 1960, **John Farnham** 1949, **Andrae Crouch** 1942, **Debbie Harry** 1945.

TUESDAY, JULY 2

1963/**Jose Feliciano** makes his first New York appearance at **Folk City**.

1969/A **Newton, MA** couple declares their support of **John & Yoko** by staging their own bed-in for peace.

1976/**Brian Wilson** emerges briefly from a nervous breakdown to rejoin the **Beach Boys** on stage in **Oakland**.

1981/**Bruce Springsteen** becomes the first performer at **New Jersey's Meadowlands Arena**.

Birthdays: **Roy Bittan (E St. Band)** 1929, **Cheryl Ladd** (who went through two singing careers and vocal duties for **Josie & The Pussycats** between acting jobs) 1951.



WEDNESDAY, JULY 3

1969/**Jeff Beck**, **Sly & The Family Stone**, **Jethro Tull** and others become the first — and only — rock performers at the **Newport Jazz Festival**.

1970/The three-day **Atlanta Pop Festival** opens. Afterwards, Governor **Lester Maddox** tries to ban rock festivals in the state.

1973/**David Bowie** wraps up a **British tour** by announcing his retirement, which lasts for an entire 11 months.

1980/**Journey's** "Departure" LP goes gold.

Birthdays: **Johnny Lee** 1946.

THURSDAY, JULY 4

1971/**Main Ingredient** leader **Donald McPherson** dies of leukemia at age 30. In a career that spans three decades, the **Ingredient** will have its biggest hits about a year later with new lead singer **Cuba Gooding**.

1976/In what was, for him, a relatively sedate act of showmanship, **Paul Revere** is married onstage at **Cincinnati's Kings Island Amusement Park**.

1982/**Ozzy Osbourne** and his manager **Sharon Arden** are married.

Birthdays: **John Waite** 1952, **Bill Withers** 1938.

FRIDAY, JULY 5

1957/**Siim Harpo's** "I'm A King Bee" is released.

1968/**The Fillmore West** opens.

1973/"Drift Away" gives **Dobie Gray** a gold record and his first hit in eight years.

1978/Under pressure from **Lucille Ball** and others portrayed against their will in the bogus wig ad on the front cover, "Some Girls" by the **Rolling Stones** is reissued with a new jacket.

SATURDAY, JULY 6

1963/The **Beach Boys** are almost as well known for playing at baseball games as 4th of July celebrations. On this day the first known rock/baseball combo takes place when **Chubby Checker** and **Dee Dee Sharp** perform before a **Pirates/Mets** game at **New York's Polo Grounds**.

1971/After years of being physically unable to blow a trumpet, **Louis Armstrong** dies.

1979/Veteran producer **Van McCoy** dies at age 38 in **New York**.

Birthdays: **Gene Chandler** 1940, **Bill Haley** would have been 60.

SUNDAY, JULY 7

1954/**Dewey Phillips** premieres **Elvis Presley's** "That's All Right (Mama)" on his "Red Hot & Blue" program. More than 25 years later, **Phillips's** station will ID itself on-air as "W HBO/Memphis . . . Where It All Began."

1968/The **Yardbirds** break up. **Jimmy Page** is forced to form a new group to perform their remaining dates.

1984/**Frankie Goes To Hollywood's** "Relax" becomes the biggest selling British single of all time.

Birthdays: **Ringo Starr** 1940.

Perfect

New Order
The Single
"The Perfect Kiss"
In This Issue.
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KHTX JUST WANTS TO HAVE FUN — Epic's David "The Hawk" Newmark (r) presents KHTX/Reno OM John Chommie (l) with a platinum LP and gold single for Cyndi Lauper's "Girls Just Want To Have Fun."



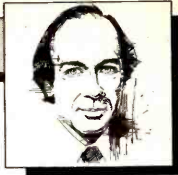
LIMAH. VISITS Z98 — EMI recording artist Limahl stopped by the Z98/Tampa studios to thank the staff for support on his single, "Never Ending Story." Pictured (l-r) are Z98 morning man Ted Prichard, Limahl, and EMI Atlanta rep Terry Larson.



BIG BAM BOOM IN KC — Z299/Kansas City was there to greet Hall & Oates at a recent KC concert. Sharing the backstage smiles (l-r) are Z299 air personality Leighanne Best, Daryl Hall, Z299 MD Kim Welsh, and John Oates.



FRIENDS FOREVER — Columbia artist Kenny Loggins visited Z93/Atlanta to promote his new album "Vox Humana" and latest single, "Forever." Shown here (l-r) are Z93 PD John Young, Kenny, Z93 morning man Steve McCoy, and Columbia local rep Alan Oream.



BRAD MESSER

CALENDAR

Life's Little Pleasures

What a great day! In the morning mail, a letter from a job applicant that began with the phrase "I'm looking for a job" rather than some variation of "I am endeavoring to ascertain the possibilities of obtaining employment."

A while later my news department put a new man on the air. Everyone knows there are always two reputations on the line when a newly-hired talent cracks that mike for the first time, because if he or she turns out to be not too wonderful, then the person who did the hiring also isn't wonderful. But my new man, despite being justifiably nervous, sounded even better than I had hoped. My can was safe.

Still elated from that extremely

positive experience, I answered the phone and heard one of the best-known voices in America, calling to inquire about whether I myself might be endeavoring to ascertain the possibilities of obtaining employment elsewhere. Morale sky-high and climbing! Whether one is looking or not, an exciting job feeler is always good for at least an eight-hour high.

Then in rapid succession it developed that my quickie after-the-book vacation trip wouldn't be

threatened by terrible airline connections because seats had miraculously become available on a direct flight that will cut five hours of travel time, and next week's pending crisis over a conflicting work schedule cancelled itself out, and a super pro agreed to join a panel I'll moderate at an upcoming convention, and the new station in town that will be after some of my ratings points is having construction problems and has lost a third important employee before it even gets on the air.

Some days nothing can go wrong.

Well, one thing, I had absolutely no quick ideas for this column, but I think the problem has worked itself out.

South's Farthest-North Battle

MONDAY, JULY 1 — Both the North and the South thought they might win the Civil War, until the Battle of Gettysburg, which began 122 years ago today (1863). The Pennsylvania site where some 6000 Confederate soldiers died was the farthest north the Rebel army ever fought. The three-day battle was the turning point of the Civil War.

1982 — Supreme Court ruled that police may generally search the passenger areas of a car without a warrant after a passenger is arrested. 1966 — Medicare began. 1941 — 1st television commercial, Bulova watches on WBNT-TV/NYC. 1859 — 1st intercollegiate basketball game: Amherst beat Williams 66-32.

Dominion Day, holiday in Canada. Fiscal year of U.S. government begins.

Genevieve Bujold 43. **Karen Black** (Karen Zeigler) 43. **Jean Marsh** 51. **Leslie Caron** 54.

Declaration Of Independence

TUESDAY, JULY 2 — The Declaration of Independence was drawn up and signed by delegates to the Continental Congress 209 years ago today, but Independence Day is based on the formal signing ceremony two days later on the 4th of July (1776).

The world's most famous female flier, **Amelia Earhart** (and co-pilot **Fred Noonan**), disappeared somewhere in the Pacific 48 years ago today while attempting an around-the-world flight (1937).

1969 — **Ralph Nader** warned rock music is impairing the nation's hearing. 1967 — **Thurgood Marshall** became 1st black member of U.S. Supreme Court. 1964 — **LBJ** signed Civil Rights Act. 1961 — **Ernest Hemingway's** shotgun suicide. 1926 — Air Corps of U.S. Army created. 1919 — 1st round-trip Atlantic flight completed, by a British A-4 dirigible. 1881 — President **James Garfield** shot by assassin (died 9-19).

Full Buck moon: there will be a second full moon this month on the 31st.

Cheryl Ladd (Cheryl Stoppelmoore) 34. Veteran racer **Richard Petty** 48. Comedian **Dow Rowan** 63. Writer **Herman Hesse** born 1877.

America Without New Cars

WEDNESDAY, JULY 3 — For three years during World War II there were no new cars made in America, because auto factories were all converted to the manufacture of military vehicles. The first new postwar civilian car rolled off Ford's Detroit assembly line forty years ago today (1945).

1984 — Supreme Court ruled Jaycees cannot bar women. 1976 — About 200 tall ships anchored in NY harbor for a pre-Bicentennial show. 1950 — Americans' first encounter with North Korean troops in the Korean conflict. 1945 — U.S. Army entered Berlin WWII. 1900 — **Count Von Zeppelin** flew 1st rigid airship. 1893 — 1st man to sail around the world (**Joshua Solcum** of Fairhaven, MA). 1890 — Idaho 43rd state. 1608 — Quebec founded by **Champlain**.

Swimmer **Michael Burton** 38. TV newsmen **Geraldo Rivera** 42.

INDEPENDENCE DAY

THURSDAY, JULY 4 — The Statue of Liberty was formally presented to the people of America by the people of France 101 years ago (1884). No tax dollars went into the project. French citizens donated the money for the statue, then funds for the pedestal were raised by a non-government campaign here.

The 50th star was officially added to the Stars and Stripes 25 years ago, upon admission of Hawaii as the 50th state (1906). 1950 — "Truth or Consequences" TV show premiered. 1910 — **Jack Johnson** became 1st black heavyweight boxing champ. 1883 — **Buffalo Bill's** Wild West Show began at North Platte, Nebraska. 1874 — Eads Bridge, the 1st major steel bridge, opened at St. Louis, MO. 1826 — Ex-Presidents **Adams** and **Jefferson** died same day. 1802 — U.S. Military Academy opened at West Point, NY.

Baseball exec **George Steinbrenner** 55. Actress **Gina Lollobrigida** 57. Playwright **Neil Simon** 58. Actress **Eva Marie Saint** 61. Advice columnist **Ann Landers** and **Abigail "Dear Abby" Van Buren** (twin sisters) are 67.

Salvation Army Founded

FRIDAY, JULY 5 — Methodist minister **William Booth** founded what he called the Christian Mission 120 years ago today in London (1865). It was renamed the Salvation Army, and has become the world's largest social welfare organization, operating in 86 nations. It provides daycare centers, hospitals, food giveaways, shelters for the homeless and the planet's most extensive alcoholism rehabilitation service.

1984 — Lab tests revealed existence of one gene fragment that exists in humans, flies, certain worms, frogs and chickens alike. 1948 — Health Service Act adopted in England to provide free medical care for all.

Actor **Rich Gossage** 34. **Julie Nixon Eisenhower** 37. Soviet diplomat **Andrei Gromyko** 76.

Saturday (7-6) 1933 — 1st All-Star baseball game. 1928 — 1st all-talking movie "Lights of New York". 100th anniversary of 1st human rabies inoculation (**Pasteur**, 1885). **Sylvester Stallone** 39. **Della Reese** 53. **Janet Leigh** 58. **Merv Griffin** 60. First Lady **Nancy Reagan** 62.

Sunday (7-7) 1981 — Sunlight-powered Solar Challenger flew across English Channel. 1981 — **Sandra Day O'Connor** 1st female named to Supreme Court. **Ringo Starr** 45. **Carl "Doc" Severinsen** 58.



Hosted by Ron O'Brian

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MILWAUKEE, WZUU-AM/FM PD John Driscoll . . .

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NASHVILLE, WZKS-FM PD Larry Martino . . .

"If you're going to ADD only one show make it 'ON THE RADIO'. The response has been incredible. The show's hot!"



JOEL DENVER

THE LEGEND CONTINUES

Q102: Cincinnati's Dominant FM Music Source

In 1985 there are not many markets with fewer than two CHRs going at it head-to-head. One exception is Cincinnati. And one of the reasons why is Q102 (WKRQ) and Operations Manager/PD Jim Fox. He has built a dynasty that stations have come up against time after time, only to fail.

Jim learned what creative radio is all about under the tutelage of Gordon McLendon at KNUS/Dallas and Don Burden at WIFE/Indianapolis. Since joining the station in April 1974, he has worked almost every airshift (including all-nights). He became PD in December 1975 after Randy Michaels, who went on to program sister station WDAF/Kansas City.

The only time Jim left Taft's Q102 was when Rick Sklar, then ABC's programming head, lured him into the PD slot at KAUM/Houston (now KSRR). Jim recalls, "I figured if I could turn that station around, I'd be the golden boy. Well, in a short space I knew it wasn't going to happen, as all of their promises were just that."

Baby, I'm Back

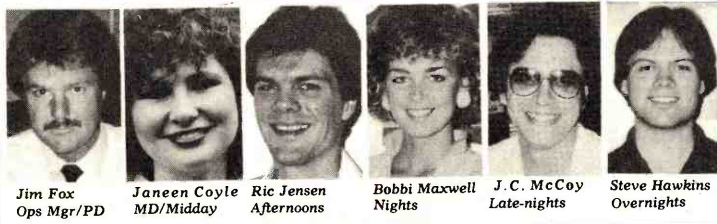
"So we parted company during the first six months. Luckily, Taft had just bought an FM in Tampa. Randy, who'd been my music director here, went down there as PD, so I came back. I wasn't even gone a whole book!"

And it seems Jim has set the example - most of the Q102 staff has remained fairly consistent through the years. "There aren't many stations doing the same thing now as they were doing ten years ago. We started out as a hybrid AOR, but within a short period we settled into what we are today."

"We've maintained the same direction, simply adjusting it from within. We've had staff longevity: I've been here 11 years, my morning partner Chris O'Brien has been here eight or nine. Two guys who just left the station within the past year had each been here ten years. One was Mark Sebastian, who went to Z100/New York. The other was Pat Barry, who now does TV weather at the local NBC affiliate."

Personality Ingredients

"Back when everybody went for the 'more music' sound, we continued to put personality on the air and tried to reflect Cincinnati. All of our people are very active, and that's one of the things which keeps us on top. No other radio station has had people on the air



Jim Fox
Ops Mgr/PD

Janeen Coyle
MD/Midday

Ric Jensen
Afternoons

Bobbi Maxwell
Nights

J.C. McCoy
Late-nights

Steve Hawkins
Overnights

for ten years who know the city and landmarks, and have greeted as many faces, shook as many hands, kissed as many babies, and been on as many telethons to make the personal impression we have."

"Black music has played an important part in keeping Q102's sound exciting without playing hard metal rock. Black music has been the perfect elixir for our musical profile."

Maybe part of the reason for Q102's longevity is the town's conservative posture, which makes it more resistant to change. Predominantly Germanic in ethnic origin, "people live, work, and die in the same part of town without ever knowing what the other sections of town look like," says Jim. "But folks are incredibly friendly. Cincinnati has fewer crime

or traffic problems than many other big cities."

Good Lookin' Numbers

Not only has Q102 beaten back its direct CHR competition, but the numbers it's earned along the way aren't shabby either. In the fall Arbitron (spring numbers weren't available yet) Q102 led the market, save for AM sister WKRC, with a 9.6 12+ share. "We're now number one 18-34 women and 18-49 women in addition to taking the top honors in teens. We've been lucky, but the music has had a lot to do with it."

Most Midwest CHRs aren't known for being overly aggressive when it comes to following national music trends. But Q102 has continued to pleasantly surprise everyone by playing black crossovers even when others wouldn't.

"We've always played black music if it's good (and) contemporary-sounding. We've been choosy," Jim admits, "and, quite frankly, you have to be with any music. But black music has played an important part in keeping Q102's sound exciting without playing hard metal rock. Black music has been the perfect elixir

for our musical profile." When selecting new music "we think female," says Jim. "There are those rock records that females like, and we play them. (However), Q102 is not going to beat AOR stations at their game. So by making sure all of our music has great female appeal, we do well with them and teens."

"People get the idea they can listen in and won't really know what's going to happen next. Yet they won't be too concerned because they know they'll like it."

"Those black crossovers we add early are because of the reaction we see from the clubs or another station's airplay. Most record labels think we're ultra-late, but I'd compare our batting average against a lot of the others. I'm like Pete Rose. I can wait until the last second, swing at a pitch, and know

that whether it's high, low, a curve, or a fastball, my batting average is going to be higher than yours when you're swinging on the first pitch every time."

Contest Comments

Q102, well-known for its contests (see "Crushing The Competition With Cash"), still spends the dough. However, the station has yet to repeat its \$1 million giveaway.

"A good contest we tried recently was the 'Black Box,'" notes Jim. "We put it on top of the Coliseum with our calls. In no time everyone was asking about it. The jocks weren't allowed to talk about it for two weeks, and the whole town was buzzing. I hadn't spent a dime to promote it up until then."

"It was a simple contest - figure out what's in the 'Black Box' from the on-air clues. New the contest didn't cost a fortune, but it generated excitement and caused talk about Q102. That's exactly what a contest is designed to do in addition to pleasing those listeners who win prizes."

Like A Party

It's always interesting to listen to a programmer's perceptions about his own station. Jim, who also does mornings with Chris O'Brien, Scott Shively, and Jim "Squirrel" Stadtmiller, says, "They pay us for this? Thank God, 'cause this is fun. I really enjoy the station, and so does the rest of the airstaff. They make all of the programming elements come alive with their talents."

"If you're a programmer, you'd consider Q102 a well-rounded, well-formatted CHR station. If you're an average listener, it sounds like a party's going on down here all the time. People like Johnny Bench, the Bengals' Chris Collinsworth, and the Mayor drop by on a regular basis; it's like one big clubhouse. People get the idea they can listen in and won't really know what's going to happen next. Yet they won't be too concerned because they know they'll like it."

The station uses the slogans "Q102 - The Hot FM" and "Concert Connection." "We have a couple of activities we call 'Hot Fun.' There's our hot air balloon and a hot fun hoser patrol, a fire truck that goes out on hot days and hoses down kids. It's real popular with the high school football teams, who ask to be hosed down on practice days."

Community-Conscious

Like any station wanting to stay locked in to its community, Q102 is heavily involved with charitable functions. "Our annual Juvenile

Continued on Page 40

COCOON

The most talked about film of the summer.

GRAVITY

The most asked about song of the film.



The soundtrack single from
MICHAEL SEMBELLO

The 7-inch: AM 2745
The 12-inch: SP 12135

"GRAVITY" From the motion picture *Cocoon*.
ON A&M RECORDS.



Produced by Richard Rudolph
and Michael Sembello.

FROM HIS A&M ALBUM DEBUT...**WITHOUT WALLS**...COMING SOON
(SP 5044)



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Crushing The Competition With Cash

Over the years many have tried — and failed — to unseat CHR champ Q102/Cincinnati. OM/PD Jim Fox looks back on who's tried and why he feels no one will succeed.

"WOKV (now WBLZ) rocked against us for a short time, lasting only one book. What's now '98 Rock' (WSKS) also came against us. Bob Laurence, who's Drake-Chenault's VP/Programming, made a good run as its PD. They're doing OK as an AOR now."

Perhaps the biggest battle was waged when Cecil Heftel bought WYYS (YES-95) and offered a \$500,000 prize in its debut promotion. Q102 countered by upping the ante to an unprecedented \$1 million. WYYS has since evolved into Light Rock WLLT. "We knew Heftel was coming into town; they arrived in the fall of '79. From their past history in Miami (Y100) and Pittsburgh (13Q), we knew they were going to spend the bucks. They ended up taking my midday guy, Pat O'Brien, and



Jim Fox and staff wade through the cash.

made him PD. No one else defeated."

Lying In The Weeds

"Then they tried to make a big splash on the air by throwing out ungodly amounts of money to create what we had spent nearly nine years building up. We just laid in the weeds and waited to see their full hand. Whatever they offered we were prepared to double. We

sure were shocked, however, when they rolled out \$500,000. So we countered with \$1 million."

But despite the different money amounts, why wasn't YES-95's contest successful? "It was complicated," recalls Jim. "You had to go around to sponsor locations, fill out entry blanks, listen for your name, and do some other things, which took them about

three minutes to explain each time.

"Ours was pretty simple. Every time you won anything from Q102, you were entered in the money drawing. Because our phone lines were constantly jammed, we sent our van out into neighborhoods to register the first 102 people who turned out."

Major Faux Pas

"To add to the confusion, YES-95 made a couple of faux pas. They gave their money away on TV instead of radio. They also did it on a Presidential election day, which means it took second billing. And they forgot that Arbitron doesn't take ratings on that day. It was one of the biggest blunders I'd ever seen.

"Meanwhile, we calmly handed out money at the rate of \$25,000 a year for 40 years. Aside from some folks complaining that we'd run a deceptive contest by signing up folks in the middle of a snowstorm, it went off without a hitch. The buzz was unbelievable. It's not as exciting today, what with the Ohio lottery handing out millions each week. However, to this

day, people still remember that we handed out \$1 million."

Can You Top It

Putting a \$1 million prize up for grabs is certainly hard to top. So the station hasn't tried. "We all thought about it," says Jim. "Then I got to thinking it can't be topped, and we shouldn't try. We simply returned to giving away more realistic prizes like cars, trips, and cash in \$100, \$500, \$1,000, and \$5000 increments.

"One reason why nobody has been able to mount a successful attack is that Taft's home office is 100 yards from where I'm sitting. Because we're in a conservative town, it would be like beating the heavyweight champ. You just can't slide by on a decision. You've got to knock 'em out and make people believe a new champion's arrived. No one has stuck it out long enough to go past the first round.

"To defeat this station you've got to eat us up by skirting around with another format, or attack us head on. This may sound like I'm bragging, but we haven't left a lot of gates wide open for someone to come in directly against us."

Q102: Cincinnati's Dominant FM Music

Continued from Page 38

Diabetes Bike-A-Thon nets between \$90,000 and \$120,000. And our permanent Haunted House aids the local school for the blind. I believe our genuine concern for the care of others comes through on the air. It's a sense of decency many radio stations forget about.

"Much credit has to go my GM, Mark Hubbard," continues Jim. "When I go in for a research budget or to get money to spend on TV, he gives me what's needed. Most GMs would amake you sacrifice another part of the budget. But Mark knows that to be doing great five years from now you have to spend it today."

Eyes On The Others

You don't stay on top without paying some attention to your



Q102: Hot fun all the time.

market rivals. As such, Jim knows which goals are realistic for Q102 and which ones to pass on. "I call it the cup and saucer theory: You're walking through a diner with ten or 12 coffee cups and saucers in both hands, and

you want to pick up one more. You're going to drop something so make sure you don't drop the one that's most important to you.

"The enemy is tough to determine in this town. It's like swinging in the dark because we're

pressed from both sides, between the AORs, the soft A/C's, and Urban WBLZ. I'm never going to win those 18-24 males so I don't try."

Jim, however, isn't one to shy away from a challenge. "I don't think anyone ever likes having somebody come directly at them. But at the same time, I'd almost welcome it. Well maybe I wouldn't welcome it, but I wouldn't be the saddest guy in the world if it happened. We'd dig in like before; get our fur raised. It would be fun.

"I don't want to sound cocky because anybody can knock you off at any time. But we've got a good foothold. Our market history is hard to beat, especially since we're still working to make Q102 better and not just sitting around on past glories."

BITS

• WKFM Shows Real "A-Peel" — WKFM/Syracuse and 40,000 listeners recently gathered in NY's State Fairgrounds for a Food Fiesta. The party lasted for three days, complete with live broadcasts. Three dollars bought all the food and drinks one could handle. But the highlight of the Fiesta was a 310-minute spar when WKFM morning man Thom Looney peeled oranges. Not just any old peeling, mind you. Thom set the world's record in citrus-skinning by uncovering 571 oranges in 5 hours and ten minutes! Aside from sore thumbs, Thom was in great condition after his feat, and is reported to be working out strategy for his next world record attempt. Meanwhile, what did he do with all those leftover peels? Piled 'em up in the middle of the grounds, a perfect centerpiece for the Food Fiesta!

| | | | | | | |
|---------------------------------|--|-------------------|-----------|-------------|--------|----------|
| B I O | TO | Program Directors | ALL DATE | 4th of JULY | TIME | 2 HOURS |
| | FROM | WESTWOOD ONE | AREA CODE | (213) | NUMBER | 204-5000 |
| M E S S A G E | HALL & OATES live In Concert | | | | | |
| | from Liberty Park on Independence Day | | | | | |
| O | FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY | | | | | |



LONE JUSTICE IS BREAKING

—AT RADIO

Their first track, "Ways To Be Wicked," was an AOR Breaker. Now, "Sweet, Sweet Baby (I'm Falling)," featuring Little Steven on lead and rhythm guitars, is the new single.

—IN SALES

Since the April 15 debut of *Lone Justice*, 175,000 albums and cassettes have been sold in breakout markets across the country.

—IN VIDEO

The widely acclaimed "Ways To Be Wicked" video has gained Lone Justice national prominence. Watch for the new video, "Sweet, Sweet Baby (I'm Falling)," coming soon.

—ON TOUR

Fresh from a tour with U2, Lone Justice hit the road again with Tom Petty July 2. The band will headline their own dates through June.



LONE JUSTICE

(GHS/MSG/2-24060)

PRODUCED BY JIMMY IOVINE

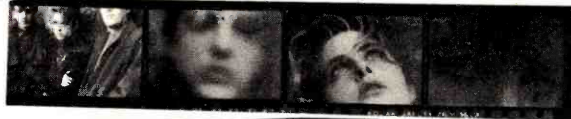
"SWEET, SWEET BABY (I'M FALLING)" (Remix)
Mixed by Shelly Yakus and Don Smith
(7-28965)

HEADLINE DATES

6/25 Philadelphia
6/26 New York
6/27 Washington, D.C.
6/29 Boston

WITH TOM PETTY

7/2 Norman, OK
7/3 Austin
7/5 Dallas
7/6 San Antonio
7/7 Houston
7/9 Nashville
7/11 Atlanta
7/12 Tampa
7/13 Miami
7/20 Reno
7/21 Sacramento
7/24 Seattle
7/26-27 San Francisco
7/30 Phoenix
8/1-2 Los Angeles
8/4 or 5 Costa Mesa, CA



On Geffen Records, Cassettes and Compact Discs. Management: Carlyne Majer. ©1985 The David Geffen Company.





AOR

STEVE FEINSTEIN

WEBN: Whimsical Winner

A station's image is a function of fixed elements such as music mix, air talent, marketing and advertising, and format tenure. But there's also an elusive quality that may be the greatest factor of all — character.

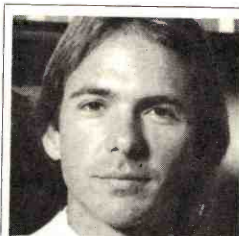
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There are many well-programmed stations, but there are precious few with true character. WEBN/Cincinnati is in the forefront of the latter group.

More Than Music

It's distinguished in several of the key areas that make radio more than just a jukebox:

1) Production Value: Through its doors have passed some of the



Tom Owens



Frank Wood



THEATERS OF THE MIND — WEBN's annual fireworks are seen by an estimated 400,000 people, including the listener who took this photo. The Fool's Day Parade is heard, though not seen, by thousands every year on 'EBN. The legendary Tree Frog Beer, though, has been sampled by only a select few.

format's most gifted production wizards, including Tom Sandman (now at WBCN/Boston), Jay Gilbert, Marty Manning, and WYSP/

Philadelphia's R.D. Steele. The current Production Director is Joel Moss.

2) Humor: From its start in the

late '60s, owner/GM Frank (Bo) Wood, Jr. and former PD Denton Marr lent 'EBN a satirical, poke-fun-at-life spirit. "The common

thread through so many musical variations has been a station personality based on whimsy and black humor," says Wood. "We've always had creative people who were skilled at bizarre production and fun scams."

The station's irreverence extends to itself. A hilarious 'EBN sales piece (R&R, 1-25-85) addressed the stereotypical image of AOR listeners as uneducated earthdogs, and one of the station's positioning statements is "The Lunatic Fringe Of American FM."

The best example of that lunacy is 'EBN's broadcast of a six-hour, theater-of-the-mind Fool's Parade on "3/32" of each year. All staffers contribute ideas for the vignettes and imaginary floats that often spoof local institutions and personalities.

