

**I N S I D E :**

**EQUAL TIME PROPOSED FOR NEGATIVE POLITICAL ADS**

A bill from Sen. John Danforth would require broadcasters to furnish free response time to political candidates mentioned in their opponents' ads. Prime exception: if a candidate personally mentions an opponent, no equal time is required. Brad Woodward has the details.

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**RADIO TOMORROW: FUTURE PERFECT?**

A recent speech by Group W's Dick Harris charts an exciting near-future ahead for our medium.

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**INSIDE THE RECORD BUSINESS**

As a guide for radio, R&R interviews top managers, lawyers, producers, retailers, publishers, and more to examine the complex facets of the music industry.

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**PEOPLE IN THE NEWS THIS WEEK**

- Ken Richards VP at WYXY
- John Harmelin GM at XDTV
- Kirk Patrick PD at KLUV
- Greg Fitzmaurice Pres./GM at KCMG
- Gary Balaban PD at WMZQ
- John Lankenau Director/Radio Programming & Research at Great Trails
- Jim Sharon PD at KQXT
- Sylvia Rhone Black Music Promotion Director at Atlantic
- Bob Brown Exec. VP/GM for UPI Broadcast Division
- Sue Hinsche GSM at KMPC
- Mike Hathaway GSM at KVI & KPLZ
- Kevin Smith GSM at WLTE
- Duane Cariveau President of Vaughns station group

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**DANCE ROCK INVADES MIAMI**

Bill Tanner explains the precepts and targets of the Dance Rock format he's pioneering successfully at WHQT/Miami.

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**PARENTS' CENTER'S GORE URGES LYRICS SELF-RESTRAINT**

Tipper Gore, organizer of the Parents' Music Resource Center, airs her views on song lyrics and her suggestions for a cleanup.

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**24-HOUR SATELLITE PROGRAMMING PROFILE**

Reed Bunzel interviews SMN's John Tyler and Transtar's Mike Harvey on the pros and cons of 24-hour satellite programming.

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**AOR NEWS: ALL OVER THE ROAD**

Steve Feinstein chronicles the varied approaches to AOR news by talking to the format's leading news directors.

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Newsstand Price \$3.50



**KELLAR NOW CHAIRMAN**

**Box Promoted To EZ Presidency**

EZ Communications President Art Kellar has become Chairman, promoting Executive VP/GM Alan Box to the presidency of the seven-station group.

Kellar, who founded EZ in 1968, commented to R&R, "Alan has played a tremendous part in our growth. His knowledge, determination, and drive have earned him this promotion through the results of his work and efforts."

"Essentially nothing changes in the way we operate. Alan has



been responsible for the day-to-day activities, reporting to me and I to the Board of Directors. This leaves me free to concentrate on the areas most important to us: expansion and acquisition."

Box, an 11-year EZ veteran, told R&R, "You can be sure that EZ will continue to pursue..."

BOX/See Page 4

**MARTIN NEW PRESIDENT**

**Republic Sets New Management Structure**

Kenney Y107 VP/GM; St. John Regional Manager; Kraft WSKS Station Manager

Seven Hills, Inc., owner of A/CAOR combo WLW & WSKS/Cincinnati, has announced a new management team for the stations, as well as for new acquisition WYHY (Y107)/Nashville. In conjunction with the changes, Seven Hills, which has also taken over WSEV & WMYU/Knoxville, has assumed the new name of Republic Broadcasting to represent the

five-station group.

As part of the firm's expansion, WLW & WSKS VP/GM Dave Martin becomes President of Republic, and will continue managing the Cincinnati properties. WSKS Station Manager Mike Kenney has transferred to the VP/GM post at CHR-formatted WYHY, and is succeeded by WSKS Local Sales Manager Karen Kraft. Present WYHY GM Mike St. John remains with Republic as Regional Operations Manager, and will be involved with the three new Tennessee properties. Additionally, Bob Lawrence retains his role as VP/Sales & Marketing for the group, while WLW LSM Tom Horan steps up to GSM.

Commenting on Kenney's promotion, Martin said, "It's a promotion richly deserved for the

REPUBLIC/See Page 4

**REMAINS BASED AT WZUU**

**Driscoll Adds KRXY Programming Duties**

Following the departure of Operations Manager Robin Mitchell from Malrite's KRXY (Y108)/Denver, John Driscoll, OM at sister stations WZUU-AM & FM (Z95)/Milwaukee, has added KRXY's programming to his current duties.



John Driscoll around in an aggressive, fun radio battle."

Malrite VP/National PD Jim Wood noted, "John and I discussed this plan in February when he joined Z95. John will work in harmony with (Z100/New York PD) Scott Shannon and me to accelerate the growth of Y108. John will in effect consult both Z95 and Y108."

Driscoll, who will continue to work out of Milwaukee, remarked, "Like Milwaukee, this is a market I'm returning to. I know I can help turn this station

Driscoll's prior programming stints in the market includes KYGO and KPPL. A five-year Malrite staffer, he had programmed WZUU from 1980-81 before returning this past February.

**RCA Promotes Becce, Goldner**

RCA has upped two national promotion executives to new positions. Director/National Singles Mike Becce moves to Director of National Promotion. A ten-year company veteran, Becce will continue to assist VP/Promotion Eddie Mascoto and will now work more closely with all regional promotion managers.



Mike Becce ment, and act as the pop promotion liaison with the Nashville office. She'll continue to work out of Los Angeles. Mascoto told R&R, "Much of



Bonnie Goldner the credit for RCA's recent chart successes are due to the tireless efforts of Mike and Bonnie. Their new positions will

RCA/See Page 4

**Dillard OM At WWBA**

Vance Dillard has been appointed Operations Manager at Easy Listening WWBA/Tampa. Most recently Assistant PD with sister outlet WIP/Philadelphia, he succeeds PD Dave McKay, who resigned last week.

WWBA VP/GM Bill Burns told R&R, "I'm delighted to have Vance. He's a welcome addition. Having worked here before, he's familiar with the station's philosophy and the market." Prior to his three-year stint as WIP's Asst. PD, Dillard spent a year at WWBA doing on-air/production work. Before that he programmed WDAE/Tampa for two years.

"I've always believed that Tampa-St. Petersburg is going to be the place to be," Dillard said. "It's the place to be now

DILLARD/See Page 4

**Hotlen Named PD At WPGC & WCLY**

Longtime radio programmer Allan Hotlen has joined First Media A/C combo WPGC & WCLY/Washington. GM Jean Oates said, "I'm delighted

Allan's going to be here. He brings to us a strong Adult/Contemporary personality background from several major markets."

Hotlen, who most recently operated his own sports consulting firm, previously was PD at KSFO/San Francisco until the station was sold 18 months ago. His programming background also includes Bay Area stations KNBR and KYUU, Philadelphia outlets WCAU and WIP, and WHN/New York. He has also managed WPEN-AM & FM/Philadelphia.

"I'm thrilled to not only be at these radio stations, but to be working for First Media," Hotlen told R&R. "I'm inheriting stations that are in very good shape, and my goal in a market where there are so many good A/C stations is to not only make ours better, but more distinctive, than the others."

# "MONEY *for* NOTHING"

## DIRE STRAITS

The New Single  
From The Album  
Brothers In Arms.

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



Direction:  
Damage Manage-  
ment. © 1985  
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(London)





JUNE 21, 1985

**FIVE-DAY WORK WEEK FOR JOCKS?**

Dan O'Day's air personalities manifest a five-day work week to produce fresher, more creative DJs.

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**Lankenau Directs Great Trails Programming**

Nineteen-year company veteran John Lankenau has been promoted from Director/Information Systems to Director/Radio Programming & Research for Great Trails Broadcasting. Based at company headquarters in Dayton, Lankenau will serve as a liaison in all programming and research-related areas for the managers and PDs of the company's nine stations in Ohio, Kentucky, and Wisconsin.

Executive VP Clark Davis told R&R, "We're very happy that John's accepted this position and the extra responsibility. He's certainly earned it and has the background and knowledge to accomplish the task."

Lankenau started with Great Trails as a parttimer at WCOL/Columbus in 1966, moving to fulltime status in 1969 before becoming a personality and Research Director in 1972. He held those positions until 1980, when he took on his most recent assignment.

Describing his new role, Lankenau said, "It's sort of an advisory capacity, in that I don't make the decisions themselves but I have a lot of input concerning those that are made. I knew there'd be a chance to make a move someday, and I'm thrilled to get a more direct voice in the programming for the corporation."

**Harmelin Appointed WDTV GM**

John Harmelin has been named GM at WDTV/Philadelphia, which plans to debut a News/Talk format on July 29. Conversion of the Classical-formatted daytime, now WFLN (AM), will occur after the impending sale of the station to Masada Corp., headed by longtime Philadelphia talk host Frank Ford.

Harmelin was hired from WWDB/Philadelphia, where he had been an Account Executive for 15 years. "He was their top salesman," said Ford. "I've known him for a long time, and know how hard a worker he is."

Ford said WDTV ("Delaware Valley Talk") will use the slogan "Talk 900" and aim for high community visibility with storefront studios now under construction in the NewMarket complex in Philadelphia's Society Hill area.

The station will emphasize local talk. Ford, a host for eight years at WWDB, will take the 12-30:4:30pm shift, while Philadelphia magazine writer Carol Saline handles 10am-12:30pm duties. Other air personnel will be named later.

Ford said he doesn't consider WCAU a direct rival because of its news and sports emphasis. "We really see WWDB as our main competitor, and we don't think they're that good," said Ford. He added that WDTV should become a fulltime station after the U.S. and Mexico conclude a new agreement on use of the Mexican clear channels.

**Balaban New PD At WMZQ**

Veteran programmer Gary Balaban has been promoted from midday air personality to PD for Viacom Country station WMZQ (AM)/Washington. Balaban, who keeps his airshift, will continue to report to WMZQ-FM PD Cliff Blake.

WMZQ-AM & FM GM Frank Byrne commented, "We need someone to guide, direct, and orchestrate WMZQ's overall sound and features, and Gary was our choice. We've just been selected 'Best Country Stations' for the fifth straight year by Washingtonian magazine readers. With Gary's help, next year we should be Washington's only Country stations."

A former PD at WLTT/Washington and WMGQ/New Brunswick, Balaban started with WMZQ-FM on a parttime basis a year ago after consulting KLUU/Dallas for several months. He took over the WMZQ (AM) afternoon show last October, and when the simulcast hours changed, shifted into mid-days.

"There will be changes," Balaban told R&R, "and we're exploring many options to make this station as viable as possible. I'm flattered that Frank and Cliff have this confidence in me, and Viacom is making a concerted effort in the fierce Washington Country battle. Our T-shirts have a new internal pledge that reads, 'I am committed to making (competitor) KIX 106 a parking lot.'"

28-42 TARGET

**KKCY Unveils "The City" Approach**

The partnership headed by Highsmith Broadcasting President Ivan Braiker took over AOR outlet KQAK/San Francisco this week and, under the guidance of recently-named PDs Tom Yates and Kate Hayes, introduced "The City" (KKCY). The new format offers a variety of music, features, and information aimed at 28-42 year-old adults.

Explaining KKCY's approach, Yates and Hayes told R&R, "It's the new age of Bay Area radio. We're not going to recreate KSAN, which had its own special magic. 'The City' will be what the original freeform stations - KMPX, KSAN, WMMR, WMMR, WABX - would have evolved to professionally over the years had they been allowed to. There's a commitment to news, public service, special features, and a wide range of music - all intended to gain a much longer listening span than the average contemporary station.

"Musically, it is structured but without a playlist. The personalities work from over 5000 tracks, ranging from Robert Johnson recordings of 1938 to new releases. We're presuming literacy on the part of our target audience, people who've expanded into jazz, understand the roots of rock, and still enjoy newer music. Underneath will be a serious emphasis from San Francisco-area artists."

The new staff is comprised chiefly of longtime Bay Area veterans, including KQAK morning man Alex Bennett, News Director Dave

McQueen, Norman Davis, Brooke Jones, Dan Carlisle, Joe Regelski, Bobby Dale, Linda Fink, and Andy Lea. Also joining are former KLOS/Los Angeles PD Damien Bragdon and morning man Fred Gallardo.

Said Yates and Hayes, "We're not for hippies or yuppies - it's a class-act format for grown-up San Franciscans. The Quake is over - the City stands."

**Patrick Tapped As KLUU PD**

After four and a half years as Music Director and afternoon drive personality at KFMK/Houston, Kirk Patrick has been appointed PD at TK Communications A/C outlet KLUU/Dallas.

Said TK VP/Programming Rick Peters, "Kirk's experience in Adult/Contemporary radio and his creativity make him perfect to take over the programming duties of KLUU. He will definitely add another dimension to our radio station."

Patrick, who worked at KTAM/Bryan-College Station, TX prior to KFMK, said, "TK already has an excellent staff in place and a wonderful management team. The ground floor has already been laid, and I look forward to great things happening here." Patrick added that he will also handle the morning drive airshift.

**Fitzmaurice Becomes President/GM At KCMG**

Keyboard Broadcasting coprincipal Greg Fitzmaurice will serve as President/GM of new Urban outlet KCMG/Kansas City (presently AOR-formatted KKCI) when Keyboard completes its acquisition of the station from Golden East of Missouri next month.

Fitzmaurice has been in radio since 1975, and brings Account Executive experience from neighbors WDAF and KBEQ, having also worked as Sales Manager and GSM at crosstown KUDL.

**Sharon Upped To PD At KQXT**

Seven-year morning man Jim Sharon has been promoted to Program Director at Westinghouse Easy Listening outlet KQXT/San Antonio.

VP/GM Bill LeGrand remarked, "I've been associated with Jim for many years and find him to be one of the most knowledgeable, dedicated, and hardworking professionals I've ever encountered."

Prior to joining KQXT in 1978, Sharon spent four years as Operations Manager at KYND/Houston (now KKBQ-FM). He previously held a similar post at WLIF/Baltimore after an earlier three-year term as a KYND air personality.

Sharon told R&R, "The Easy Listening format is starting to make gradual changes, allowing announcers more freedom on the



Ken Richards

**Richards Named VP At KYXY**

After ten years as PD at A/C-formatted KYXY/San Diego, Ken Richards has been elevated to VP of parent Parker Broadcasting.

President/GM Ed Denker remarked, "It's almost impossible to give Ken an appropriate title because of the scope of his responsibilities. He directs all aspects of our on-air product: public affairs, image, community events, advertising, and public relations. He also does a fine job on his midday show."

A 25-year broadcaster, Richards has worked as a personality, PD, sales manager, station manager, and owner (of KKAR/Pomona, CA). He reflected, "Of all my radio roles, my work with KYXY has been the most satisfying. The station's on-air philosophy is in perfect agreement with mine - that of speaking to listeners on a one-to-one, intimate basis. For this reason, the programming here has been an artistic rather than scientific endeavor, with the goal being to promote musical friendship with the audience."

**Sharon Upped To PD At KQXT**

Commenting on the plans for KCMG's Urban approach, Fitzmaurice told R&R, "We see this as the biggest vulnerability in the market, as far as programming and community need are concerned." Noting the 27% five-county black population segment, he continued, "It represents the single largest potential advertising market in Kansas City. We all felt there was a tremendous opportunity for a well-programmed black FM station, and we plan to deliver a first-class Urban/CHR presentation."



Jim Sharon

air, and more station promotions and contests. It's nice to be associated with a company like Group W, which is leading the way in these innovations. As my wife said when I was offered the PD job, 'It's time you went back to work.'"



NEW CALLS WWLI

# WPJB Reverses Plans, Restores A/C Format

In a turnaround move, WPJB/Providence discontinued plans to drop A/C for CHR, detailed four weeks ago, and will become A/C-formatted WWLI ("Light 105").

Operations Manager Chris Gable explained, "We conducted four research projects and found there were two holes in the market — one for CHR and another for Transtar's 'Format 41' format. We had every intention of being CHR and were locked into it, but sales projections showed that CHR would be a mistake. There really is a niche in the marketplace for the light hits approach, and it made sense to go in this direction."

Republic

Continued from Page 1

fine job he did at WSKS." Regarding St. John, he continued, "Mike is a young man whom we regard highly. We've already seen some of the fruits of his labor in Nashville, and are glad he's chosen to remain with us." Of Kraft and Horan, Martin noted, "Karen's a very gifted young lady who deserves the opportunity to move forward as our company does the same. Tom is a 14-year station veteran who has served well in his capacity as LSM."

A 16-year broadcaster, Kenney had been WSKS Station Manager for two years. Before that he was Sales Manager at cross-town WKRC & WKRQ. "Y107 has some problems now," he said. "It's difficult to sell with a 2 share. But the station also has a lot of good people and only needs a little direction."

Rather than use the Transtar satellite service, WWLI will use local live programming and extensive promotion. The new lineup includes Gary Degraide in morning

drive, Gable (temporarily) in mid-days, PD Don Hallett in afternoons, and Tyler and E.G. Williams holding down evening air-shifts.

# Rhone Directs Atlantic Black Promotion

Sylvia Rhone is the new Director/National Promotion for the Black Music Division at Atlantic Records.

Black Music Operations VP/GM Hank Caldwell commented, "We're very fortunate to have a person of Sylvia's caliber join our company. Over the past decade, she has developed into one of the most knowledgeable and respected promotion and marketing people in our industry."

Rhone told R&R, "As a music industry professional and as a woman, I am tremendously excited about the opportunity which Hank and Atlantic have afforded me. Since its inception, Atlantic has been a pioneering force in black music, and I look forward to being part of its continuing success."

Rhone had been Director of Marketing/Special Markets for Elektra Records since 1983, preceded by a three-year term as Elektra's



Sylvia Rhone

Northwest Regional Promotion Manager/Special Markets. Her background also includes promotion positions with Ariola, ABC, and Buddah.

# Hathaway GSM At KVI & KPLZ

After a year as Local Sales Manager for Golden West Oldies/CHR combo KVI & KPLZ/Seattle, Mike Hathaway has stepped up to the new post of General Sales Manager.

VP/GM Shannon Sweete told R&R, "I've watched Mike's growth and have him earmarked for huge success. He's a very sharp young man, and since joining our company has made very fast progress."

Hathaway joined Golden West as an Account Executive with KPLZ two and a half years ago after four years in sales at cross-town KJR. Ten months later he took over local sales for the station, and five months after that assumed LSM duties for both outlets. "We've gone through a lot of changes over the last two years," Hathaway said, "and it feels good knowing Golden West has put our sales direction in my hands. My effort will be to better coordinate the national scene better with what we've established locally."

KRNN

Continued from Page 3

"I think WOAI is extremely vulnerable," Rogers commented. "Our attitude towards them is that we're going to simply put out the best possible product, fly with it, and let the public decide."

NEW RESTRUCTURING

# Brown Heads New UPI Broadcast Division

United Press International has announced the formation of two separate business units in a reorganization of the company's broadcast and print operations. Bob Brown, UPI's Sr. Vice President/Operations, was appointed Exec. President/General Manager of the new Broadcast Division, while John Mantle has been named Exec. VP/GM of the Newspaper Division. UPI Sr. VP Paula Baird will be responsible for all sales activities for the Broadcast Division, VP/Exec. Broadcast Editor Bill Ferguson will handle the printed broadcast service, and Richard Boggs will continue as VP/Manager of the UPI Radio Network.

The two new units will be operated as separate profit centers.

Brown told R&R, "By reorganizing into these two divisions we can get a much closer view of what our true costs are. We can get a handle on our editorial and communications expenses and bring them un-

der control. The key word is profitability, and by making the company more profitable we can serve broadcasters the best way possible. This move is one of the greatest elements for making UPI a strong and healthy company."

Brown led UPI's recent cost-containment program for the company's communications and computer operations, and will continue in that capacity. Prior to joining UPI he worked in operations and computer development at Capital Cities for acquisitions and start-up projects.

Box

Continued from Page 1

chase and operate great radio stations. It's a great company, and we've only been successful thanks to the outstanding management talent that we have at each of our facilities."

EZ's station roster comprises WBWW/Washington, WEZS/Richmond, WEZC/Charlotte, WEZB/New Orleans, WBZZ/Pittsburgh, WHQT/Miami, and KYKY/St. Louis.

# Smith New WLTE GSM

Twelve-year sales executive Kevin Smith is the new General Sales Manager for A/C station WLTE/Minneapolis.

Commented GM Doug Brown, "Kevin is one of the top sales professionals in the industry, and with his leadership I expect the WLTE sales staff to be second to none in the Twin Cities."

Most recently Manager of Republic Radio's Minneapolis office, Smith has also worked in the Twin Cities as an Account Executive at KSTP-FM (KS95) and as GSM at KGBB. His background also includes a term as Office Manager of the Eastman Radio office in Minneapolis.

RCA

Continued from Page 1

permit even greater communication with what I consider the best promotion team in the industry."

Bece remarked, "Under Eddie's leadership our direction is very positive and professional. I think our regional staff makes great contributions to our overall efforts and success, and I look forward to a much closer working relationship."

Goldner noted, "I'm very excited about the increased responsibilities and look forward to working closely with Eddie. Being the first female promotion Director for RCA is really an honor. My new responsibilities with the Nashville office will include increased efforts at crossing over more country product into the pop formats."

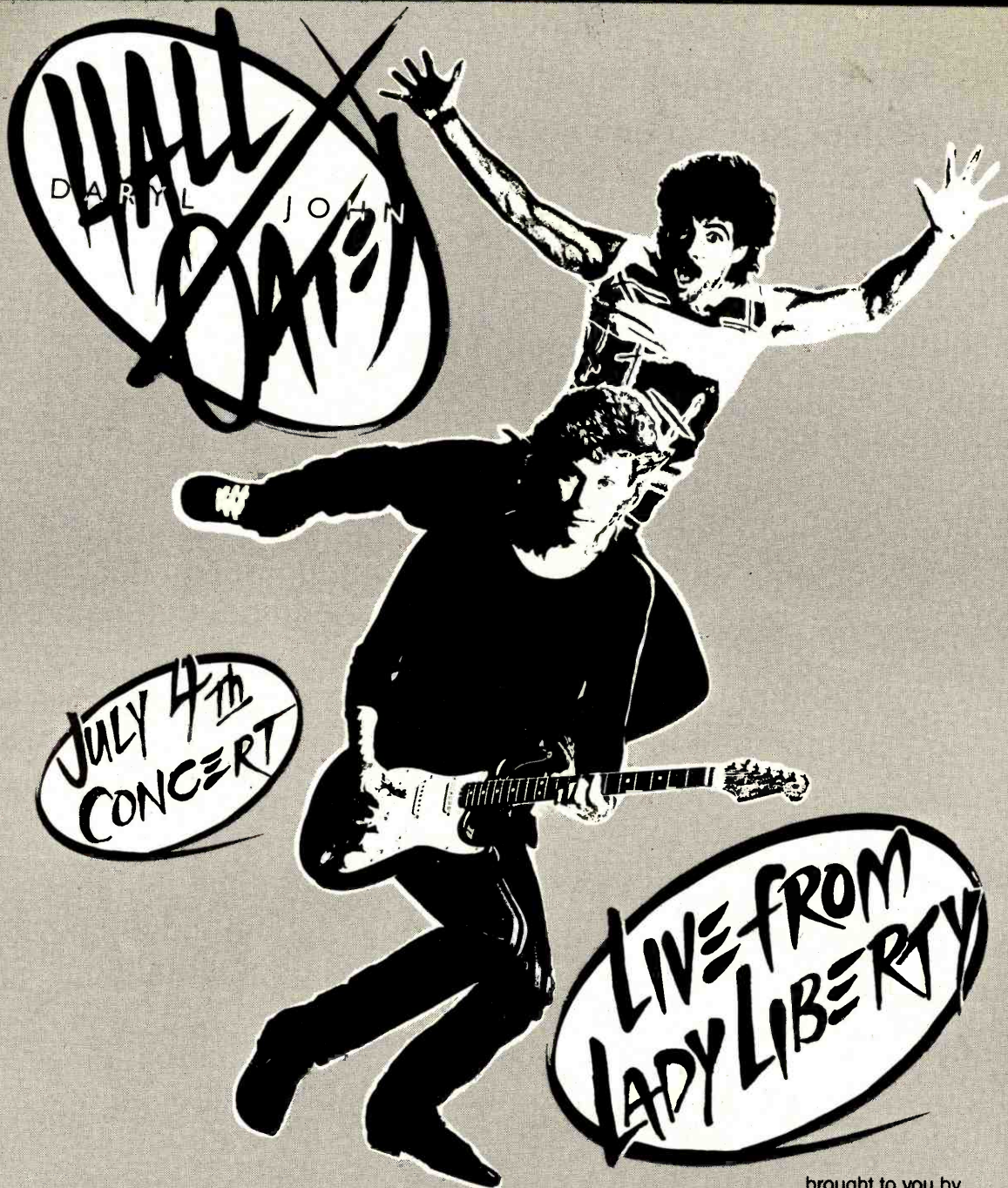
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**WESTWOOD ONE PRESENTS**



Daryl Hall & John Oates' just-completed *Big Bam Boom* tour was the most successful in their 13-year career, and to cap it off in fine style, the Westwood One Radio Network will present their birthday present to America – Hall & Oates in a special 4th of July concert live via satellite in digital stereo from Liberty State Park in the shadow of the Statue of Liberty.

Join Hall & Oates and their band as they deliver hits like "Out Of Touch," "Method Of Modern Love" and "Possession Obsession" from their *Big Bam Boom* LP, plus all the hits from their previous 14 albums.

It's rock 'n' soul from Lady Liberty – Hall & Oates' special "thank you" to the fans who have made the duo the most popular in the history of recorded music. Make sure you and your listeners get in on the musical fireworks! Contact your Westwood One representative at (213) 204-5000.

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# FCC Hearing Sought On Hostile Network Takeovers

Complaining that the FCC shows no apparent interest in a potentially "radical change in the complexion of the American broadcasting industry," Sen. Thomas Eagleton (D-MO) this week introduced a bill ordering the Commission to hold full evidentiary hearings into hostile media takeover attempts.

If passed, the bill could substantially slow, although probably not block, attempts like Ted Turner's current bid to gain control of CBS.

In other developments, CBS this week released a list of 258 groups that have written to the FCC opposing the proposed Turner takeover. The list includes the CBS Radio Affiliates Association and over 80 radio stations, presumably CBS affiliates. Also, the House Telecommunications Subcommittee has announced it will hold a hearing on media mergers and takeovers on July 10.

The "FCC Network Acquisition Approval Act of 1985" would re-

quire the Commission to gather data on the identity, funding sources, managerial expertise, and long-range plans of media raiders, as well as assess "any discontinuance, reduction, or impairment of service to a community."

After making this information available to the public and waiting 30 days to accept comments and petitions, the FCC would have to hold a full evidentiary hearing on the takeover — a process that can last years at the Commission.

Noting that the FCC now plans only a single day of informal hearings on the Turner/CBS scrap, Eagleton declared, "The public interest demands more than just a cursory examination in one-day oral argument... This bill assures that the crucial determination of the public's interest will be made on a full and complete record, nothing more or nothing less."

The bill is co-sponsored by Sens. Larry Pressler (R-SD), Daniel In-



Sen. Thomas Eagleton

ouye (D-HI), and James Exon (D-NE). To come under the bill's terms, a media company would have to operate five or more TV stations or offer at least 15 hours a week of "integrated programming service" to a minimum of 25 TV stations in 10 or more states.

# Hinsche Promoted To KMPC GSM

KMPC/Los Angeles Local Sales Manager Sue Hinsche has been promoted to General Sales Manager, overseeing local and national sales for the Big Band station. Hinsche has been with KMPC for five years, having earlier worked in sales at cross-town KIQQ and KFWB, as well as Major Market Radio.

At the same time, Account Executive Jack Sweeney moved up to Local Sales Manager, and AE

Fran Weaver advanced to National Sales Coordinator. Additionally, Retail Sales Coordinator Alan Gottfried's duties were expanded to selling sports packages on the national level.

GM Bill Ward said, "Sue, Alan, Jack, and Fran have contributed much to the growth and success of KMPC. I know these promotions and added responsibilities will better enable KMPC to continue on that path."

# Meeting With A Maverick



EMI America's George Thorogood recently played Boston in support of his "Maverick" LP. Pictured backstage (l-r) are EMI VP Dick Williams, Thorogood, EMI President Jim Mazza, labelmate Peter Wolf, and EMI VP Neil Portnow.

# Life By Night Manhattan Style



Manhattan Records has signed Life By Night, with a single just out and an album to follow. Pictured (l-r) are Manhattan President Bruce Lundvall, group's Tom Croucier, and EMI Chairman Bhaskar Menon.

# Bland Signs To Malaco



Veteran singer Bobby Bland has signed with Malaco Records. Pictured (l-r) are Malaco's Bill Magness, Bland, and label's Dave Clark.

# 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 regions 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.

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- WREB-Holyoke/Springfield, MA
- WKXL-Concord, NH
- WNRJ-Warwick, RI
- WNRJ-Woonsocket, RI
- WXJY-Osterville/Hyannis, MA
- WDEA-Elsworth, ME
- WCCM-Lawrence, MA
- WEIM-Fitchburg, MA
- WNTY-Southington, CT

- WEMS-Laconia, NH
- WHWB-Rutland, VT

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The standard models of the ABX include mainframes for 18, 26 (pictured) and 34 inputs. The spec's are impressive, the features and options extensive,

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CARIVEAU NEW GROUP PRESIDENT

# Vaughns Buys Six Ingstad Stations

Minneapolis-based Vaughns, Inc., headed by Dave Willette, will acquire six stations from Tom Ingstad Broadcasting for nearly \$9 million. The properties involved are KKXL-AM & FM/Grand Forks, ND; KYKC & KKRC/Sioux Falls, SD; and WLXR-AM & FMLaCrosse, WI. KKXL GM Duane Cariveau will become President of the new Vaughns station group, which will be based in Grand Forks.

Ingstad is retaining six stations, including KXIC/Iowa City & KKRQ/Iowa City-Cedar Rapids, KIMM & KGGG/Rapid City, IA, KBMW/Wahpeton & KLTA/Breckenridge-Fargo, ND.

KKXL (AM) operates with 1 kw days/500 watts nights at 1440 kHz; KKXL-FM has 100 kw on 92.9 mHz at 420 feet above average terrain. KYKC broadcasts with 1 kw at 1230 kHz; KKRC has 3 kw on 93.5 mHz at

150 feet a.a.t. WLXR (AM) is a 1 kw station at 1490 kHz; WLXR-FM has 1400 watts on 104.9 mHz at 430 feet a.a.t.

KKXL (AM), KYKC, and WLXR (AM) are Country-formatted; KKXL-FM,

## Metropolis Acquires WCLS For \$8 Million

Newly-formed Metropolis Broadcasting, Inc., a Detroit-based partnership involving former WNIC-AM & FM/Detroit VP/GM Lorraine Golden and WQBH/Detroit President Harvey Deutch, has agreed to buy neighboring A/C outlet WCLS for \$8 million.

Golden, who will serve as President/GM, said, "Everywhere you turn, Detroit radio/TV stations are being acquired by large groups from other cities. We are Detroiters, and in a broadcasting sense, are showing our

commitment to this great city." Added Deutch, "Bob Liggett was very sensitive about selling this station to Detroiters. He had many offers that equalled or exceeded ours, and we're very grateful."

Broker Dornseiff & Johnson represented the buyer for the transaction, expected to be completed by October.

Liggett retains ownership of WFMM/Lansing, WLHT/Grand Rapids, WHNN/Bay City-Saginaw, and KTYD/Santa Barbara.

WCLS operates with 20 kw on 99.5 mHz at 750 feet a.a.t. No format change is planned.