'EBN lampooned its competitors' incremental big-money giveaways by offering a prize of 20 million dollars... a dollar a year for 20 million years, with the last 100 years paid up front in the unlikely event a winner might not be around to collect the balance.

The station's "Brute Force Cy-

Continued on Page 44

WSKS: Scrappy Underdog

WSKS (96 Rock) has its own character, too. The Seven Hills outlet is a determined upstart committed to shoring up its position with young male rockers. It has no illusions about its David role against WEBN's Goliath; the official station mascot is an Underdog.

WLW-WSKS Operations Manager Randy Michaels explains 'SKS's position: "We are formatically pure — very male and targeted at 18-30 year-olds. We're super-serving the typical AOR core, while WEBN has been trying to broaden its demographic base and is much more concerned about the over-30s and the female side.

"Tom Owens tightened down their list when he first came in. Now they've broadened out again, and don't rock out as hard. 'EBN won't play metal before 7pm; we'll play metal in morning drive. We're not afraid to play music that might be offensive to 35-year-olds or women."

How does 'SKS's core approach jibe with the notion that an AOR

42/R&R FRIDAY, JUNE 28, 1985



Marty Bender (l) and Ed Fingers



Randy Michaels



DON'T BOX ME IN — Marty Bender's still not telling how he managed to get inside of WKQR's mystery prize box on top of the Riverfront Colosseum. The prank saw him arrested for trespassing and sentenced to entertain underprivileged kids.

IT'S A BRAND NEW BALLGAME

**GIANT'S APRIL 18-21
THUR'S - FRI. 7:35
COLLOE NITE FRI.**



AIR CONDITIONED STUDIO — From high atop a billboard outside the Reds' ballpark, Bender and Fingers yuck it up on a live remote.

must have significant 25+ strength for Madison Avenue? "WSKS is profitable beyond our projections. We are helped in

large measure by the fact that 'EBN has been selling album radio for a long time, and there's a big market for young males. Bars,

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"We'd be stronger with better 25-34s, but by being very specifically targeted toward a young, active audience, we get results. Our 12+ numbers are nowhere close to 'EBN's, but we can kill them in something that involves getting people in the door, like a concert promotion or a bar night. We turn those actives out with our T-shirts and our bumper stickers on their vehicles.

"We're not the Yup station, with listeners who are at home mowing the lawn in their polo shirts. We'll go out to a gas station and pump gas for 96 cents a gallon. If 'EBN jocks go out of their station for a broadcast, it'll be for a fun-run that Dannon yogurt would tie into. There's a real contrast."

Animal Rights

'SKS images itself as "Rock 'n' Roll Animals," explains Michaels. "Some would say that gritty, street image is gone, but it works for us quite well."

An admitted earthdog handles morning traffic for 'SKS. "No other FM station in any other format does traffic," says Michaels.

Continued on Page 46

FOREIGNER



SUPERSTAR CONCERT SERIES

The Westwood One Radio Network and Coca-Cola USA, co-sponsors of Foreigner's 1985 U.S. tour, proudly present an exclusive performance by the multi-platinum Anglo-American band the weekend of Saturday, July 6 on the Superstar Concert Series, the most listened-to concert series on radio. It's Foreigner's first national radio concert since 1982 and the only one they'll record this year. So be sure to join Lou Gramm, Mick Jones, Dennis

Elliott and Rick Wills as they return from Europe to kick off the second U.S. leg with an exciting 90-minute show featuring "I Want To Know What Love Is," "Reaction To Action" and the other hits from their *Agent Provocateur* album, plus all the monster songs from their previous four LPs; including "Feels Like The First Time," "Double Vision," "Head Games" and "Hot Blooded." It's Foreigner Over The Fourth - exclusively from Westwood One!

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WEBN: Whimsical Winner

Continued from Page 42

bernetics" division produces bogus spots for fanciful products such as Tree Frog Beer, Milk Of Amnesia, and a TV Fast Forward device.

'EBN's mascot, the Frog, ran for Vice President in '84. He negotiated with on-air callers for how much their vote was worth, and then issued checks for amounts such as \$19.95 and \$11.50.

At presstime, a promotion planned for Father's Day would award alimony payments to divorced dads.

3) Big Events: 'EBN's fireworks show, going into its ninth year, is such an institution that rival WSKS actually aired a promo praising the extravaganza last year. The fireworks' telecast drew top ratings, resulting in a rebroadcast a week later.

'EBN also presents an annual Kite Flight contest that draws thousands, and will soon be dropping 460 tons of sand in a public park near a river for a one-day beach party.

Tom Owens

With a programming background that included KZEW/Dallas, WSAI-FM/Cincinnati, and 'EBN sister station WQMF/Louisville, current PD Tom Owens took over in September '84 when Marr left for KLOL/Houston. He feels he's contributed a "calculated capriciousness" to the station, polishing the fundamentals while maintaining its creative legacy.

Creativity is an ongoing process that demands daily commitment; 'EBN doesn't coast on past glories. "If anything's going to suffer, it had best not be the station's creative aura. Frank puts a priority on it," says Owens. "A lot

of stations operate with a 'That's a good idea, let's see if we can get around to it' attitude. Here it's 'We'd better do that first.'

"Frank has always understood that a station has to have something to distinguish itself from other stations playing REO Speedwagon. He's extremely creative and quality-conscious."

"Heritage stations aren't made because of time. It's what you do along the way."

— Frank Wood

Cost/Benefit Of Quality

That quality costs money. For instance, while many stations assign production responsibilities to a jock, 'EBN employs two full-time, off-air staffers. It also has a two-person news department.

The personnel is an investment, says Wood. "Look at the return. This is one of the longest running acts there is in rock radio. I contend the short-term expense of maintaining an extra creative person pays off in longevity."

Longevity is as longevity does, according to Wood. "Heritage stations aren't made just because of time. It's what you do along the way. Look at BCN — they're zany, there to entertain, they put a value on doing more than just playing the right music in the right sequence."

He also recognizes the primacy of writing in communicating and entertaining. "A great radio station doesn't come out of the microphone, but the typewriter. It's the ideas that capture people's fancies."

Music Mix

Owens calls 'SKS a "well-programmed, highly streamlined, 12-24 slanted station. They lean into CHR crossovers like Frankie Goes To Hollywood and Power Station more quickly than we do, and they'll play a bit more metal than us. Other than that, the two stations are pretty parallel musically."

Neither station plays crossovers such as Prince. Says Owens, "The 18-24 female market is very well-served by CHR, Urban, and Lite Rock stations. We have to protect our 25-44 male flank, and an artist like Prince is also very objectionable to the 18-24 year-old core."

Features

'EBN has an array of well-packaged features with clever hooks:

- **Get Back Oldie:** A mystery song in the morning. The "Get Back" oldies show airs Sunday nights.

- **Culture Counter:** Phone lines that automatically register listeners' votes on issues and music.

- **Lunchmaniacs:** A request hour at noon.

- **B.F.C. Record Rehab:** An album exchange, with the premise that the Brute Force Cybernetics Rehab Unit makes worn-out albums sound like new again.

- **Classic Comebacks:** Double-shots of an artist then and now; e.g., Deep Purple's "Hush" into "Perfect Strangers."

- **Three-Ways:** Three-in-a-row by an artist.

- **Rock 'n' Roll Showdown:** Listeners vote throughout the day in a Battle Of The Bands-style competition.

Continued on Page 46

Cincinnati Fall '84 Ratings

| | Y2+ | 18-34A | 18-34M | 18-24M | 25-34M | Teens | %25+ |
|-------|-----|--------|--------|--------|--------|-------|------|
| WEBN | 8.0 | @ 17 | @ 25 | @ 28 | @ 24 | @ 14 | 51 |
| WKRRQ | 9.6 | @ 13 | @ 8 | @ 10 | @ 6 | @ 38 | 35 |
| WSKS | 4.0 | @ 7 | @ 10 | @ 15 | @ 9 | @ 12 | 35 |

WEBN is #1 Men 18+, 25-49, 25-54 (tie), Adults 18-49

- Demo shares have been rounded off to the nearest full point.
- "%25+" refers to the percent of a station's quarter-hours that come from 25+ listeners.

(For the complete lowdown on CHR WKRRQ(Q102), see Joel Denver's column this week.)

VIVE LA DIFFERENCE

Music Comparison

WEBN and WSKS's playlists from April 5 through June 14 were studied for an idea of their differences in musical flavor. The following data was broken out:

- **Exclusives:** Records played by one station but not the other.
- **Excluded:** Records that made R&R's Albums chart but weren't played by either station.

St. Elmo's Fire (ST)
Supertramp
Til Tuesday
Hank Williams Jr.
"Weird Al" Yankovic

Excluded By WEBN & WSKS

Duran Duran
Bob Dylan
Bryan Ferry
Hall & Oates ("Some Things")
Helix
Hooters
Katrina & The Waves
Greg Kinn
Lone Justice
Los Lobos
Mama's Boys
Meat Loaf
Men At Work
Kim Mitchell
Van Morrison
Mountain
Alison Moyet
Porky's (ST)
Prince
Refugee
Santana
U2 (EP)
Paul Young

Exclusive To WEBN

Angel City
Russ Ballard
Coney Hatch
Fiona
Robin George
Jason & The Scorchers
Los Lobos
Graham Parker
Gino Vannelli

Exclusive To WSKS

Accept
Animation
Jeff Beck
Michael Bolton
Frankie Goes To Hollywood
Goonies (U2)
Pinkard & Bowden

LISTEN TO THE SOUND OF



FURY

NYM 20

FEATURING

"KEEP ON DREAMIN'"

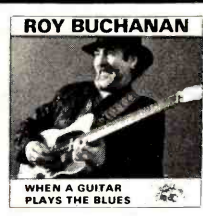
"SHE DON'T KNOW"

"TAKE WHAT YOU WANT"

Produced by Felix Cavaliere

The New York Music Company

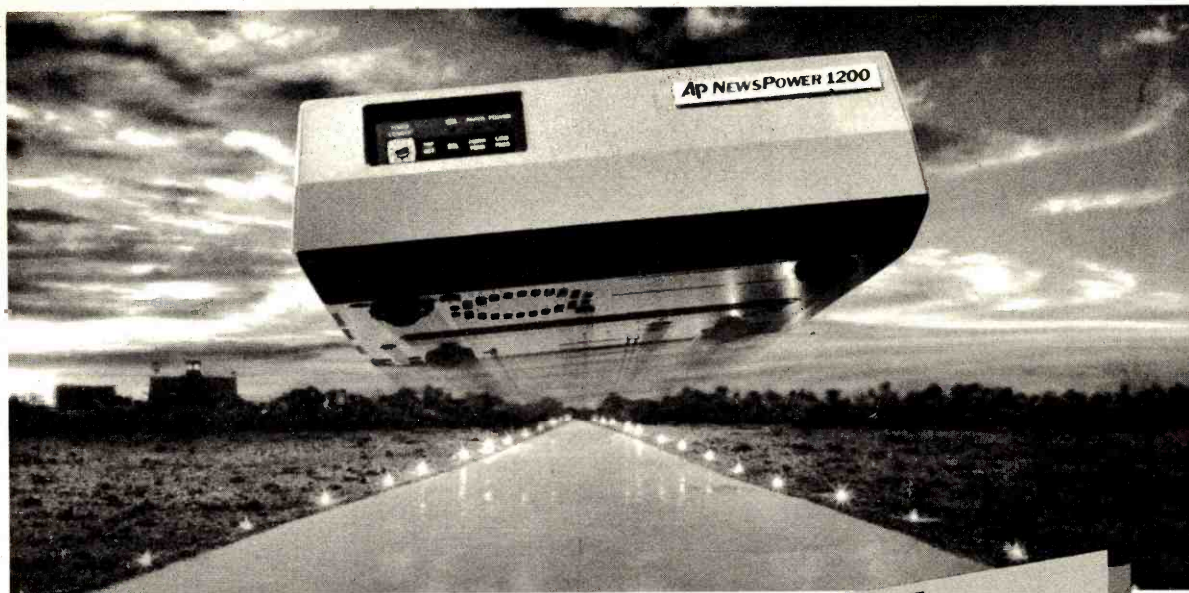
ROY BUCHANAN'S BEST ALBUM



This is the best album I've ever made. In a way, I feel like this is really my first album because it's the first time my sound has been captured in the studio. If people buy only one Roy Buchanan album, it should be this one. —Roy

WHEN A GUITAR PLAYS THE BLUES is Roy's brand new LP. Technically brilliant and deeply emotional, this new album features five original instrumentals (including Roy's first recorded slide guitar piece), plus soulful vocals by Roy and very special guests Otis Clay and Gloria Hardeman. Chicago's finest blues and R & B musicians back Roy up. WHEN A GUITAR PLAYS THE BLUES. Produced by Roy Buchanan, Bruce Iglauer, and Dick Shurman. On Alligator Records and cassettes.

ON YOUR DESKS NOW!



SO FAST, THE COMPETITION WON'T KNOW WHAT HIT THEM.

From the minute we launched our NEWSPOWER 1200 service, we knew we were on to something hot.

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That's 18 times faster than the AP Radio Wire.

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AP ASSOCIATED PRESS BROADCAST SERVICES WITHOUT A DOUBT.

WSKS: Scrappy Underdog

Continued from Page 42

"We have 'Mad Dog Mike' up in the traffic helicopter. He's a guy in a leather jacket and one earring who thinks Iron Maiden is the greatest. He's up there blowing up buses and calling people dumb asses."

Another Rock 'n' Roll Animal, the Underdog mascot, conducted his own Presidential campaign. The dark horse (dark dog?) candidate attempted to buy votes by giving away a car, cash, and concert tickets. One of his campaign stops was in front of 'EBN's studios, where he registered voters for the car, accompanied by Playboy bunnies.

Guerrilla Air Tactics

'SKS seems to delight in getting under its competitors' skin, with no qualms about mentioning rival stations on the air. You'll recall that MD Marty Bender somehow got into WKRQ's mystery prize box on top of the Riverfront Colosseum last year.

Michaels admits, "'EBN and Q102 have been around so long their awareness is universal. If we mention them, we're not telling anyone anything they don't already know. We're the newcomer, and we benefit when we're mentioned together. If I were them, I wouldn't mention us, although when we were calling ourselves the 'New Home Of Rock 'n' Roll,' they called us the 'New Homos Of Rock 'n' Roll.'"

Promotions

Rather than try to top 'EBN's big-scale promotions, says Mi-



FILL 'ER UP WITH 96 ROCK — In WSKS's "Tune Up" TV spot, a nerdy guy in a beat-up car drives up to a gas station. A female attendant changes his radio dial to 96 Rock, and that transforms the nerd into Joe Cool and his car into a hot set of wheels. The station logo pours out of a gas nozzle, and is also reflected in the driver's new shades.

chaels, "We kill them on the streets. Most of our staff are young, single, scrappy fighters who are out five-seven nights a week. We're extremely active, showing up at every event down to big high school contests. 'EBN has people who have been in the market a long time but don't have the enthusiasm or the willingness to work that hard."

Features

Morning maniacs Marty Bender and Ed Fingers's show includes a request hour between 9-10am. Listeners are required to do different stunts each day. Friday is Joke Day, when listeners have to tell a joke, and Thursday is Phoner

Boner Day, when the station calls up offbeat phone answering machine messages.

Future

Michaels says he doesn't expect to catch 'EBN in 12+. "Not in the near future, at least. They've been around for a long time, and they're run by very bright people. They're good broadcasters and excellent strategists.

"What we'd like to do is have a certain position in the market and make substantial money, and that's what we're doing. Because we're willing to accept a narrower segment, 'EBN has not been able to prevent us from being successful."

WEBN: Whimsical Winner

Continued from Page 44

• **Platinum Highlights:** Three or four tracks from million-selling albums.

• **Spring Cleaning Weekend:** Giving away a copy of each album played over a weekend.

'EBN also has an unusual Sunday morning show — four hours of classical music, hosted by Frank Wood Sr. Since this is the market's only such programming on a commercial station, Owens says the show "gives 'EBN a sense of class. It's also an enormous profit center, with rates equal to or better than we get the rest of the week."

At The Sound Of The Beep . . .

A "Front Row Hotline" promotion used a novel approach to register people for Firm tickets. Listeners left their name and number on a 24-hour answering machine, and then called the station when their names were announced on the air. "It countermands the negative perception of not being able to participate," explains Owens. "In four days, we logged 13,000 calls on ten-inch reels that ran at a slow speed. For each of the 12 pairs of

tickets we had, the winner was the first person whose name was called."

People

The 'EBN picture also includes an airstaff with an average tenure of seven years, including News Brothers Craig Copp and Rick Byrd (6-21 AOR column), morning star Robin Wood, MD Curt Gary, and Assistant PD Michael Luczak, whose afternoon drive shift is #1 12+.

Wood also credits "good salesmanship. Our sales department always knew how to get around the objections that AOR listeners live in trees. We had banks and furniture stores on the air long

before most AORs did."

Demographic Distribution

Owens concludes with a concise explanation of how AORs such as 'EBN maintained their own during the CHR scare of recent years. "A few years ago, AOR was overly reliant on teens and 12-24s. The strong 12+ showings were by competitive default, while CHR was twisting in the winds of indecision between CHR and A/C. Those scores went by the wayside when CHR started serving its natural audience of teens again. Radio stations that were well-balanced demographically were better able to weather the storm."

SEGUES

WYFE/Rockford switches from AOR to A/C WKMQ on July 1.
 WTUE/Dayton MD Bob Clark is stepping down to become a TUE AE.
 WSHE/Miami's new night rocker is Craig "Killer" Kilpatrick, late of KOME/San Jose and WLLZ/Detroit.
 KFOG/San Francisco hires Research Director Gabrielle Lafayette from Crosstown A/C K101 . . . Randy Morrison from Crosstown KHYT is

KLPX/Tucson's new Production Director . . . WRXL/Richmond midday man Steve Forest adds production duties.

New Weekend Warriors: Former KQAK/San Francisco and KROQ/Los Angeles mainstay Jed The Fish is at KRQR/San Francisco . . . WDIZ/Olando brings on Dave Culp . . . KFKF/Chico, CA adds Bryan Schaefer and Bruce Campbell.



BEACH BUILDERS — KNCN(C-101)/Corpus Christi's Eighth Annual C-Sculptures Competition and Beach Party drew an estimated 75,000 for a sand sculpture competition, live bands, and skydiving exhibitions. Prizes included a vacation for two in Madrid and a trip to see Tom Petty & The Heartbreakers in San Antonio. Proceeds from the event went to a local youngster in need of a liver transplant. Above, note the can of beer and the odd cigarette that the sculpture's hardhats are enjoying. Below (l-r) are morning man Greg Bennett, judge Mr. Recordhead (Polygram's Ted Mellencamp), Assistant PD Bonnie Stacey, and judge Phil Poulos of Elektra.



KOME GRAB THE HITS — At a KOME/San Jose "The Heat Is On" 98-second record run are (l-r) Promotions Director Kellie Castruita, winner, and Tower Records manager Michael Ludvik.

FUTURE FLICK — KNAC/Long Beach personality Dianne Kahn (left) with cast member Marilyn Burns at a station screening of "Future-Kill."

The Best In Album Promotion

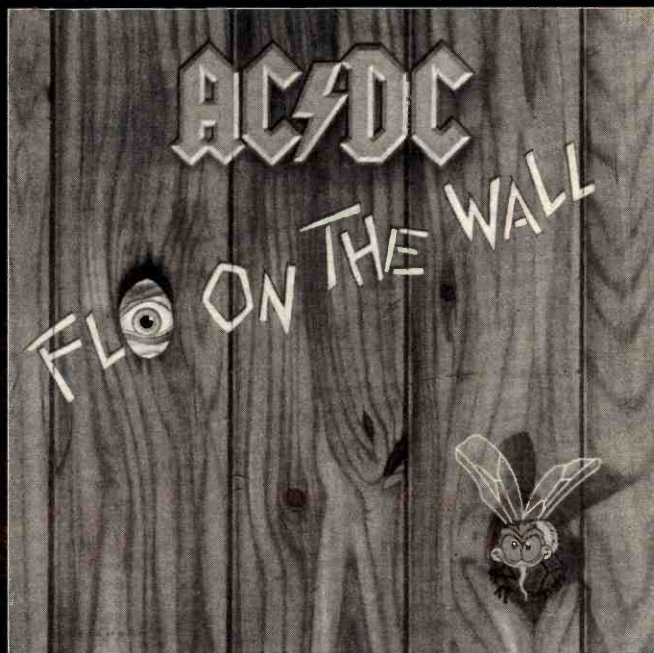
RAD MESSICK, WDIZ: "I can't think of a better way to talk about music than to be on Jon, Drake and Marsha's conference calls with other people who know and understand today's music."

BOB LINDER, WDHA: "Candid, on-the-spot music opinions from the leaders in our industry. I love these calls!"

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...BUZZ OFF!!



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DONNA BRAKE

ADULT/CONTEMPORARY

Artist Image — Does It Matter Anymore?

Used to be that A/C radio was rather easy to figure out . . . at least musically. New releases from artists such as Barry Manilow, Anne Murray, Neil Diamond, or Barbra Streisand were automatic adds on most A/C's across the country. On the other hand, artists who had stronger Urban, CHR, or AOR images had very little chance of getting added to A/C playlists.

There are signs that the times are a changin'. More and more PDs and MDs are less concerned with artist image and a lot more concerned with how an individual record meets their needs. This column features comments from two successful programmers who represent this new view about music on their stations — Sandy Beach from AM legend WKBW/Buffalo and Michael Reading from FM outlet KWAV/Monterey.

A New Attitude

Neither programmer is terribly concerned with artist image. Said Sandy, "I don't really care about the image of the artist if the music sounds right for this radio station. For example, when Kiss came out with 'Beth,' that was not their image. But the record sounded right for our station, so we played it. It's immaterial who the artist is.

"Some stations are too hung up on labels. They say, for example, that they don't think Survivor is for their audience. But when their listeners turn on the radio, they don't say to themselves, 'Gee, this is a terrific song, but we don't like

the image of that group.' They only know it's a terrific song; that's all they care about."

Mike said, "Sometimes I'm concerned about an artist's image, but I'm a lot more interested in whether the record is right for us.

"I don't really care about the image of the artist if the music sounds right for this radio station."

— Sandy Beach

In the case of a Tears For Fears record, I don't perceive an image problem. The group is too new to the audience to have a distinct image to worry about. The average 40-year-old doesn't even know who Tears For Fears is. The name may be a little unusual, but what's that got to do with the sound of the record?"

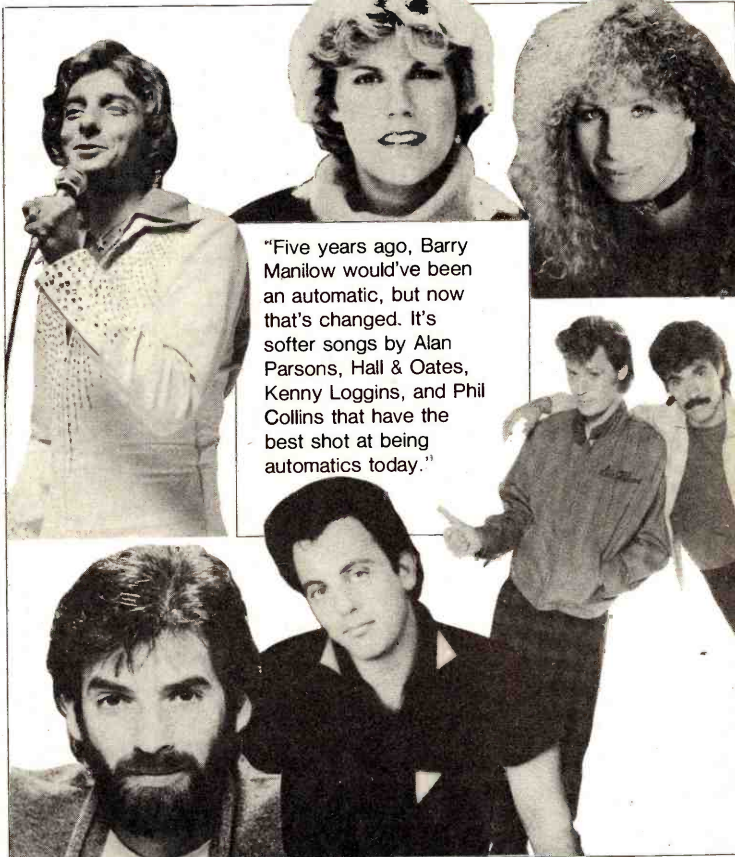
Sandy added, "A lot of people are afraid to take chances. We're not afraid to take a calculated risk now and then. My ears tell me how big a risk it is. That is, if it's a good song and fits our station, then it's not a risk at all."

Automatics

Would WKBW or KWAV play a traditional A/C artist out of the box based solely on who that artist is? Mike said no. "For my station, I'm actually more concerned about adding records by Barbra Streisand or Barry Manilow than I am about Tears For Fears. That's not to say I wouldn't add them, but they wouldn't be automatics."

Noted Sandy, "If Johnny Mathis released a new record that wasn't a good one, the audience wouldn't accept it, no matter how positive his image was with that audience."

Mike pointed out that the artists who come the closest to automatics have changed over the last few years. "Five years ago, Barry Manilow would've been an automatic for many A/Cs, but now that's changed. It's softer songs by Alan Parsons, Hall & Oates,



"Five years ago, Barry Manilow would've been an automatic, but now that's changed. It's softer songs by Alan Parsons, Hall & Oates, Kenny Loggins, and Phil Collins that have the best shot at being automatics today."

Kenny Loggins, or Phil Collins that have the best shot at being automatics today."

R-E-S-P-E-C-T

When determining which records are right for his station, "respect" and "trust" are words Sandy used to describe WKBW's relationship with record companies.



Michael Reading

"We won't play games with the record guys, and don't give numbers, jumps, or adds as favors. The only thing we discuss is the product. Because that's been our policy since day one, everybody knows that whatever we play is legitimate. What we've created is a built-in confidence with these

people. They respect us and we respect them."

Mike agreed. "I know the promotion people are going to give me a straight answer when I ask them questions about records, and they know they'll get the same front me. I listen to what they have to say, and then make my decision based on what I believe is right. I've worked with most of them long enough that when somebody tells me he has a record that's perfect for the station, I make sure I listen to it."

"It is not and should not be an adversary relationship, Sandy said. "They want to provide us with product they think we'll play because it's advantageous to them. Likewise, we want songs we can play. No one can trick us into playing a bad record. It certainly wouldn't pay off for them to even try, as one record is not worth ruining a relationship with this station. If you're a PD and view your local promotion person the same way you'd view a vacuum cleaner salesman, you've got a real problem if there isn't mutual trust. Under those circumstances, you shouldn't do business, period."

A/C Or CHR?

Does playing a more aggressive and varied playlist mean that the stations are not true A/C's? "Of course not, replied Sandy. "Anyone who thinks so is hung up on his own label. We're not CHR at all. Yet if someone brought me a

record by an artist who only had a CHR track record, and it was right for the station, I wouldn't hesitate to play it. I wouldn't even blink."

Mike understands how hard it is to find a consensus on music among A/C stations. "I think KWAV is definitely A/C. But in this format, you're always going to find some stations that are very conservative, some in the middle, and others a little more aggressive. To lump them all together sometimes isn't fair, because they're all different. But they are all A/C."

Next week: Record company executives talk about the challenges of promoting to A/C stations.

PROGRESS

Andy Santamaria adds VP to his GM title at KUIC/Fairfield, CA . . . Ten-year WHEN/Syracuse morning man Ray Diorio leaves for mornings at new A/C WIZD/Mobile (Wizard 104).

Tom McLendon is promoted to MD from Assistant MD at WCKQ/Campbellsville, KY, replacing Mark Royce

Gary Morse exits WFMG/Bristol, VA as GM to for the same post at WKYX/Paducah, KY. He replaces Buddy Scheerer, who moves to WKDD/Evansville as GM.