### KRAM & KITTLAS VEGAS

PRICE: \$2.5 million  
 BUYER: Medina Broadcast Group, a suburban Seattle company headed by Phil Syrdal. It also owns KUDY & KQSP/Spokane.  
 SELLER: Cole Industries, Inc.  
 DIAL POSITION: 1340 kHz; 96.3 mHz  
 POWER: 1 kw ; 100 kw  
 FORMAT: Country; CHR

### WPMP & WPMO/ PASCAGOULA, MS

PRICE: \$1,725,000  
 BUYER: Starr Broadcasting, owned by Peter Starr. It also owns WPLR/ New Haven, WHLY/Oriando, and WTID/Suffolk, VA. WPMO plans to upgrade its signal to cover nearby Gulfport and Biloxi.  
 SELLER: Gulf Coast Country Corp., headed by R.D. McGregor and the estate of Herbert Brown.  
 DIAL POSITION: 1580 kHz; 99.1 mHz  
 POWER: 5 kw daytime; 100 kw nighttime  
 FORMAT: Urban; Country  
 BROKER: Americom Media Brokers

### WSAU & WIFC/WAUSAU, WI

PRICE: Undisclosed  
 BUYER: WTMJ, Inc., which also owns WTMJ & WKTJ/Milwaukee. GM Dave Raven will continue to manage the stations under WTMJ ownership.  
 SELLER: Wausau Radio, Inc.  
 DIAL POSITION: 550 kHz; 95.5 mHz  
 POWER: 5 kw; 100 kw  
 FORMAT: A/C; CHR

### WREN/TOPEKA, KS

PRICE: \$1,250,000  
 BUYER: Wren/Paton/Cramer, Inc., a subsidiary of Paton & Associates, a Kansas City, KS-based advertising/marketing firm. The buyer is headed by N.E. Paton, and includes coprin-cipals Sharon Lea Paton, Russell Paton, and broadcast division consultancy President Ted Cramer.  
 SELLER: Radio Station Wren Co., headed by John Kassebaum, who also owns KFH & KLZS/Wichita.  
 DIAL POSITION: 1250 kHz  
 POWER: 5 kw  
 FORMAT: Oldies

### KTTT-AM & FM/COLUMBUS, NE


PRICE: \$792,000  
 BUYER: Columbus Broadcasting Systems, Inc.  
 SELLER: City & Farm Broadcasting, Inc. Coprincipal Ron Kruse is the station's former Sales Manager.  
 DIAL POSITION: 1510 kHz; 93.5 mHz  
 POWER: 500-watt daytime; 3 kw at 250 feet a.a.t.  
 FORMAT: A/C

### KHMO/HANNIBAL, MO

PRICE: \$1,350,000  
 BUYER: Frank and James Bick, who also own WIDS/Palmira, NY.  
 SELLER: Mark Twain Media  
 DIAL POSITION: 1070 kHz  
 POWER: 5 kw days/1 kw nights  
 FORMAT: Country  
 BROKER: Ralph E. Meador

### KJKK/FERGUS FALLS, MN

PRICE: \$335,250 for 55% of stock  
 BUYER: Lew Latto Group of Northland Radio Stations, which also owns WAKX & KXTP/Duluth-Superior, and WEVE-AM & FM/Eveleth, MN. Principal Lew Latto is the NRBA Director-At-Large.  
 SELLER: Otter Tail Promotions, headed by John Kassebaum, who holds 45% of stock  
 DIAL POSITION: 96.5 mHz  
 POWER: 100 kw at 560 feet a.a.t.  
 FORMAT: A/C



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**JULY 13, 1985**



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Eric Clapton  
Phil Collins  
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Style Council  
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Tears For Fears  
Brian Ferry  
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Mick Jagger  
Waylon Jennings  
Elton John  
Howard Jones  
Nick Kershaw  
Kris Kristofferson  
Paul McCartney  
Simple Minds  
Alison Moyet  
Huey Lewis & The News

Hall & Oates  
Billy Ocean  
Robert Plant  
The Pretenders  
Judas Priest  
Queen  
Status Quo  
Boomtown Rats  
Sade  
Santana  
Paul Simon  
Power Station  
Rod Stewart  
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The Who  
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Paul Young



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ABC's Young Adult Radio Networks are proud to be a part of this historic event. We will broadcast all day via-satellite from JFK Stadium Philadelphia and Wembly Stadium in London.

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



# Danforth Wants Free Response Time For Negative Political Ads

Stations would be required to furnish free response time to political candidates mentioned in their opponents' broadcast advertising under the Clean Campaign Act of 1985 introduced this week by Senate Commerce Committee Chairman **John Danforth** (R-MO). Candidates who appear in their own ads and personally criticize or mention their opponents would not trigger the response time provision.

Providing a strong incentive for candidates to refer in person to their rivals "is designed to increase a candidate's accountability when he seeks to use negative ads," Danforth explained. "Thus, if a candidate wants to refer to his opponent, the public will see with

its own eyes and hear with its own ears that candidate, not some anonymous actor or a portentous voice narrating a staged scene."

## Free Response Time For Independent PAC Ads

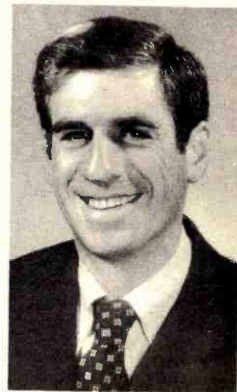
Under Danforth's bill, which will be the subject of Senate hear-

ings July 10 and 24, free response time for opponents would also be required anytime a station airs an independent spot — negative or not — either for or against a candidate, placed by a political action committee (PAC) or an individual.

"This bill does not seek to eliminate or restrict PAC ads," said Danforth. "It merely attempts to restore some balance to a campaign in which independent ads are aired. This provision will provide candidates with some ability to respond to messages that otherwise might be unanswerable."

Danforth told a Washington press conference, "Negative political campaigning is creating apathy and cynicism among the voting public, and distorting our electoral process. . . Independent political action committees and wealthy interlopers are free to inject themselves into races, as well. These PACs may have no loyalty to a district or a state, a candidate or a party."

Cosponsors of the bill include Sens. Fritz Hollings (D-SC), Barry Goldwater (R-AZ), Larry Pressler (R-SD), Alan Dixon (D-IL), and Paul Simon (D-IL).



Sen. John Danforth

## NEWS BRIEFS

### Stations Need Not Cater To Special Community Groups

Under radio deregulation, there is no special obligation on the part of stations to program to the needs of particular groups in their communities, the FCC has reiterated. The clarification came in the case of the **National Black Media Coalition's** attempt to deny renewal on EEO grounds to 17 stations in Indiana, Kentucky, and Tennessee.

NBMC appealed the FCC's renewal of the 17 licenses to a federal court, which sent the case back to the FCC at the agency's request. The Commission wanted to address NBMC's charge that deregulation requires all Lexington, KY stations to offer special programming for blacks, since no outlet has chosen a fulltime Black format.

In fact, deregulation allows stations to choose not to program to all significant groups, the FCC stressed. "It is

clear that stations such as **WVLC/Lexington** that choose not to specialize do not have greater programming obligations after radio deregulation than they did before."

### SBA Cutoff Of Media Loans Opposed

A Small Business Administration (SBA) proposal to stop giving loans to commercial radio broadcasters has come under heavy fire from **NRBA** and **NAB**. SBA rules prohibit loans to so-called "opinion-molders" such as broadcasters, but radio was exempted because it was heavily regulated by the government. SBA argues the exemption is no longer warranted since radio has been deregulated, and stations are free to choose their own formats.

In comments filed with SBA, NAB said it was "astounded" by that rationale, adding, "It is clear that even a cursory review of current FCC regulations reveals that broadcasting continues to be a regulated industry." NRBA agreed and said cutting off loans "will close another avenue of financing for individuals who already have to compete with the conglomerates for ownership of media outlets."

Both associations pointed out that minorities, who are traditionally hard-pressed to find venture capital, would be especially hard-hit by the cutoff.

### Other Key Developments:

- At the outset of a weeklong meeting to be highlighted by elections for Joint Board and Radio Board chairmen, the **NAB** Board of Directors passed a resolution pledging whatever funding its Task Force on Alcohol and Drug Abuse needs. It also voted to reestablish its Task Force on Public Broadcasting to explore alternative means of financing public radio and television.

- Two applicants for **RKO** licenses have lost a bid to halt FCC comparative hearings among the competing applicants until RKO's basic qualifications have been decided in the **KHJ-TV/Los Angeles** case.

## EXPLICIT DJ BANTER CRITICIZED

# Parents Ask Industry "Self-Restraint" On Lyrics

"I love rock music," declares the leader of a growing movement to clean up music lyrics. "I grew up on this culture and it takes a lot to shock me." So says **Tipper Gore**, 36, organizer of the **Parents Music Resource Center** in Washington. The widespread introduction of sexually explicit and violent themes into music "has happened rather quickly and rather recently," she maintains.

"We want to get the industry talking among themselves about this," Gore explains. "The ideal solution is for the industry to exercise some self-restraint." When Gore mentions "industry," it's clear she uses the word in its broadest sense, encompassing record companies, artists, radio, television, record stores, and music video producers.

### Senate Hearings Possible

Asked whether her group — with its impeccable Washington connections — has a legislative solution in mind, she responds, "I have great faith that won't be necessary." But she adds that Senate Commerce Committee Chairman **John Danforth** (R-MO) has taken a keen interest in the subject, and may schedule hearings in the fall.

Although barely a month a old, the resource center is already having an impact. It's proven especially adept at garnering national publicity, like a segment this week on the "CBS Morning News." But Gore, wife of Sen. Al Gore (D-TN), and her co-organizers — all women from the Washington political scene — aren't just out to grab headlines.

They give the appearance of feeling their way along — with no clear game plan at this point — but carried forward by their own strong feelings, and the natural momentum of an issue that, quite literally, has sex appeal. So far the group has:

- Hired a staff member and a Washington office.
- Applied to the IRS for tax-free status.
- Staged a meeting in the Washington area that drew 350 people in May.
- Met with NAB President **Eddie Fritts** and persuaded him to write to broadcasters, and then ask record companies to enclose lyric sheets with records.
- Met two weeks ago with **Stanley Gortikov**, President of the Recording Industry Association of America (RIAA). Both sides agreed not to divulge details of the session, but Gore called it a "very fruitful meeting." She's convinced Gortikov will make the issue of suggestive lyrics "a priority."
- Upcoming activities include a letter to record company CEOs.

### DJ "Banter" Getting Dirty

Gore's concern with radio goes beyond the nature of song lyrics. "DJ banter on the radio has become a lot more explicit," she believes. "I wasn't aware of it before, but since we started to get national publicity a lot of people have written in and called from all over the country asking us to focus on off-color remarks by radio announcers.

"We're concerned about the very explicit sexual lyrics and themes, as well as sadomasochism, which seems to be a growing theme in music videos," says Gore, mother of four children aged 11 and under. "I've had one of my youngsters come up to me and

ask, 'If you love somebody, why do you whip them?'" She argues that caution is necessary because children idolize artists, "process information differently" than adults, and often can't distinguish between reality and fantasy.

"We don't want to ban or censor," Gore stresses, adding that what artists "do in their private lives is their own business." Nor does she have a bone to pick with parents who don't mind their children being exposed to today's music, videos, and album covers.

### Radio Influence On Labels, Artists

Gore sees restraint on the part of radio as part of an overall solution. She reasons that if radio won't air explicit lyrics, record companies won't produce such records. And if labels won't produce them, artists won't write and perform explicit songs. Other remedies mentioned are a record rating system, similar to the current movie ratings; a special section in record stores for explicit album covers; and written lyrics with all records to help parents tell whether an album is suitable for their children.

Since the center began getting attention, Gore reports, it has been getting a "tremendous response" from concerned parents. "I think there's been a lot of frustration out there in the country. People don't know how to approach the mass media if they have a complaint. We tell them how to do that."

In addition to Gore, leaders of the lyrics movement include **Susan Baker**, wife of Treasury Secretary **James Baker**; **Mt. Vernon** (VA) College board member **Sally Nevius**; Washington area activist **Pamela Howar**; and **Ethelynn Stuckey**, wife of an ex-Congressman from Georgia.



**GROUP W HONORED** — Group W Chairman **Daniel Ritchie** accepted a Presidential Citation Award for Private Sector Initiatives last week from President Reagan. Group W was singled out for numerous community service projects, including the radio division's involvement in the "Adopt A School" program. Also honored was NAB, for its drunk driving campaign and minority owners.



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## Radio Getting Bigger Bite Of Fast Food Market

Fast food has shown the greatest increase in restaurant sales growth (up 14% in the first nine months of 1984 vs. the same period in 1983). And, what's more, radio's share of the fast food marketing dollar has also climbed considerably, reaching 47% (\$46.1 million to \$66.7 million).

According to the RAB's "Fast Food: The Market Is Growing" booklet, the sales growth for table restaurants during this time period was only 6.5 percent. Meanwhile, fast food sales have nearly doubled in the last five years, from \$24.8 billion in 1979 to a projected \$47 billion in 1984.

Designed as a sales tool for radio stations, this booklet contains a wealth of information. For example:

- Breakfast service currently accounts for 14% of 'burger-chains' business
- 85% of fast food consumers make the decision to eat within two hours of the meal



Page...

- 57% of adults have a radio at work; 83% listen there

- 88% of adults who dine out use a car to get to the restaurant; 84% have the radio on while driving there. Of special consideration is the section on fast food promotions. In one instance a donut

chain in Chicago used syndicated columnist **Mike Royko** as a radio spokesperson. He called attention to a morning newspaper-coffee-and-donuts giveaway, which reportedly boosted sales 50%.

For copies of "Fast Food: The Market Is Growing," call the RAB at (212) 599-6666.

## Workforce Of The Future

This might seem a bit premature. But since futurists say the day when a large percentage of the American workforce will be linked to their workplaces by computer is dawning sooner than we think, a recent survey by **Runzheimer International** bears scrutiny.

As reported in *USA Today*, the company found that those employees currently working at home via computer not only put in more hours on the job, but are also absent less — imagine that — and are more likely to stay with their company longer.

We say the current sampling is too small a percentage of the workforce to establish any meaningful data just yet. Furthermore, those employees currently working at home via a computer are unlikely to reflect the workforce as a whole. Changes in work habits resulting from this electronic revolution, however, are bound to come.

When they do, you'd better be ready 'cause these computer-linked workers may very well be your listeners. Look at it this way: What's going to happen to drivetime when the number of commuters is reduced even 20%? And what about at-work listening ... ?



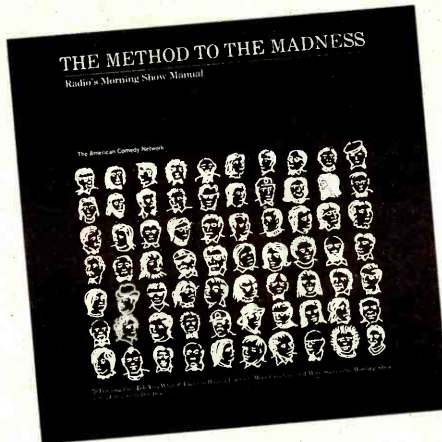
## Champagne Index Up

Those who have developed a taste for the finer things in life will have to pay a little bit more for them this year, according to a recent survey conducted by **Moët & Chandon Champagne**. As reported in the *Wireless Flash* news service, the so-called "Moët Index" shows that the cost of luxury goods increased eight percent from 1983-1984 while the cost of living climbed only four percent.

Of course, there still are some bargains available. After all, neither a Rolls-Royce Corniche convertible nor Broadway theater tickets cost any more in 1984 than they did in 1983. However, the cost of limousine rentals has soared 13%. The price of a woman's full-length mink coat is up 15% and a pound of chocolate truffles will now set you back 14% more than it did a year before. Clearly, you can never be too rich or too thin, especially if you can't stay away from those truffles ...

## The **HOT**, new book that has everyone talking!

And no wonder. When 70 of America's most successful radio personalities come together to brainstorm about all the things that create great morning shows ... that's news! And that's what **THE METHOD TO THE MADNESS** is all about. In their own words, Paul Barsky, Ross Brittain, Corey Dietz, Gary D., The Greaseman, M.G. Kelly, John Landecker, Larry Lujack, Gary Owens, Dick Purtan, Bobby Rich, Dr. Don Rose, Jay Thomas, Elliott & Woodside and many more cover all the bases ... from the agony of rising before the sun, to the ecstasy of running a show that consistently works and wins! It's a candid, lively, and frequently funny roundtable discussion that is much more than a how-to book. So, invest \$14.95 today and find out how there really is a **METHOD TO THE MADNESS**.



Please fill out the form below and mail to: **THE AMERICAN COMEDY NETWORK/Park City Plaza/Bridgeport, CT/06604**. Enclose \$14.95 plus

\$1.50 postage and handling for each copy that you order (Connecticut residents add 7.5% sales tax). Allow 2-3 weeks for delivery.

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

## Non-Smoking Cigarettes

Smokers! Tired of feeling like a social pariah every time you stroll into a nonsmoking coworker's office with a freshly-lit coffin nail in your hand? The fine folks at the San Antonio-based **Advanced Tobacco Products Co.** have just the product for you — "Favors," the cigarettes you don't even have to light.

According to the radio news service **Rip 'N Read**, these "Favors" look just like cigarettes, but with a slight difference. There's a plastic tube inside that contains nicotine and smoke flavoring. Yum! You will, however, feel less likely to be a candidate for a leper colony the next time you walk into a reformed smoker's office.