Bill San Marco joins the sales staff of KLUV/Dallas-Ft. Worth . . . Dr. Ruth Westheimer and her syndicated radio show "Sexually Speaking" is back by popular demand after a brief hiatus on WMAD-FM/Madison . . . WKQD (formerly WBGY) is Tullahoma, TN's newest A/C.

EVENTS

Congratulations to WBOW/Terre Haute on its 58th birthday June 15. The station, which spawned such luminaries as Scatman Caruthers, Dick Van Dyke, Burl Ives, and believe it or not, Orville Reddenbacher, celebrated the event with lots of prizes and on-air giveaways.

WSSP/Orlando launches the new "Whisper 104" with PD Alan Jackson. Its personality lineup includes Chuck Bennett in mornings, Bob Knight for midday; Mike Kaye during afternoons, and Cullen Thomas for evenings.



LON HELTON

COUNTRY

DRIVETIME DOMINATORS

Nobody Does It Better

When it comes to wakin' 'em up and takin' 'em home, nobody at any Country station anywhere does it any better than WIVK/Knoxville's Claude Tomlinson and WCOS/Columbia, SC's Doug Enlow. According to the fall '84 Arbitron, Claude ranks seventh nationally among all formats with a 27.2 AQH share, 12+ M-F, 6-10am. Doug is at the very top of the list for afternoon drivers with a 23.1.

Equally as impressive as the numbers generated by these gentlemen are the ratings garnered by their respective stations. WCOS, which Doug also programs, is the Country format leader with a 21.7 AQH share. WIVK is number two on that list with a 21.6. This week offers a salute to these guys who bring home big boxcar numbers for their stations.

Roots

The most prominent characteristic of success shared by these two is their longevity at their respective stations. Claude has been providing wake-up service for the residents of the nation's 67th market for the past 13 years. He's been with WIVK, however, for the last 30 years, during which time he's "done it all." Claude uttered the very first words ever broadcast by WIVK when the station signed on March 20, 1953. "I was a college freshman," Claude remembered, "when I responded to an WIVK ad announcing auditions for parttime announcer positions. I read for them, got the job, and was very excited to be chosen as the one to sign-on the station."

Not only did he get the job, but Claude has held it for the last 32 years, making WIVK the only radio station Claude has ever

worked for! Not only that, Claude served as Station Manager from 1969 through 1971.

Meanwhile, Doug has spent five years at WCOS, and has been in the Columbia market for the last 17 years. "I was born about 20 miles north of here," he said. "When I got out of the Atlanta School of Broadcasting I went to work in WCKM/Winsboro, which is a short distance away. After a couple of years doing a Black format there, I moved to WNOK/Columbia, where I spent the next 12 years before joining WCOS."

It's no coincidence that these two have spent a long time in the

Claude signed on WIVK 32 years ago and has been there ever since.

markets they're dominating. As a matter of fact, I think market longevity has been long overlooked as a prime factor in the success of not only a personality but also a station. Programmers are very quick to say the older demos like

neither change nor that which is unfamiliar when it comes to music. What makes them think the audience is any more receptive to change when it comes to personnel?

Of course, in addition to a station opting to keep someone for a long time, the talent must also consciously decide to make a long-

**WCOS #1
COUNTRY AQH;
PD DOUG ENLOW:
#1 Afternoon personality**

term commitment. Often that isn't the case, as young jocks constantly seek to move up in market size, perhaps aspiring for the "big time" of a top-ten market. Doug and Claude are alike in that both are very happy to remain where they are.

"I've never really aspired to reach the larger markets," said Doug. "Columbia's in the top 100 (86), but it's not what you'd call a 'large market.' However, I'm very proud that while we may be in a medium market, we sound like a major market station. Personally speaking, my wife Susan and I have two teenage boys and are well ensconced in the community. Susan, who's been a nurse, is now going to medical school at the University of South Carolina here in Columbia."

Another reason, of course, for staying put is a love for a certain



part of the country and the lifestyle that goes with it. I knew immediately upon talking with Claude that this was a primary factor in his life. You see, Claude conducted his part of our interview from the deck of his house-

"I love the lakes in this part of the country. I've never cared for the hustle and bustle of big markets."

— Claude Tomlinson

boat. "I've had offers from New York, Chicago, Atlanta, and Memphis," he said. "But I love the lakes in this part of the country. I've never cared for the hustle and bustle of big markets."

Unlike Claude, who entertains

no thoughts of ever leaving, those ideas do lurk in the back of Doug's mind. "Although it's not a pressing thing, I haven't given up hoping that one day I might land in a large market," he said. "Eventually I'd like to go into consulting or perhaps station management, but I'm extremely happy in this market. Of course," Doug pointed out, "sometimes the longer you've been in a market the more difficult it is to leave. It's really nice to have the tremendous name recognition that comes with being in one place a long while."

Flexibility

The careers of Claude and Doug are also alike in other ways. Both have worked a variety of formats — Doug at a couple of stations and Claude at 'TVK alone — and have pulled just about every shift at one time or another. When doing Top 40 for 'TVK in the '50s, Claude had an "American Bandstand"-type show on the air locally. Enjoying another by-product of longevity, he's also involved in a lot of commercial voiceover. Doug spends a great deal of time in projects outside of the station as well. However, they both agree that even when you're well known in a market, public appearances are still vital. "It may seem real easy to just sit back and play the records," Doug warned. "And it might not be the most fun way to spend the weekend — I can't remember a weekend that's been clear. But if you don't get out with the public, they'll soon forget about you."

On The Air

WCOS is a "more music"-type station. Its basic format philosophy is to always play three in a row and, in some cases, four. But the staff doesn't call it "Continuous Country" — it's called "three in a row" or "four in a row." As has been discussed here

Continued on Page 50

CLOSE-UPS

- Close En-cow-nters? — One morning at 2:00, Wichita police found three cars stopped at an intersection with the four occupants sound asleep "with smiles on their faces." After waking them and checking for signs of alcohol (negative) the officers sent the dozers on their way. KFDI Ranchhands sent out their "Snoozestuber" team to discover why these people fell asleep, periodically broadcasting from the intersection as they tried to uncover the elusive reason for the napping. Quite a few listeners stopped by to give their own opinions as to the cause, ranging from hypnotism to extraterrestrial bulls (there's a stockyard nearby). Though no explanation has been found, there've been no more Bull-"dozers" at the scene.
- Attention Campers — WCMR/Elkhart welcomed spring with its "Camper Capers" promotion. In order to qualify, participants listened for

- clues to the Mystery Vacation Spot. Everyone who qualified by making a guess was entered in a drawing for the camper.
- KFDI/Wichita's "Festival '85" annual pledge drive for the local public TV station has ended. The Ranchhands held a Country Music Night, which featured Hank Thompson, Kitty Wells, Ray Price and many other country stars. While they were performing, the KFDI Ranchhands were there to do the pledge breaks and the station provided a simulcast. The goal was set at \$5000, but KFDI surpassed it, raising \$7000.
- During a recent two-day radiothon, KRRV/Alexandria raised \$11,255 for the Leukemia Society of America.
- KFKF/Kansas City collected more than a ton of food and \$5000 in cash with a "We Are The World/We Are Kansas City" concert to fight local



PENNIES FROM AUSTIN — Actually, it wasn't pennies but fives, tens, and twenties that new KVET/Austin personality Tweed Scott (r) was handing out to folks on the street. PD Mike Cart said Tweed was told not to lie to people but to be a bit evasive as to who he was and why he was handing out money. As you might expect, the station got a ton of street talk and media attention from the stunt. Almost everybody accepted the handout, although some were quoted as stating, "He needs a check-up from the neck up."

hunger. The concert ended with everyone joining together for a rendition of "We Are The World." Said PD Ray Massie, "There were people yelling, holding hands, and singing. It was really an emotional high and there weren't very many dry eyes in the place."



DONNA BRAKE

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DONNA BRAKE

ADULT/CONTEMPORARY

Artist Image — Does It Matter Anymore?

Used to be that A/C radio was rather easy to figure out . . . at least musically. New releases from artists such as Barry Manilow, Anne Murray, Neil Diamond, or Barbra Streisand were automatic adds on most A/C's across the country. On the other hand, artists who had stronger Urban, CHR, or AOR images had very little chance of getting added to A/C playlists.

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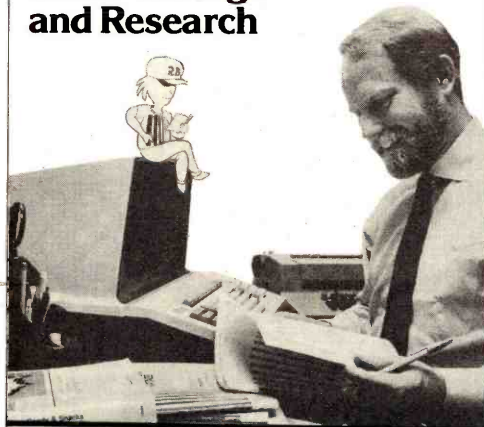
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Continued from Page 49

in the past, it can be tough for a jock to maintain the qualities of warmth and presence in this type of format. I asked Doug what it takes to be a successful personality when, to such a great degree, the music is the star of the radio station.

"We have four breaks an hour formatted into the clock and that's where I encourage the jocks, including myself, to do personality bits, voices, or whatever. With only four breaks, you have to plan more, not less. My philosophy is and always has been that for the four or five hours you're in that control room, nothing in the world is more important than that airshift. I try to mentally take myself out of the control room and set it in front of a radio somewhere — in an office or a factory, wherever the person might be listening.

"I try to do the absolute best I can, and add something a little different each time so that it doesn't get boring. Also, when you're playing country music, you have to make a special effort to be 'up.' You can't be hyper, but you've got to be up because so much of the music is either medium or down-

tempo. I want to keep my show up, exciting, and different. For instance, it's been 104 degrees here the last few days, so today we played a Christmas song every

"For the control room, nothing in the world is more important than that airshift."

— Doug Enlow

other hour. That's the kind of thing that doesn't cost anything, gets great phone response, and starts up a little street talk."

In describing his show, Doug said, "It's light humor and I do a couple of voices without getting into anything really heavy. I have a lot of prepared bits but always keep it conversational, trying to relate to the audience as the guy next door."

Like Doug, Claude utilizes character voices in his show. "Ol' Man Shulz" is a "76-year-old grouchy codger" and "Lester Longmire" is a young fellow a bit on the "slow" side. These two get to speak out about things which concern many Knoxvillians. Claude

points out that the characters get away with saying a lot more than he ever could alone. Interestingly, Claude doesn't prerecord his characterizations — his conversations with the "pair" are done live! The ol' man is more of a political commentator who is wont to get a bit controversial, while Lester is used to make points when questioning the obvious.

Sharing morning duties with Claude and conversing with the other two characters are newswoman Jean Ash and traffic reporter Lane Bell. Of the package Claude said, "We have music, news, and a lot of information. I inject only enough crazy stuff with my characters to make you want to keep listening."

Keepin' 'em listening is what Claude and Doug do extremely well. In talking about being on the air, Doug concluded, "It's really just the old axiom that you have to be a professional during those four or five hours in the control room. You must forget about outside influences. Whether or not things are going well for you outside the station is of little concern to your audience. You simply have to forget about that for those few hours and be 'on.'"



GOLD MEDAL — WKKG/Columbus, IN morning personality Mark Lindow was an MC for the Columbus Special Olympics. Over 400 kids participated and Mark (bearded, kneeling on the right) is shown with members of the Jackson County (Indiana) team.



TELLIN' STORIES — Tom T. Hall stopped by the WUBE/Cincinnati studios to chat with (l-r) MD Bill Whyte; PD Mike Chapman, and, far right, morning man Larry B.



LOVE IS ALIVE — That is certainly the case in Texas where the Judds stopped by KPLE/Temple to chat with afternoon man Brad Rivers. Left to right are Wynnna, Brad, and Naomi.



MEL MC-DDANIEL — While in Marion, IL for a concert, Mel McDaniel also participated in a WDDD radio promotion. He was on hand to present the winner with an expense paid trip to Nashville as well as a fistful of cash. Pictured at the presentation are (l-r) WDDD PD Bruce Welker, Terry Hudson, Angie Derrington, and Walter F. Sill, all of W.F. Sill Inc; winner Beverly Southworth, Mel, and MC Kevin King.

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THE NEW SINGLE

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SHARON ALLEN

NMA Focuses On Indies

"Independent Record Labels - Revolution or Evolution?" was the topic of a recent forum held by the Nashville Music Association. Distribution, airplay, product flow, and financing were some of the topics touched on as the panelists discussed the history of independents, their current plight, and their future aspirations. Record promoter Stan Byrd of Chart Attack moderated the candid discussion by panelists John Prine, who recently formed Oh Boy Records; Record Bar Chairman of the Board Barrie Bergman; Compleat Records President Charlie Fach; MTM Records CEO Alan Bernard; Noble Vision President Don Tolle; and Joe Talbot, owner of United Record Pressing and Precision Record Pressing.

The number of independent labels has decreased dramatically from what it once was. When asked why, Charlie Fach responded, "With some of the labels, owners made a lot of money and got out of the business. Some have just fallen by the wayside. Perhaps one reason they fell from the business is that they specialized in a certain type of music in their heyday. The music moved on, and they decided they didn't way to move with it."

Another reason panelists felt independents failed was the demise of independent distributors. "From our side, the independent manufacturers were hurt by the loss of independent distributors," said Barrie Bergman. "I can remember when I was a buyer that most of the labels were distributed by independents. It was a great way for a retailer to buy. In those days they worked on margins that were ridiculous - which was good for us but bad for them. What happened was they were always out of product and also didn't pay their bills. Most of them went out of business. And then major manufacturers had no recourse but to set up their own branch distribution. That's what happened to independents."

In addition to distribution problems, panelists cited radio folks' attitudes as major problems. "It's tough as far as the country business is concerned," said Joe Talbot. "Back when everybody in Country radio really cared about

"There's the perception that records on independent labels are inferior, or that they're not going to make it."

— Don Tolle

country music, there wasn't enough dollars in it for people to take the risk of starting an independent label. Now that there are enough dollars in country music, there aren't enough people in Country radio who give a damn about country music. One of the problems in starting an independent

Fach added, "One thing that independents like ourselves can get away with is that the consumer doesn't know the trade charts exist. They hear about or know about music they want to buy and they'll buy it, regardless of where it is on the charts." Don Tolle readily concurred, "People don't know about the *Billboard*, *Cashbox*, or *R&R* charts. They also don't know the label, and they don't really care. They just know what they like and what they don't like. But I believe in airplay. I believe hit singles sell albums; I believe airplay

Deadline Set For CMA Video Awards

The Country Music Association has set a July 9 deadline for submissions in the first annual CMA Video of the Year competition. Country videos released between July 1, 1984 and June 30, 1985 are eligible. Submissions must be no longer than 10 minutes in length and submitted on 3/4" tape. Only one entry per tape is permitted.

A panel of video experts will review the clips and select 10 nominees, who will be placed on the second round of ballots to be voted by the CMA membership.

The third round of ballots will list the top five finalists, and the winner will be announced on the CMA awards show.

Videos will be judged on all audio and video elements, including, but not limited to, the artist's performances, video concept, and production. The artist will receive the award on the telecast, the producer and director will also receive plaques. Submissions should be sent to Judi Turner, Country Music Association, 7 Music Circle North, Nashville, TN 37203.



FORUM PARTICIPANTS — On hand for the recent NMA forum on independent labels were (l-r): Joe Talbot, Don Tolle, John Prine, Charlie Fach, Alan Bernard, Barrie Bergman, and Stan Byrd.

label is that Country radio has become so formatted and filled with people who have no personal or emotional feel for country music."

Don Tolle mentioned that often it's hard for independents to listen and give them a break. "There's the perception that records on independent labels are inferior, or that they're not going to make it. That's not to say it's not fair. It just is. You play with the cards you're dealt. The way to change that is to have more hit records on independent labels."

In addition to their strong feelings about radio, panelists voiced their opinions on the trade magazines as well. "I think there's a difference in methodology and statistical count between the pop and country charts," Fach stated. "The country charts are really not indicative of what is selling in country music. You know, a couple of years ago it was a sin to see 'Elvira' at #1 for one week in the country charts. It sold 800,000 or 900,000. And it was pushed out the next week by some record that sold 60,000. It just recently happened to a Mel McDaniel record that legitimately sold 300,000 and only stayed up there for a very short period of time."

dollars a major can," Fach said.

"It's an entrepreneur's business. It always has been," said Bernard. "And it's a business that goes by the seat of its pants. You make judgments not necessarily based on facts and figures. And you make judgments based on taste. At MTM we would much rather deal with unknowns, and try to build from the ground up and give an overall career package. A record company has more of a responsibility than just putting out a record."

"Our music is a little left of center. We were told in the beginning that they wouldn't play our music, that it was too pop. And we found that not to be true. We found out it took a little more work and, when we lost the bullet, instead of running and hiding we added a couple more guys and worked on it." Bernard added, "I don't know how long it will take but we're going to be successful, and it will be because we have acts that are going to have careers as opposed to just records."

Panelists agreed that specialty labels as well as other independents offer advantages to artists in that they are able to give more individual attention. "You compete first of all with your music," Don Tolle said. "The people who are successful in the record business today are the people who have the great records. I recall several years ago hearing Gordon McLendon deliver a keynote address in Dallas at an R&R convention. He said that year in and year out the stations that have great ratings are the ones that have the strongest signals. And I think there's a certain parallel here. You have to have great records. That applies to the majors. That applies to the independents. There's a great advantage to being independent, not the least of which is your ability to totally focus all your resources, and energy on one thing at a time."

Not surprisingly, the entire panel agreed that independent record labels play a vital role in the industry today. Prine stated, "Major labels right now are watching all the independents real closely because they're leaving it up to the independents to develop new trends in music."

According to Tolle, "The independents play the same role today that they always have, and that is an avenue through which the more original, exciting talent can develop and make itself known to the world. That's not a statement against the majors because we're all in the same industry. But I think we have different roles to play."

"It's a sad state of affairs - unless something is played on the radio a major just has no concept of what to do with it," said Bergman. "The independents are so important in the world today because they're the only people willing to take a chance on something that radio is not playing."

One way independents feel they can reach a compromise is to sign a distribution deal with a major label. That way they retain their advantages for their artists and reap the benefits of major label distribution. Compleat, distributed by PolyGram, operates in such a fashion. And shortly after his forum appearance, Don Tolle signed a distribution pact with a major. MTM is distributed by Capitol. Only John Prine's Oh Boy Records is totally independent.

"The independents are so important today because they're the only people willing to take a chance on something radio's not playing."

— Barrie Bergman

Toward the end of the forum an important question was raised: Do independents have a future in this competitive marketplace? "There's a long future," said Bergman. "There'd better be a long future because if there's not, the business will get dreadfully dull. Independents have always made it interesting. Unfortunately, the best way to become a major is to become a very successful independent."



WALT LOVE

BLACK/URBAN

Why Black/Urban Radio Must Support Literacy

Even after 100 years of compulsory education, a shocking percentage of American adults (of all nationalities) are unable to read or write. According to the National Institute of Education, 27 million American adults are completely illiterate and an additional 45 million approach this fundamental threshold.

Hitting closer to home, a recent interview with Children's Defense Fund President Marian Wright Edelman carried the headline, "Nation's Black Children Doomed To Live In Poverty, Study Shows." I've dedicated this column to addressing the problem of illiteracy, which, if not checked immediately, will have cata-

"For 30 years, these out-of-wedlock ratios have increased inexorably. They have now reached levels that essentially guarantee the poverty of black children for the foreseeable future."

strophic effects on the broadcasting industry as a whole and Black/Urban radio in particular.

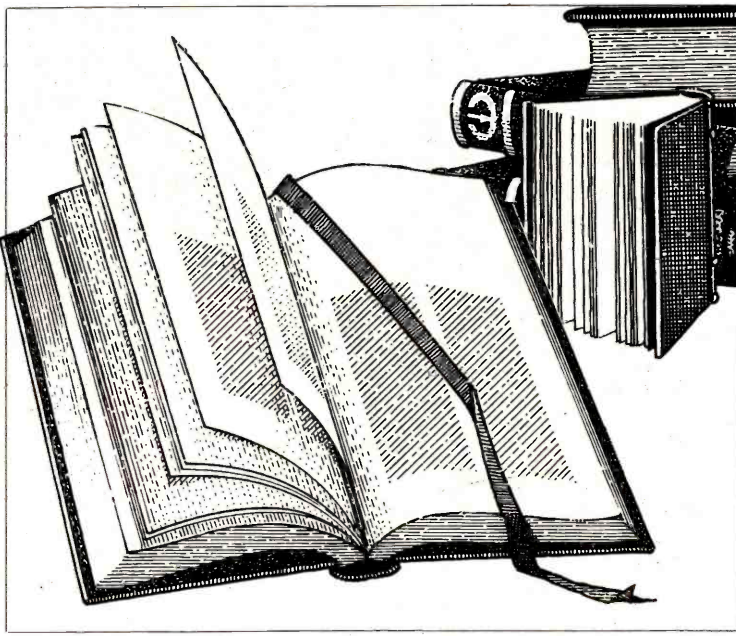
The Cuts Run Deep

According to Edelman, over the past several years \$10 billion has been cut annually from federal spending on "survival programs" for poor families and children. The Children's Defense Fund and other organizations argue that these cuts have produced several grim statistics about black society:

- Black children are more likely today to be born in poverty than five years ago. In 1979, 63.1% of black children in female-headed families were in poverty, compared with 18.7% of black children in two-parent or male-headed families. By 1983, those figures had risen to 68.5% and 23.6%, respectively.

- Mothers of black children are less likely today to have proper medical care during pregnancy, and are more likely to be unmarried or under age 20.

- One of the parents is more likely to be unemployed, and their children are more likely to be



unemployed as teenagers. (Black teenagers have the highest percentage of unemployment among all demographics.)

- Black high school graduates are less likely today to go on to college than before, and much less likely than a white child. In 1977, 50% of black and 51% of white high school graduates enrolled in college; by 1982, the white figure rose to 52%, but the black figure had dropped sharply to 36%!

Ms. Edelman pointed out that these government statistics "draw a portrait of the continuing inequality that denies opportunity to millions of black children."

If you think that these facts about school-age black children are tough, look at our next generation: In 1950, only 18% of black infants were born to an unwed mother; by 1982, that figure had skyrocketed to more than 55%. Among infants born to black teenagers, 36% of the mothers were unmarried in 1950; by 1982, that figure was 86%. Edelman said, "For 30 years, these out-of-wedlock ratios have increased inexorably. They have now reached levels that essentially guarantee the poverty of black children for the foreseeable future." It's not hard to draw a relationship between poverty and a poor education.

Edelman notes that the increase

"When you consider that the male side of this particular population segment already leads in the unemployment category, it's clear that our society is looking down the barrel of a serious social problem, one which could have devastating effects on Black and Urban Contemporary radio in the years ahead."

of unwed mothers was not due to more babies, but rather to fewer marriages. And that reduction is due to the high jobless rate among black male teenagers, who are unable to support a family. And Edelman adds that families headed by single mothers are unlikely to do much better.

Evaluating The Facts

Not long ago, Wellington Group Exec. VP/Marketing John Baker reported that the fastest growing ethnic segment in the country was young blacks. When you consider that the male side of this particular population segment already leads in the unemployment category, it's clear that our society is looking down the barrel of a serious social problem, one which

could have devastating effects on Black and Urban Contemporary radio in the years ahead.

Advertiser Negativity

Baker also alluded to the importance of the black female head-of-household and the amount of money she is responsible for in terms of feeding, clothing, and housing her family. But if many of these black female listeners are illiterate, and if narrow-minded individuals in advertising climb aboard the negative bandwagon about the lack of education among black consumers, broadcasters of Black and Urban formats (which attract at least a 60/40 black/white audience) are losing the game before even getting the chance to play.

A Collective Effort Must Be Made

Please understand that I don't consider it to be your job to educate the masses, but since the educational system isn't working, Black and Urban broadcasters must deal with the illiteracy situation in some way while we still have an opportunity to do something about it.

Think how bad things would be if you, as a personality, PD, or station owner, were in the business of attracting an audience judged by society as undesirable because they don't have the necessary

vocabulary to understand what's being said to them. How much tougher it would be to sell against competitors who'd be denigrating your listenership, saying, "that audience is unemployed" . . . "you shouldn't buy them" . . . "it's a waste of your budget," etc.

WBMX Watches Chicago

So what's being done? WBMX/Chicago has already taken action with its latest summer promotion, which rewards academic achievement by giving away watches to students with good grades. GM Kermie Anderson said it's all part of WBMX's support for the "Replace Black On Black Crime With Black On Black Love" theme. He said, "It's a reflection of our concern for academic excellence among our young people as well as our commitment to the 'Black on Black Love' campaign. We think these watches can aid in encouraging young people that there

"Think how bad things would be if you, as a personality, PD, or station owner, were in the business of attracting an audience judged by society as undesirable because they don't have the necessary vocabulary to understand what's being said to them."

are alternatives to gang involvement."

Chicago-area school-age children (black and white) are asked to send their year-end grades to WBMX. Management then selects the top 100 students, who will each receive a watch. The "Black On Black" campaign is a project of the American Health & Beauty Aids Institute, spearheaded locally by Soft Sheen Products President Ed Gardner.

Think About It And Make Your Move

At this point, I'm sure none of us has the proper answer to the illiteracy dilemma, but now that it's been brought to your attention, maybe we can individually start thinking about what can be done. The WBMX example is one way of showing an entire community how much a radio station cares about good education. Station promotions can inform the public about this problem and render a public service without hurting the format. I'm sure you have feelings about this situation and good ideas on how to deal with it, so let me hear from you!



BARBARA BARNES

The Issues Of Reissues

To play or not to play? If yes, to what degree and should they be reported on playlists? These are the questions programmers are now contemplating on reissues. Spurring the inquiries are the influx of recent releases, particularly those on Blue Note. Much reissued material today, including albums on OJC Verve, are performances that haven't been heard in a long time. That absence, along with better-quality pressings, have allowed reissues to receive more airplay consideration.

Priorities

Relax, programmers. While airplay of reissues is definitely appreciated and somewhat encouraged, not one label rep I've spoken with wants a reissue to be played at the expense of newer product. Whether or not reissues should be reported to the trades is at the discretion of the programmer. But Manhattan/Blue Note President Bruce Lundvall points out, "While I'm not going to get upset if a reissue shows up on a playlist, I really would prefer that the newer records get the attention. These are catalogue items. You have to rely more on press and availability through in-store merchandising."

Newark handles it the way we like it. They play it frequently, mention the label as well as the fact that it is a reissue of classic music being revived."

Service, Please

Not every station is serviced with reissues. Getting the most consideration are, of course, bigger markets, such as New York, Los Angeles, San Francisco, Chicago, and Philadelphia, which have always been known for selling them. But a station in a smaller market may not even be serviced. Why? Lundvall says it's

a matter of economics, which is understandable considering the smaller level that jazz labels operate on and the fact that reissues usually go out in batches. But to accommodate the situation, Lundvall reports, "We service most radio stations with the 'Best Of Blue Note' album. It represents a kind of airplay 'hits' in the history of the label, and was really tailor-made for programming."

What You Can Do

Some reissues are available on request, but the labels expect commitment. Another problem PDs face is that, in general, many distributors and retailers are not open to stocking current jazz, much less reissues. If it can't be sold in your area, a label would be hard-pressed to send copies to you. It's suggested that PDs work with their listeners to spark local retailers into taking a second look at the significance of the music.



A PERSPECTIVE

Spanning Time With The "Musician's Producer"

Orrin Keepnews has been involved with reissues since the beginning of his career. In the early '50s, he worked on a series of early Victor recordings for RCA Records subsidiary Label X. Since then, his career has led him to many achievements. As cofounder/creator of the Riverside and Milestone labels, he is credited with playing a major role in ushering in contemporary jazz. His talent as a "musician's producer" brought about the acceptance and public awareness of such innovators as Thelonious Monk, Wes Montgomery, Bill Evans, McCoy Tyner, and Sonny Rollins.