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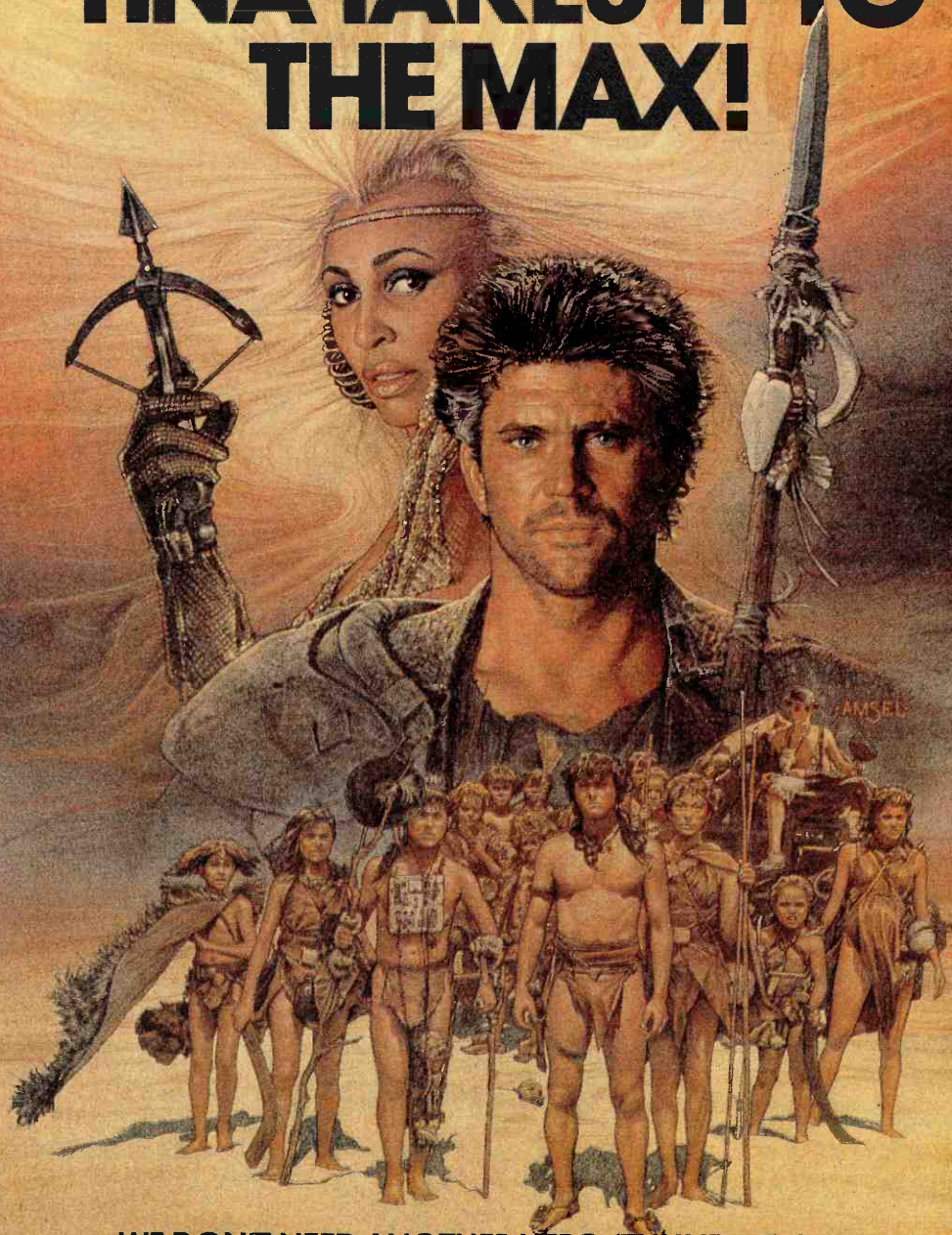
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*Rick Dees . . . America's premier radio*

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*world. Your listeners can hear the latest*

*in concert news, videos and what goes on*

*behind the scenes with the stars themselves.*

*You'll find out who's hot and who's not.*

*If it's happening . . . it's on "American*

*Music Magazine starring Rick Dees"!*

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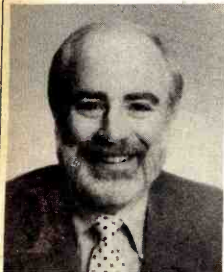
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# PRO:MOTIONS

## CBS Masterworks Ups Holdredge



Roger Holdredge

Roger Holdredge has been elevated to VP/Marketing, **CBS Masterworks**. Before this promotion, he had served as Manager/Marketing, Western Region since 1983. Holdredge, who will now work out of CBS Masterworks' New York office, first joined CBS Records in 1975 as a Merchandising/Inventory Specialist in the New England branch. Four years later he advanced to Sales Manager for the Los Angeles branch.

## Atlantic Raises Rovin



Jodi Rovin

Jodi Rovin has been upped to Assistant Art Director at **Atlantic Records**. She had worked as a junior designer for the label since 1983.

## Fastfire Names Furhman, Neiderman



Mel Fuhrman

Mel Fuhrman has been appointed Executive VP at **Fastfire Records**. In this new position, he will oversee marketing, national label distribution (outside and company), and music publishing. Fuhrman's 26-year music career includes the VP/GM helm at **Liberty/Blue Note, A&M, and Elektra Records**. Former Exec. VP **Bill Neiderman** moves up to President/COO.

## Republic Taps McCauley As VP

Richard McCauley has been named VP/Business Development for **Republic Radio**. McCauley joins Republic from **Selcom**, where he served as Senior VP/Station Development. His background includes stints as **Blair/RAR** Sr. VP/GM, **Blair Radio** Sr. VP/Stations, **ABC Radio Network** VP/Affiliate Affairs, **KLZ/Denver** GSM, and **WERE/Cleveland** VP/GM.

## Raves Named Mystic VP/A&R

Philip Raves has been appointed VP/A&R for **Mystic Records**. Before this Raves worked for the label in a talent-scouting capacity.

## Townley Directs CBS Recording Operations



William Townley

William Townley has been chosen as Director/Recording Operations for **CBS Records**. Prior to this promotion, Townley served as the label's Manager/Studio Operations. Townley has been with the label since 1949.

## Sugar Appointed BMI Executive



Dede Sugar

Dede Sugar joins **BMI** as Executive, Writer/Publisher Relations. Most recently, Sugar worked in the A&R department at **Geffen Records**. Prior to that she held positions at **Chappell Music** and **Image Transform**.

## PROS ON THE LOOSE

Lisa "B" — All-Nights **KCMO-FM/Kansas City** (913) 362-8079

Andy Barber — Mornings **KAFM/Dallas** (214) 323-1861

Royce Blake — Nights **KCMO-FM/Kansas City** (913) 268-4901

Jimmy Byrd — Afternoons **KBEQ/Kansas City** (913) 432-7373

Al Casey — PD **WCLY & WPGC/Washington** (202) 966-9241

Johnny Dolan — Midday **KCMO-FM/Kansas City** (816) 741-3887

Bill Jeffries — PD **KPOP/Sacramento** (916) 726-4867

Mike Jones — Late-Nights **KCMO-FM/Kansas City** (816) 361-1854

Randy Kabrich — PD **WROQ-AM & FM/Charlotte** (919) 274-8572

## CHANGES

**Rosemary Zimmerman**, formerly with **Christal**/New York, appointed Account Executive for **Blair Radio**/New York.

**Marissa L. Keshin**, former Account Executive at **Internet Radio Networks**, named Account Executive at **Blair Radio Networks** (BRN).

**Jeff Hodge** rejoined **Katz Radio**/New York as Account Executive from Vice President/Sales for **Arbitron Ratings Company**.

**Kathy Koch** joined **KQZY** in **Dallas/Fort Worth** as Account Executive.

**Rhonda Levin Shroyer** joined **WSSP/Orlando** as Account Executive.

**Sandy Goodkind** named Account Executive at **WSSP/Orlando**.

**Dave Fogg** named Account Executive at **WSSP/Orlando**.

**Suzan Brooks**, formerly with **WRKT/Cocoa**, moved to Account Executive at **WSSP/Orlando**.

**Michael Stevens**, formerly a Credit Analyst for **Chemical Bank/Rochester, NY**, joined **Katz Radio** as a Market Research Specialist.

**Fred Robinson Jr.**, former President of **Spectrum Communications**, joined **Katz Radio's** sales office/**San Francisco**.

**Stacey Wolf**, former Account Executive for **WRKO/Boston**, named a Retail Sales Account Executive for sister station **WOR/New York**.

**Mike Greenzeig**, former Account Executive for **WAPP-FM**/New York, joined **Republic Radio**/New York as Account Executive.

**Gregory B. Cohane**, former General Sales Manager at **WWOJ/Sebring, FL**, named Financial Account Executive at **WOR/New York**.

**Christine Layng**, former Account Executive for **WMCA/New York**, joined **WOR/New York** as Retail Sales Account Executive.

**Lisa Lindeman**, formerly with **KNUS/Denver**, hired as an Account Executive for Retail Sales at **WOR/New York**.

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# Congratulations To The Winners!



Rick Torcasso

## WMJI/Cleveland

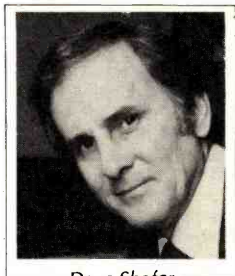
\*Number **one** A/C...AM or FM! Beats nearest competitor by more than .5!!!



Chris Elliott

## KMJI/Denver

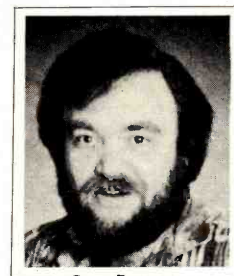
\*Leaps to number **one** adults 18-54... best ratings EVER! The new number **one** A/C!!!



Dave Shafer

## CKLW/Detroit

\*The "Big 8" is back...12+ratings .8 -4.0! Station proves AM is not dead. Detroit's number **one** nostalgia station!!!



Gary Brown

## KGLD/St. Louis

\*Increases 12+ ratings to biggest book EVER! Oldest format is big AM winner. Number **one** gold station!!!

\*(Winter '85 Arbitron Results — Mon-Sun, 6am-12am)

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JHAN HIBER

### ASCRPTION, FOCUS GROUPS

# Taking A Second Look

In May, two research-related articles by different R&R format editors caught my eye, and both are well worth a second look for further study.

#### Slogan Conflicts

The first column we'll review was A/C Editor Donna Brake's review of the battle over which station in Atlanta should get credit for the logo "99" (R&R 5-24). Without knowing the motives of those involved, it certainly seemed that diarykeeper confusion was likely to result when two similarly-formatted stations on the FM band were using such an identifier.

A thorny issue stemming from this situation is how stations should market and identify themselves. Are memorable logos or rounded frequencies the best way to go? What about call letters?

While the industry shouldn't be letting the Arbitron tail wag the radio dog, it is pragmatic to keep in mind diarykeeper payoff when setting up key marketing ingredients such as call letters or other identifiers. It seems there should be three major considerations when setting up your key identifiers:

1) Is it unique? Not only should no one else in the market be using anything close, but also keep in mind that your key "brand name" should, if possible, express your unique selling proposition. Ideally there is a consumer benefit inherent in the identifier.

2) Is it used consistently? Once your market research has determined the best identifier, then use it often and consistently. Some stations (indeed other consumer products too) use too many or conflicting positioning slogans. Don't be like a certain major soft drink and ballyhoo that you are less sweet, only to in-

roduce a formula sweeter than your original product six months later. Confusion results and success is hampered.

3) Can you get credit for it? Keeping in mind the nuances of the Arbitron or Birch systems, it only makes sense to promote an identifier that will potentially help your numbers. Getting into a slogan conflict hassle muddies the waters, clouds the decision-making process on the part of GMs and PDs (was our book "real" or affected by the conflict?), and offers to the ad community another example of how radio can shoot itself in the foot.

The ideal identifier that meets the above criteria? Call letters. It's preferable that your calls be so well supported by a marketing campaign that they stand for the consumer benefit/position you seek. The ideal situation is when you can ask a person on the street the first thing he thinks of when you say, "WXXX," and he responds with a liner you've used consistently, such as "Northland's Best Rock."

Above all, remember the one thing unique to any station - its calls. No ratings service should have trouble crediting that identifier.

#### Political Precedent

Another fascinating aspect of the Atlanta slogan conflict hassle is that Arbitron did callbacks to determine which "99" diarykeepers were tuned to. This should offer hope for those in similar situations who have longed for Arbitron to use callbacks rather than the ascription approach.

Why did Arbitron opt for

callbacks during the sweep this time? Not wanting to be overly cynical, but one wonders if it had anything to do with the fact that Cox, owners of one of the 99s involved, spends millions annually with Arbitron. It is encouraging to see Arbitron's responsiveness on this matter; after all, the integrity of its Atlanta product is in question. I just hope some daytimer in East Prairie Dog, Nebraska gets the same treatment in a similar slogan-conflict matter.

#### Station Information Crucial

No matter what your slogan or key identifier is, you must make sure Arbitron and Birch know you're using it. This seems elementary, but thousands of stations still are not returning their Arbitron Station Information Packets (known usually as facility forms). The info contained in the SIPs is the basis for all diary crediting.

In a recent speech, Arbitron Radio Sales/Marketing VP Rhody Bosley tried to bring home the impact of the SIP material. According to Bosley, "About 70% of all diaries are sent to 13 special editors who resolve program, personality, and slogan conflicts." Yet no matter how dedicated such editors might be, they can't predict radio station changes or read broadcasters' minds. Information such as new calls and slogans, format and airstaff changes, and new or special event programming are some of the key details all too often not passed along to the ratings services.

When you realize that over one-third of the stations never return their SIPs, it makes you wonder. They might as well leave their ratings chances up to a Ouija board.

#### Birch Launches New Rep Package

Birch Radio has taken the unprecedented step of allowing national rep firms to sell on Birch data even if the station in question doesn't subscribe. According to Tom Birch, "Effective immediately, rep firms may purchase the national service and sell on behalf of any repped station. The presentation must be on the national level only, and the rep must agree not to divulge the estimates to stations that don't subscribe locally." Birch told R&R several leading rep firms are mulling over this offer.

Of course, these are the stations that often bellow after their numbers slide, only to find that their inability to cogently handle and return the ratings paperwork was what hurt them. A plea to all GMs and PDs: if indeed 70% of all diaries are being handled by special edit, then it's vital that you fill in completely and return the SIPs. If you don't, the only ones who get hurt are you and your sales staff.

#### Focus Food For Thought

The other article worth a second look this week was Country Editor Lon Helton's column on focus groups (R&R 5-31). He wrote about groups held on behalf of RCA Records in its quest to learn more from country music listeners. Lon's overview of what transpired was useful if you haven't had the experience of being involved in the focus group technique.

Let me add some additional food for thought, first with regard to recruiting for focus groups. Usually panels of about ten people are used. However, you need to line up more who'll say they will come, since there are always dropouts. For example, in doing some groups recently I recruited 18 men 18-24, hoping ten would show. As luck would have it, it rained hard that night, but the over-recruiting still garnered eight participants.

Keep in mind that while viewing the groups and hearing the verbal feedback are useful, there's more that goes into a successful focus group project. One key item is the pre-discussion questionnaire. Usually given out at the beginning of each session, such a questionnaire can help tap top-of-mind perceptions not affected by the group discussion. Also,

the Casper Milquetoasts of the world have the chance to give you their opinions in writing even if they're not the most verbally articulate.

It's tempting to make decisions at a focus group based on what's heard or observed through the glass. However, I'd caution you to also take the written feedback into account. The best way to make the most of a focus group is to cross-tab the questionnaire results with an analysis of the tapes of the discussions. Thus, if on the initial questionnaire folks say they feel so-so about Country music but in the discussion sound more positive, some food for thought has arisen. Did a strong participant sway their opinions? Were they latent Country fans who didn't want to admit it until they heard others sound positive? Such questions would need to be pursued through more in-depth research.

Indeed, the sample size of any focus group project implies caution in how you use the results. RCA was wise to conduct groups in several sites around the nation, and it's hoped other record companies will follow suit in talking to their marketplace. You add to the validity of the results when either using a variety of locations for more than two to three days, or by doing as many as eight groups for each project. However, keep in mind that unless you see a thread of consistency on a topic through all the sessions, you'd be smart to check the findings that surface with a larger database.

What's next? The impending release of the crucial spring results. Tune in next week and we'll lay out some key sales and programming analyses you may want to do when you get your spring numbers next month.





REED BUNZEL

## Live Via Satellite: 24-Hour Programming

Localism has long been a key word in radio programming. The tastes and pace of the immediate market largely dictate the music, personalities, news, sports, and weather offered by the local station, and a hands-on approach to music selection is generally considered the "top-secret formula" that determines one station's success over another. While automated formats have served as an alternative, some local programmers have balked at the idea of exchanging their philosophies for what a remote company decides to place on a tape reel.

Automation definitely has a secure foothold in radio programming. But the development of satellite technology has brought a new wrinkle to the traditional turnkey operation, significantly altering the way radio does business. At the same time, the advent of 24-hour satellite networks has greatly affected radio programming on both a local and automated front. This week's column examines the benefits and drawbacks of 24-hour satellite networks, and their impact on local and automated programming.

### Benefit Performance

While some hype is inherent in virtually all promotional claims, 24-hour networks profess a few advantages that can turn a losing station into a market winner. This benefit list includes increased cost effectiveness, consistent quality programming, and the availability of top-notch talent in markets where such talent might not exist.

"In the beginning we thought we would see the biggest payoff coming from a station's reduced costs," explains Satellite Music Network President John Tyler. "But we also discovered that a very real benefit comes from the redirection of management energy, so station personnel can relax about their programming and work harder with local clients."

Transtar Exec. Vice President Mike Harvey agrees that eliminating headaches allows management a freer hand in sales. "Because costs are kept lower and programming is top-quality all the time, a satellite network can eliminate the need for a station to handle people, critique them, work with them, and pay them. The cost-effectiveness becomes valuable when you realize that much of this is eliminated for what you would have to pay one fulltime announcer."

### Local Vs. National

Stations in smaller markets accept a fulltime satellite service more readily than those in major markets, but the major market stations are necessary for economic success. National advertisers are more interested in getting their spots heard in Chicago



John Tyler

"An adequate music library is very difficult to set up if you're just starting a station in Jackson, KY. Where will the station find the guy to put it together, and where will they find the library itself? Satellite programming for that size market will be essential."

—John Tyler

"When you get into the major markets, you start running up against the ego factor," says Harvey. "By ego I'm not just referring to strong-headed program directors, because there are a number of market realities they have to take into consideration. Because there's so much competition in the market, and because these PDs feel they know their situation better than an outside company, they usually want to do it themselves."

Tyler admits that selling satellite programming in the major markets is difficult, but believes

that "localism" is more a perception than a reality. "I once tried an experiment to show that a manager's claim about his station being locally-oriented was unfounded. I taped the station's programming and played it back for him, and there wasn't one local thing in it."

Large market acceptance, however, is not a total washout. Both Transtar and SMN have had considerable success with formats targeted to older demos, and an attractive compensation plan aimed at the major markets pulls in stations that run a reduced (or negligible) amount of the networks' programming.

### Drop On In

Many radio broadcasters are apprehensive about the creation of hundreds of new drop-in and Docket 8090 stations, but the satellite networks are eagerly anticipating their arrival. Because a number of the new operators will have little radio experience, many will initially sign with 24-hour services to take care of their programming needs.

Most of these new start-up operations will have difficulty developing programming resources, says Tyler. "An adequate music library is very difficult to set up if you're just starting a station in Jackson, KY. Where will the station find the guy to put it together, and where will they find the library itself? Satellite programming for that size market will be essential."

### Is It Tape Or Is It . . . ?

Whenever a new technology is introduced to replace (or augment) an older system, the question arises about whether the old system will become obsolete. In this case, the question concerns automated formats delivered via tape. Will the 24-hour satellite networks replace other automation

## Satellite Networks: Pros & Cons



Signing with a 24-hour satellite programming service carries with it some inherent advantages and drawbacks. Some of the most commonly-mentioned of these are:

### Pro:

- Cost effectiveness
- Consistent quality programming
- Major market talent
- Fewer management-programming headaches

### Con:

- Loss of local identity
- Music tastes differ regionally and cannot be programmed nationally
- On-air talent is not "known" to local listeners
- Lack of format flexibility



Mike Harvey

"Tape is becoming less and less effective for a station to work with, mainly because taped music is boring and predictable. As more interest is generated by satellite, the logical answer is going to be to get into satellite and away from tape."

—Mike Harvey

services, or can the two systems coexist?

"We seldom encounter tape as a competitor anymore," says Tyler. "This will become even more evident as radio moves closer to a full satellite orientation. The biggest drawback with tape is that the music can't be added quick enough for stations to be competitive. Satellite can make changes instantly."

"There's no doubt that satellite is going to replace tape," Harvey agrees. "It's already happened to a large extent. Tape is just becoming less and less effective for a station to work with, mainly because taped music is boring and predictable. As more interest is generated by satellite, the logical answer is going to be to get into satellite and away from tape."

Won't this switch induce more companies to turn toward the bird, cluttering the network field? "There's no doubt that this will increase our competition down the road," concludes Harvey. "But we don't look at it with trepidation — we view it as an ultimate acceptance of satellite networks. More companies will get into the business, but we're confident that there will be enough business to go around."

## NETWORK SPOTS

### Mutual Commentary

**Mutual Radio Network** is introducing two daily programs featuring recording artists' comments about their music and lives. "Country Comments" and "Adult Contemporary Comments," scheduled to debut August 5, will include 20 :30 artist comments, their current hit records, and fact sheets and scripts to be customized by local on-air talent. Program elements will be produced by **Broadcast International** in conjunction with Mutual.

Contact (703) 685-2171 for more information.

### Time After Time

**Images Presentations Corporation** has introduced "American Time Capsule," a new syndicated radio series. The daily :90 features are based on unusual events in American history, dating from the early settlers to what happened yesterday. Each segment is based on one topic, and a localized contest will be available to stations airing the series. **Marv Brooks** narrates the show.

For more information call (516) 935-2801.

### Money Matters

"Speaking Of Your Money," a financial talk show, is now available to radio stations from **Starburst Information Radio**, a Philadelphia-based program syndicator. The program has been on CBS O&O WCAU/Philadelphia since 1978. Financial analyst **Harry Gross** will continue as the show's host. The program is presented in two-hour segments on a weekly basis, and features economics experts speaking on financial questions.

For more details call (215) 657-6767.



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# MUSIC CALENDAR

NEWS & INFORMATION FEATURES

June 24-28

## The Weekend

**June 29-30**

**The Countdown (WO)**  
Ready For The World/Freddie Jackson

**Countdown America With John Leader (USR1)**  
Beach Boys

**Country Closeup (NP)**  
Ray Charles/4th Of July tribute

**Country Report Countdown (WRN)**  
Alabama/Merle Haggard/Eddy Raven/  
Earl Thomas Conley

**Dick Clark's National Music Survey (MBS)**  
Kim Carnes

**Dick Clark's Rock, Roll, & Remember (US)**  
Rick Nelson

**Don & Deanna On Bleecker Street (CB)**  
John Sebastian/Richie Havens

**Dr. Demento (WO)**  
Summer salute

**Gospel Line (SI)**  
Scriptural

**The Great Sounds (US)**  
Jo Stafford

**Hot Country Gold (BRE)**  
Bellamy Brothers

**Hot Ones (USR1)**  
Kim Carnes

**Hot Rocks (US)**  
Steve Perry/Journey

**King Biscuit Flower Hour (ABCR)**  
Van-Zant (6:30)

**Lee Arnold On A Country Road (MBS)**  
Waltie Nelson/Tammy Wynette/Charley Pride

**Live From The Hard Rock Cafe (NBCE)**  
Paul Schaffer

**Memory Makers (BRE)**  
Elvis Presley/Jerry Lee Lewis

**Metalshop (MJI)**  
Motley Crue

**Music Makers (NP)**  
Andrews Sisters

**Musical Starstreams (MS)**  
Don Robertson

**On The Radio (NSBA)**  
Chicago

**Power Cuts (GSN)**  
John Cafferty (6:30)

**Rick Dees' Weekly Top 40 (US)**  
Cyndi Lauper

**Rock Album Countdown (WO)**  
Til Tuesday/Tears For Fears

**Rock Chronicles (WO)**  
Road stories/Dire Straits/Katrina & The Waves

**Scott Muni's Ticket To Ride (DIR)**  
Motown salute

**Silver Eagle (ABCE)**  
July 4th salute

**Solid Gold Saturday Night (USR2)**  
Dionne Warwick (6:29)

**Street Beat (BRE)**  
Kool & The Gang

**Super Gold (TRAN)**  
Time capsule: 1968 (6:29)

**Superstars Of Rock (BRE)**  
Chicago

**Superstars Rock Concert (WO)**  
Huey Lewis & The News

**Top 30 USA (CBSR)**  
Lennon & McCartney

**Weekly Country Music Countdown (US)**  
Lacy J. Dalton

## The Week Of

**July 1-5**

**Country Today (MJI)**  
Hank Williams, Jr.

**Earth News (WO)**  
Hall & Oates/Dee Wallace/Fred Ward/  
Julia Nickson/Angelica Huston/  
Kathleen Turner

**Encore w/ William B. Williams (WO)**  
1949: Perry Como

**In Concert (WO)**  
Hotots

**Live From Gilley's (WO)**  
Jim Clavier

**Off The Record (WO)**  
Superramp/Night Ranger/Paul Young

**Off The Record Special (WO)**  
Robert Plant

**Rock Over London (RI)**  
Ray Davies Part 2

**Shootin' The Breeze (WO)**  
Philip Bailey/Loose Ends/DeeDee

**Special Edition (WO)**  
Commodores Pt. 2

**Starset (NBCE)**  
John Cafferty & The Beaver Brown Band

**Star Trak (WO)**  
John Cafferty/Cyndi Lauper/Rick Springfield

**Star Trak Profile (WO)**  
Kim Carnes

## THURSDAY

**July 4**

**Country Calendar (CW)**  
Charly McClain

**Country Report w/ Ron Martin (WRN)**  
Eddie Rabbit/Steve Wariner

## FRIDAY

**July 5**

**Country Calendar (CW)**  
Narvel Felts

**Country Report w/ Ron Martin (WRN)**  
Larry Gatlin/Crystal Gayle

## COMEDY

**Comedy Show (CW)**  
Bob Newhart/Nichols & May/  
Wayne & Shuster/Jack Benny

**Comedy Spot (CW)**  
Jonathan Winters (6:25)  
Whittinghill & Arbogast (6:26)  
Bill Dana (6:27)  
Monty Python (6:28)  
Bob Newhart (6:29)

**Daily Feed (DCA)**  
Catching the shuttle/Coke taste test/  
Ite Salt II/lawyer theme park/  
4th position paper

**Laugh Machine (PRN)**  
Gallagher/George Carlin/Richard Pryor/  
Laugh-In/Don Adams

## GENERAL INFORMATION

**American Focus (FOY)**  
Carol Channing (6:22-23)

**Jim Bohannon Show (MBS)**  
Ed Zern (6:29)

**Ed Busch Talk Show (AP)**  
Star wars defense/pink slips/  
prison punishment? (6:22)

**Stock Investments/flat tax program/  
family murder (6:23)**

**Computer Program (PRN)**  
Universal communication/buffers/  
politics/internal software/punk music

**Health Care (PIA)**  
Dental care (6:23)

**Larry King Show (MBS)**  
Jack Germond/Jules Whitcover (6:25)  
William Gray III (6:26)  
C. Thomas McMillen (6:28)

**News Blimp (PRN)**  
Biological gambling addiction/robberies/  
expensive exercise/skeletons/  
crumbling masterpieces

**Public Affairs (PIA)**  
Alternate energy (6:23)

**Sound Advice (PRN)**  
Turntable turnoffs/wow & flutter/  
stylus/drives/chassis

**Sporting News Report (CW)**  
Hank Aaron/Nickero brothers/nolan Ryan/  
Eric Gregg

**Waldenbooks Review (WO)**  
Michael Korda/"Treasure"  
"I'm So Successful Why Do I  
Feel Like A Fake?"

## MONDAY

**July 1**

**Country Calendar (CW)**  
Juice Newton

**Country Report w/ Ron Martin (WRN)**  
Restless Heart/Eddie Rabbit

**Rockline (GSN)**  
Night Ranger (7:11)

## TUESDAY

**July 2**

**Country Calendar (CW)**  
Barbara Mandrell

**Country Report w/ Ron Martin (WRN)**  
Steve Wariner/Larry Gatlin

## WEDNESDAY

**July 3**

**Country Calendar (CW)**  
Johnny Lee

**Country Report w/ Ron Martin (WRN)**  
Crystal Gayle/Restless Heart



**BUSCH LEAGUE** — ABC anchorman Steve Bell (left) was the guest recently on the Dallas-based Ed Busch Show, distributed weekend afternoons by AP Radio.



**STRONG ARM TACTICS** — ABC News Correspondent Bill Diehl (l) interviews female bodybuilder Rachel McLish, one of the stars of "Pumping Iron II: The Women," for the ABC Radio Networks.

## NETWORK PROMOS

● **Dick Clark Productions** has named **Drea Besch** head writer for "Dick Clark's National Music Survey," broadcast on **Mutual Radio**. Prior to joining the company Besch was Director/Productions for **PG Productions**, where she supervised production of "Live From The Record Plant" and "Captured Live." She previously worked as Director/Production at **ABC Radio**.

● **Westwood One Radio Networks** has appointed **Gary Yusko** as Corporate Controller. Yusko will be responsible for financial reporting and the day-to-day operations of Westwood One's accounting department. He spent the last eight years at **Price Waterhouse**, most recently as Senior Manager.

● **Rick Lemmo** has been named Regional Manager for **Drake-Chenault Radio Consultants**, and is headquartered in the company's Cleveland office. Lemmo, former Program Director at **WOSE/Port Clinton, OH**, was most recently GSM at **KPLM/Palm Springs, CA**.

● **MJI Broadcasting** has named **Patti Galluzzi** and **Carla Raswyck** to the network's Affiliate Relations Department. Prior to joining the network, Galluzzi was an air personality at **WAAF/Providence**; Raswyck was an air personality at **WBCN/Boston**. Other changes at the network include the promotion of **Jim Green**, who is currently the producer of MJI's "Trivia Quiz," to Associate Director/Production.

● **Tom Moyer** has been named Midwest Regional Clearance Coordinator for the **Mutual Radio Network**. He replaces **John Warton**, who has moved to the Southeast region.

● **Joe Racine** has been appointed Field Service Technician for **MultiComm, Mutual Satellite Service's** point-to-point data distribution system. He will be responsible for installing and maintaining MultiComm equipment at radio stations around the country. Prior to joining Mutual, Racine was Chief Engineer at **WFMK/East Lansing**.



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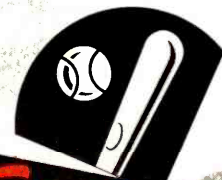
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**Personalities**

★  
**News**

★  
**Sports**

★  
**Information**

★  
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**CONTEMPORARY RADIO NETWORK**



# Future Perfect: Radio In The Next Century

By Richard Harris

People have been guessing about radio's future since day one — when Westinghouse put KDKA/Pittsburgh on the air in 1920. A writer in 1928 said, "I anticipate the complete disappearance of radio. People who now subdue themselves to listen will soon find better pastimes." The writer was H.G. Wells. Even Thomas Edison predicted that radio would quickly fade away. And, of course, the experts laid a wreath on radio when television came along.

I wish they all could be with us today because radio is more powerful than ever before: half a billion sets in use (six radios for every household), reaching 98% of all Americans each week and leading all media in advertising revenue growth during the '70s.

## Five Prophecies

That's a snapshot of the present. The future, however, looks even better. Like most radio people, I'm a fanatic about the business. So I'd like to make five predictions about the future.

**Assumption One:** Radio's ownership structure will change radically.

- Forces now at work will cause the breakup of the old radio and television combinations we know so well. More and more, radio will be a stand-alone business.

- In place of broadcast TV, cable TV will emerge as a more compatible partner for radio.

- Several large radio groups will be created, resembling today's newspaper chains. Large concentrations of station ownership will give the new "super-groups" the resources to create more original and exclusive programming, more complete news coverage, and stronger marketing and sales support. One example is CBS's recent purchase of five stations.

**Assumption Two:** New ownership groups will push profit over public service.



Richard Harris, President Group W Radio

This is the downside of the first assumption, and it worries me. For over 50 years, radio has based its business on a sense of accountability to the public. In the next several years, investors from outside our industry may bring a very different mentality to the business. Eager to protect cash flow, they'll be less likely to take creative risks.

The new "money" people may also have little use for what they see as unproductive membership in organizations like the NAB, RAB, and AWRT.

**Assumption Three:** Technology will transform radio.

That's safe to say, because technology will transform every-

thing. But in radio, it will work wonders.

- Stereo and the continuous band tuner will put AM and FM on equal footing — the same way cable TV now gives people UHF and VHF TV on the same dial.

- Sound quality will be significantly better, thanks to things like compact discs and digital audio transmission.

- Stations will use the full range of their frequency and broadcast several different program services using subchannels to create new specialized, possibly pay, radio networks.

- The computer and rapid information systems will streamline everyone's work, giving advertisers even more cost efficiencies.

**Assumption Four:** Social change will force change in radio.

- The yuppie generation will become senior citizens starting about the year 2001. For the first 15 years of the next century, those people will heavily influence the range of what you'll hear on radio.

- Leisure time will be more abundant for everyone, and radio will fill more of everyone's free time. Radio will become even more of a personal companion throughout the day, as people pursue new leisure activities — and take radio along with them.

**Assumption Five:** Radio programming will become more global, more diverse, and more commercial-free.

- A growing world economy will make radio a more global medium in the 21st century. With nations tied more closely together by trade and telecommunications,

*This speech, reprinted with permission, was presented during the recent American Women in Radio and Television annual convention.*

"Per-unit prices for radio spots will increase and, over time, radio will actually carry less commercial load."

people will demand closer contact with that world. Last month's worldwide radio simulcast of "We Are The World" shows the potential for radio to become the universal drumbeat of the human race.

- Radio in the next century will also sound a lot more diverse. According to FCC figures ten years ago, women represented only 10% of the professional category that includes on-air talent. Today, women account for 21% of the professional/on-air category. In the sales and marketing areas, women have already grown strong in number. Women in radio are now set to make equal gains in management and on-air talent.

- I see a consumer backlash coming against advertising in all media. The per-capita consumption of advertising has increased 800% since 1945. Some say we've gone past the saturation point. But because radio airtime is truly underpriced and undervalued, radio in the next century won't need to run more commercials to make more money. Per-unit prices for radio spots will increase and, over time, radio will actually carry less commercial load.