Through all of this, Keepnews has remained involved with reissues. Currently, plans are underway for a first set of reissues to be released in the fall of some Cannonball Adderley on his third label, Landmark. It is his time-spanning perspective of this side of the record business that he shared this week:

"The Riverside label started up in the early '50s during the same period I worked on those Label X reissues. Riverside began with an emphasis on reissues. By the time I came to work with Fantasy in the early '70s, it had already acquired the Riverside and Prestige catalogues. As director of Fantasy's jazz activities, I was also in charge of reissuing a hell of a lot of stuff I had done originally on Riverside. It was a pretty schizophrenic thing to do!"

A Growing Appreciation

"When I first got into the business, a reissue meant going back into a style of the past. What we were reissuing was so-called tra-

ditional jazz, but what was being created then (the current music of the time) was contemporary jazz. Eventually we outgrew reissuing that older, traditional material. Virtually everything reissued these days is product done in the '40s-'60s. What is important to note is that what's reissued today is clearly the root of today's music. There is a closer, more apparent bond between new and reissued music, which makes for more than just a casual connection to a growing appreciation of reissues.



Orrin Keepnews

"Another very important point

doesn't make sense. It must be that the jazz market is becoming more aware that there's a lot to appreciate in the music - the continuity and the cultural values."

Better Quality

"Besides not being new material, the main reason that reissues don't get played - except on some special, esoteric, out-of-the-past-type show - is the sound that they had. When I started in the business, we were reissuing records that came into existence long before tape: we took it right from the discs. Although we tried to get the scratches, pops, and clicks out of the old discs, reissues were technically vastly inferior. The records I was reissuing in the '50s and '60s I wouldn't have thought of asking any self-respecting person to play on the air.

"But now 'reissues' mean recordings dating back as few as 20 years. Today's technology allows us to make the sound of these reissues sufficiently comparable to current records, and the improved audio quality permits more playability. While I would not want to lose airplay from my new records, there will be less resistance from disc jockeys who won't have to worry about a glaring discrepancy in sound when playing a 1962 record right after playing an album from 1985. With this in mind, I intend to go after stations with my forthcoming reissues, because they will certainly be suitable for airplay."

Reissues Still Economically Feasible

"This, of course, leads directly to some of the drawbacks. On top of the mere fact that people are attracted to newness, with reissues you are appealing to an even more limited audience than you are with a new jazz release. We all know that jazz is a specialized music form and has a relatively limited audience, while reissues call for a more serious listener - one who is going to pay attention to the music of 20-30 years ago. However, because musician and studio costs are not a factor, it's still economically viable to release reissues that don't generate tremendous sales.

"Right now, there is a tremendous amount of reissue work being done. It is inconceivable that all of these reissues are only going to older listeners or to people who are replacing worn-out records in their libraries; that simply



PolyGram Jazz Director Richard Seidel concurs. "Except in some cases, we find that press has more effect than radio on the sale of reissues. Consumer magazines, daily newspapers, and major weekly alternatives are what we concentrate on." PolyGram Jazz Promotion Manager Don Elfman adds, "This is a different ballgame; it's not like promoting a 'hit.' The music is already paid for; there's not a lot of cost involved here. You do not heavily promote a record that's only going to sell between 5-10,000 copies in its first year. That's minuscule in the regular sense."



How should a station handle a reissue? Elfman says, "WBGO/

MARKETPLACE

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Current Issue #62 features WAVA/Charlie & Harrigan-Don Geronimo, KJIS/Big Ron O'Brien, KHTZ/Charlie Tuna, Atlanta CHR's Z93 & 94Q, Salt Lake City CHR's KCPX, KISN & KFMY, KITS/Ed Volkman, Houston CHR's KKQB & KRBE. 90-min. cassette, \$5.50.

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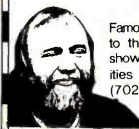
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OPPORTUNITIES

OPENINGS

OPENINGS

OPENINGS

OPENINGS

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Want to be a VJ in Boston?

Channel 66 is looking for radio DJs who want to join our live major market music video operation. Send us your video audition tape or sit in front of a home VHS camera and tell us about yourself in 3 to 4 minutes. Send tape and resume to:

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#1 CHR in the most desirable market in the Southeast needs a pro who is hot, fast and tight. If you're ready to "tear 'em up," rush T & R to:



**BURNS
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Progressive Radio Network

We need creative people to produce our syndicated radio features! Thorough knowledge of contemporary music a must. T&R to: Frank Guida, PRN, Box 172, Bronx, NY 10451.

Opportunities available for reliable air talent at Country and A/C stations. Positions to be filled include AM drive and daytime slots at stations in markets 25-75.



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EAST

Parttimer newspaper needed yesterday. No beginners please. Prefer applicants from NY/NJ metro area. T&R: Frank Cipolla, WJDM, 9 Caldwell Pl., Elizabeth, NJ 07201. (6-28)

AM/FM needs ND. Large company, good benefits. Three years experience/strong delivery/self-motivated. T&R: Mike Farrow, WKYE/WJAC, Box 309, Johnstown, PA 15907. No calls. (6-28)

EXPERIENCED MORNING PERSON OR TEAM

East Coast CHR needs zany morning talent to put his or her all into winning. Personal appearances a must! Tape & resume to: Radio & Records, 1930 Century Park West, #0026, Los Angeles, CA 90067. EOE

97 fm WASHington

GREAT OPPORTUNITY

For America's best A/C morning personality. We're looking for a warm, topical, entertaining performer to join a company committed to being the best. Come join the fastest growing facility in the nation's capitol. Send tapes & resumes to:

John Moen, WASH Radio
5151 Wisconsin Ave., NW
Washington, DC 20016 EOE M/F

Street reporter needed for updates A/C station. T&R: ND, Q104-FM, Box 6476, Ithaca, NY 14851. (6-28)

WLAN-AM & FM accepting T&Rs for future openings. Big voice/personality a must. Send to: Ellen Westlow, ND, 252 N. Queen Street, Lancaster, PA 17603. EOE M/F (6-28)

HIT RADIO 96 WHTX-FM STEREO

WHTX Radio/Pittsburgh, PA is searching America for a top-talent, "stand-out" air personality for afternoon drive. Credentials must speak for themselves reflecting success in a major market environment. This is an entertainer's position, not an announcing job. Salary major for individual selected. Immediate opening. AFTRA. Tapes and resumes only (no calls) to: Keith Abrams, Program Director, HitRadio 96, WHTX-FM, P.O. Box 960, Pittsburgh, PA 15230. EOE

A/C morning personality needed for one of the fastest growing markets in NE. C&R: Glenn O'Brien, PD, WLAD, 198 Main Street, Danbury CT 06810. (6-28)

Top-rated Harrisburg, PA Country AM/FM needs morning mover immediately. Experienced, excellent production, creative bits. T&R: Frank Kelley, Box WNYL, Carlisle, PA 17013. EOE M/F (6-28)

News Director needed at WEZN, Katz Broadcasting's market-dominating Easy Listening FM in Southwestern Connecticut. Position includes writing and anchoring morning drive newscasts. On-air news experience a must. This is a great company to work for (we're completely employee-owned) and we'll pay you what you're worth. Tape and resume to: Paul Knight, WEZN, Park City Plaza, Bridgeport, CT 06604. EOE

One of America's highest rated CHR's has a rare opening for experienced talent. T&R: Steve Kelsey, WFGB, Box 2005, Altoona, PA 16603. (6-21)

The D.C. Stations That Never Say Die Are Looking For A Killer OPS Manager!

WMZQ-AM/FM in Washington are headed by two PDs who fight in the trenches every day, and now, with the WMZQ stations poised to make WPXK a parking lot once and for all, we're looking for an OPERATIONS MANAGER to put it all together.

If you're ready to storm into D.C. (that's a capital idea) and direct the WMZQ teams, as they blow WPXK away you're the OM we're looking for.

Call us. Talk to us. Let us know your track record of directing talent and executing well-defined, strategically planned formats.

You'll have all the tools you'll need to win big. Country, A/C, CHR prospects are all welcome. Experience in hand-to-hand combat a requirement. Overpaid programmers looking to retire need not apply. Confidentiality guaranteed.

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Contact Frank Byrne — 202-362-8330

OPPORTUNITIES

OPENINGS

SOUTH

Aggressive, versatile pros with CHR/AOR experience. Great station, great living, competitive market. T&R: Mark Seger, WHMD, Box 1829 Hammond, LA 70404. EOE M/F (6-28)

PD needed. Country FM. Must work well with people. Production skills & air shift a must. T&R/salary history. Roger Ingram, WCNV, Box 522, Amherst, VA 24521 (6-28)

When We Hired Our Last On-Air Personality, We Made Broadcast History!

We're not finished yet. Our more position might not be filled. If your tape and resume give not in our hands soon, you could miss the chance of a lifetime. Humor, creativity and community involvement are a must. Send your best work to:

91 AM WORD

Yates Davis
Box 3257, Spartanburg, S.C. 29304

North MS hot FM wants mature, dedicated professional to make our afternoons sizzle. C&R: KZ103, 1413 W. Main, Suite H, Tupelo, MS 38801 (6-28)

WTPB/Vero Beach looking for adult announcators for our new uptempo MOR format. T&R: Greg Sherlock, 2015 38th Avenue, Vero Beach, FL 32960. EOE M/F (305) 569-9882 (6-28)

Partners needed with network football broadcast experience. T&R: Don Lane, KVOL, Box 3030, Lafayette, LA 70502. EOE M/F (6-28)

Capital Cities Communications

Capital Cities is expanding in Atlanta. Seeking experienced newscasters. Good writing/on-air skills. Tape & resume to: Neil McGinley, WKHX-FM, 360 Interstate N., Suite 101, Atlanta, GA 35209. EOE M/F

Dishes-formatted KNUZ is searching for future openings. T&R: Bruce Nelson, Box 188, Houston, TX 77001. EOE M/F (6-28)

KY102 Kansas City needs production oriented talent. Tapes: KY102, 3020 Summit, Kansas City, MO 64108 (6-28)

Dedicated, music-loving professional broadcasters as interesting as our adult mellow rock & jazz music needed. T&R: Bob Linden, Box 20107, San Antonio, TX 78220. EOE M/F (6-28)

Top-rated 100,000-watt regional continuous Country is seeking motivated pro to create morning show and promotions. Lots of advancement potential and good money for the right person. Possible assistant PD. Warm, adult communicator with mild humor. T&R: Don Moore, 1512 Lake Air Drive, Waco, TX 76710

Rock 'n' roller on Carolina coast, needs talented/creative personality. Send T&R: Kris Kelly, WXQR, Box 760, Jacksonville, NC 28541 (6-28)

WLRQ/Nashville light rock, less talk, needs laid-back female, 7 midnight production. T&R: Dick Shannon, WLRQ, 48 Music Square East, Nashville, TN 37203 (6-28)

PM drive personality/production pro needed for CHR leader in active university market. C&R: Lou Patrick, WYKS, 4308 NW 34th street, Gainesville, FL 32065. EOE M/F (6-28)

Soft 96 needs personable announcers for fulltime & parttime openings. Contemporary Easy Listening. T&R: John Sutton, Box 180, Williamsburg, VA 23187. EOE M/F (6-28)

COUNTRY PD

Needed on Carolina Coast. Good company and facilities. Send tape and resume and outline of your programming/promotional stance to: Radio & Records, 1930 Century Park West, #0031, Los Angeles, CA 90067. EOE M/F

OPENINGS

KFMX-FM 100kw AOR, killer accepting T&Rs for future openings. All on-air positions. Send: Wes Nessmann, KFMX, 5613, Villa Drive, Lubock, TX 79452 (6-28)

MORNING TALENT

One of the Southeast's longtime leading contemporary stations is seeking a morning talent to enhance our five-person morning team. You must be able to communicate, be topical, and intermingle with other team members. Great bucks for great talent! Send tape, resume, future goals to: Radio & Records, 1930 Century Park West #0036, Los Angeles, CA 90067. EOE M/F

#1 RATED TOP 50 SOUTHERN CHR

Is conducting a nationwide search for the best Morning Talent. If you can relate locally, be funny, even outrageous at times, and understand warmth, then we'll pay top dollar for your talents. You MUST possess all these skills. NO BEGINNERS. A firm commitment to continue our winning ways awaits you. T&R to: Radio & Records, 1930 Century Park West, #0025, Los Angeles, CA 90067. EOE M/F

Air talent/news for sensational new 100kw Country FM. T&R: Robert E. Lewis, WKML, Beasley Broadcast Group, Box 2563, Fayetteville, NC 28302. EOE M/F (6-21)

Small market AM/FM combo seeks mature, easy-going talk show host/air personality to join our team. T&R: Mitt Butler, WCCF, Box 1929, Punta Gorda, FL 33950. EOE M/F (6-21)

Radio news director with strong educational background in journalism. Experienced in news gathering/writing/delivery. Resume: Glenn Augustus, Box 331, Fort Meyers, FL 33902. EOE M/F (6-21)

WINNERS WANTED!!!

Here's your chance to get ahead!!! Small market Class-C CHR Sunbelt station seeking to re-staff with quality self-motivated personnel... all positions available, including PD... killer instinct required. T&R to: Radio & Records, 1930 Century Park West, #0027, Los Angeles, CA 90067. EOE M/F

Future openings after Arbitron. Personalities needed. No beginners. T&R: Bobby Owen, KEAN-FM, Box 3098, Abilene TX 79604. No calls. EOE M/F (6-21)

Coastal resort FM needs mature personalities for A/C format. Production & live phone skills a must. T&R/photo: Bill Jurney, Box 1497, Myrtle Beach, SC 29578 (6-21)

Small market top rated A/C. Great place to work & live. Seeking stable PM drive person with production experience. Ken Romero: (318) 365-3434. 10am-noon, CDT. EOE M/F (6-21)

START AT #1

Mobile's leading radio station seeks an energetic, world-class program director. We'll give you the tools needed to continue our ratings dominance at WKSJ-AM & FM. Send resume, programming philosophy, compile and salary requirements to: Bill Thomas, VP/Programming, Capitol Broadcasting, 530 Beacon Parkway West, Suite 600, Birmingham, AL 65209. EOE M/F

Top rated CHR FM needs strong afternoon personality with good production skills. T&R: Bob Bishop, KVIC, Box 3487, Victoria, TX 77903. EOE M/F (6-21)

Suburban AM A/C looking for energetic hardworking polished air personality for future openings. T&R: Box 336, Florence, KY 41042 (6-21)

Growing chain in SW looking for air talent & PD. T&R: Bob Shannon, Box 2727, Longview TX 75606. (214) 757-2662 (6-21)

OPENINGS

MIDWEST

ND wanted for KWTO in the beautiful Ozarks. T&R: Rick White, Box 65808, Springfield, MO 65807. EOE M/F (6-28)

92 Cleveland has immediate opening for killer CHR morning talent. Humor & character voices a must. T&R: Scott Howitt, 2156 Lee Road, Cleveland Heights, OH 44118. EOE M/F (6-28)

KZ-93, Peoria's leading station, is looking for the right person to anchor FM morning drive news. Some work on WMBD-AM included. Right person should be conversational in both writing and delivery. Rush tapes, resumes, writing samples to Duane Wallace, WMBD, 3131 North University, Peoria, IL 61604. EOE M/F

CHR-FM between Chicago & Milwaukee accepting applications from experienced personalities. T&R: Nick Farella, WLXL 3250, Belvidere Road, Waukegan, IL 60085. EOE M/F (6-28)

Immediate on-air opening at WTUE Dayton. AOR experience desirable. T&R: Tom Carroll, Box 250, Dayton 45402. No calls please. EOE M/F (6-28)

RED HOT CHR IN TOP 15 MARKET

Needs morning man and all other shifts. No beginners or A/C, AOR, or unexciting jobs need apply. Send tapes & resumes ASAP! Need to move quickly! Radio & Records, 1930 Century Park West, #0038, Los Angeles, CA 90067. EOE M/F

Morning man/MD for Country powerhouse in St. Louis ADI. T&R: Steve Beeny, KWRE, Box 252, Warrenton, MO 63383 (6-28)

OK Country station looking for talented beginner for opportunity to learn while working at super professional station. Carl Drake: KRPT, Box 1360, Anadarko, OK 73005 (6-28)

Magic
WYMJ 104-FM

Looking for bright-sounding talent for top-rated A/C station... You must be conversational and appealing to an involved adult. Top compensation, and a chance to grow as far as your drive and hunger to win will take you. This is a fast-growing company. You'll love Dayton, one of America's undiscovered secrets. Females encouraged! T&R to Al Carson, 699 N. Valley Road, Beaver Creek, OH 45385. EOE

OPENINGS

Production and announcing positions open with growing small market, four-station company. Base pay from \$250 to \$300 per week. 3 1/2-day work week. Experience with production and ability to integrate satellite-delivered format into local news & promotions will be rewarded with salary increases and good benefits. T&R to Nicolet Communications, PO Box 309, Eagle River, WI 54521.

OPENINGS

1470 WKMF

Flint's #1 Country searching for PM drive talent. Reliability a must. Women encouraged to apply. T&R to: Mark Thomas, OM, WKMF, P.O. Box 1470, Flint, MI 48501. EOE M/F

Top rated CHR seeks midday personality that can adapt to format. Females encouraged. T&R: Kevin Rial, KDVV, 715 Harrison, Topeka, KS 66603. EOE M/F (6-21)

Help wanted "GM." Small market FM in NW Ohio. Proven sales background a must. Excellent potential for growth. Write: station, Box 352, Ottawa, OH 45875 (6-21)

MAJOR MARKET SPORT OPPORTUNITY

Midwestern station seeks sports voice with talk show and reporting skills. T&R to: Radio & Records, 1930 Century Park West, #0039, Los Angeles, CA 90067. EOE M/F

WAZY looking for entertaining up tempo air personalities for future full & parttime openings. T&R: Jim Stacy, Box 1410, Lafayette, IN 47902. No calls (6-21)

KILLER CHR MORNING TALENT

Needed immediately for Top 20 market. Humor and character voices a must. 5 years' experience. T&R to Radio & Records, 1930 Century Park West, #0035, Los Angeles, CA 90067. EOE M/F

HIGHLY-RATED ADULT CHR

Seeks dedicated professionals. Looking for midday personality with strong production skills. Also, lifestyle-oriented News Director. Send T&R and salary to: Radio & Records, 1930 Century Park West, #0033, Los Angeles, CA 90067. EOE M/F ONLY WINNING ATTITUDES PLEASE!

WEST

Accepting applications for Operations Director with PD/on-air, promotions/production, experience. Send to: Jerri Moore, KGH/KIDX, Box 30198, Billings MT, 59102. EOE M/F (6-28)

AE wanted with management goals, to assume active list. Great station/opportunities. Boise Idaho metro. KBNV, Bruce Werten, 1104 12th Avenue, S. Nampa, Idaho 83651 (6-28)

CALIFORNIA SUN

Major FM country in one of the nation's fastest growing radio markets is looking for a top morning show. T&R to: Radio & Records, 1930 Century Park West, #0032, Los Angeles, CA 90067. EOE M/F

Dreamed of working a 50kw clear channel? Rocky Mountain A/C accepting applications. Excellent pay/benefits. T&R: John Leader, Box 2720, Casper WY 82602 (6-28)

Hot hits afternoon personality needed ASAP. C&R: Dave Parks, KS103-FM, Box 103, San Diego, CA 92104. Minorities encouraged to apply. No calls. EOE M/F (6-28)

KGNR
Sacramento

We've changed from News/Talk to News and Music with Big Bands and Easy Contemporary. We're looking for personality air talents with CHR backgrounds, who can make our format come alive. P.S. Fun's allowed. T/R - Dean Cull - WGN of California 2225 19th St., Sacramento, CA 95818

OPPORTUNITIES

OPENINGS

Need someone tight & bright to do phones, but don't call me. CHR. C&R: Dave Richards, Box 6760, Great Falls, MT 59406. (6-28)

74.7 KFMF RADIO

PERSONALITY NEEDED

Work in America's premier city at a station with Padres Baseball, #1 news organization and ratings dominance. VERY RARE opportunity at San Diego's A/C personality leader. If you're "content" — oriented and are already in the Southern California area, please rush tape and resume (NO CALLS) to: Mark Larson, KFMF Radio, San Diego, California 92138. EOE

Production/news talent. Two years experience. Call Joe Dates: (206) 734-1170 (6-21)

Progressive group operation seeks dynamic morning talent & a news anchor for a new Fresno FM. Mike Bushey, KFSD, Box 3329, Visalia, CA 93277. (6-21)

Cortez/Durango, Colorado

News Director needed for our AMFM. We need a professional with a lot of energy. T&R to Dan Kelley, KVFC/KISZ, Box 740, Cortez, CO 81321. EOE MF. 303-565-1212.

L&B

Los Angeles Broadcasters, Inc.

Due to expansion of facilities and curriculum, Los Angeles Broadcasters, Inc. needs an engineer on a part-time basis to maintain and improve present training facilities. Must be based in the Los Angeles market place. Contact Jimi Fox (213) 469-1222.

COLORADO COUNTRY

If you have a great voice and production to match, this establishment Country leader would like to hear your "stuff." No beginners, please. Females encouraged to apply! T&R to: Radio & Records, 1930 Century Park West, #0034, Los Angeles, CA 90067 EOE

PROGRAM DIRECTOR

AM-FM in competitive West Coast small market seeks creative PD with commitment to win. Production, on-air, promotion skills necessary. Immediate opening for right person. T&R with salary requirements to Radio & Records, 1930 Century Park West, #0037, Los Angeles, CA 90067. EOE M/F



Morning Shift Open Now!

Where have all the great jobs gone? There must be someone out there looking for a shift with a super station. We are a modern well-equipped station offering good pay, benefits, and a good support staff. Management wants you to prosper and succeed, and there is a good growth potential. We offer clean air, skiing, fishing, hunting, camping, great family area, and you get paid! We need a modern Country PERSONALITY! This may be the job you've been waiting for. NO FLOATERS or BEGINNERS. T&R to KLIX, P.O. Box 1259, Twin Falls, ID 83303. Dennis Conrad (208) 423-4622.

OPENINGS

WE NEED A MORNING KILLER!

Major market radio stations seeks topical, local, and fun morning air talent who can relate to 25-54 adults in America's most livable city. Individual or team — it makes no difference. Top \$ for the right person(s). Live in Southern California and work one of America's finest broadcast groups. Rush T&R to Radio & Records, 1930 Century Park West, #0017, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Air personality. 14 years experience AOR/contemporary Country. Strong production. Nashville area preferred. T&R available. STEVE: (301) 365-2269 (6-28)

Eight-year morning veteran. Bits & characters. Please no zoes. TONY D.: (404) 935-4385 (6-28)

Business manager from Providence A/C station moving to Ft. Lauderdale July 9th. Hardworking, good references. NADINE McKENNA: (401) 438-9300 or (617) 883-4458 (6-28)

Russian defector in MW wanting to relocate with aggressive broadcast team. Small/medium market. Experienced with all formats. GENE: (217) 228-0520 (6-28)

Air personality with production & copywriting skills. Three years experience. Available upon request. Looking for CHR. STEVE: (414) 242-0964 (6-28)

Fig Newton 11-year A/C drive gig in Cleveland is looking. Station solid. Going newstalk. Yuppie humor for 25-49 demos. (216) 842-2929 after 4pm EDT. (6-28)

Need air lift? 14 year veteran jock JESSIE ANDERSON. (WNCB, WHN, WYDD, WDOVE) Now available in Southern CA. (213) 450-3193 (6-28)

One of San Francisco's top-rated talk show hosts is ready for his next assignment. STEVE ROSENBERG: (415) 451-5674 (6-28)

Experienced Country, A/C programmer looking for new PD/OM gig. Can pat backs or kick keesters as needed. Prefer IL/ surrounding states. DAN: (217) 428-6751 (6-28)

I'm a fool on the air: a great guy otherwise. Hot, upbeat CHR with style & class. BOB SCHMIDT: (312) 354-9535 after 3pm CDT. (6-28)

Colorado Springs, please call me. I want to move back. Traffic Director/PD of total automated AM. Dedicated, conscientious. LAURA: (805) 933-1378 (6-28)

Seasoned eight-year pro seeking medium/major market position with Country/AOR station. Excellent knowledge of formats/music. Good production. TONY: (205) 272-8556 (6-28)

Communications graduate seeks air position. Superb voice/copywriting/production skills. Will relocate. MARK McCLEANMAN: 1242 Candlewood, Fullerton, CA (714) 525-8360 (6-28)

Two or three-person team with PD/MD/news & sports experience. Available on short notice. MIKE ROBINSON or TERRY FISHER: (404) 996-2029 (6-28)

Experienced radio pro, current news anchor looking to return to the board or entry PD. Call: (406) 248-7261 (6-28)

I know country music. Employed MD/DJ has seven years experience. Seeking position at small/medium market. East preferred. GLENN: (607) 324-5157 (6-28)

X-Communicator possessed. Three years experience. Looking for CHR/AOR gig. Call CHIP BEGAY: (505) 778-5755 or 722-9025 (6-28)

Ten-time national/state award winner. Former sports director/network news anchor. Ten years experience. Seeking ND/SO/reporter position. KEVIN BRADLEY: (317) 257-3737 (6-28)

DWAYNE BONDS, ex WOMP-FM, WCIR, WAPE, WRBQ. Available now! PD/MD experience. (614) 633-1254 (6-28)

Station goes Country. Packing up my rock & roll shoes. If you want outrageous, call the MADMAN: (205) 350-5150 (6-28)

Sports-talk host desperately seeking P/B gig. Seven years experience. Have headset, will travel. FRANK: (805) 832-2852 (6-28)

ND who can do the job for your medium/major market. (307) 235-1483 (6-28)

Professional experience in all phases of radio, seeking a change in markets. T&R upon request. (704) 274-3684

16 years experience: Morning man, ND, copywriting/production. Married & stable. Prefer FL. Go anywhere for the right opportunity. Available now. LARRY: (717) 653-2500 (6-28)

Hi! If you want 110% at your small market station, you've found it. Call JOE: (216) 659-4887 EOT. (6-28)

POSITIONS SOUGHT

Camper ROBIN WELLS looking for Country or A/C station. 15 years experience. OM/PD/MD. Will relocate. (316) 342-6298 (6-28)

OM/PD. Eight years experience in promotions, programing & management. Good communicator with good results. You won't be sorry. VICTOR S. LENTINI: (618) 529-9417 (6-28)

Help! Prisoner of Johnstown radio. Witty jock desires parole. Need better numbers? Start with these. (814) 536-7877 inmate EODIE G. (6-28)

Determined CHR jock with two years experience in medium market. Excellent references. MICHAEL: (805) 834-7667 (6-28)

Bargain hunting? A/C, soft rock announcer. Merchandise top grade. Price cut for last sale. Shop by phone! GEORGE: (312) 348-3314 (6-28)

Experienced, creative CHR announcer seeking midday/PM drive position. Small/medium market. MW location. (812) 876-5932 (6-28)

DJ, sports, news, four years experience. B.S. in Communications. Energetic, ready to work. Will relocate. JEFF: (916) 944-3271 (6-28)

Great voice, four years experience on-air at CHR/AOR. Excellent production & writing skills, energy & dedication. Seeking challenging position. ANN: (312) 960-2782

Give talent a break! Hire MARK ALAN STUART for announcing/production. Call: (414) 533-8470 (6-28)

Black air personality experienced in Country, Easy Listening, B/U & CHR. Prefer FL of GA but will relocate. Good production. JOHN McINTOSH: (305) 293-5356 or 628-3748 (6-28)

JACK OF ALL TRADES

11 years major market personality communicator . . . PD/MD . . . 7 years major market production director . . . 9 seasons major league sports F-B-P producer . . . looking for new challenge . . . reply to: Radio & Records, 1930 Century Park West, #0030, Los Angeles, CA 90067.