New forms of sponsorship — similar to the corporate underwriting on public television — will also take hold on radio. We already have the prototype of this kind of corporate underwriting running on some of our own Group W radio stations. It's a very different and very effective use of radio as an advertising medium. And it may well be the sound of things to come.

## Second Golden Age

So what are the variables we can act on to bring radio into what I believe will be a second "Golden Age?"

We must start with people. Radio people are something special

because they've learned to win on a tough playing field. But we can't afford a brain-drain to other media. We must be tough about recruiting the best young people and keeping them in radio.

Next is localism. Radio's biggest strength will remain its hometown identity. Sure, we'll want to hear more from the global village, but the winners in radio won't surrender their local image.

Another point is standards. Once these were set by regulation. Now we're moving into a world where we'll make most of the rules. The winners in the 21st century will remain sensitive to public taste and responsive to community needs — because that will remain just good business.

We can't overlook science, either. Not just watching technology for new breakthroughs, but applying science in creative new ways. Using new insights from psychology, for example, to get a better handle on attitudes and behavior, and radio's opportunities relative to them.

And finally there's innovation. What other medium can match radio for making use of the imagination? The current industry campaign for radio deals with a pipe-smoking fish — the kind of image that only radio can conjure up. I predict radio will learn to harness more of the imagination and do exciting new things in programming and advertising.

Future perfect. That's how I see radio in the next century. (But) all the satellites above and earth stations below won't mean a thing if we forget an important fact. Although radio is a mass medium, we really speak with individual voices to individual people. We speak to each listener's individual needs and interests. The future is ours in radio if we only remember to communicate in the spirit of one speaking to one.

**WHAT WE DID FOR CHR...  
WE'RE ABOUT TO DO FOR A/C**

FROM THE ORIGINAL PRODUCER AND DEVELOPER  
OF THE RICK DEES WEEKLY TOP 40

**RON CUTLER**

INTRODUCING **THAT'S LOVE**

PREMIERING ON JULY 4TH WEEKEND.

THE DEFINITIVE 3 HR. WEEKLY A/C SHOW  
CALL YOUR WESTWOOD ONE REPRESENTATIVE  
AND GET A JUMP ON YOUR COMPETITION.

**WESTWOOD ONE**  
213-204-5000





HARVEY MEDNICK

## A CALL FOR RADIO

# BPME: Marketing A New Attitude

As I flew back to Los Angeles following the BPME's 30th anniversary convention in Chicago, a variety of images flashed through my mind as I thought about what I had seen, heard, and done during the four-day gathering. Rather than give a minute-by-minute recitation of every session, I'd like to share my overall impressions.

### At The Sessions

Besides being well-organized and well-run, the seminar de-emphasized promotion and focused on marketing, obviously tying into BPME's evolutionary name change (R&R, 6-7). This marketing recognition also spawned a new design for the newsletter (now an attractive magazine called "Image") and sessions oriented toward marketing objectives.

The move to add marketing is very positive for career growth because it drives a wedge in the promotion aspect of the job and allows an area of exclusive exper-

ience, which doesn't encroach on the program director's turf. Although seminar planners scheduled at least one radio session in each daypart, I was still besieged by radio attendees who felt there wasn't enough meat to justify their further participation.

The exhibit hall featured over 50 exhibitors occupying 80 spaces. A lot of new product was on display, particularly from TV spot producers for radio and the jingle companies. The BPME made every effort to accommodate the exhibitors — a buffet lunch was even staged in the area to force foot

traffic. Rather than expecting to write a great deal of business, exhibitors primarily wanted the chance to expose their wares to the marketing people, who would, in turn, carry it home to station decision-makers.

### Few From Radio Ranks

Though attendance this year was significantly higher than last, radio representation was still meager. Approximately 1300 attended; of that only 200 were from radio's ranks. If we agree that there are 11,000 stations and 30-35% of them staff a person who oversees creative services/promotion/advertising/marketing, then to have only a couple hundred radio people on hand is disgraceful.

That not only restricts the number of sessions which can be scheduled for radio, but further strengthens BPME's image as a television-based organization. Unfortunately, the "Seminar at a Glance" folder used three television receivers as a design element. They floated over the program like alien space ships intent upon destroying radio's presence. And that's ironic when you consider that radio was the impetus behind the organization's establishment 30 years ago.

So that puts you back in the chicken-and-egg business: If there are only a few sessions for radio, why send your promotion director? Or if there are a lot of sessions and few attendees, why embarrass the workshop panelists?

### Going For The Gold

On the award side of things, close to 3000 entries produced 116 Gold Medallion winners. R&R congratulates those stations and their respective promotion managers who were honored with these coveted and prestigious awards. There was quite a variety of high caliber promotional material in evidence at the seminar; it seems to get better with each succeeding year. The Industry Achievement Award, which recognizes outstanding contributions to the broadcast industry, was given to Bob and Ray (Bob Elliot and Ray Goulding), who first teamed up in 1946 on WHDH/Boston and have been entertaining audiences for almost four decades.

### Goal-Setting

Now that another BPME convention is behind us, we need to look forward and set a goal to dou-



**FOX & BAGELS** — WFOX Atlanta is offering its listeners a taste of New York with its "FOX & Bagels" breaks. Each morning D.J. Paul Warren picks a winner and BonJour Breakfast Delights delivers. Enjoying a snack are (l-r) Warren, David Wassman of BonJour, and WFOX News Director Stasia Kelly.



**WHEN IN DROUGHT** — New Jersey has been suffering from a water shortage, so WYNY/New York decided to stage a "rain dance." Pictured are (second from left) WYNY air personality Steve O'Brien and members of the Thunderbird American Indian Dancers. Within a few days after the event, New Jerseyites were singin' in the rain. Eat your heart out, Willard Scott!

## ONE YEAR AGO TODAY

- JIM WESLEY NAMED PRESIDENT AT DKM
- JAY COOK GANNETT SR. VP/PROGRAMMING, PRES./GM FOR WDAE/TAMPA
- GERRY DE FRANCESCO VP/PROGRAMMING-CONTEMPORARIES AT GANNETT
- MERRELL HANSEN PRES./GM AT KUSA & KSD/ST. LOUIS
- STEVE PERUN APPOINTED PD AT KWIKST. LOUIS
- RON THOMPSON BECOMES VP/GM AT KHJLOS ANGELES
- ALLAN HARRISON PD AT WAMO-FM/PITTSBURGH
- DANIEL GLASS NATIONAL PROMOTION DIRECTOR AT CHRYSALIS
- DON WRIGHT DIRECTOR OF PROMOTION FOR MOTOWN
- DREW MURRAY NATIONAL DIRECTOR/LP PROMOTION FOR POLYGRAM
- BOB CATANIA NATIONAL ALBUM DIRECTOR AT ISLAND
- #1 CHR: "The Reflex" — Duran Duran (Capitol)
- #1 A/C: "Almost Paradise" — Mike Reno & Ann Wilson (Columbia)
- #1 BU: "When Doves Cry" — Prince (WB)
- #1 Country: "Just Another Woman In Love" — Anne Murray (Capitol)
- #1 AOR Track: "Dancing In The Dark" — Bruce Springsteen (Columbia) (5th week)
- #1 LP: "Born In The USA" — Bruce Springsteen (Columbia) (2nd week)

## FIVE YEARS AGO TODAY

- JIM KIME NAMED VP/RADIO FOR KING BROADCASTING
- BOB LONGWELL NAMED GM AT WJR-FM/DETROIT
- MIKE SOLAN BECOMES GM AT WLLZ/DETROIT
- NILS VON VEH NAMED PD AT KZOK/SEATTLE
- BRUCE KELLY NAMED PD AT 96X/MIAMI
- #1 CHR: "It's Still Rock & Roll To Me" — Billy Joel (Columbia)
- #1 A/C: "Little Jeannie" — Eiton John (MCA)
- #1 BU: "Take Your Time" — SOS Band (Tabu/CBS) (3rd week)
- #1 Country: "He Stopped Loving Her Today" — George Jones (Epic)
- #1 LP: "Empty Glass" — Pete Townshend (Atco)

## TEN YEARS AGO TODAY

- RON O'BRIEN NAMED PD AT WCFL/CHICAGO
- BERT WAHLEN SET TO MANAGE KOZ/NISAN DETROIT
- #7 CHR: "Love Will Keep Us Together" — Captain & Tennille (A&M) (3rd week)
- #1 A/C: "Midnight Blue" — Melissa Manchester (Arista)

ble radio membership and convention attendance in 1986. If you're a BPME member you must talk with your manager now about attending the next meeting in Dallas. It really won't be in radio's best interest, nor ours as professional marketers, if we're unable to secure representative attendance at our own industry meeting. And now is the time to begin gathering proposals and input for the 1986 workshops.

My advice to all you non-BPME members out there is to join. We aren't going to develop good talent, opportunities, or careers if we turn our backs on a chance to interact with our peers.

This year's convention marked a homecoming to the city where the first gathering was held. Maybe synchronicity was at work, offering us a chance to start with a renewed attitude in 1986. Let's not squander it.

## DATELINES

September 11-14

"Radio '85," the second annual Radio Convention & Programming Conference, presented jointly by the NAB and NRBA Dallas Convention Center.

September 11-14

Radio/Television News Directors Association's International Conference Opryland Hotel, Nashville.

1986

February 2-5

National Religious Broadcasters' 43rd annual convention Sheraton Washington, Washington, DC.

February 27-March 1

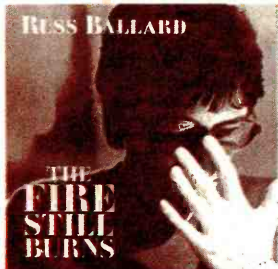
Country Radio Broadcasters' 17th annual Country Radio Seminar Opryland Hotel, Nashville.





# RUSS BALLARD

## "THE FIRE STILL BURNS"



The first single from the forthcoming album  
**"THE FIRE STILL BURNS"**

**AOR TRACKS**

**28**

Five U.S. postal workers were suspended in West Palm Beach following charges that they allegedly scavenged undeliverable **Unidyne** "Incredible Prize Catalogs" sponsored by **WRMF**.

**PD Russ Morley** explained, "We thought it very strange when we had a few winners who all worked at the post office; two were from the same household. It turned out that some postal employees were keeping the undeliverable catalogs instead of throwing them away."

Conversion of mail to one's personal use violates the Postal Service's code of ethical conduct; it's also considered stealing. Now postal inspectors will submit a report to the U.S. Attorney's Office, which will decide whether to lodge criminal charges. Although the employees were suspended with pay, they could lose their jobs. Only one prize, a McIntosh computer valued at nearly \$4,000, was actually picked up by one of the P.O. workers. Morley said he didn't know how the station might get that prize back.

It looks as if the courts have ruled against **WSB-FM/ATLANTA** in its bid to prevent A/C rival **WRMM** from using WSB-FM's "99" slogan on-air and in advertising. Parent **COX** and WSB had sued WRMM and its parent **SUSQUEHANNA**, seeking \$3 million in damages, but the judge disagreed, despite a rare appearance to testify by **ARBITRON**.

First they thought it'd be Country, then Urban. Now it all sounds like rock 'n' roll to Street Talk, when **KCMO-FM/KANSAS CITY** becomes **KBKC** July 1 under new owner **SUMMIT**. A local paper indicated that 21 people were not sent rehiring notices (including the entire FM airstaff), leaving one to presume that their dismissals are imminent. Newly-hired are **LORRIN PALAGI** from **KDWB-FM/MINNEAPOLIS** and two ex-KFRC/San Francisco talents presently with crosstown **CHR KMEL** — **MARK MCKAY** and **SUE HALL**. Both worked with Summit programmer **GERRY CAGLE** at KFRC. With such signings, it's no wonder the rumors are flying about KBKC becoming CHR-formatted "B95."

Several jocks apparently departing are listed in this week's "Pros On The Loose." Among those also looking are **JAY COOPER**, **MARK ROBERTS**, **STEVE WALTERS**, and newsmen **DAN VERBECK** and **BILL CANNADY**.

**MUTUAL** is pleased about getting a jump on the TWA hostage crisis because its stringer in Beirut, **MAGGIE FOX**, was the only American radio/TV reporter remaining in the city prior to the hijacking. Other correspondents had left town because of threats to their safety, but Maggie had chosen to remain.



**BECAUSE IT'S THERE** — **KENI**/Anchorage morning man **Fern Chandonnet** (left) gets help from guide **Mark Phillips** as he broadcasts a live report during their ascent of Mt. McKinley. Chandonnet's goal was to transmit the first live broadcast from the summit of North America's highest mountain (alt. 20,320 feet). But bad weather and lack of visibility, which kept the pair stuck at the halfway point for several days, eventually forced them to turn back.

Former **KKBQ-AM** & **FM/Houston VP/GM PETE SCHULTE** has reportedly voluntarily departed his post with **MAINSTREAM COMMUNICATIONS**. Although Mainstream was formed to buy radio stations, for the past seven months Pete apparently was unable to get the financial backers needed to close deals. He's now looking, possibly at a corporate acquisition post with a large, aggressive group, and should have no trouble landing at an action-oriented outfit.

Persistent rumors of any format changes at **KKHR/LOS ANGELES** are false. **VP/GM BOB NELSON** told Street Talk, "We are not going A/C, nor are we going Urban. We're staying just as we are with **CHR**. We're very happy with our progress."

You may have heard rumblings that **ARBITRON** is making flexible deals with its customers, such as free survey subscriptions, no AID license fees, and other sweeteners. But **AIB** officials insist they're treating everyone fairly, offering any inducements to all clients who are "similarly situated" (i.e., no special deals). Yet the rumors persist.

Street Talk in Detroit has it that **WNIC-FM** morning man **JIM HARPER** is being wooed to leave for greener pastures. Possible pastoral pads mentioned include A/C competitor **WMJC** and crosstown **WCLS**, where Jim's good friend **LORRAINE GOLDEN** became the new owner this week (see Transactions).

Also in the Motor City, **GANNETT** seems to have resolved its contractual dispute with **WLQV** (now **WCZY-AM**) midday talk host **BOB ALLISON**, and 'CZY-AM & FM will be simulcasting fulltime (without Bob) any day now.

Continued on Page 28

## STRATEGIC RADIO RESEARCH

OUR RESEARCH HELPS YOU  
MAKE BETTER DECISIONS.

Call or write for your free copy  
of our new "Catalog of Research  
Services (1985)."

655 W. Irving Park at Lake Shore Drive, Chicago, IL 60613 ☐ (312) 883-4400



# 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.

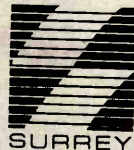
**Phase 2-Omega.** Page-by-page, title-by-title breakout involving comparisons of demo groups, cumers, fans or geographical

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.



SURREY



# STREET TALK

Continued from Page 26

## This Week's Standings: 127 CHR REPORTERS

### How They Scored:

WNYS add  
WHTX 16-14  
PRO-FM add  
WKTJ 16-14  
KDWB-FM 15-10  
KWK 15-11  
WLOL-FM 7-6  
Q103 35-32  
KOPA add  
KMJK deb 30  
KPLUS 23-21  
KUBE add  
WFLY 19-17  
WKEE 35-30  
WLAN-FM 28-25  
98PXY add  
WKFM 33-28  
WTLQ 30-25  
KZZB 37-31  
WBCY add

KSET-FM add  
WOKI 18-14  
WSEZ 29-22  
KZIO 9-6  
WJXQ 19-13  
WVIC 16-12  
KQXR add  
KIKX add  
WQCM 24-19  
95XIL 2-2  
KQIZ-FM add  
WKSF 30-26  
KTDY add  
WXLK add  
WIXV 14-9  
Y94 30-21  
WSPT 15-9  
KDYY 18-15  
KIST 23-19  
OK95 26-21



**"CENTERFIELD"**

The  
New  
Single  
From  
John  
Fogerty



Arranged and Produced by John Fogerty  
From the Warner Bros. album Centerfield  
© 1985 Warner Bros. Records Inc.

**KLIX/TWIN FALLS, ID**, which will provide a great future to its next morning talent. Call **OM DENNIS CONRAD** at (208) 423-4622.

Ex-WINS/New York News Director **SCOTT HERMAN** has succeeded **ED BELKIN** as **KYW/PHILADELPHIA's** Executive News Director.

For the record, crosstown Talk outlet **WNWS** is not for sale, contrary to what was reported last week.

New York is abuzz that respected researcher **JOHN DIMLING** may soon leave his post as Exec. Director of the **ELECTRONIC MEDIA RATINGS COUNCIL** to return to a ratings company (he was formerly with Arbitron). Look for a decision within two weeks.

What major producer of TV spots for radio is planning a merger?

In what might be its biggest spread yet on DJs, check out the latest *People* magazine for its three-page closeup on **BRUCE VIDAL** and **LAURIE ALLEN**, who compete against each other for listeners in L.A. on **KIIS-FM** and **KMGG**, respectively.