Check this hard working telegenner out! 2 1/2 years at a top-rated A/C. Will go anywhere but prefer MW CHR, A/C, or AOR. CRAIG: (319) 266-1000 CDT. (6-28)

Washington CNN-TV correspondent seeks GM/ND position. 17 year veteran of networks/major markets. Available August. PATRICK CLAWSON: (202) 342-7963 or (703) 578-1366 (6-28)

Looking for that perfect MW or West radio station. Seven year vet. Know music & news. Be serious, I am. BROOKS: (609) 393-7078

Winning combination! Major market personality specializing in oldies 1955-1970, (low collection of 4000 titles) plus radio versions of TV game shows. MARK: (213) 877-3466 (6-7)

Currently employed afternoon drive DJ/Production Director seeks A/C, contemporary Country, AOR in SW TX or West. Small/medium market. JIM KING: (601) 693-9926 (6-28)

Former PD of WDDT/Greenville, MI wants to get back in small/medium market in TX. Call DADE MOORE: (601) 335-8277 (6-28)

OM/PD 14 years. Degree. Major market experience. Excellent record/references. Seeking West coast medium. A/C, MOR, Country. (415) 929-7569 (6-28)

DJ/MD/PD with good morning show & production needs a change. Experienced, hard working, reliable & ready to relocate. SCOTT: (303) 284-5585 (6-28)

Covering football! I'm your man. Entertaining, informative P/B. Two years college football experience. Will relocate anywhere. JOHN: (415) 479-6204 (6-28)

Numbers got you down? Proven CHR/AOR winning PD, 12 year veteran, is ready to work for you. Lat's talk. RAY ST. JAMES: (215) 353-1038 (6-28)

Small market is my game. DAVE COLLINS is my name! Dependable, creative, powerful, yet warm DJ can help! Will relocate to W/SW. If interested call: (714) 826-4007 (6-28)

Community-minded jock wants to help you grow in medium/MW or Southern market. MIKE: (314) 781-9195 (6-21)

MW native looking to return. Six years experience CHR, A/C. Any shift. Call DAVE: (505) 378-8111 (6-28)

PM drive air personality looking for new challenge in SW. Eight years CHR, A/C experience. PD/MD slots considered. Shawn: (505) 722-9025 or (713) 728-1348 (6-28)

Looking to move up. Three years experience MO/Production Director. AOR or CHR gig. CHIP: (505) 778-5755 or 722-9025 (6-21)

Major market news anchor formerly with WNEW, KFWB & KFI. Call: (602) 266-9229 (6-21)

The kid is looking for a break. College radio experience doing anything/everything. Will take parttime, overnights, or whatever is needed. RAY: (312) 879-6233 (6-21)

Broadcast school graduate looking to break into market. Can do news/jock/copywriting/promos. Sports a specialty. Milwaukee or Chicago. PATRICK HEGERWALD: (414) 694-6290 (6-21)

POSITIONS SOUGHT

Award winning MW MD looking for position with solid news organization. 13 years radio experience, sports/P/B & production. For T&R: DUJANE: (414) 849-9826 (6-21)

Former WDDT/Greenville, MS PD wants to get back in small/medium market in TX. Formats: Country, A/C. DADE MOORE: (601) 335-8277 (6-21)

Community minded jock wants to help you grow in medium/MW or Southern market. MIKE: (314) 781-9195 (6-21)

Female DJ looking for first job. Prefer Country or A/C. Broadcast school graduate. Move anywhere. Call JANELLE: (319) 927-3753 (6-21)

12 year major market Country personality, WDGY, KEYE, looking for OM, PD or morning man gig in medium market. BUD ADAMS: (612) 566-2205 or (507) 777-4224 (6-21)

3 years in the desert is enough. I'm looking for the green grass of home. Want to work with winning CHR, A/C team in W/MW. MIKE MASTERS: (805) 943-7187 or 824-4221 (6-21)

I make listening to morning news easy. Top 30 markets only. (203) 658-0033 (6-21)

I know Country music. Employed MD/MD/ides. Seven years experience. Seeking small/medium market. Prefer the East. GLENN: (607) 324-5157 (6-21)

I can give you an award winning, money making news department. I've done it several times. Lifestyle ND after 8-15:85. T.J.: (205) 478-6671 (6-21)

Talk show host. Great numbers, three straight books. Six years experience news/sports. Call: (717) 266-3886 (6-21)

I'm looking for a station to grow with. Three years experience with Country, A/C, Oldies. Prefer medium market. Call MIKE: (817) 562-6865 (6-21)

MISCELLANEOUS

New B/U. 100w daytimer. WDCS/AM in desperate need of service. Contact: Gene Allen, WDCS, Box 231, Dillon, South Carolina 29536. (6-28)

WENE needs Country record service. Contact: Nick Wagner, Box 151, Endwell, NY 13760, or call Mondays/Tuesdays.

New class C adult CHR needs service from all labels. Jim Hays, KISJ-FM, Box 100, Brownwood, TX 76804. (6-28)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

Dates appearing at the end of each listing signify first week listed.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings, Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to its due date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

NATIONAL MUSIC FORMATS

Added This Week

TM Programming

Cal Casey (214) 834-8511

Stereo Rock

AMY GRANT "Find A Way"
TEARS FOR FEARS "Shout"
ARETHA FRANKLIN "Freeway Of Love"
HUEY LEWIS & THE NEWS "Power Of Love"

TM AC

PAUL YOUNG "Everytime You Go Away"
WHITNEY HOUSTON "You Give Good Love"

TM Country

CARL JACKSON "Dixie Train"
KENDALLS "If You Break My Heart"
REBA McENTIRE "Have I Got A Deal For You"
LANE BRODY "He Burns Me Up"

Satellite Music Network

George Williams (214) 991-9200

Country Coast-To-Coast

REBA McENTIRE "Have I Got A Deal For You"
WAYLON JENNINGS "Drinkin' And Dreamin"
SAWYER BROWN "Used To Blue"

Rock 'N' Hits

HUEY LEWIS & THE NEWS "Power Of Love"
ARETHA FRANKLIN "Freeway Of Love"
BRYAN ADAMS "Summer Of '69"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

TINA TURNER "We Don't Need Another Hero"
JOHN PARR "St. Elmo's Fire (Man In Motion)"
"WEIRD AL" YANKOVIC "Like A Surgeon"
PAUL HARDCASTLE "19"

Country

CHARLEY PRIDE "Let A Little Love Come In"
JOE STAMPLEY
"When Something Is Wrong With My Baby"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

PAUL HARDCASTLE "19"
HUEY LEWIS & THE NEWS "The Power Of Love"

Contempo 300

DON HENLEY "Not Enough Love In The World"

Great American Country

MAC DAVIS
"I Never Made Love (Till I Made It With You)"
MERLE HAGGARD "Kern River"
EDDIE RABBITT
"She's Coming Back To Say Goodbye"
FORESTER SISTERS "I Fell In Love Again Last Night"

Century 21

Greg Stephens (214) 934-2121

The Z Format

DEAD OR ALIVE
"You Spin Me Around (Like A Record)"
HUEY LEWIS & THE NEWS "The Power Of Love"
JOHN PARR "St. Elmo's Fire (A Man In Motion)"
BRYAN ADAMS "Summer Of '69"
FREDDIE JACKSON
"Rock Me Tonight (For Old Time's Sake)"

The AC Format

ARETHA FRANKLIN "Freeway Of Love"
COREY HART "Never Surrender"
GO WEST "Call Me"

Super-Country

JIM GLASER "I'll Be Your Fool Tonight"
WHITES "Home Town Gossip"
SHELLY WEST "Don't Make Me Wait On The Moon"
CHARLEY PRIDE "Let A Little Love Come In"
CHARLY McCLAIN with WAYNE MASSEY
"With Just One Look In Your Eyes"

Radio Arts

John Benedict (818) 841-0225

Country's Best

SYLVIA "Cry Just A Little Bit"
GENE WATSON "Cold Summer Night In Georgia"
EDDIE RABBITT
"She's Coming Back To Say Goodbye"

Soft Contemporary

CARL ANDERSON "Can't Stop This Feeling"
KOOL & THE GANG "Cherish"

Sound 10

CYNDI LAUPER "The Goonies 'R' Good Enough"
ARETHA FRANKLIN "Freeway Of Love"
CARL ANDERSON "Can't Stop This Feeling"
HUEY LEWIS & THE NEWS "Power Of Love"
COREY HART "Never Surrender"
PEABO BRYSON
"Take No Prisoners (In The Game Of Love)"

BPI

John Sherman/Bob English (800) 426-9082

Adult Contemporary

SISTER SLEDGE "Frankie"
CARLY SIMON "Tired Of Being Blonde"
KATRINA & THE WAVES "Walking On Sunshine"
KENNY LOGGINS "Forever"

Modern Country

ROCKIN' SIDNEY "My Toot Toot"
GEORGE STRAIT "The Fireman"
SAWYER BROWN "Used To Blue"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

BECKY HOBBS "The Hottest 'Ex' In Texas"
JOHN CONWAY "Blue Highway"

The Great Ones

SADE "Your Love Is King"
SISTER SLEDGE "Frankie"

NO RUBBER CHICKEN. NO BORING AWARDS CEREMONIES.

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For the past five years, the most innovative, vital and successful professionals in the progressive music business have made the **NEW MUSIC SEMINAR** their meeting place of choice every year in New York City. Last year 3,600 of these leaders attended, and this year even more of them will be there.

The **NEW MUSIC SEMINAR** is UNIQUE because it is the only meeting of its kind that brings together rock and black music's most progressive and productive elements, and it is the only convention where major and indie labels, A&R people, marketing people, publishers, lawyers, booking agents, promoters, college radio people, retailers, distributors, hardware manufacturers, managers, artists, producers, songwriters, club dj's, journalists, publicists, and others come together to meet, form new alliances, and maximize their esthetic and business potential. It is the ideal place for established movers and shakers as well as neophytes to come and chart the future course of music and the music business.

This year's meeting takes place on Wednesday, Thursday, Friday and Saturday, September 25-28 at the Marriott Marquis in New York City. In addition to great panels, every delegate is invited to attend the best showcases at any convention, as well as a host of other special events. All delegates are entitled to free access to the stand and exhibition area, and all delegates receive copies of the **New Music Seminar Directory Guide**, a vital year-round information resource that everyone in the business should have and be listed in. To appear in the book, all you have to do is register early.

For \$140.00 (until July 4) or \$175.00 (after July 4) there is no better way for you to expand your horizons. Write or call today for your registration application or to be put on the mailing list to receive the **NMS Update** that will keep you informed of every development in our plans.

For information on stands, inserts and Directory advertising call (212) 255-7408

NEW MUSIC SEMINAR

1747 First Avenue, New York, NY 10128

(212) 722-2115



RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

| Three Weeks | Two Weeks | Last Week | | |
|----------------|-----------|-----------|----|--|
| 8 | 4 | 2 | 1 | ALABAMA /Forty Hour Week (For A Livin') (RCA) |
| 11 | 7 | 6 | 2 | EARL THOMAS CONLEY /Love Don't Care (RCA) |
| 12 | 9 | 3 | 3 | BELLAMY BROTHERS /Old Hippie (MCA/Curb) |
| 4 | 3 | 4 | 4 | WILLIE NELSON /Forgiving You Was Easy (Columbia) |
| 2 | 1 | 1 | 5 | LEE GREENWOOD /Dixie Road (MCA) |
| 16 | 12 | 9 | 6 | HANK WILLIAMS JR. /I'm For Love (WB/Curb) |
| 13 | 11 | 8 | 7 | W. JENNINGS W. NELSON/J. CASH/K. KRISTOFFERSON /Highwayman (Columbia) |
| 7 | 5 | 4 | 8 | STATLER BROTHERS /Hello Mary Lou (Mercury/PG) |
| 18 | 14 | 11 | 9 | DOLLY PARTON w/KENNY ROGERS /Real Love (RCA) |
| 20 | 16 | 12 | 10 | GARY MORRIS /Lasso The Moon (WB) |
| 24 | 19 | 15 | 11 | ANNE MURRAY /Don't Think I'm Ready For You (Capitol) |
| 21 | 18 | 14 | 12 | JOHN SCHNEIDER /It's A Short Walk From... (MCA) |
| 32 | 26 | 20 | 13 | JUDDS /Love Is Alive (RCA/Curb) |
| 27 | 22 | 18 | 14 | JANIE FRICKE /She's Single Again (Columbia) |
| 22 | 20 | 17 | 15 | RAY CHARLES w/MICKY GILLEY /It Ain't Gonna Worry My Mind (Columbia) |
| 29 | 25 | 21 | 16 | GEORGE STRAIT /The Fireman (MCA) |
| 23 | 21 | 19 | 17 | JOHN ANDERSON /It's All Over Now (WB) |
| 28 | 24 | 23 | 18 | JOHNNY LEE /Save The Last Chance (Full Moon/WB) |
| 10 | 6 | 5 | 19 | EDDY RAVEN /Operator, Operator (RCA) |
| 1 | 2 | 10 | 20 | EXILE /She's A Miracle (Epic) |
| 30 | 27 | 25 | 21 | T.G. SHEPPARD /Fooled Around And Fell In Love (Columbia) |
| 31 | 28 | 26 | 22 | GLEN CAMPBELL /Love Always Letter To Home (Atlantic America) |
| 38 | 31 | 27 | 23 | ROSANNE CASH /I Don't Know Why You Don't Want Me (Columbia) |
| 37 | 30 | 28 | 24 | HITTY GRITTY DIRT BAND /Modern Day Romance (WB) |
| 35 | 33 | 29 | 25 | MICHAEL MARTIN MURPHEY /Carolina In The Pines (EMI America) |
| 43 | 37 | 34 | 26 | SAWYER BROWN /Used To Blue (Capitol/Curb) |
| 39 | 36 | 33 | 27 | RESTLESS HEART /I Want Everyone To Cry (RCA) |
| 34 | 32 | 30 | 28 | VERN GOSDIN /Dim Lights, Thick Smoke... (Compass/PG) |
| 3 | 10 | 16 | 29 | RONNIE MILSAP /She Keeps The Home Fires Burning (RCA) |
| — | 41 | 36 | 30 | REBA McENTIRE /Have I Got A Deal For You (MCA) |
| 9 | 8 | 13 | 31 | STEVE WARINER /Heart Trouble (MCA) |
| — | 46 | 38 | 32 | WAYLON JENNINGS /Drinkin' And Dreamin' (RCA) |
| 40 | 38 | 35 | 33 | LANE BRODY /He Burns Me Up (EMI America) |
| 44 | 40 | 37 | 34 | MAC DAVIS /I Never Made Love... (MCA) |
| 25 | 23 | 22 | 35 | GEORGE JONES & LACY J. DALTON /Size Seven Round (Made Of Gold) (Epic) |
| 47 | 42 | 39 | 36 | KENDALLS /If You Break My Heart (Mercury/PG) |
| BREAKER | 37 | 34 | 37 | FORESTER SISTERS /I Fell In Love Again Last Night (WB) |
| 49 | 43 | 40 | 38 | MEL TILLIS /You Done Me Wrong (RCA) |
| — | 45 | 41 | 39 | LACY J. DALTON /You Can't Run Away From Your Heart (Columbia) |
| 14 | 13 | 24 | 40 | LOUISE MANDRELL /Maybe My Baby (RCA) |
| — | 48 | 46 | 41 | ROCKIN' SIDNEY /My Toot-Toot (Epic) |
| BREAKER | 42 | 39 | 42 | KEITH STEGALL /Pretty Lady (Epic) |
| 5 | 15 | 31 | 43 | OAK RIDGE BOYS /Little Things (MCA) |
| BREAKER | 45 | 42 | 43 | SYLVIA /Cry Just A Little Bit (RCA) |
| 6 | 17 | 32 | 44 | CRYSTAL GAYLE /Nobody Wants To Be Alone (WB) |
| — | 49 | 47 | 44 | SHELLY WEST /Don't Make Me Wait On The Moon (Viva) |
| DEBUT | 47 | 44 | 45 | GENE WATSON /Cold Summer Day In Georgia (Epic) |
| DEBUT | 48 | 45 | 46 | CONWAY TWITTY /Between Blue Eyes And Jeans (WB) |
| DEBUT | 49 | 46 | 47 | BECKY HOBBS /Hottest "Ex" In Texas (EMI America) |
| DEBUT | 50 | 47 | 48 | LEON EVERETTE /A Good Love Died Tonight (Mercury/PG) |

JUNE 28, 1985

| Total Reports/Adds | Heavy | Medium | Light |
|--------------------|-------|--------|-------|
| 159/0 | 146 | 12 | 1 |
| 158/0 | 137 | 18 | 3 |
| 160/0 | 134 | 21 | 5 |
| 151/1 | 126 | 12 | 13 |
| 152/0 | 131 | 15 | 6 |
| 158/0 | 122 | 32 | 4 |
| 157/1 | 117 | 34 | 6 |
| 149/0 | 124 | 15 | 10 |
| 158/0 | 97 | 57 | 4 |
| 157/1 | 86 | 63 | 8 |
| 160/1 | 51 | 103 | 6 |
| 148/2 | 67 | 60 | 21 |
| 160/2 | 52 | 99 | 9 |
| 154/2 | 63 | 82 | 9 |
| 150/3 | 48 | 87 | 15 |
| 154/1 | 52 | 90 | 12 |
| 143/0 | 60 | 65 | 18 |
| 154/3 | 35 | 105 | 14 |
| 120/0 | 69 | 36 | 15 |
| 111/0 | 71 | 29 | 11 |
| 147/2 | 29 | 100 | 18 |
| 154/2 | 25 | 101 | 28 |
| 153/13 | 20 | 99 | 34 |
| 153/7 | 13 | 104 | 36 |
| 145/10 | 11 | 90 | 44 |
| 146/13 | 8 | 90 | 48 |
| 140/8 | 6 | 89 | 45 |
| 122/6 | 27 | 60 | 35 |
| 93/0 | 36 | 41 | 16 |
| 136/16 | 4 | 85 | 47 |
| 97/0 | 31 | 43 | 23 |
| 134/22 | 4 | 69 | 61 |
| 122/7 | 10 | 76 | 36 |
| 122/18 | 10 | 54 | 58 |
| 83/0 | 22 | 39 | 22 |
| 109/9 | 5 | 59 | 45 |
| 122/42 | 4 | 47 | 71 |
| 97/4 | 6 | 59 | 32 |
| 93/7 | 3 | 54 | 36 |
| 72/0 | 22 | 33 | 17 |
| 79/23 | 13 | 33 | 33 |
| 96/11 | 2 | 49 | 45 |
| 62/0 | 12 | 32 | 18 |
| 100/37 | 1 | 28 | 71 |
| 49/0 | 13 | 22 | 14 |
| 77/3 | 4 | 39 | 34 |
| 75/9 | 2 | 34 | 39 |
| 73/35 | 1 | 20 | 52 |
| 69/14 | 1 | 26 | 42 |
| 59/7 | 2 | 25 | 32 |

MOST ADDED

FORESTER SISTERS (42)
I Fell In Love Again Last Night (WB)
EDDIE RABBITT (37)
She's Comin' Back To Say Goodbye (WB)
SYLVIA (37)
Cry Just A Little Bit (RCA)
CONWAY TWITTY (35)
Between Blue Eyes And Jeans (WB)
MARIE OSMOND w/DAN SEALS (34)
Meet Me In Montana (Capitol/Curb)
CHARLEY PRIDE (34)
Let A Little Love Come In (RCA)
MERLE HAGGARD (31)
Kern River (Epic)
CHARLY MCCLAIN w/WAYNE MASSEY (31)
With Just One Look In Your Eyes
JOHN CONLEE (28)
Blue Highway (MCA)
RONNIE MILSAP (25)
Lost In The Fifties Tonight (RCA)

HOTTEST

ALABAMA (79)
Forty Hour Week (For A Livin') (RCA)
BELLAMY BROTHERS (70)
Old Hippie (MCA/Curb)
LEE GREENWOOD (60)
Dixie Road (MCA)
WILLIE NELSON (58)
Forgiving You Was Easy (Columbia)
JENNINGS NELSON/CASH KRISTOFFERSON (56)
Highwayman (Columbia)
HANK WILLIAMS JR. (56)
I'm For Love (WB/Curb)
STATLER BROTHERS (53)
Hello Mary Lou (Mercury/PolyGram)
EARL THOMAS CONLEY (42)
Love Don't Care (RCA)
DOLLY PARTON w/KENNY ROGERS (26)
Real Love (RCA)
EXILE (23)
She's A Miracle (Epic)

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

BREAKERS

FORESTER SISTERS I Fell In Love Again Last Night (WB)

On 76% of reporting stations. Rotations: Heavy 4, Medium 47, Light 71, Total Adds 42 including WBGW, WBOS, WHN, WXTU, KASE, WAMZ, WUSQ, WWWW, WMIL, WIL, KLZ, KVEG, KWWJ, KRAK, KMPS. Moves 45-37. A most added record.

SYLVIA Cry Just A Little Bit (RCA)

On 62% of reporting stations. Rotations: Heavy 1, Medium 28, Light 71, Total Adds 37 including WQNA, WCAO, WVVV, KMML, WUSY, KICK, WKSJ, WIRK, KBMR, WQHK, WOGY, KXXY, WXCL, KYGO, KVEG, KCBO. Debuts at number 44. A most added record.

The information shown on the National Airplay/50, Breakers, New & Active, and Significant Action is current. The results shown are based on reports taken from our reporters on Monday, 6-24-85.

KEITH STEGALL Pretty Lady (Epic)

On 60% of reporting stations. Rotations: Heavy 2, Medium 49, Light 45, Total Adds 11, CHOW, WAMZ, KLLL, WKSJ, WRNL, KIOV, KIK-FM, KVOC, KLZ, KCBO. Heavy: KASE, KKYX. Moves 44-42 on the Country chart.

BROADCASTERS

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COUNTRY

NEW & ACTIVE

- ROCKIN' SIDNEY "My Toot-Toot" (Epic) 79/23**
 Rotations: Heavy 13, Medium 33, Light 33, Total Adds 23, WPTR, WYRK, WTSY, WVMI, WTVY, WLWI, WKIX, WUSO, WUSN, TODY, KWGN, KFDD, KDDY, KTOH, KSOB. Moves 48-11 on the Country chart.
- GENE WATSON "Cold Summer Day In Georgia" (Epic) 75/9**
 Rotations: Heavy 2, Medium 34, Light 39, Total Adds 9, WLQ, WVMI, WWOD, KCBJ, WTHI, KTRK, KRST, KKCS, KUGN, Heavy: KASE, WAMZ, Mediums: WBGW, WYII, WFMS, KRSY. Debuts at number 47 on the Country chart.
- CONWAY TWITTY "Between Blue Eyes And Jeans" (WB) 73/35**
 Rotations: Heavy 1, Medium 20, Light 52, Total Adds 35 including WPKZ, WFOR, WLQ, KRFR, WSOB, WESC, KKKY, KRMD, WUBE, WKOL, KVOD, KRKT, KVOC, KQCA, KGA. Debuts at number 49 on the Country chart.
- BECKY HOBBS "Hottest "Ex" In Texas" (EMI America) 69/14**
 Rotations: Heavy 1, Medium 26, Light 42, Total Adds 14, WCAO, WLMI, WGTO, KLLI, KYXQ, WKIX, WIRK, WAOX, WTSO, KCBJ, KKCS, KUGN, KRWQ, KOIL. Debuts at number 49 on the Country chart.
- WHITES "HomeTown Gossip" (MCA/Curb) 64/20**
 Rotations: Heavy 0, Medium 21, Light 43, Total Adds 20 including WFOR, WQXY, CHOW, KMML, WUSY, WRSJ, WLWI, WKIX, WTOR, WMAN, WONE, WITL, WKOL, KKCS, KRPM.
- CHARLY McCLAIN w/WAYNE MASSEY "With Just One Look In Your Eyes" (Epic) 60/31**
 Rotations: Heavy 0, Medium 13, Light 47, Total Adds 31 including WQBE, WDSY, WWA, KRFR, WXBQ, KYXL, WWOD, WQYK, WKKQ, WAOX, WOV, KTTS, KJOT, KUGN, KFRE.
- LEON EVERETTE "A Good Love Died Tonight" (Mercury/PolyGram) 59/7**
 Rotations: Heavy 2, Medium 25, Light 32, Total Adds 7, CHOW, WKIX, WIRK, WTOR, WWOJ, WTHI, KVOC. Heavy: WPAF, KRKY, Mediums: WTSY, WYII. Debuts at number 50 on the Country chart.
- GAIL DAVIES "Unwed Fathers" (RCA) 59/5**
 Rotations: Heavy 0, Medium 25, Light 34, Total Adds 5, WLWI, WTOR, KCBJ, KFRE, KCBQ, Mediums: WGNA, WBGW, WUSY, WESC, WKOL, WGEN, KDDY, KFDI, KUZZ, KRSY.
- ATLANTA "Why Not Tonight" (MCA) 50/9**
 Rotations: Heavy 1, Medium 17, Light 32, Total Adds 9, WCAO, WQBE, WWA, WFN, KFQO, WOLZ, KVOY, KTRK, KIK-FM, KRKY, Mediums: KMML, KKKY, KOL, KEIN, KGA.
- MERLE HAGGARD "Make-Up And Faded Blue Jeans" (MCA) 49/2**
 Rotations: Heavy 0, Medium 27, Light 22, Total Adds 2, KVOD, KCBQ, Mediums: WSNQ, WYII, KMML, WUSY, KH-EY, WIRK, WTOR, KBMR, WOV, KRKT, KQCA, KGA.

SIGNIFICANT ACTION

- JIM GLASER "It'll Be Your Fool Tonight" (NobleVision/MCA) 47/13**
 Rotations: Heavy 0, Medium 11, Light 36, Total Adds 13 including WQXY, KRFR, WTVY, WKSJ, WMAN, WITL, KIOV, KEIN, KEVG, KMPS.
- MARIE OSMOND w/DAN SEALS "Meet Me In Montana" (Capitol/Curb) 45/34**
 Rotations: Heavy 0, Medium 7, Light 38, Total Adds 34, WGNA, WNYR, WWA, WAMZ, WQXK, KRMD, KSO, WOV, KCBQ, KMPS.
- JOHN CONLEE "Blue Highway" (MCA) 45/26**
 Rotations: Heavy 0, Medium 8, Light 36, Total Adds 26, WPKZ, WDL, KHEY, KRK, KKKY, KBMR, WXCL, KFDI, KYGO, KQCA, KRK.
- CHARLEY PRIDE "Let A Little Love Come In" (RCA) 44/34**
 Rotations: Heavy 3, Medium 8, Light 35, Total Adds 34, WBGW, WQBE, WYII, KASE, WESC, WKSJ, KVOD, KUZZ, KTOH, KCBQ.
- EDDIE RABBITT "She's Comin' Back To Say Goodbye" (WB) 41/37**
 Rotations: Heavy 0, Medium 5, Light 38, Total Adds 37, WVAI, WDSY, WNYR, WZZK, KYXQ, WKOL, WCUZ, WL, KGH, KMAK.
- ROBIN LEE & LOBO "Paint The Town Blue" (Evergreen) 41/12**
 Rotations: Heavy 0, Medium 3, Light 38, Total Adds 12 including WQXY, WVAI, WOKC, WYII, WWOJ, KRKT, KMAK, KOIL, KSOB.
- MERLE HAGGARD "Kern River" (Epic) 40/31**
 Rotations: Heavy 0, Medium 8, Light 32, Total Adds 31, WCAO, WFOR, WSOB, WLWI, WKKQ, KFDI, KYAK, KYGO, KRKY, KQCA.
- KATHY MATTEA "He Won't Give In" (Mercury/PolyGram) 34/18**
 Rotations: Heavy 0, Medium 8, Light 28, Total Adds 18 including WBGW, WOKQ, WYII, KMML, WESC, WWOD, KFQO, WOV, KTOH, KGA.
- TERRI GIBBS "Rockin' In A Brand New Cradle" (WB) 32/14**
 Rotations: Heavy 1, Medium 8, Light 23, Total Adds 14 including WWA, WYII, KRFR, WWOD, WLWI, KFQO, WOV, KVOG, KMAK, KGA.
- TOM T. HALL "A Bar With No Beer" (Mercury/PolyGram) 31/4**
 Rotations: Heavy 1, Medium 12, Light 18, Total Adds 4, WOKI, KDDY, WTHI, KR-FM, Heavy: KIKK, Mediums: WWA, WYII, WUSO, KTTS, KRWO.
- RONNIE MILSAP "Lost In The Fifties Tonight" (RCA) 29/25**
 Rotations: Heavy 2, Medium 7, Light 19, Total Adds 25, WGNA, WXTU, WWA, WFO, WKIX, WCUZ, WL, KMAK, KWJ, KQCA.
- HEART OF NASHVILLE "One Big Family" (Complanet/PolyGram) 28/2**
 Rotations: Heavy 0, Medium 9, Light 19, Total Adds 2, WOK, WUSN, Mediums: WCAO, WSNQ, CHOW, WPAF, KRMD, WITL, KUGN.

- JIMMY BUFFETT "Gypsies In The Palace" (MCA) 25/7**
 Rotations: Heavy 0, Medium 10, Light 15, Total Adds 7, WFOR, WLQ, WYII, KMML, WTVY, WPAF, KTTS, Mediums: WGNA, WBS, WTSV.
- JOE STAMPLEY "When Something Is Wrong..." (Epic) 24/7**
 Rotations: Heavy 1, Medium 8, Light 17, Total Adds 7, KRFR, WTVY, WESC, WWOD, KKKY, KTTS, KRKY, Heavy: KASE, KQCA, WOV, KQIL.
- VICTORIA SHAW "New Love" (MPB) 23/3**
 Rotations: Heavy 0, Medium 1, Light 22, Total Adds 3, WFN, KVOY, KRPM, Mediums: WTSV, Light: WVAI, WYII, WWOD, WLWI, WAOX, KEIN.
- OSMOND BROTHERS "Any Time" (WB/Curb) 23/2**
 Rotations: Heavy 0, Medium 11, Light 12, Total Adds 2, WFOR, WKIX, Mediums: WSNQ, WYII, KMML, KHEY, WQYK, KIOV, KRKT.
- KENNY ROGERS "Twentieth Century Fool" (Liberty) 21/18**
 Rotations: Heavy 1, Medium 2, Total Adds 18 including WVAI, WBGW, WOKQ, KRK, WPAF, KSO, KDDY, KRST, KQCA, KQCA.
- CON HUNLEY "Nobody Ever Gets Enough Love" (Capitol) 21/9**
 Rotations: Heavy 0, Medium 1, Light 20, Total Adds 9, WGNA, WFOR, WWA, WDXE, WPAF, KRKY, KQY, KRKY, KSOB.
- SANDY CROFT "Piece Of My Heart" (Capitol) 21/2**
 Rotations: Heavy 2, Medium 4, Light 15, Total Adds 2, WBGW, WWOD, Heavy: WTSV, KVOC, Mediums: WUSY, WTVY, WPAF, KRMD.
- CARLETTE "You Can't Measure My Love" (Oak) 19/2**
 Rotations: Heavy 0, Medium 6, Light 13, Total Adds 2, WITL, KRWQ, Mediums: KMML, WYII, WFN, KRMD, KSOB.
- KAREN BROOKS w/JOHNNY CASH "I Will Dance With You" (WB) 18/10**
 Rotations: Heavy 0, Medium 2, Light 18, Total Adds 10, WWA, WFN, WOKK, KBMR, WKQ, KFQO, KVOD, KVOC, KEIN, KRST.
- SAMMI SMITH "You Just Hurt My Last Feeling" (Step One) 18/4**
 Rotations: Heavy 0, Medium 2, Light 16, Total Adds 4, KMML, WWOD, WITL, WOV, Mediums: WTVY, Light: WQY, WYII, WDXE, KRKY, KGA.
- TAMMY WYNETTE "You Can Lead A Heart To Love" (Epic) 16/14**
 Rotations: Heavy 0, Medium 4, Light 12, Total Adds 14 including WSNQ, WWOD, WPAF, KBMR, WGEN, WOV, KTTS, KRKY, KSOB, KRKT.
- EMMYLOU HARRIS "Rhythm Guitar" (WB) 15/11**
 Rotations: Heavy 0, Medium 0, Light 15, Total Adds 11, WGNA, WBGW, WSNQ, WDL, KBMR, WCL, KFDI, KFRE, KMAK, KOIL, KRKY.
- AUDIE HENRY "Heaven Knows" (Canyon Creek) 13/5**
 Rotations: Heavy 0, Medium 4, Light 13, Total Adds 5, WGNA, WVAI, WFN, KKKY, KRKT, Light: WYII, KRFR, WDXE, WOKK, WLWI, KVOD, KEIN.
- JAMES & MICHAEL YOUNGER "My Special Angel" (Perman) 13/1**
 Rotations: Heavy 0, Medium 4, Light 9, Total Adds 1, WCAO, Mediums: WGNA, KMML, KKKY, WOLZ, Light: WYII, WGTO, WAOX, KRPM, KGA.
- LORETTA LYNN "Heart Don't Do This To Me" (MCA) 12/12**
 Rotations: Heavy 0, Medium 0, Light 12, Total Adds 12 including WGNA, WVAI, WBGW, KBMR, KFDI, KYAK, KMAK, KRWO, KOIL, KRKY.
- CARROLL BAKER "It Always Hurts Like The First Time" (Tombe) 12/0**
 Rotations: Heavy 0, Medium 3, Light 9, Total Adds 0, Mediums: CHOW, WTVY, Light: WGNA, WYII, KRFR, WDXE, WLWI, WKIX, KFQO, KTTS.
- VINCE GILL "If It Weren't For Him" (RCA) 11/11**
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 11, WBGW, WFN, KSSN, WOKK, WOLZ, WGEN, WTSO, KUZZ, KRWO, KSOB, KSON.
- PAM TILLIS "One Of Those Things" (WB) 10/3**
 Rotations: Heavy 0, Medium 0, Light 10, Total Adds 3, WTVY, KKKY, KRWO, Lights: WSNQ, CHOW, KRMD, KFQO, KVOD, KRKT, KQCA.
- JOHN McEuen "Fly Trouble" (WB) 8/3**
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 3, KBMR, WCL, KRST, Mediums: KFDI, Light: WSNQ, KRWO, KRKY.

ALBUM TRACKS

| ARTIST/Song Title (Label) | Album Title |
|---|--------------------------|
| HANK WILLIAMS JR./This Ain't Dallas (WB/Curb) | Five-O |
| ALABAMA/Down On Longboat Key (RCA) | 40 Hour Week |
| CRYSTAL GAYLE/Touch And Go (WB) | Nobody Wants To Be Alone |
| BUDDY EMMONS/Steel Guitar Rag (Step One) | Singin' 40's - 80's |
| ALABAMA/Can't Keep A Good Man Down (RCA) | 40 Hour Week |
| HANK WILLIAMS JR./Something To Believe In (WB/Curb) | Five-O |
| RESTLESS HEART/She's Coming Home (RCA) | Restless Heart |
| OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA) | Step On Out |
| SHELLY WEST/It'll Dance The Two-Step (Viva) | Don't Make Me Wait On... |

BREAKERS

BREAKERS

BREAKERS

Who says Country Radio isn't breaking new acts?



"I Fell In Love Again Last Night"
290688

by the Forester Sisters
 New career off and running...

is **BREAKERS**
 status in just 2 weeks!



...album shipping in approximately five weeks

RR 37 BB 45 CB 50

Watch for Conway to break next week

ADULT/CONTEMPORARY

BREAKERS

SADE

Your Love Is King (Portrait/CBS)

73% of our reporters on it. Rotations: Heavy 2/0, Medium 68/6, Light 29/14, Total Adds 20 including WTAE, 2WD, W101, WOMC, KLSI, KYKY, KMJ, KMGQ, V100, WEZC, WGOW, WIVY, WTRX, KDUK, KF, KBEST, KKPL. Debuts at number 21 on the A/C chart.

ROSANNE CASH

I Don't Know Why You Don't Want Me (Columbia)

61% of our reporters on it. Rotations: Heavy 6/0, Medium 42/3, Light 35/11, Total Adds 14, WPIX, WRMM, WARM98, WLTF, KUDL, KGW, KEY103, WLAC-FM, WLHT, WFMK, KVUU, KDUK, KKAU, KIFM. Debuts at number 25 on the A/C chart.

NEW & ACTIVE

- ARETHA FRANKLIN "Froeway Of Love" (Arista) 58/20**
 Rotations: Heavy 0/0, Medium 22/2, Light 36/18, Total Adds 20, WFRB, WSNY, KYKY, V100, WKGW, KEY103, WLAC-FM, WAVE, WTRX, WENS, KBOI, KDUK, KBEST, KIFM, WAEV, WMT-FM, WKUS, K98, KQSW, KMGO.
- PHIL COLLINS "Sussudio" (Atlantic) 56/1**
 Rotations: Heavy 27/0, Medium 17/0, Light 12/1, Total Adds 1, WOMC, Heavy: KVIL-FM, 2WD, KMGQ, KJR, WCCO, V100, WKYE, CK101, WYAS, WKJJ, WAVE, WNAM, WMFE, KRAV, KKUA, KWAV, WNNR, WSKI, WPPA, WSKY, WCKQ, WCHV, KRLB, WKYX, KTYL, KKLK, KQSW.
- KOOL & THE GANG "Cherish" (De-Lite/PolyGram) 50/47**
 Rotations: Heavy 0/0, Medium 14/13, Light 36/34, Total Adds 47 including WFRB, WRMM, WARM98, KOST, B100, KFMB, WAEB, WKYE, WKGW, K106, WBT, WIVY, WMAZ, WSFL, WAVE, WHBY, WNNR, KFI, KBEST.
- COREY HART "Never Surrender" (EMI America) 49/15**
 Rotations: Heavy 0/0, Medium 19/3, Light 30/12, Total Adds 15, WSP-FM, KFMB, V100, WKYE, WKGW, WRAL, K10A, WNNR, KVUU, KKAU, WCHV, KRLB, WZLQ, KQSW, KALE.
- MEN AT WORK "Everything I Need" (Columbia) 48/0**
 Rotations: Heavy 0/0, Medium 32/0, Light 18/0, Total Adds 0, Mediums include: WFRB, KVIL-FM, 2WD, KGW, KEY103, WMAZ, WRYA, WMOG, KWAV, KPFL, WEIM, WTKO, WSKI, WTRN, WSKY, WCHV, KRLB, KFSB, KEEZ, KKLK, KMGQ.
- STING "If You Love Somebody Set Them Free" (A&M) 48/1**
 Rotations: Heavy 0/0, Medium 25/0, Light 21/1, Total Adds 1, WHP-FM, Medium: V100, WKYE, KEY103, WKJJ, WMAZ, WAVE, WNAM, WMGN, KBEST, WNNR, WEIM, WSKI, WMPA, WSKY, WCKQ, WCHV, WORG, WZLQ, WFFX, KTYL, KFSB, KKLK, KTWQ, KRSS, KALE.
- PEABO BRYSON "Take No Prisoners (In The Game Of Love)" (Elektra) 43/20**
 Rotations: Heavy 1/1, Medium 5/0, Light 36/19, Total Adds 20, WKWB, WAEB, WKYE, KEY103, WSFL, WHBC, K10A, WTRX, KOIL, KDUK, WEIM, WCHV, KRLB, WORG, WJBC, WKUS, KFDD, KQSW, KRSS, Medium: WMAZ, WSKI, WCKQ, WFFX, WCL, KALE.
- GO WEST "Call Me" (Chrysalis) 43/3**
 Rotations: Heavy 0/0, Medium 12/1, Light 31/2, Total Adds 3, 2WD, WZLQ, KQSW, Medium: WMAZ, WEIM, WSKI, WCKQ, WFFX, KTYL, KFSB, WKUS, WJON, KRSS, KALE.

ROTATION BREAKOUTS

| | Total Reports/Adds | Heavy | Medium | Light |
|--------------------------------|--------------------|-------|--------|-------|
| 1 SURVIVOR | 129/0 | 113 | 13 | 3 |
| 2 BEACH BOYS | 130/1 | 97 | 28 | 5 |
| 3 DeBARGE | 133/3 | 84 | 44 | 5 |
| 4 WHITNEY HOUSTON | 130/2 | 90 | 32 | 8 |
| 5 PAUL YOUNG | 132/6 | 79 | 48 | 5 |
| 6 AIR SUPPLY | 126/3 | 81 | 40 | 5 |
| 7 MADONNA | 112/0 | 87 | 23 | 2 |
| 8 LIMAH | 109/1 | 71 | 33 | 5 |
| 9 TEARS FOR FEARS | 105/0 | 59 | 41 | 5 |
| 10 BRYAN ADAMS | 96/4 | 54 | 35 | 7 |
| 11 AMY GRANT | 113/7 | 36 | 58 | 19 |
| 12 HAROLD FALTERMEYER | 88/0 | 27 | 44 | 17 |
| 13 KENNY LOGGINS | 104/7 | 22 | 68 | 14 |
| 14 DARYL HALL & JOHN OATES | 107/8 | 15 | 75 | 17 |
| 15 DOLLY PARTON w/KENNY ROGERS | 95/4 | 31 | 57 | 7 |
| 16 JOHN FOGERTY | 84/1 | 41 | 32 | 11 |
| 17 BILLY OCEAN | 71/0 | 28 | 35 | 8 |
| 18 DON HENLEY | 98/9 | 14 | 67 | 17 |
| 19 KATRINA AND THE WAVES | 88/6 | 18 | 55 | 15 |
| 20 SISTER SLEDGE | 95/10 | 9 | 67 | 19 |
| 21 SADE | 99/20 | 2 | 68 | 29 |
| 22 GRAHAM PARKER | 86/3 | 20 | 48 | 18 |
| 23 CHAKA KHAN | 60/1 | 19 | 29 | 12 |
| 24 KOOL & THE GANG | 59/0 | 8 | 35 | 16 |
| 25 ROSANNE CASH | 83/14 | 6 | 42 | 35 |

MOST ADDED

- KOOL & THE GANG (47)**
Cherish (De-Lite/PolyGram)
- TINA TURNER (38)**
We Don't Need Another Hero (Capitol)
- BILLY OCEAN (35)**
Mystery Lady (Arista)
- CARLY SIMON (32)**
Tired Of Being Blonde (Epic)

HOTTEST

- SURVIVOR (93)**
The Search Is Over (Scotti Bros./CBS)
- BEACH BOYS (78)**
Getcha Back (Caribou/CBS)
- WHITNEY HOUSTON (60)**
You Give Good Love (Arista)
- MADONNA (54)**
Angel (Sire/WB)
- DeBARGE (51)**
Who's Holding Donna... (Gordy/Motown)

MADONNA "Into The Groove" (Sire/WB) 38/7

Rotations: Heavy 15/1, Medium 20/4, Light 4/2, Total Adds 7, 2WD, WMAJ, WBT, WKJJ, KPFL, WGSV, KKLK, Heavy: WLLT, KMGQ, WCCO, V100, WKYE, WENS, WMAE, KKLK, WSKY, WPPA, WSKY, KRLB, WKYX, KTYL, Mediums include: KLSI, KUDL, B100, WTRX, WMOG, WVA, WVAW, KBEST

GEORGE BENSON "New Day" (WB) 38/4

Rotations: Heavy 0/0, Medium 23/2, Light 15/2, Total Adds 4, K106, WMAZ, WAEV, KQSW, Medium: WFRB, WPIX, WCCO, WRYA, WHBY, KWAV, KSL, KBEST, KIFM, WSKI, WSKY, WGSV, WAHR, WORG, WFFX, WJBC, WCL, WMT-FM, KEEZ, KTWQ, KALE

TINA TURNER "We Don't Need Another Hero (Thunderdome)" (Capitol) 36/35

Rotations: Heavy 1/1, Medium 5/5, Light 30/20, Total Adds 38 including WKWB, KLLT, B100, KEY103, K106, WKJJ, WMAZ, WNAM, WHBC, KOIL, KRAV, KWAV, WEIM, WCKQ, WGSV, WAGE, WAEV, WZLQ, WFFX, KTYL, WMT-FM, WKUS, KEEZ, KTWQ, KALE

CARLY SIMON "Tired Of Being Blonde" (Epic) 36/32

Rotations: Heavy 0/0, Medium 4/3, Light 32/25, Total Adds 32 including WKWB, WLTS, WAEB, WMAZ, WNAM, K10A, KOIL, WNNR, WEIM, KORO, WSKY, WTKO, WSKY, WCHV, WORG, WFFX, KFSB, WKUS, WJON, KKLK, KQSW, KRSS, KMGO, KRSS, KMGO, KALE

BILLY OCEAN "Mystery Lady" (Arista) 35/35

Rotations: Heavy 0/0, Medium 10/10, Light 25/25, Total Adds 35 including WKWB, WSNY, KOST, V100, WMAZ, WSFL, WNAM, KKAU, KWAV, WNNR, KORO, WSKY, WCKQ, WAHR, WAGE, WFFX, KTYL, WCL, WMT-FM, WJON, KFDD, KTWQ, KRSS, KMGO, KALE

CARL ANDERSON "Can't Stop This Feeling" (Epic) 35/15

Rotations: Heavy 0/0, Medium 8/2, Light 27/13, Total Adds 15, KFMB, WKYE, WMAZ, WSFL, WRYA, KWAV, KPFL, WNNR, WKNE, WCHV, WAEV, WZLQ, KEEZ, KKLK, KFNO, Mediums include: WEIM, WSKI, WFFX, KTWQ, KMGQ, KRSS

COCK ROBIN "When Your Heart Is Weak" (Columbia) 35/4

Rotations: Heavy 0/0, Medium 12/1, Light 23/3, Total Adds 4, KVIL-FM, KTYL, WJBC, KFSB, Mediums include: WKWB, WMAZ, WNNR, WEIM, WKNE, WSKI, WKYX, KKLK, KQSW, KRSS, KALE

SIGNIFICANT ACTION

HUEY LEWIS & THE NEWS "Power Of Love" (Chrysalis) 26/13

Rotations: Heavy 0/0, Medium 10/4, Light 16/9, Total Adds 13, WFRB, KVIL-FM, 2WD, B100, WIVY, WNAM, KWAV, KBEST, WSKI, WZLQ, KKLK, KTWQ, KALE, Medium: WSNY, V100, WMGN, KKAU, WCKQ, KQSW

HOWARD JONES "Things Can Only Get Better" (Elektra) 26/0

Rotations: Heavy 6/0, Medium 12/0, Light 5/0, Total Adds 0, Heavy: WMAZ, WKJJ, KKAU, WPPA, KKLK, KQSW, Medium: KVIL-FM, 2WD, WSNY, B100, KJR, CK101, WRAL, WMGN, KBEST, WSKI, WTKY, KRLB

JOHN DENVER "Don't Close Your Eyes Tonight" (RCA) 22/7

Rotations: Heavy 0/0, Medium 7/2, Light 15/5, Total Adds 7, WPRO, WLBS, WSKI, WCHV, WAHR, WCL, KWBE, Medium: WMAZ, WRYA, WEIM, WJBC, WMT-FM

MARY JANE GIRLS "In My House" (Gordy/Motown) 21/0

Rotations: Heavy 5/0, Medium 10/0, Light 6/0, Total Adds 0, Heavy: KMGQ, WMAJ, CK101, KKAU, KRLB, Medium: 2WD, B100, K101, WFSM, WKJJ, WRKA, WMGN, KBEST, WCHV, KEEZ

CHET ATKINS, CBP "Sunrise" (Columbia) 20/10

Rotations: Heavy 0/0, Medium 5/2, Light 15/8, Total Adds 8, WPIX, WRMM, WLTS, WRYA, WAVE, WHBY, WNAM, KIFM, WSKI, KORO, Medium: WMAZ, WJBC, WMT-FM

BRUCE SPRINGSTEEN "Glory Days" (Columbia) 18/5

Rotations: Heavy 4/0, Medium 5/1, Light 9/4, Total Adds 5, WNAM, KOIL, WTKY, KRLB, KALE, Heavy: WKYE, WKJJ, WAVE, KKAU, Medium: KMGQ, WENS, SBEST, WCKQ

SUPERTRAMP "Cannonball" (A&M) 18/2

Rotations: Heavy 0/0, Medium 13/1, Light 5/1, Total Adds 2, KVIL-FM, WZLQ, Medium: 2WD, WKJJ, WSFL, WAVE, WMGN, KDUK, KKAU, WNNR, WPPA, KTYL, KKLK, KALE

PRINCE "Raspberry Beret" (WB) 17/1

Rotations: Heavy 5/0, Medium 10/0, Light 2/1, Total Adds 4, WENS, Heavy: WKJJ, WNNR, WCKQ, KRLB, WKYX, Medium: KMGQ, V100, CK101, WMOG, KOIL, WHBF, KKAU, WPPA, WSKY, WCHV

CYNDI LAUPER "The Goonies 'R' Good Enough" (Portrait/CBS) 14/2

Rotations: Heavy 0/0, Medium 5/2, Light 3/1, Total Adds 2, WEIM, KRLB, Heavy: WKJJ, WAVE, WCKQ, Medium: V100, WKYE, WPPA, WSKY, WKYX, KQSW, KALE

JOHN CAFFERTY & BEAVER BROWN BAND "Tough All Over" (Scotti Bros./CBS) 13/1

Rotations: Heavy 4/0, Medium 7/1, Light 2/0, Total Adds 1, WTKY, Heavy: KJR, WAVE, WCKQ, KALE, Medium: V100, WKJJ, WENS, WMGN, KKAU, WNNR

Breakers are those records that have achieved concurrent airplay at 80% of our reporting stations. New & Active records are receiving airplay at 30 or more stations. Records in Significant Action are receiving airplay from 10-29 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

AOR ALBUMS

151 REPORTS

JUNE 28, 1985

| Three Weeks | Two Weeks | Last Week | Album | Label | Total Reports/Adds | Power | Heavy | Medium |
|--------------|-----------|-----------|---|-------|--------------------|-------|-------|--------|
| — | 1 | 1 | STING /The Dream Of The Blue Turtles (A&M) | | 151 +/1 | 59 = | 139 + | 12 = |
| 1 | 1 | 2 | ROBERT PLANT /Shaken 'N Stirred (Es Paranza/Atlantic) | | 144 -/0 | 30 = | 118 - | 24 + |
| 6 | 3 | 3 | DIRE STRAITS /Brothers In Arms (WB) | | 148 +/4 | 32 + | 98 + | 46 - |
| 2 | 2 | 4 | SUPERTRAMP /Brother Where You Bound (A&M) | | 142 -/0 | 35 = | 112 - | 29 - |
| 6 | 6 | 5 | NIGHT RANGER /7 Wishes (Camel/MCA) | | 136 +/0 | 35 = | 110 + | 24 - |
| 7 | 7 | 6 | TEARS FOR FEARS /Songs From The Big Chair (Mercury/PG) | | 136 =/2 | 34 + | 103 + | 32 - |
| DEBUT | 7 | 6 | HEART /Heart (Capitol) | | 139 /7 | 33 | 102 | 36 |
| DEBUT | 7 | 6 | JEFF BECK /Flash (Epic) | | 141 /5 | 17 | 79 | 59 |
| 10 | 8 | 8 | TOM PETTY & THE HEARTBREAKERS /Southern Accents (MCA) | | 125 -/2 | 14 + | 77 + | 46 - |
| 3 | 4 | 7 | JOHN CAFFERTY & THE BEAVER... /Tough All Over (Scotti Bros./CBS) | | 124 -/4 | 22 = | 79 - | 39 + |
| 9 | 9 | 9 | BRUCE SPRINGSTEEN /Born In The U.S.A. (Columbia) | | 103 -/1 | 28 = | 83 - | 17 - |
| 13 | 12 | 13 | HOOTERS /Nervous Night (Columbia) | | 122 -/0 | 5 = | 53 = | 67 + |
| 4 | 10 | 11 | EURHYTHMICS /Be Yourself Tonight (RCA) | | 105 -/7 | 13 = | 57 - | 40 + |
| — | 25 | 15 | TALKING HEADS /Little Creatures (Sire/WB) | | 114 +/8 | 8 = | 30 + | 74 + |
| 5 | 10 | 15 | PHIL COLLINS /No Jacket Required (Atlantic) | | 90 -/2 | 15 = | 41 = | 47 = |
| 11 | 11 | 12 | JOE WALSH /The Confessor (Full Moon/WB) | | 108 -/0 | 7 = | 43 = | 62 - |
| 30 | 20 | 19 | BOB DYLAN /Empire Burlesque (Columbia) | | 122 +/7 | 3 = | 26 + | 93 + |
| 24 | 19 | 18 | U2 /Wide Awake In America (Island) | | 117 +/7 | 5 = | 28 + | 84 + |
| 27 | 23 | 21 | BRYAN ADAMS /Reckless (A&M) | | 102 +/9 | 8 + | 40 = | 56 - |
| 23 | 21 | 20 | RATT /Invasion Of Your Privacy (Atlantic) | | 112 +/3 | 4 = | 27 + | 74 - |
| 14 | 14 | 16 | PAUL YOUNG /The Secret Of Association (Columbia) | | 95 -/1 | 10 = | 52 = | 38 + |
| 15 | 15 | 14 | DON HENLEY /Building The Perfect Beast (Geffen) | | 105 -/0 | 8 + | 33 = | 67 - |
| 39 | 28 | 24 | BRYAN FERRY /Boys And Girls (WB) | | 97 +/10 | 6 + | 28 + | 67 + |
| DEBUT | 24 | 24 | ST. ELMO'S FIRE /Soundtrack (Atlantic) | | 113 /24 | 2 | 15 | 88 |
| 12 | 13 | 17 | TIL TUESDAY /Voices Carry (Epic) | | 82 -/5 | 11 = | 40 = | 37 - |
| — | 34 | 26 | HELIX /Long Way To Heaven (Capitol) | | 102 +/8 | 3 + | 15 + | 74 + |
| 36 | 32 | 28 | GEORGE THOROGOOD & THE DESTROYERS /Maverick (EMI America) | | 94 +/8 | 5 + | 13 + | 74 - |
| 17 | 16 | 22 | ERIC CLAPTON /Behind The Sun (WB) | | 73 -/2 | 5 = | 27 = | 43 - |
| 22 | 25 | 29 | POWER STATION /The Power Station (Capitol) | | 74 -/3 | 5 = | 27 = | 42 = |
| — | — | 31 | R.E.M. /Fables, Reconstruction (IRS/MCA) | | 96 +/7 | 4 + | 18 + | 70 + |
| 25 | 24 | 27 | HOWARD JONES /Dream Into Action (Elektra) | | 81 +/11 | 4 = | 25 = | 49 + |
| 18 | 18 | 23 | MEN AT WORK /Two Hearts (Columbia) | | 95 -/1 | 1 = | 10 = | 73 = |
| 19 | 26 | 32 | KIM MITCHELL /Akimbo Alogo (Bronze/Island) | | 56 -/2 | 5 + | 15 + | 36 - |
| DEBUT | 36 | 36 | MOTLEY CRUE /Theatre Of Pain (Elektra) | | 75 /67 | 1 | 7 | 49 |
| — | — | 36 | BON JOVI /7800 Fahrenheit (Mercury/PG) | | 68 +/5 | 0 = | 5 = | 52 + |
| 34 | 31 | 30 | FOREIGNER /Agent Provocateur (Atlantic) | | 63 -/0 | 0 = | 9 = | 48 - |
| 16 | 17 | 29 | GRAHAM PARKER & THE SHOT /Steady Nerves (Elektra) | | 57 -/1 | 3 = | 13 = | 36 = |
| — | 38 | 35 | FIRM /Firm (Atlantic) | | 47 -/2 | 7 = | 14 = | 27 = |
| DEBUT | 38 | 35 | SCORPIONS /World Wide Live (Mercury/PG) | | 63 +/21 | 0 = | 1 + | 40 + |
| 28 | 29 | 33 | GINO VANNELLI /Black Cars (HME/CBS) | | 55 -/2 | 0 = | 13 + | 35 = |
| | | | "Free" (145) "Fortress" (81) "Wave" (28) | | | | | |
| | | | "Little" (117) "Sixes" (104) "Pink" (19) | | | | | |
| | | | "Money" (138) "Walk" (54) "So Far" (29) | | | | | |
| | | | "Cannonball" (135) "Better" (24) "Still" (23) | | | | | |
| | | | "Sentimental" (132) "Seven" (18) | | | | | |
| | | | "Shout" (127) "Everybody" (16) "Head" (10) | | | | | |
| | | | "What About Love?" (133) "Looks" (13) | | | | | |
| | | | "People" (141) "Gets" (18) | | | | | |
| | | | "Make It Better" (117) "Rebels" (24) | | | | | |
| | | | "Tough All Over" (101) "C-I-T-Y" (39) | | | | | |
| | | | "Glory Days" (103) | | | | | |
| | | | "Zombies" (115) "Danced" (16) | | | | | |
| | | | "Ball" (69) "Would I Lie" (59) | | | | | |
| | | | "Road" (102) "And She Was" (38) "Lady" (12) | | | | | |
| | | | "Inside" (35) "Sussudio" (31) "Only You" (30) | | | | | |
| | | | "The Confessor" (91) "Rosewood Bitters" (47) | | | | | |
| | | | "Tight Connection" (103) "Night" (23) | | | | | |
| | | | "Sunrises" (105) "Love" (12) "Homecoming" (10) | | | | | |
| | | | "Summer Of '69" (94) "Heaven" (12) | | | | | |
| | | | "Lay It Down" (109) "You're In Love" (12) | | | | | |
| | | | "Everytime" (88) | | | | | |
| | | | "Not Enough Love" (100) | | | | | |
| | | | "Slave To Love" (96) "Don't Stop" (10) | | | | | |
| | | | "St. Elmo's" (112) | | | | | |
| | | | "Voices" (67) "Looking" (19) | | | | | |
| | | | "Deep Cuts" (102) | | | | | |
| | | | "Willie" (93) | | | | | |
| | | | "See What Love" (63) | | | | | |
| | | | "Get It On" (71) | | | | | |
| | | | "Can't Get There" (85) "Driver 8" (17) | | | | | |
| | | | "Life" (67) "Things" (21) | | | | | |
| | | | "Everything" (66) "Snakes" (21) "Man" (13) | | | | | |
| | | | "Soda" (39) "All" (21) | | | | | |
| | | | "Smokin'" (74) | | | | | |
| | | | "In And Out" (59) | | | | | |
| | | | "Reaction" (62) | | | | | |
| | | | "Wake Up" (51) | | | | | |
| | | | "Someone" (35) "Satisfaction" (15) | | | | | |
| | | | "Big City" (39) "No One" (20) "Rock You" (14) | | | | | |
| | | | "Black Cars" (53) | | | | | |

BREAKERS

JEFF BECK
Flash (Epic)

93% of our reporters on it. 141/5 with adds at: CHOM, KGON, CFOX, WHEB, KGGO. Debuts at #8 on the Albums chart.