**KIMN/DENVER** Production Director **BOB KARSON** has been named Assistant PD. So has new **KZZP/PHOENIX** personality **CLARKE INGRAM**.

**KFRC/SAN FRANCISCO** Asst. PD/swing man **JIM BRIDGES** has taken over the "odd" hours of **KFRC's** midday "Game Zone" shift, replacing exiting **CHUCK BROWNING**. **DAVE SHOLIN** continues to handle the "even" hours.

Wedding bells are ringing for **WESTWOOD ONE** President **NORM PATTIZ** and longtime L.A. personality/WW1 program host **MARY TURNER**, who tied the knot June 8 in Paris. Also getting married was **WHCN/HARTFORD** night rocker **KIM ALEXANDER** and **BRYAN WATKINSON**, former MD at rival **WCCC**. And cheers to **WBOW & WZZQ/TERRE HAUTE** PD **KEVIN YOUNG**, who's marrying TV reporter Michele Morgan (6-22).

**RANDY KABRICH** has exited as PD at **WROQ/CHARLOTTE** after refusing to air a Planned Parenthood spot referring to birth control and unwanted pregnancies. After a couple weeks' vacation, Randy can be reached at **CHR WKS/GREENSBORO**, where he'll be consulting and consider offers.

**B94/PITTSBURGH** needs a new PD, as **SCOTT ALEXANDER** has left the station. Also in search of a programmer is **WMGF/MILWAUKEE**. Contact **JOSEPHSON** programming chief **STEVE GOLDSTEIN** at (313) 846-8500. . . . Meanwhile, **KPOP/SACRAMENTO** PD **BILL JEFFRIES** has resigned his PD slot over those predictable "philosophical differences."

Also leaving his post was **MOTOWN AOR** and video promotion head honcho **PETER NAPOLIELLO**.

At A/C-formatted **WAIA/MIAMI**, look for morning man **JERE SULLIVAN** to become the new PD. Interim PD/PM driver **RON ST. JOHN** will become Production Director.

After officials declined to acknowledge it months ago, it turns out **STORZ** will sell its last station, **WQAM/MIAMI**, to **SUNSHINE WIRELESS** for \$2.85 million. To complete the deal, **SW** will sell AM outlet **WLQY** to **GLOBAL BROADCASTING** for \$1.5 million. **WQAM** will keep Country programming and operate separately from soon-to-be sister station **WKQS**, the market's other Country outlet.



Veteran Idaho broadcaster **RON GRISHAM** has been named GM at **KTOX & KIZN/BOISE**.

Think you've got the talent to fill C.K. **COOPER's** million-dollar shoes at **KTFM/SAN ANTONIO**? If you do, send that T&R to PD **BILL THORMAN** immediately. . . . Offering an impressive salary for the right stuff is

**WPJB IS DEAD**

It's a new radio station!

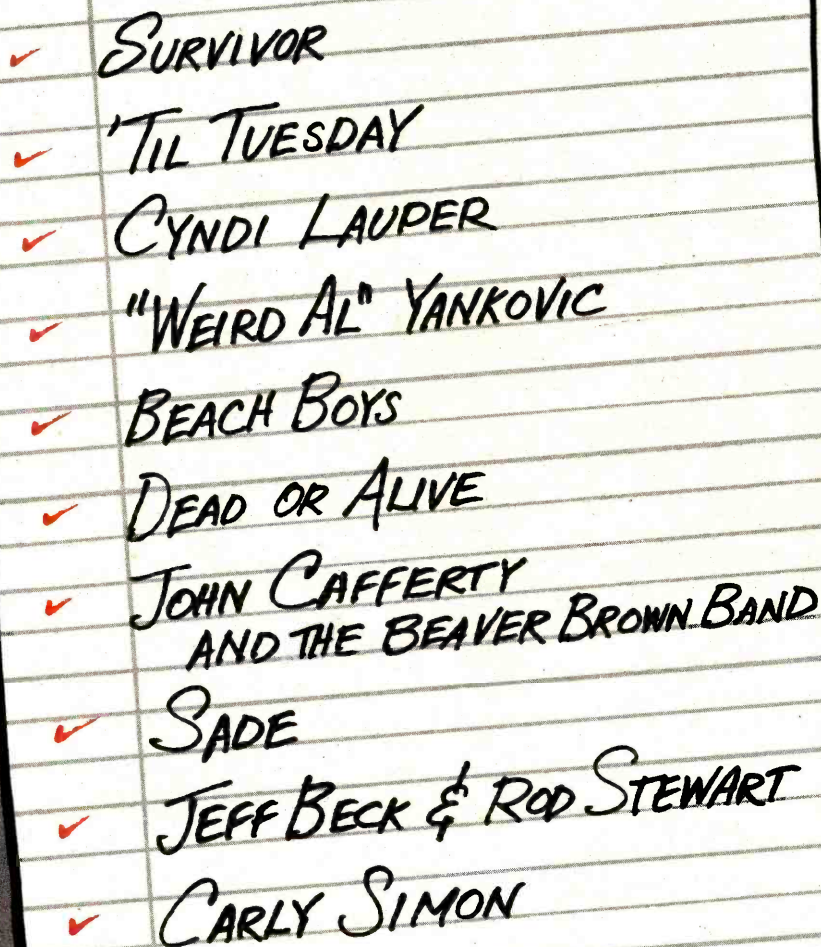
**FROM GRAVE TO CRADLE** — Lest anyone in Providence get the wrong idea about **WPJB's** future (see this week's *News*), the station distributed this post mortem message to let industry folks know that "an exciting new sound" was on the way. Cleverly, the attention-getting obituary was shortly followed by **WWLI's** "105 FM's" "birth" announcement.

<b>B I O</b>	TO	PROGRAM DIRECTORS		AIR DATE	July 4th Weekend	TIME	6 Hours
	FROM	WESTWOOD ONE		AREA CODE	(213)	NUMBER	204-5000
<b>M E M O</b>	MESSAGE	Rolling Stones: Time is on our side					
		hosted by Roger Daltrey of the Who					
		FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					



# STOP!

If You're Looking For Hit Artists,  
Go No Further!

- 
- ✓ SURVIVOR
  - ✓ 'TIL TUESDAY
  - ✓ CYNDI LAUPER
  - ✓ "WEIRD AL" YANKOVIC
  - ✓ BEACH BOYS
  - ✓ DEAD OR ALIVE
  - ✓ JOHN CAFFERTY  
AND THE BEAVER BROWN BAND
  - ✓ SADE
  - ✓ JEFF BECK & ROD STEWART
  - ✓ CARLY SIMON

**Count On EPA To Deliver**

Epic, Portrait and CBS Associated Labels





KEN BARNES

# ON THE RECORDS

## POE KAT ROCK & ROLL

### Bobby Poe's Back Pages

Seeing as how it's the eve of the Bobby Poe Convention, I thought it might be appropriate to remind people that before there was a Bobby Poe *Pop Music Survey* "personalized record report," Bobby had a decade or so of involvement in the world of rock & roll — both as an artist and a producer/songwriter.

A pretty slick-looking Poe (see photo) was lead singer of a rockabilly group known as — what else? — the Poe Kats during the '50s. Washington, DC legend has it that they were a hot band. They also backed Big Al Downing (now one of the few black country singers but then one of the few black rockabilly singers) on a rocker called "Down On The Farm" that later achieved semilegendary status among rockabilly collectors. But it wasn't a hit, neither were the Poe Kats, and Bobby had to forsake potential teen idol stature, turning to production.



From pompadour to producer to publisher: Bobby Poe

by Poe productions and compositions that somehow escaped the Top 10 over the years:

- "Shake" — British Walkers (featuring Roy Buchanan)
- "Shop Around" — Butlers
- "One Bird In The Hand" — Chartbusters
- "Friday's Child" — Billie Dearborn
- "The Land Of Make Believe" — Fats Domino
- "My Heart Walked In" — Big Al Downing
- "Sittin' Down Crying" — Scotty McKay
- "Interview Of The Fab Four" — Harv Moore
- "I Want You" — Newporters
- "Walk On Mr. Blue" — Kirby St. Romain
- "End Up With The Blues" — Spic & Span
- "Sittin' Down Crying" — Clyde Stacy
- "Gotta Find A New Love" — Willie & The Handjives



Bobby Poe (left) with guitarist and later production partner Vernon Sandusky in Poe Kat rockabilly days.

national Top 40. But later Chartbusters singles were anything but (chartbusters, that is), and other productions failed to score on a national scale.

Eventually Bobby formed the *Pop Music Report*, so he could pick the hits without having to produce them, and became famous for handing out more awards than the Boy Scouts, and for penetrating record reviews like "Bud Bemis dropped by packing the new Savage Cabbage record and sez, 'Poe Kat, this gonna be a monster,' and after a careful listen I... agree!... and so does Poe Kat Junior!!!"

Anyway, in honor of the convention, and as an affectionately-intended salute, here's a list of some of the more memorable Bob-



Bobby Poe's biggest near-miss

### The Motown Story: Rocking Book



Who was the fourth Supreme? It's in the book

Fancy footwork from the Temptations

Marvin Gaye & proteges Martha & The Vandellas

As you know, most book reviews in *R&R* appear in the What's New section. This one can't, since the author of "The Motown Story," Don Waller, also edits *What's New* for us. That moves it into my corner here, and while this isn't one of your more objective reviews, objectivity isn't what's called for.

"The Motown Story" isn't the kind of book you subject to an objective academic analysis. Oh, the scholarship's there — facts about the early days of Berry Gordy Jr.'s future empire you haven't read elsewhere, firsthand details of the legendary Motown production/A&R meetings, and the most complete label discography ever published. But, like Motown itself, this book is about style.

The writing is fast-moving, highly personalized, subtly and not-so-subtly funny. It covers the vast detail of 25 years of history, and examines Motown from all angles — the producers, the musicians, the artists, the songwriters, the executives — not to mention cultural context all around and see what the boys in the back room have to say. Yet, with the aid of classic photos,

irreverent captions, trivia questions, and sheer literary exuberance, reading the book is about as arduous a project as listening to a Supremes record.

In fact, the best thing about "The Motown Story" is that it's one of the very few rock & roll books that reads the way a rock & roll record sounds. Pop historians and Motown fans alike should check it out immediately (Charles Scribner's Sons, 115 Fifth Ave., New York, NY 10003 or your local bookstore) — it's not just the same old song.

### The Hits That Got Away

Reading a British pop weekly's interview with Bryan Ferry, I learned that Ferry had originally been offered "Don't You (Forget About Me)," the recent Simple Minds No. 1 from "The Breakfast Club," but had to turn it down because he was trying to finish his current solo album. And there went what very well could have been just as big a hit by Ferry.

I started thinking about how many other stories like that there must be — especially in the days 20-25 years ago before most artists began writing their own material. I thought of a couple examples off-hand — Don Waller's new "Motown Story" (see above) relates a story about "Where Did Our Love Go" being first offered to the Marvelettes, who thought it was



Bryan Ferry tries to forget about "Don't You (Forget About Me)"

thoroughly unsuitable (though they probably didn't say "thoroughly unsuitable"). The Supremes gave it a try, while the Marvelettes settled for "You're My Remedy," which wasn't.

And just after the Turtles began to hit with "It Ain't Me Babe," they were approached by songwriter P.F. Sloan with a pair of his new songs. The group chose "Let Me Be," which became their moderate-hit follow-up. Sloan took the other song, "Eve Of Destruction," to Barry McGuire and the protest era was born. (The Turtles did record "Eve" for their first album, and their label released it as a single in 1970 after the band had split, but it somehow wasn't the same.)

But I know there are tons more stories like this, and I think they would be fascinating for *On The Records* readers. So I'm inviting any of you promotion folks, A&R types, producers, artists, songwriters, whatever, with stories about the ones that got away to call or write me here at *R&R*, and I'll be pleased to run more stories of this sort.






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## DATEBOOK

SEAN ROSS

### Beck In Stride

In the last few weeks, with the decision of most AORs to regroup around 25+ listeners, there's been a lot more late '60s British rock on the radio. Not that it was ever *hard* to find "Whole Lotta Love," but now you can hear it five or six times on a weekend again. Since AOR's hospitality has extended to current music from many British veterans, **Jeff Beck's** recent comeback with "People Get Ready" probably owes as much to the tenor of the times as the presence of former protege **Rod Stewart**.

On CHR, where he hasn't had a hit since the **Yardbirds'** "Happenings Ten Years' Time Ago," Beck's return has to be attributed to a combination of factors: the presence of Stewart, a return to the mainstream after years of jazz-rock, a classic **Impressions** song, and the feeling of many programmers that it's *finally* time for Beck to have a hit.

Beck will turn 41 on Monday. The last time he and Stewart were credited as a duet came in 1973, when "I've Been Drinking" was reissued in the U.K. and went to #27 as "Jeff Beck & Rod Stewart." Their reunion seems to indicate that things have been patched up after Beck's departure last summer from Stewart's "Infatuation" tour. Stewart's band members indicated that the tour was going well, but Beck often thought, "What am I doing here on this huge rock tour? I should be home looking after my cats."

#### MONDAY, JUNE 24

1969/... and **Kip Adotta** can never play here either. On this day, Britain's Mecca Ballroom theatre chain bans Jamaican singer **Max Romeo** over the lyrics of his hit "Wet Dream." On the British chart, where records usually turn over a lot faster than on their American counterparts, "Wet Dream" spends 24 weeks on the charts and goes to #10. 1974/**The Hues Corporation's** "Rock The Boat" goes gold.

Birthdays: **Patrick Moraz** 1948, **Mick Fleetwood** 1947, **Bruce Johnston (Beach Boys)** 1944.

#### TUESDAY, JUNE 25

1966/**The Yardbirds'** "Over Under Sideways Down" enters the singles charts.

1970/**KRLA/Los Angeles** drops its now-famous comedy troupe, the **Credibility Gap** (featuring future **Spinal Tap** member **Harry Shearer**), explaining that "humor is no longer funny in today's society." One of the group's best known pieces, "K-PAX," hypothesized a Vatican-owned Top 40 station on which the screaming announcer referred to **Stepenwolf's** "Born To Be Wild" as "Cyclical Mass."

Birthdays: **Eddie Floyd** 1935, **Headpins** leader **Brian MacLeod** 1952, **Ian McDonald (ex-Foreigner/King Crimson)** 1946, **Carly Simon** 1945.



#### WEDNESDAY, JUNE 26

1973/**Marsha Hunt** names **Mick Jagger** in a paternity suit as the father of her two year old daughter, thus bringing Hunt's affair with Jagger into the open. Later that year Hunt, who had two minor British hits in 1969-70, releases a remake of **Jefferson Airplane's** "Somebody To Love."

1975/**Van McCoy's** "The Hustle" goes gold.

1977/**Elvis Presley** gives his last concert in Indianapolis.

Birthdays: **Terri Nunn (Berlin)** 1961, **Mick Jones (Clash)** 1956.

#### THURSDAY, JUNE 27

1968/**Elvis Presley** begins taping the Christmas TV show that begins his comeback. Outtakes from that show's live performances became the "One Night With You" special that ran on cable last January.

1978/**Peter Gabriel** releases his second self-titled LP.

1982/**Sting** reaches an out-of-court settlement over publishing royalties with Virgin Music. Sting had signed with the company in 1977, two years before coming to general attention.

#### FRIDAY, JUNE 28

1973/**Hermans Hermits, the Searchers, Wayne Fontana, and Gerry & The Pacemakers** headline Madison Square Garden's first British Invasion revival concert.

1974/**The Ohio Players** get their first gold single for "Skin Tight."

#### SATURDAY, JUNE 29

1959/**Dick Clark** announces the formation of the first "Caravan Of Stars" package tour.

1969/**Motown** artist **Shorty Long** is killed in a boating accident at age 29.

1975/**Singer/songwriter Tim Buckley** dies of a morphine & heroin overdose.

1976/**Donna Summer's** "Love Trilogy" LP goes gold.

1979/**Little Feat** leader **Lowell George** dies of a heart attack.

#### SUNDAY, JUNE 30

1974/**The Modern Jazz Quartet** performs its American "farewell" concert in San Francisco.

1975/**Cher & Greg Allman** are married... for ten days.

1976/**Neil Diamond's** home is raided by police who find less pot than is required to make an arrest. Given what is described as the "relaxed" nature of the incident, Diamond gives the officers free LPs.