HEART
Heart (Capitol)

92% of our reporters on it. 139/7 with adds at: WQFM, KBBC, KAZY, KLOS, KINK, KTCZ, KVRE. Debuts at #7 on the Albums chart.

ST. ELMO'S FIRE
Soundtrack (Atlantic)

75% of our reporters on it. 113/24 including adds at: WBCN, WMMR, KLOS, KMET, KUPD, KISW. Debuts #24 on the Albums chart.

BRYAN FERRY
Boys And Girls (WB)

64% of our reporters on it. 97/10 including adds at: KZEW, WZZO, KNCN, WKDF, WAPL, KOMP. Moves 24-23 on the Albums chart.

CHARTS — Records showing significant upward momentum are bulleted. Heavy rotation figure is the sum of a record's power and heavy reports. A record's amount of light reports can be determined by subtracting its heavy and medium reports from its total reports. Symbols represent more (+), fewer (-), or equal (=) reports compared to last week. On the album chart, current singles are **bolded**, and the number of stations playing each of an album's most-reported tracks is listed in parentheses.

BREAKERS — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

THE TEXTURE
Art Phillips

"Along with Springsteen, the Textones are quite possibly the best American rock band since Creedence Clearwater Revival."

Art Phillips
The Album Network

NOW ON MTV

AM RECORDS

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

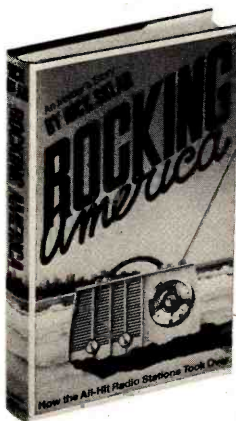
At WABC he attracted the largest audience of any station in radio history, and changed the sound of radio in America forever. Now, Rick Sklar, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

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

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

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

with photographs and year-by-year playlists



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

—Michael L. Eskridge, President, NBC Radio

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

—Clive Davis, President, Arista Records

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

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

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

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AOR ALBUMS

MOST ADDED

MOTLEY CRUE (67)
Theatre Of Pain (Elektra)
Y&T (27)
Open Fire (A&M)
ST. ELMO'S FIRE (24)
Soundtrack (Atlantic)
SCORPIONS (21)
World Wide Live (Mercury/PolyGram)
"WEIRD AL" YANKOVIC (16)
Dare To Be Stupid (Rock N Roll/CBS)

HOTTEST

STING (59)
The Dream Of The Blue Turtles (A&M)
NIGHT RANGER (35)
7 Wishes (Cameo/MCA)
SUPERTRAMP (35)
Brother Where You Bound (A&M)
TEARS FOR FEARS (34)
Songs From The Big Chair (Mercury/PG)
HEART (33)
Heart (Capitol)

NEW & ACTIVE

- "WEIRD AL" YANKOVIC/Dare To Be Stupid (Rock N Roll/CBS) 60/16 (53/18)**
Adds include WNOR, WQFM, KMET, 91X, KGB, KLBJ, KRSP. Heavy: 0. Mediums: 20 include WBCN, WMMR, KSHE, WHCN, WFYV, WBLM, KLYV.
- Y&T/Open Fire (A&M) 46/27 (19/19)**
Adds include WBCN, WAAF, KMJX, WWWW, KQWB. Heavy: 2, KZEW, WKQQ. Mediums: 25 include WNOR, WYFN, WQFM, WAQY, KISS, KATT, KILO.
- TEXTONES/Midnight Mission (Gold Mtn./A&M) 45/4 (46/7)**
Adds: 91X, CFOX, KILO, KOIMP. Heavy: 1, WIZN. Mediums: 27 include WBCN, KSRR, WXRT, WQFM, KBCO, KMET, KROQ, WAQY.
- LONE JUSTICE/Lone Justice (Geffen) 44/10 (44/0)**
Adds include WBAB, WYFN, KGB, WPYX, WHEB, WKDF, KILO. Heavy: 7 WBCN, CHEZ, KLAQ, WKQQ, WBSW, KCGL, KVRE. Mediums: 34 include KZEW, WXRT, WQFM, KBCO, KMET, KUPD, WAAF.
- TAXXI/Expose (MCA) 38/13 (27/15)**
Adds include WBAB, WYFN, KQRS, WCMF, WQMF, WWCT, KQWB. Heavy: 1, KFMM. Mediums: 25 include KSJO, WHEB, WEZX, KLAQ, WKQQ, KATT, KILO.
- NILS LOFGREN/Flip (Columbia) 36/1 (40/1)**
Adds: WFYV. Powers 1. Heavy: 6 KBCO, KISW, WDHA, WIZN, KZAM, KRQU. Mediums: 27 include DC101, KZEW, WXRT, KMET, KGB, WAQY, WDIZ, WAPL.
- COCK ROBIN/Cock Robin (Columbia) 31/10 (23/1)**
Adds include WBAB, WYFN, KBPI, KMET, WAQY, KMDD. Heavy: 5 KINK, 91X, KSPN, KRQU, KTYD. Mediums: 17 include KBCO, KGB, WCCC, WPLR, KLAQ, WTKX.
- CARLY SIMON/Spotted Girl (Epic) 31/8 (0/0)**
Adds: WNEW, KKCI, WPDH, KLAQ, KMJX, KZOK, WIZN, KTYD. Heavy: 3 KAZY, KZAM, KRQU. Mediums: 18 include KMET, WEZX, WRDU, WOOS, WWCT, WWWW.
- MR. MISTER/Welcome To The Real World (RCA) 30/8 (0/0)**
Adds: KZAP, KGB, KSJO, KNCN, WOOS, KZAM, KTCL, KOZZ. Heavy: 2, KTCZ, KRQU. Mediums: 20 include WQFM, KBCO, WLAV, KILO, KWHL, KTYD.
- TRUTH/Playground (IRS/MCA) 29/3 (27/3)**
Adds: WQUR, WTKX, KZOK. Heavy: 2, KZAM, KCGL. Mediums: 17 include WMMR, KBCO, WDHA, WOOS, KTYD.
- SIMON TOWNSHEND'S MOVING TARGET/Simon Townshend's Moving Target (21/PolyGram) 24/6 (20/6)**
Adds: WNEW, WQFM, KBCO, WOOS, WGIR, KTYD. Heavy: 0. Mediums: 17 include WDHA, WPDH, WEZX, WAQY, KRKE, KFMM.
- RICK SPRINGFIELD/Tao (RCA) 24/5 (22/0)**
Adds include CFOX, WIMZ, WRXL, WBLM, KLYV. Powers: 1. Heavy: 3, KDKB, WHMD, KRQU. Mediums: 16 include KQRS, WHEB, WAQY, WFYV, WOOS, KGGO, WGIR.
- PERFECT/Soundtrack (Arista) 22/4 (20/6)**
Adds: WBAB, KRQU, WBSW, KFMM. Heavy: 1, KRQU. Mediums: 12 include WMMR, KBCO, KMET, WDHA, WHEB.
- ALISON MOYET/Air (Columbia) 19/5 (15/2)**
Adds: WQFM, WCMF, WEZX, WCXT, KZOQ. Heavy: 2, KROQ, KZAM. Mediums: 16 include WBCN, WXRT, KBCO, KGB, WHFS, WGIR.
- SUZANNE VEGA/Suzanne Vega (A&M) 18/1 (19/4)**
Adds: WZEW. Powers: 1. Heavy: 4, KBCO, KAZY, WHFS. Mediums: 11 include WXRT, WDHA, CHEZ, WBLM, KFMM, KCGL.
- KIM CARNES/Barking At Airplanes (EMI America) 18/1 (19/0)**
Adds: KEZX. Heavy: 5, WIMZ, WHMD, WCPZ, KSPN, KRQU. Mediums: 12 include WBCN, KBCO, KINK, KGGO, KTCZ, WBLM, WWWW.
- STYLE COUNCIL/Internationalists (Geffen) 18/1 (18/1)**
Adds: WCXT. Powers: 1. Heavy: 1, KTCL. Mediums: 13 include WXRT, KBCO, KAZY, KROQ, WHFS, KTCZ, KEZX.
- NEW ORDER/Low-Life (Gwest/WB) 15/0 (15/1)**
Adds: 0. Powers: 1. Heavy: 6, WHFS, WLIR, CHEZ, KTCL, KRQU, KCGL. Mediums: 8 include WBCN, WXRT, KBCO, KROQ, 91X.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.) Checked records are among the week's most added New & Actives.

MOST ADDS — This week's most added records.

HOTTEST — This week's records receiving the most power reports.

EAST

MOST ADDED Tina Turner Pat Benatar John Parr Billy Ocean

HOTTEST Duran Duran Phil Collins Madonna

HITS & NEW

SOUTH

MOST ADDED Tina Turner John Parr Billy Ocean

HOTTEST Phil Collins Prince Madonna

EAST

PARALLEL TWO

WFLA/Miami, NY K101/Hot Heaven, CT
WFLA/Miami, NY K101/Hot Heaven, CT
WFLA/Miami, NY K101/Hot Heaven, CT

WYFF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

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PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

SOUTH

PARALLEL TWO

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
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ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

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PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

WYCF/Charlotte, NC Tom Taylor
PAT BENATAR
FREDIE JACKSON
ROD & THE GANG

PARALLELS

Parallel I: Selected stations in major markets that are formal dominant and/or exert a significant national influence.

Parallel II: Selected stations in secondary markets that are formal dominant and/or exert a significant local or regional influence. This parallel may also contain some major market stations that do not qualify for parallel one status.

Parallel III: Selected stations in smaller markets that are formal dominant and/or exert a significant local influence. This parallel may contain some secondary market stations that do not qualify for parallel two status.

253 Reports

JOHN DOE
"Hi Song" (Anylabel)
LP: Hi Song

100/26 44%

| Regional | National |
|----------|----------|
| 100 | 26 |
| 44% | 44% |
| 100 | 26 |
| 44% | 44% |

EXAMPLE

100/26 = 100 CHR reporting stations on it this week including 26 new adds.

44% = Percentage of this week's reporters playing it.

Regional Reach = Percentage of reporters playing the song within each region.

Up 51 = Number of stations moving it up on the charts.

Down 20 = Number of stations moving it down on the charts.

Same 4 = Number of stations reporting no movement this week.

Week 10 in On, Add 10 on Ch, 21 in 6, 3

Down 0 = Number of stations moving it down on their charts.

Adds 25 = Total number of stations adding it this week.

A

BRYAN ADAMS
Summer Of '69 (A&M)
LP: Rockness

218/83 86%

| Regional | National |
|----------|----------|
| 218 | 83 |
| 86% | 86% |
| 218 | 83 |
| 86% | 86% |

CHART EXTRA

| Regional | National |
|----------|----------|
| 218 | 83 |
| 86% | 86% |
| 218 | 83 |
| 86% | 86% |

AIR SUPPLY
Just As I Am (Arista)
LP: Air Supply

196/1 77%

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

B

BEACH BOYS
Getche Back (Caribou/CBS)
LP: The Beach Boys

196/3 77%

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

| Regional | National |
|----------|----------|
| 196 | 77 |
| 77% | 77% |
| 196 | 77 |
| 77% | 77% |

C

PAT BENATAR
Invincible (Chrysalis)
LP: The Legend Of Billie Jean Soundtrack

79/82 31%

| Regional | National |
|----------|----------|
| 79 | 31 |
| 31% | 31% |
| 79 | 31 |
| 31% | 31% |

| Regional | National |
|----------|----------|
| 79 | 31 |
| 31% | 31% |
| 79 | 31 |
| 31% | 31% |

| Regional | National |
|----------|----------|
| 79 | 31 |
| 31% | 31% |
| 79 | 31 |
| 31% | 31% |

D

DEAD OR ALIVE
You Spin Me Round (Like A Record)
LP: Youcasale (Epic)

169/23 87%

| Regional | National |
|----------|----------|
| 169 | 23 |
| 87% | 87% |
| 169 | 23 |
| 87% | 87% |

| Regional | National |
|----------|----------|
| 169 | 23 |
| 87% | 87% |
| 169 | 23 |
| 87% | 87% |

| Regional | National |
|----------|----------|
| 169 | 23 |
| 87% | 87% |
| 169 | 23 |
| 87% | 87% |

E

COCK ROBIN
When Your Heart Is Weak (Columbia)
LP: Cock Robin

67/30 26%

| Regional | National |
|----------|----------|
| 67 | 30 |
| 26% | 26% |
| 67 | 30 |
| 26% | 26% |

| Regional | National |
|----------|----------|
| 67 | 30 |
| 26% | 26% |
| 67 | 30 |
| 26% | 26% |

| Regional | National |
|----------|----------|
| 67 | 30 |
| 26% | 26% |
| 67 | 30 |
| 26% | 26% |

F

KIM CARNES
Crazy In The Night (EMI America)
LP: Baking In A Fireplace

205/3 81%

| Regional | National |
|----------|----------|
| 205 | 3 |
| 81% | 81% |
| 205 | 3 |
| 81% | 81% |

| Regional | National |
|----------|----------|
| 205 | 3 |
| 81% | 81% |
| 205 | 3 |
| 81% | 81% |

| Regional | National |
|----------|----------|
| 205 | 3 |
| 81% | 81% |
| 205 | 3 |
| 81% | 81% |

G

JEFF BECK & ROD STEWART
People Get Ready (Epic)
LP: Flash

96/6 38%

| Regional | National |
|----------|----------|
| 96 | 6 |
| 38% | 38% |
| 96 | 6 |
| 38% | 38% |

| Regional | National |
|----------|----------|
| 96 | 6 |
| 38% | 38% |
| 96 | 6 |
| 38% | 38% |

| Regional | National |
|----------|----------|
| 96 | 6 |
| 38% | 38% |
| 96 | 6 |
| 38% | 38% |

H

PHIL COLLINS
Sussudio (Atlantic)
LP: No Jacket Required

250/0 98%

| Regional | National |
|----------|----------|
| 250 | 0 |
| 98% | 98% |
| 250 | 0 |
| 98% | 98% |

| Regional | National |
|----------|----------|
| 250 | 0 |
| 98% | 98% |
| 250 | 0 |
| 98% | 98% |

I

JOHN CAFFERTY & BEAVER
Tough All Over (Scotti Bros./CBS)
LP: Tough All Over

210/1 83%

| Regional | National |
|----------|----------|
| 210 | 1 |
| 83% | 83% |
| 210 | 1 |
| 83% | 83% |

| Regional | National |
|----------|----------|
| 210 | 1 |
| 83% | 83% |
| 210 | 1 |
| 83% | 83% |

| Regional | National |
|----------|----------|
| 210 | 1 |
| 83% | 83% |
| 210 | 1 |
| 83% | 83% |

J

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

K

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

L

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

M

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

N

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

O

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

P

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

Q

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

R

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

S

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

T

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | 84% |

U

DEPECHE MODE
People Are People (Sire/WB)
LP: Some Great Power

213/7 84%

| Regional | National |
|----------|----------|
| 213 | 7 |
| 84% | 84% |
| 213 | 7 |
| 84% | |



Los Angeles
KISS-FM
KKHR
KIQQ

KING



"LOVE & PRIDE"



- | | |
|-------|------|
| 92KTU | WRAS |
| KLUC | KBCO |
| KITY | KROQ |
| WKTU | KCGL |
| I95 | KNAC |
| OK95 | I94 |
| KFMW | KRQU |
| WLIR | WCXT |
| WOOS | KTCL |
| KLBJ | WVFN |
| WOWE | KWES |

Count On
E/P/A
 To Deliver!



Distributed by CBS Records

PARALLELS

SIGNIFICANT ACTION

| | | | | | |
|--|--|--|--|--|--|
| B PEABO BRYSON <i>Take No Prisoners (In The...) (Elektra)</i> LP: Take No Prisoners | | K KOOL & THE GANG <i>Cherish (De-Lite/PolyGram)</i> LP: Emergency | | T ALISON MOYET <i>Love Resurrection</i> LP: ALF | |
| P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P3 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW |
| C CHAKA KHAN <i>Through The Fire (WB)</i> LP: I Feel For You | | L LISA LISA <i>I Wonder If I Take You Home Tonight</i> LP: Breakdancing (Columbia) | | R RATT <i>Lay It Down (Atlantic)</i> LP: Invasion Of Your Privacy | |
| P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P3 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW |
| D DIRE STRAITS <i>Money For Nothing (WB)</i> LP: Brothers In Arms | | M MENUDO <i>Hold Me (RCA)</i> LP: Menudo | | S SKIP WORTH & TURNER <i>Thinking About... (4th & Broadway)</i> | |
| P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P3 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW |
| V VAN ZANT <i>You've Got To Believe In Love</i> LP: Van Zant | | S SISTER SLEDGE <i>Frankie (Atlantic)</i> LP: When The Boys Meet The Girls | | V VITAMIN Z <i>Burning I (Geffen)</i> LP: Vitamin Z | |
| P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P2 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P3 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW | P1 EAST WEST SOUTH MIDWEST NORTH SOUTHWEST SOUTHEAST PACIFIC NW PACIFIC SW |

AIR... Congratulates The Winners Of Bobby Poe's Pop Music Survey Awards.

Radio Winners:

1. JAY COOK — Gannett
(Radio Executive Of The Year)
2. GERRY DeFRANCESCO — Gannett
(National Programmer Of The Year)
3. MIKE JOSEPH
(Radio Consultant Of The Year)
4. KIIS-FM — Los Angeles
(Major Market Radio Station Of The Year)
5. SUNNY JOE WHITE — WKXS-FM
(Major Market Program Director Of The Year)
6. MIKE SCHAEFER — KIIS-FM
(Major Market Music Director Of The Year)
7. SCOTT SHANNON/ROSS BRITAIN — Z100
(Major Market Air Personality Of The Year)
8. Q105 — Tampa
(Large Market Radio Station Of The Year)
9. MASON DIXON/STEVE RIVERS — Q105
(Large Market Program Director Of The Year)
10. GREG ROLLING — B97
(Large Market Music Director Of The Year)
11. MASON DIXON — Q105
(Large Market Air Personality Of The Year)
12. WRVQ — Richmond/WTIC-FM — Hartford
(Medium Market Radio Station Of The Year)
13. WAYLON RICHARDS — KHFI/MARK ST. JOHN — WAPI-FM (TIE)
(Medium Market Program Director Of The Year)
14. BOB LEWIS — WRVQ
(Medium Market Music Director Of The Year)
15. HARV MOORE/ROBERT TAYLOR — WPHD
(Medium Market Air Personality Of The Year)
16. WPST — Trenton
(Small Market Radio Station Of The Year)
17. ROGER GAITHER — Q104
(Small Market Program Director Of The Year)
18. RANDI SOMMERS — Z102
(Small Market Music Director Of The Year)
19. BILL THOMAS — WPFM
(Small Market Air Personality Of The Year)

Record Winners:

1. WARNER BROTHERS
(Record Company Of The Year — Corporate)
2. MOTOWN
(Record Company Of The Year — Independent)
3. LENNY WARONKER — WB
(President Of The Year — Corporate)
4. JAY LASKER — Motown
(President Of The Year — Independent)
5. RUSS THYRET — WB
(Record Executive Of The Year — Corporate)
6. CHARLIE MINOR — A&M
(Record Executive Of The Year — Independent)
7. ED MASCOLO — RCA
(Vice President Of Promotion — Corporate)
8. DONNY IENNER — Arista
(Vice President Of Promotion — Independent)
9. JOHN FAGGOT — Columbia
(National Promotion Director — Corporate)
10. DANIEL GLASS — Chrysalis
(National Promotion Director — Independent)
11. SUF EMMER — WR/ANDREA GANIS — Atlantic (TIE)
(National Promotion Executive Of The Year — Corporate)
12. VICKI LEBEN — Motown
(National Promotion Executive Of The Year — Independent)
13. PAUL RAPPAPORT — Columbia
(National AOR Promotion Executive Of The Year — Corporate)
14. DINO BARBIS — WB
(National A/C Promotion Executive Of The Year)
15. SAL INCEME — Columbia/TOM BOBAK — RCA (TIE)
(Northern Regional/Local Promotion Executive — Corporate)
16. AL TWANMO — Chrysalis
(Northern Regional/Local Promotion Executive Of The Year — Independent)
17. LARRY KING — Atlantic/KERRY WOOD — RCA/ALAN OREMAN — Columbia (TIE)
(Southern Regional/Local Promotion Executive — Corporate)
18. LINDA ALTER — Motown
(Southern Regional/Local Promotion Executive — Independent)
19. TONY MUSCOLO
(Independent Promotion Executive Of The Year)

WEEK #38

AIR Priorities

WEEK #38

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, July 3, 1985

| | TITLE | ARTIST | LABEL |
|------------|---|---------------|-------------|
| CHR | HANGIN' ON A STRING | LOOSE ENDS | MCA |
| | LOST IN THE FIFTIES TONITE (IN THE STILL OF THE NIGHT) | RONNIE MILSAP | RCA |
| | LOVE RESURRECTION | ALISON MOYET | COLUMBIA |
| | TIRED OF BEING BLONDE | CARLY SIMON | EPIC |
| | THE FIRE STILL BURNS | RUSS BALLARD | EMI AMERICA |

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Wednesday, July 3, 1985

| | TITLE/CUTS | ARTIST | LABEL |
|------------|-----------------------------------|------------|----------|
| AOR | EMPIRE BURLESQUE | BOB DYLAN | COLUMBIA |
| | "I'll Remember You" "Night Comes" | MR. MISTER | RCA |
| | BROKEN WINGS (12'') | Y&T | A&M |

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

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CONTEMPORARY HIT RADIO

CHART EXTRAS

Chart Extras are records above the 60% airplay level without sufficient chart activity to debut on the National Airplay/40 this week.

BRYAN ADAMS Summer Of '69 (A&M)

86% of our reporters on it. Moves: Up 15, Debuts 73, Same 67, Down 0, Adds 63 including B94, KTKS, Q105, WLOL-FM, KZZP, KMEL. Complete airplay in Parallels.

BREAKERS

DEAD OR ALIVE You Spin Me Round (Like A Record) (Epic)

67% of our reporters on it. Moves: Up 58, Debuts 33, Same 49, Down 0, Adds 29 including B104, Z100, CHUM, WAVA, WLS-FM, WNCI, KWK. See Parallels, debuts-at number 38 on the CHR chart.

PAUL HARDCASTLE 19 (Chrysalis)

62% of our reporters on it. Moves: Up 73, Debuts 22, Same 36, Down 3, Adds 23 including Z100, PRO-FM, 92X, KUBE, WTIC-FM, WZKS, KZOO. See Parallels, moves 36-38 on the CHR chart.

NEW & ACTIVE

- ✓ **TINA TURNER "We Don't Need Another Hero (Thunderdome)" (Capitol) 147/146**
Moves: Up 1, Debuts 0, Same 0, Down 0, Adds 146 including WHIT, WTKS-FM, WNY5, WCAU-FM, WHTX, PRO-FM, 94Q, Z93, 99V, WNVZ, Q105, WLS-FM, Z299, KIIS-FM, KPLUS.
- ANIMATION "Let Him Go" (Mercury/PolyGram) 147/12**
Moves: Up 64, Debuts 13, Same 58, Down 0, Adds 12, WTKS-FM, PRO-FM, WHTY, Q103, WANS-FM, KTFM, Z98, WJXQ, KSNL, KMGX, KYNO-FM, KTKS 28-25, WBBO 40-34, KNMGO 28-24.
- ✓ **JOHN PARR "St. Elmo's Fire" (Atlantic) 142/83**
Moves: Up 2, Debuts 14, Same 43, Down 0, Adds 83 including WTKS-FM, 94Q, Z93, KTKS, WNVZ, WLS, WLS-FM, WGLL, Z299, KIIS-FM, KS103, KPLUS, KEGL d-20, 996 35-31.
- "WEIRD AL" YANKOVIC "Like A Surgeon" (Scotti Bros./CBS) 126/26**
Moves: Up 26, Debuts 14, Same 60, Down 0, Adds 26 including Q105, WCZY, Z299, KS103, KPLUS, 93Q, KZZB, KKYK, KBFM, WKDO, WSTO, WBWB, PRO-FM 35-32, KXRR 31-26, WCIL-FM 7-1.
- JOHN FOGERTY "Centerfield" (WB) 126/8**
Moves: Up 61, Debuts 14, Same 39, Down 4, Adds 8, KITS, KX106, KAY107, KDON-FM, WIGY, WTKS-FM, WKTI 14-8, KDWB-FM 10-9, KWK 11-10, WOUT 37-33, WJXQ 13-11, WZON 35-26, KFYZ 20-16.
- KENNY LOGGINS "Forever" (Columbia) 125/3**
Moves: Up 70, Debuts 10, Same 42, Down 0, Adds 3, 896, WLS-FM, KIMN, KAFM 17-11, KEGL 4-2, WTKS-FM 12, K104 7-6, KZZB 39-31, WBCY 18-12, WJZR 8-6, KCPX 3-3, KISN 12-7, OK100 20-10, 95XIL 7-3, KWES 6-3.
- FOREIGNER "Reaction To Action" (Atlantic) 114/0**
Moves: Up 48, Debuts 2, Same 61, Down 3, Adds 0, WNY5 25-22, WGLL 31-29, K104 13-8, WFMI 30-27, WAFM 35-31, WJXQ 21-18, KDON-FM 35-33, WFBG 37-33, WKZ 35-32, OK100 20-23, WJXZ 32-25, WWSL 32-25, WYAC-FM 35-31, WRKR 30-26, KOZE 10-7.
- FREDDIE JACKSON "Rock Me Tonight (For Old Time's Sake)" (Capitol) 108/29**
Moves: Up 33, Debuts 6, Same 39, Down 1, Adds 29 including B94, Q107, WNVZ, KIIS-FM, KS103, Z106, WQIO, WBCY, KJ103, KBO5, WFBG, WJAZ, Z100 29-28, WKH 8-4, KTDY 33-30, WJW 25-22, WCL-FM 30-21, WAZY-FM 37-33.
- TOM PETTY "Make It Better (Forget About Me)" (MCA) 106/4**
Moves: Up 24, Debuts 11, Same 63, Down 0, Adds 4, KEGL, WZKS, Y107, KYNO-FM, WTKS-FM 34-28, PRO-FM 33-30, 94Q d-34, KPLUS 32-29, WRCK 37-32, WTLQ 35-32, WKZL 23-20, WKZL 38-32, WJAD 36-33, OK95 36-32.
- GIND VANNELLI "Black Cars" (HMC/CBS) 105/2**
Moves: Up 48, Debuts 3, Same 44, Down 8, Adds 2, KRZR, KITS, CKD1 4-3, KAFM 27-21, WLOL-FM 16-12, WAMX 27-21, WKES 15-10, WRNO 30-27, WJXQ 29-28, WKH 8-4, WGRD 31-29, OK100 38-35, KST1 38-30.
- GEORGE THOROGOOD & THE DESTROYERS "Willie & The Hand Jive" (EMF America) 95/10**
Moves: Up 14, Debuts 5, Same 66, Down 0, Adds 10, KHFI, WSSX, WOOT, WKFR, WAOY, WOMP-FM, WBWB, WCL-FM, KYIA, KOZE, WCZY 40-37, WRCK 38-34, WZLD 30-25, WJXQ 11-5, KCDD 39-35.
- SADE "Your Love Is King" (Portrait/CBS) 86/20**
Moves: Up 6, Debuts 8, Same 52, Down 0, Adds 20 including WNY5, WNVZ, K104, KZZB, KITE, WDCG, WHOT, OK100, WXLK, WSP1, KBOZ-FM, KIIS-FM d-40, KMEL 34-30, KJ103 37-30.

MOST ADDED

- TINA TURNER (146)**
We Don't Need Another Hero (Capitol)
- JOHN PARR (83)**
St. Elmo's Fire (Atlantic)
- BILLY OCEAN (71)**
Mystery Lady (Jive/Arista)
- BRYAN ADAMS (63)**
Summer of '69 (A&M)
- PAT BENATAR (62)**
Invincible (Chrysalis)

HOTTEST

- PHIL COLLINS (140)**
Sussudio (Atlantic)
- PRINCE (138)**
Raspberry Beret (WB)
- MADONNA (134)**
Into The Groove (Sire/WB)
- DURAN DURAN (124)**
A View To A Kill (Capitol)
- SURVIVOR (71)**
The Search Is Over (Scotti Bros./CBS)

PATTY LABELLE "Sir It Up" (MCA) 80/17

Moves: Up 9, Debuts 7, Same 47, Down 0, Adds 17 including Q100, WSPK, 93Q, WPS1, WRCK, WKRZ-FM, WDCG, KAMZ, WKSF, KNIN, KDVV, KTRS, Y100 25-23, WBBO 16-12, Z98 32-27.

✓ **PAT BENATAR "Invincible" (Chrysalis) 79/62**
Moves: Up 5, Debuts 2, Same 10, Down 0, Adds 62 including WNY5, CKOI, WCAU-FM, CFTR, CHUM, Z93, KEGL, 93FM, WNVZ, WJXQ, KMAK, KWOD.

✓ **BILLY OCEAN "Mystery Lady" (Jive/Arista) 71/71**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 71 including WHIT, WNY5, WHTX, 95, B97, WHYI, KBEQ, KHTR, Q103, FM102, KPLUS, KUBE, WKFM, KAY107, T94, Y94.

✓ **COCK ROBIN "When Your Heart Is Weak" (Columbia) 67/30**
Moves: Up 4, Debuts 4, Same 29, Down 0, Adds 30 including WCAU-FM, PRO-FM, 94Q, Y100, WNVZ, WGLL, WHYY, Z299, WKES, 95Q, WANS-FM, WJXQ, KTFM 25-22, WRFM 94-21, WJW 39-34.

✓ **CARRY SIMON "Tired Of Being Blonde" (Epic) 67/26**
Moves: Up 0, Debuts 3, Same 38, Down 0, Adds 26 including WTKS-FM, WCAU-FM, PRO-FM, Q103, WGF, WSSL, WRNO, WRQC, WGRD, KEYN-FM, KF95, KDON-FM, WNVZ d-37, WJXQ d-35, WRKR d-30.

HOOTERS "All You Zombies" (Columbia) 67/1
Moves: Up 22, Debuts 2, Same 41, Down 1, Adds 1, WNOK-FM, 93FM 19-17, WNCI 26-21, Q100 5-3, Z106 1-1, WPS1 11-10, WRCK 28-22, WTLQ 14-11, WZLD 20-15, KX104 29-27, WWSL 34-31, OK95 14-10.

✓ **HOWARD JONES "Life In One Day" (Elektra) 55/53**
Moves: Up 0, Debuts 1, Same 1, Down 0, Adds 53 including WNY5, WCAU-FM, KEGL, B97, WGLL, WCZY, KIIS-FM, KS103, KMEL, WGF, BJ105, KJ103, KSNL, KLUC, WKHI, WPFM, WBNO, KDVV, KKAZ, KZOO.

SIGNIFICANT ACTION

✓ KOOL & THE GANG "Cherish" (De-Lite/PolyGram) 42/41

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 41 including B104, WTKS-FM, WPLJ, WAVA, B97, WNVZ, WJXQ, WBBQ, KXX106, KAMZ, KRQ, KGOT, KEBI, KIM, KIST.

VITAMIN Z "Burning Flame" (Geffen) 39/8
Moves: Up 6, Debuts 2, Same 22, Down 1, Adds 8, PRO-FM, WKRZ-FM, WTLQ, WZLD, WANS-FM, KITY, WRGN, KTDY, WTKS-FM d-34, Y100 18-15, KZZB 40-37, KOS3 33-31, KQZ-FM 22-21, WAZY-FM 38-34, KTRS 40-38.

RATT "Lay It Down" (Atlantic) 38/20
Moves: Up 1, Debuts 5, Same 12, Down 0, Adds 20 including 95, 896, KWK, KPLUS, WERZ, WRCK, WTLQ, WJZR, WZLD, KOKQ, WRGN, WAPI 32-19, WJXQ d-34, KLUC d-36, OK95 d-38.

PEABO BRYSON "Take No Prisoners (In The Game Of Love)" (Elektra) 37/12
Moves: Up 1, Debuts 2, Same 22, Down 0, Adds 12, WTKS-FM, 395, KOPA, K104, WERZ, WNOK-FM, KITE, WOKI, WJXQ, OK100, 95XIL, WJW, Q100 d-40, WBNO 35-32, KTRS d-40.

LISA LISA & CULT JAM WITH FULL FORCE "Wonder If I Take You Home" (Columbia) 30/5
Moves: Up 6, Debuts 2, Same 14, Down 3, Adds 5, 93FM, KMAK, FM102, KC101, Z106, WTKS-FM 20-16, WAVA on, WHTY on, KIIS-FM 31-23, KS103 40-30, KMEL 36-29, Q100 15-11, WTIIC-FM 22-15, WBCY d-35, KSET-FM d-39.

SISTER SLEDGE "Frankie" (Atlantic) 28/5
Moves: Up 2, Debuts 2, Same 19, Down 0, Adds 5, WOKI, KOS3, KISR, WWSL, KTRS, WTKS-FM on, WCAU-FM on, FM102 29-27, Q100 on, K104 on, 92KTL on, KAMZ 21-5, KEGL d-38, KSET-FM d-38, WHTY on, KIST d-37.

TEXTONES "Midnight Mission" (Gold Mountain/A&M) 23/5
Moves: Up 1, Debuts 0, Same 17, Down 0, Adds 5, KNOE-FM, 99K, KCDD, KBIM, SL96, WWSR on, WRCK on, WZYP on, WFMI on, WRNO on, WJXZ 32-29, WFBG on, WOMP-FM on, WAZY-FM on, KGOT on.

STEPHANIE MILLS "Bt By Bt (Fleisch Theme)" (MCA) 19/11
Moves: Up 0, Debuts 0, Same 8, Down 0, Adds 31, 94Q, KEGL, 95, Y100, WOKI, KITY, KISN, KTDY, T94, WWSL, KHXX, WBBQ on, WFMI on, KHYY on, KGOT on.

CHAKA KHAN "Through The Fire" (WB) 19/2
Moves: Up 8, Debuts 2, Same 3, Down 4, Adds 2, Z98, 103CIR, Q107 d-22, 95 10-7, Y100 15-12, KOPA 13-12, KZZP 26-21, KITS d-26, KMEL on, WBCY 5-2, KOMQ 10-7, KHYY 14-13, WAOY 23-21.

ERIC CLAPTON "See What Love Can Do" (WB) 16/0
Moves: Up 1, Debuts 0, Same 15, Down 0, Adds 0, WERZ on, WTLQ on, KZZB on-dp, WOKI on, KX104 on, WRNO on, KITY on, KISR on, Q101 on, WXLK on, WBSL on, 99K on, KDVV 40-39, OK95 on.

DIRE STRAITS "Money For Nothing" (WB) 15/15
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 15, KHTR, KMAK, KPLUS, Q100, WZLD, KX104, KOFM, WFBG, KISR, WRKR, 99K, WDBR, KGOT, KOZE, OK95.

VAN-ZANT "You've Got To Believe In Love" (Network/Geffen) 15/1
Moves: Up 1, Debuts 0, Same 13, Down 0, Adds 1, KOT, WJZO on, Q100 on-dp, WERZ on-dp, WRCK on, WTLQ on, KVIC on, WJZR on, WOKI on, WRZL on, WJXQ 39-24, WRGN on, KBO5 on, WKHI on, KKVV on.

SKIPWORTH & TURNER "Thinking About Your Love" (4th & Broadway/Island) 14/4
Moves: Up 0, Debuts 1, Same 8, Down 1, Adds 4, KMEL, WTLQ, KSET-FM, KHYY, WTKS-FM on, WHTY d-32, 93Q on, WPS1 on, WFMI on, KMGX on, WJAD on, T94 on.

ALISON MOYET "Love Resurrection" (Columbia) 14/3
Moves: Up 1, Debuts 0, Same 10, Down 0, Adds 3, CKOI, OK100, KGOT, CKGM 30-25, CFTR on, KMAK on, KPLUS on, K104 on, WPS1 on, 95XIL on, WJAD on, WJXZ on, WBSL on, WTKS-FM on.

MENUDO "Hold Me" (RCA) 13/1
Moves: Up 1, Debuts 0, Same 6, Down 2, Adds 1, KWES, WTKS-FM on, PRO-FM on, FM102 17-15, KITE 11-10, KZFM 13-10, KSET-FM 17-11, WXLK on.

TALKING HEADS "Road To Nowhere" (Sire/WB) 12/0
Moves: Up 1, Debuts 0, Same 11, Down 0, Adds 0, KPLUS on, RH104 on, WZLD on, WZYP on, WFMI on, WQCM on, KISR on, WDBR on-dp, KDVV 36-33, OK95 on.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week; Up for upward chart movement. Same for sideways or continued uncharted activity. Down for downward chart activity, and Adds for the number in a sampling of individual station activity. Complete activity can be found in the Parallels. Note: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40.

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MÖTLEY CRÜE. THEATRE OF PAIN.



The curtain rises on the 3rd thundering album destined to rip you out of your front row seat. THEATRE OF PAIN, Act I—the showstopper single, "Smokin' In The Boys Room." 7-69625

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Management: Doc McGhee and Doug Thaler for McGhee Entertainment.

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CONTEMPORARY HIT RADIO

| Three Weeks | Two Weeks | Last Week | Rank | Artist/Title | Label |
|-------------|-----------|-----------|------|--|-------|
| 3 | 2 | 1 | 1 | PHIL COLLINS/Sussudio (Atlantic) | |
| 6 | 3 | 2 | 2 | PRINCE/Raspberry Beret (WB) | |
| 8 | 5 | 3 | 3 | DURAN DURAN/A View To A Kill (Capitol) | |
| 11 | 7 | 5 | 4 | SURVIVOR/The Search Is Over (Scotti Bros./CBS) | |
| 20 | 15 | 9 | 5 | PAUL YOUNG/Everytime You Go Away (Columbia) | |
| 19 | 12 | 8 | 6 | MADONNA/Into The Groove (Sire/WB) | |
| 12 | 10 | 7 | 7 | EURYTHMICS/Would I Lie To You? (RCA) | |
| 16 | 13 | 11 | 8 | TIL TUESDAY/Voices Carry (Epic) | |
| 2 | 1 | 4 | 9 | BRYAN ADAMS/Heaven (A&M) | |
| 25 | 21 | 13 | 10 | BRUCE SPRINGSTEEN/Glory Days (Columbia) | |
| 18 | 14 | 12 | 11 | CYNDI LAUPER/The Goonies 'R' Good Enough (Portrait/CBS) | |
| 24 | 20 | 14 | 12 | WHITNEY HOUSTON/You Give Good Love (Arista) | |
| 5 | 4 | 6 | 13 | MADONNA/Angel (Sire/WB) | |
| 32 | 26 | 18 | 14 | STING/If You Love Somebody Set Them Free (A&M) | |
| 21 | 18 | 15 | 15 | JOHN CAFFERTY & BEAVER BROWN...Tough All Over (Scotti Bros./CBS) | |
| 26 | 23 | 19 | 16 | NIGHT RANGER/Sentimental Street (Cameo/MCA) | |
| 27 | 24 | 22 | 17 | KIM CARNES/Crazy In The Night (Barking At Airplanes) (EMI America) | |
| — | 34 | 25 | 18 | COREY HART/Never Surrender (EMI America) | |
| — | 33 | 19 | 19 | TEARS FOR FEARS/Shout (Mercury/Pg) | |
| — | 37 | 28 | 20 | POWER STATION/Get It On (Bang A Gong) (Capitol) | |
| 39 | 35 | 26 | 21 | DEPECHE MODE/People Are People (Sire/WB) | |
| 34 | 28 | 24 | 22 | AIR SUPPLY/Just As I Am (Arista) | |
| 28 | 25 | 23 | 23 | BEACH BOYS/Getcha Back (Caribou/CBS) | |
| 4 | 6 | 10 | 24 | HOWARD JONES/Things Can Only Get Better (Elektra) | |
| 46 | 33 | 30 | 25 | DeBARGE/Who's Holding Donna Now (Gordy/Motown) | |
| 1 | 8 | 16 | 26 | TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/Pg) | |
| 33 | 30 | 27 | 27 | SUPERTRAMP/Cannonball (A&M) | |
| 38 | 32 | 29 | 28 | DARYL HALL & JOHN OATES/Possession Obsession (RCA) | |
| 7 | 9 | 17 | 29 | MARY JANE GIRLS/In My House (Gordy/Motown) | |
| 17 | 16 | 21 | 30 | GLENN FREY/Smuggler's Blues (MCA) | |
| 10 | 11 | 20 | 31 | KATRINA AND THE WAVES/Walking On Sunshine (Capitol) | |
| — | 36 | 35 | 32 | HEART/What About Love? (Capitol) | |
| BREAKER | 35 | 34 | 33 | PAUL HARDCASTLE/19 (Chrysalis) | |
| DEBUT | 34 | 33 | 34 | HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis) | |
| — | 39 | 37 | 35 | ROBERT PLANT/Little By Little (Es Paranza/Atlantic) | |
| DEBUT | 36 | 37 | 36 | ARETHA FRANKLIN/Freeway Of Love (Arista) | |
| — | 40 | 37 | 37 | AMY GRANT/Find A Way (A&M) | |
| BREAKER | 38 | 38 | 38 | DEAD OR ALIVE/You Spin Me Round (Like A Record) (Epic) | |
| DEBUT | 39 | 39 | 39 | DON HENLEY/Not Enough Love In The World (Geffen) | |
| DEBUT | 40 | 40 | 40 | RICK SPRINGFIELD/State Of The Heart (RCA) | |

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Complete Tracks Chart Begins on Page 68

ADULT CONTEMPORARY

| Three Weeks | Two Weeks | Last Week | Rank | Artist/Title | Label |
|-------------|-----------|-----------|------|--|-------|
| 1 | 1 | 1 | 1 | SURVIVOR/The Search Is Over (Scotti Bros./CBS) | |
| 9 | 4 | 2 | 2 | BEACH BOYS/Getcha Back (Caribou/CBS) | |
| 18 | 12 | 7 | 3 | DeBARGE/Who's Holding Donna Now (Gordy/Motown) | |
| 12 | 8 | 5 | 4 | WHITNEY HOUSTON/You Give Good Love (Arista) | |
| 21 | 16 | 9 | 5 | PAUL YOUNG/Everytime You Go Away (Columbia) | |
| 15 | 10 | 8 | 6 | AIR SUPPLY/Just As I Am (Arista) | |
| 5 | 3 | 3 | 7 | MADONNA/Angel (Sire/WB) | |
| 8 | 6 | 6 | 8 | LIMAH!L/Never Ending Story (EMI America) | |
| 2 | 2 | 4 | 9 | TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/Pg) | |
| 16 | 15 | 12 | 10 | BRYAN ADAMS/Heaven (A&M) | |
| 23 | 20 | 15 | 11 | AMY GRANT/Find A Way (A&M) | |
| 3 | 5 | 10 | 12 | HAROLD FALTERMEYER/Axel F (MCA) | |
| 25 | 22 | 18 | 13 | KENNY LOGGINS/Forever (Columbia) | |
| — | 25 | 21 | 14 | DARYL HALL & JOHN OATES/Possession Obsession (RCA) | |
| 22 | 21 | 19 | 15 | DOLLY PARTON w/KENNY ROGERS/Real Love (RCA) | |
| 19 | 18 | 16 | 16 | JOHN FOGERTY/Centerfield (WB) | |
| 4 | 7 | 17 | 17 | BILLY OCEAN/Suddenly (Jive/Arista) | |
| — | 23 | 18 | 18 | DON HENLEY/Not Enough Love In The World (Geffen) | |
| — | 24 | 19 | 19 | KATRINA AND THE WAVES/Walking On Sunshine (Capitol) | |
| — | 25 | 20 | 20 | SISTER SLEDGE/Frankie (Atlantic) | |
| BREAKER | 23 | 22 | 21 | SADE/Your Love Is King (Portrait/CBS) | |
| 24 | 23 | 22 | 22 | GRAHAM PARKER/Wake Up (Next To You) (Elektra) | |
| 13 | 14 | 23 | 23 | CHAKA KHAN/Through The Fire (WB) | |
| 7 | 13 | 17 | 24 | KOOL & THE GANG/Fresh (De-Lite/Pg) | |
| BREAKER | 26 | 26 | 25 | ROSANNE CASH/I Don't Know Why You Don't Want Me (Columbia) | |

N&A Begins on Page 66

AOR TRACKS

| Three Weeks | Two Weeks | Last Week | Rank | Artist/Title | Label |
|-------------|-----------|-----------|------|--|-------|
| 1 | 1 | 1 | 1 | STING/If You Love Somebody Set Them Free (A&M) | |
| — | — | 10 | 2 | HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis) | |
| 3 | 3 | 3 | 3 | SUPERTRAMP/Cannonball (A&M) | |
| 6 | 5 | 4 | 4 | NIGHT RANGER/Sentimental Street (Cameo/MCA) | |
| 10 | 7 | 6 | 5 | HEART/What About Love? (Capitol) | |
| 8 | 8 | 7 | 6 | TEARS FOR FEARS/Shout (Mercury/Pg) | |
| 13 | 10 | 9 | 7 | DIRE STRAITS/Money For Nothing (WB) | |
| 2 | 2 | 2 | 8 | ROBERT PLANT/Little By Little (Es Paranza/Atlantic) | |
| 21 | 14 | 11 | 9 | JEFF BECK & ROD STEWART/People Get Ready (Epic) | |
| 7 | 6 | 8 | 10 | BRUCE SPRINGSTEEN/Glory Days (Columbia) | |
| 16 | 13 | 12 | 11 | TOM PETTY & THE.../Make It Better (Forget...) (MCA) | |
| 4 | 4 | 5 | 12 | JOHN CAFFERTY & THE BEAVER.../Tough... (Scotti Bros./CBS) | |
| 12 | 11 | 13 | 13 | HOOTERS/All You Zombies (Columbia) | |
| — | 23 | 14 | 14 | PAT BENATAR/Invincible (Chrysalis) | |
| 24 | 18 | 16 | 15 | ROBERT PLANT/Sixes And Sevens (Es Paranza/Atlantic) | |
| 32 | 22 | 21 | 16 | COREY HART/Never Surrender (EMI America) | |
| 11 | 16 | 14 | 17 | JOE WALSH/The Confessor (Full Moon/WB) | |
| 36 | 21 | 20 | 18 | RATT/Lay It Down (Atlantic) | |
| 27 | 23 | 22 | 19 | U2/Three Sunrises (Island) | |
| 15 | 15 | 15 | 20 | PAUL YOUNG/Everytime You Go Away (Columbia) | |
| BREAKER | 20 | 21 | 21 | JOHN PARR/St. Elmo's Fire (Man In Motion) (Atlantic) | |
| 18 | 17 | 17 | 22 | DON HENLEY/Not Enough Love In The World (Geffen) | |
| 50 | 31 | 24 | 23 | TALKING HEADS/Road To Nowhere (Sire/WB) | |
| 41 | 29 | 25 | 24 | BOB DYLAN/Tight Connection To My Heart (Columbia) | |
| BREAKER | 25 | 26 | 25 | BRYAN ADAMS/Summer Of '69 (A&M) | |
| 43 | 35 | 27 | 26 | HELIX/Deep Cuts The Knife (Capitol) | |
| 51 | 36 | 28 | 27 | RUSS BALLARD/The Fire Still Burns (EMI America) | |
| BREAKER | 28 | 29 | 28 | BRYAN FERRY/Slave To Love (WB) | |
| — | 38 | 29 | 29 | STING/Fortress Around Your Heart (A&M) | |
| BREAKER | 30 | 30 | 30 | GEORGE THOROGOOD &.../Willie And The Hand Jive (EMI America) | |

BLACK/URBAN

| Three Weeks | Two Weeks | Last Week | Rank | Artist/Title | Label |
|-------------|-----------|-----------|------|---|-------|
| 5 | 4 | 2 | 1 | LOOSE ENDS/Hangin' On A String (Contemplating) (MCA) | |
| 3 | 2 | 1 | 2 | PRINCE/Raspberry Beret (WB) | |
| 13 | 7 | 4 | 3 | RENE & ANGELA/Save Your Love (For #1) (Mercury/Pg) | |
| 27 | 18 | 10 | 4 | DeBARGE/Who's Holding Donna Now (Gordy/Motown) | |
| 2 | 1 | 3 | 5 | FREDDIE JACKSON/Rock Me Tonight (For Old Times Sake) (Capitol) | |
| 14 | 8 | 7 | 6 | MAZE I/FRANKIE BEVERLY/Too Many Games (Capitol) | |
| 18 | 9 | 8 | 7 | SKIPWORTH & TURNER/Thinking About Your Love (4th & Broadway/Island) | |
| 25 | 15 | 11 | 8 | LISA-LISA & CULT JAM w/FULL FORCE/I Wonder If I Take... (Columbia) | |
| 8 | 5 | 5 | 9 | PHIL COLLINS/Sussudio (Atlantic) | |
| 33 | 21 | 13 | 10 | CAMEO/Attack Me With Your Love (Atlanta Artists/Pg) | |
| 21 | 13 | 12 | 11 | DIANA ROSS/Telephone (RCA) | |
| — | 28 | 17 | 12 | PAUL HARDCASTLE/19 (Chrysalis) | |
| — | 31 | 15 | 13 | LUTHER VANDROSS/It's Over Now (Epic) | |
| 15 | 10 | 9 | 14 | DEELE/Material Thangz (Solar/Elektra) | |
| — | 37 | 20 | 15 | ARETHA FRANKLIN/Freeway Of Love (Arista) | |
| — | 31 | 16 | 16 | RICK JAMES/Glow (Gordy/Motown) | |
| 36 | 32 | 23 | 17 | FORCE MD'S/Itchir' For A Scratch (Tommy Boy/Atlantic) | |
| — | 35 | 26 | 18 | STING/If You Love Somebody, Set Them Free (A&M) | |
| 26 | 23 | 19 | 19 | COMMODORES/Animal Instinct (Motown) | |
| 1 | 3 | 6 | 20 | JESSE JOHNSON'S REVUE/Can You Help Me (A&M) | |
| 19 | 16 | 16 | 21 | KENNY G & KASHIF/Love On The Rise (Arista) | |
| 32 | 26 | 22 | 22 | NILE RODGERS/Let's Go Out Tonight (WB) | |
| — | 34 | 27 | 23 | CHERYL LYNN/Fidelity (Columbia) | |
| 34 | 27 | 24 | 24 | MIDNIGHT STAR/Body Snatchers (Solar/Elektra) | |
| 40 | 33 | 30 | 25 | SISTER SLEDGE/Frankie (Atlantic) | |
| 31 | 29 | 29 | 26 | GEORGE CLINTON/Double Oh-Oh (Capitol) | |
| 4 | 6 | 14 | 27 | MARVIN GAYE/Sanctified Lady (Columbia) | |
| — | 39 | 28 | 28 | MELBA MOORE/When You Love Me Like This (Capitol) | |
| — | 36 | 33 | 29 | FOUR TOPS/Sexy Ways (Motown) | |
| — | 40 | 30 | 30 | PEABO BRYSON/Take No Prisoners (In The Game) (Elektra) | |
| — | 37 | 31 | 31 | MADONNA/Into The Groove (Sire/WB) | |
| — | 40 | 36 | 32 | RJ'S LATEST ARRIVAL/Swing Low (Atlantic) | |
| BREAKER | 33 | 34 | 33 | PATTI LABELLE/Sir It Up (MCA) | |
| 7 | 11 | 18 | 34 | READY FOR THE WORLD/Deep Inside Your Love (MCA) | |
| BREAKER | 35 | 35 | 35 | STEVE ARRINGTON/Dancin' In The Key Of Life (Atlantic) | |
| BREAKER | 36 | 36 | 36 | ATLANTIC STARR/Cool, Calm, Collected (A&M) | |
| BREAKER | 37 | 37 | 37 | WHITNEY HOUSTON/Saving All My Love For You (Arista) | |
| — | 38 | 38 | 38 | STANLEY CLARKE BAND/Born In The U.S.A. (Epic) | |
| 10 | 17 | 32 | 39 | WHITNEY HOUSTON/You Give Good Love (Arista) | |
| 11 | 14 | 25 | 40 | CHAKA KHAN/Through The Fire (WB) | |

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