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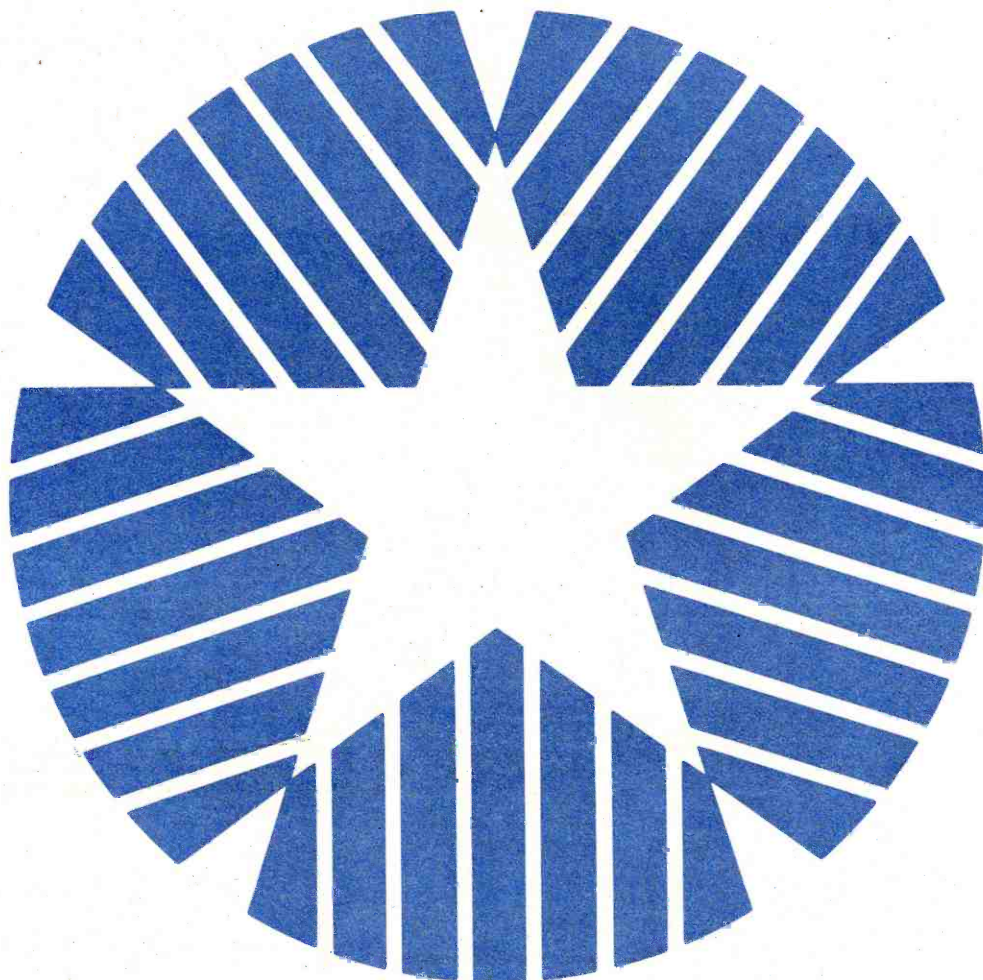
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DAN O'DAY

# AIR PERSONALITIES

## It's Time For A Five-Day Work Week

The traditional six-day work week for air personalities has long been a pet peeve of mine. Being a good jock takes a lot of work, effort and energy, and most of us are unable to recharge our creative batteries with just one day off per week.

In addition to resting and recharging, jocks need that weekend to go out and live their lives, to expand their own wells of experience so that they can continue to grow as people and continue to be interesting to their listeners.

What I'm about to say will sound harsh to some people... and possibly offensive to some station managers.

What we're talking about here is, simply, exploitation. Most stations require their jocks to work six days a week because they can get away with it. Stations typically give three reasons for this exploitation:

- 1) We can't afford to pay a part-timer to work the weekend shift.
- 2) We have to maintain a programming consistency.
- 3) It's traditional in radio for jocks to work six days a week.

Reason #1 is, for some stations, a crock. It's no secret that radio broadcasting is a lucrative enterprise. Successful stations turn a very healthy profit. There's a big difference between "We can't afford..." and "We're too cheap."

Reason #2 is a fallacy. If the station truly believes in 100% consistency, then why don't all the jocks work seven days a week? Why does the station schedule syndicated programs and public affairs shows on the weekend but not during the week? That's inconsistent. Why do they have special music programming (e.g., oldies weekends) on Saturday and Sunday but not Monday through Friday? Why do they have their big cash giveaways only during the week but not on the weekends?

The fact is that listening patterns on weekends differ greatly from those on weekdays. All too often listeners hear the morning jock do a drastically different

show on Saturday than during the week; the support people aren't there, the contests aren't there, the news and traffic departments aren't there... Now, that's inconsistent!

Reason #3 — tradition. It used to be "traditional" for disc jockeys to program their own music, ably assisted by certain cash incentives from record promoters. Some traditions deserve to die.

As I've said, this subject long has been a pet peeve of mine. What prompts me to mention it now is my receipt of a pre-publication copy of "The Method To The Madness: Radio's Morning Show Manual." Subtitled "70 personalities tell you how to have a funnier, more creative, more entertaining, and more successful show," it's published by American Comedy Network. In my last column, I quoted a few choice comments from air personalities featured in the book. This week I'd like to quote the people from ACN, from the chapter entitled "How Management Can Help," with a morning personality viewpoint.

"The reemergence of personality radio should counter the 'tradition' argument. What went on before ('Shut up and play the hits') is not like what's being asked for now ('Have fun and play the bits'). Today's morning personality must deliver more — particularly in a creative vein — and that requires more time to rest and recharge.

"All too often listeners hear the morning jock do a drastically different show on Saturday than during the week; the support people aren't there, the contests aren't there, the news and traffic departments aren't there... Now, that's inconsistent!"

### Countering The Tradition

"You'd be hard-pressed to find a morning talent who didn't think a five-day week was critical to the success of their show. But the six-

day week persists for several reasons, foremost among them: money. There is also tradition — it's been done for years, the argument goes, so why stop now? And then there's the familiar refrain: If I do it for you, I'll have to do it for everyone.

"In today's radio marketplace, those arguments may not stand up as well as they used to. As stations invest more and more in ambitious (and admittedly expensive) morning shows, it would seem reasonable that they'd be more diligent about protecting their investments over the long term. The money that pays for a parttimer who covers that six-day shift could be viewed as 'insurance' — insurance against the creative burnout that compels station after station to add new players (or an entirely new team) in the morning shift.

"The reemergence of personality radio should counter the 'tradition' argument. What went on before ('Shut up and play the hits') is not like what's being asked for now ('Have fun and play the bits'). Today's morning personality must deliver more — particularly in a creative vein — and that requires more time to rest and recharge.

"And similar reasoning answers the assertion, '... then I'll have to do it for everybody!' Others shifts are not like the morning show and do not place the

## Job Hunting: Honesty Pays

Still getting feedback from my series on job-hunting. A jock from the Virgin Islands asks, "If you're coming out of a small market and a prospective employer asks about your salary history, what do you tell him? The job might actually pay more than the jock expects."

Tell the truth. Your salary at the new gig should depend on what that particular job pays, not on what you made elsewhere. When reporting your present or most recent salary, however, I think it's OK to include in that base whatever regular station trades you might be privy to — especially if you've got a trade for gasoline, rent, or groceries (yes, all of those do exist).

On the other hand, if a prospective employer asks how much money you want, I recommend you reply with an honest and appropriate question of your own: "How much does the job pay?"

From a jock in Texas: "I started out in CHR, went on AOR, worked an A/C, and now I'm doing Country. My tape, naturally, is Country, but I'm applying to CHR and A/C stations. Should I trust PDs enough to recognize talent despite the format of the tape or will I risk losing a shot at a job because the tape is outside the format? I believe in my talent to work any format, but I am an honest man... and contrived tapes to suit

a specific format are not entirely honest."

You have two workable options available to you. The first is to include, on the reverse of your cassette, a good aircheck from your CHR or AOR or A/C days, depending upon the job you're up for. This assumes that the old aircheck isn't so old that it no longer represents your abilities; you don't want to include a tape of your being lousy in the right format.

If your previous airchecks aren't representative of your present abilities, I'd suggest going into the studio and doing a one-hour "show" in the appropriate format... and putting that on the back of your cassette.

In either case, be sure to make clear in your cover letter what you're doing, if you're including an old aircheck, say so; if you're including (in addition to your current one) a dummy show, let the PD know that up front. And clearly label the cassette itself so the PD knows what's on it.

same demands on the personality. If management believes every air personality is doing essentially the same amount of work, some education needs to be done.

"There are few things on which all morning talents agree, but this is clearly one of them: The five-day morning star burns brighter and longer."

About the book: "The Method To The Madness" is available now. With input from 70 jocks plus the folks at ACN, it's inevitable that I don't agree with everything that's put forth in the book. But it's a very worthwhile and valuable book for any jock who is or wants to be a "personality." You can order "The Method To The Madness" for \$16.45 (postpaid) by sending your check or money order to: American Comedy Network, Park City Plaza, Bridgeport, CT 06604

### Competing Couple No. 2

Our conversation with Los Angeles radio's Bruce Vidal and Laurie Allen has led to the

discovery of another competing couple. Keith and Stacey Hill work opposite each other for competing Easy Listening stations in Atlantic City, New Jersey. Stacey is on the air from 11am until 1pm, while Keith broadcasts from 10am till noon. So what, you ask? Well, the hook here is that Stacey and Keith compete not only as jocks but also as programmers. She's Operations Manager of WIIN & WFPQ; he's Program Director at WMID. "The hardest part is that we can't talk about our jobs when we go home," says Stacey. "You can't say what is going on at the station because you might give away trade secrets."

Perhaps the situation has made them better conversationalists. "I have a tendency to only want to talk about radio," says Keith, "so it forces us to talk about other things — movies, the stock market, anything..."

I NEED YOUR INPUT. Letters, comments, and cassette airchecks are welcome. Due to the large volume of mail, however, I regret that I cannot critique the tapes I receive.



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# A Broadcaster's Guide To Charting The Hits

## From Guitar Licks To Programmer Picks

By Joel Denver & Reed Bunzel

**H**ave you ever wondered what is involved in the production of a hit record? Are you just a slight bit curious about how a new group gets from the garage gig to the studio session? Maybe you've been intrigued about what happens after the record is in the sleeve but before it gets to the radio station? Read on, then.

Radio and records have an important, interconnected relationship. Neither industry can survive today without the other; radio needs the record product for its programming needs, and record companies need the constant exposure offered by radio airplay. Most radio programmers maintain a healthy relationship with the record companies and promoters they deal with, but the business priorities of all parties can cloak this relationship in a mist of misunderstanding.

In an effort to increase communication and understanding between the radio and record community, the following R&R supplement is a step-by-step journey through the process of creating and charting the hits. To weed through the intricacies of the industry and to get a first-hand look at the inner machinations, we'll view the entire process through the "overnight success story" of a fictitious band.

Bringing a fledgling group from smalltime nightclubbing to bigtime touring takes a lot of long nights, hard work, and undying persistence. For every band that finally makes it into the Top 10, hundreds of other groups experience disappointment and despair. To explain the roadblocks and hurdles that emerge along the way for successful and unsuccessful artists, the "Battle To The Top" will be augmented by comments from the people behind — and in front of — the hitmaking scene.



**MEMBERSHIP MEETING** — New Member members Robbie Joseph, Brad Carpenter, Steve Striker, and Garry "Juggs" Rubin get their act together in Marina Del Rey. The rest is history.

## Membership History

New Members first came together during a New Year's Eve party at the start of 1984. The four stars-to-be ushered in the year of Big Brother with an informal jam session at a waterfront condo in Marina Del Rey, and by dawn's early light each had developed a rapport none of them had felt previously with other musicians. By the time the last champagne bottle was emptied they had made informal plans to get together and play for fun.

From the first time they played together the chemistry was there. Before the week was out they were back together again, and hours of nonstop work cemented their future: if any of them was ever going to get anywhere, they would have to quit their present musical gigs and band together for good. The dream of a lucrative recording influenced their decision, and by the end of the evening they were determined to be inducted as the new members of the rock scene.

Lead vocalist Robbie Joseph played lead guitar, was a prolific writer, and instantly emerged as New Members' decision-maker. Bass player Brad Carpenter played occasional party gigs. Keyboard expert Steve Striker was a whiz with the ivories, and could make a synthesizer do anything except pump gas. Gary "Juggs" Rubin snared his first drum at the age of six, and had worked his way through several rubber bands before coming up against anything solid.





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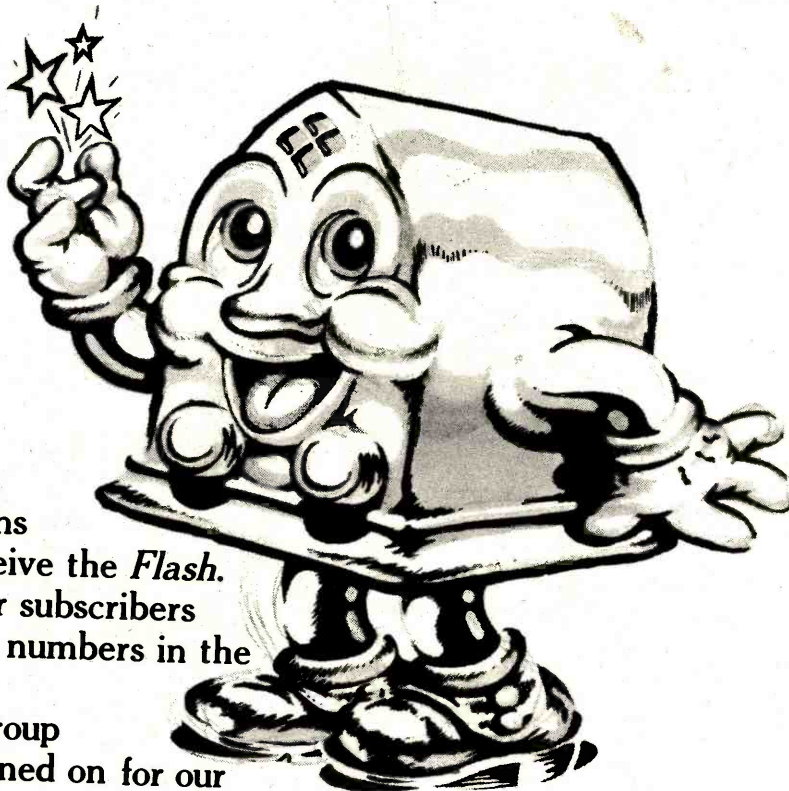
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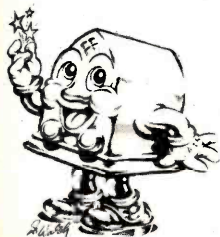


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# A Broadcaster's Guide To Charting The Hits



## Meet Your Management

Once every New Member realized the sum of their parts, practice replaced all but the fundamentals of a social life. Informal practices turned into major investments in their future, and soon the group dug into their meager collected savings and began to rent rehearsal halls.

Private practice was fun and beneficial, but New Members knew they had to play in public — and the sooner the better. Playing the club circuit would be like getting paid for rehearsal time, and the extra dollars they made could wean them from frozen foods.

The next step for New Members was representation. Every band needs it, and it can take several forms. The first thing any potential recording act needs is a manager, but finding a good one is tougher than peeling a rock. A manager takes the act's demo tapes to all the clubs on the circuit, plays them for the A&R VPs at record labels in hopes of scoring a deal, and usually has a voice in every aspect of the artist's lives and careers. Along with a manager, in recent times most bands solicit the advice of an entertainment lawyer.

New Members spent so much time in the lawyers' offices they began to wonder if they were going through a divorce. Despite the waste of time, however, they knew it was all in their "best interests" — a good entertainment lawyer stands in the way of a band getting ripped off.

### Larry Fitzgerald Fitzgerald-Hartley

**L**arry Fitzgerald, co-principal in management agency Fitzgerald-Hartley, explains what he looks for in an act before deciding to represent it:

The talent to be a great musician is obviously important, but patience is also a strong virtue. Being part of a successful band is not a job — it's a way of life. The artist has to want success more than anything else in life, because it's a real struggle.

The best way to find new talent is simply by word of mouth, references from people we trust. Many of the people we represent are



Larry Fitzgerald quick to spot outstanding talent, and they tip us off. We also receive tons of tapes, and because we also represent and administrate publishing for songwriters we see a lot of cross-pollination between artists, songwriters, and producers.

Getting good management representation is essential. Because it takes so long to establish a new art-

ist, the manager really has to totally believe in the artist and have the ability to stick behind it.

Radio is obviously an important part of an artist's exposure, and it has done a wonderful job of rejuvenating a lot of awareness in new artists. Videos are important, but radio carries the ball once things get rolling — it always has and always will. Radio is what makes the tours happen, and it helps build the artist's image through repetitive performance.

### Michael Perlstein Schlesinger & Perlstein



Michael Perlstein

**M**ichael Perlstein of Schlesinger and Perlstein discusses the initial involvement of an entertainment lawyer in the relationship between an artist and a manager:

An entertainment lawyer represents artists, managers, record companies, producers, music publishers, song writers, and distributors — the whole panoply of the players of the music industry.

Business communications with a band are often handled directly by the manager, who in turn is in contact with the lawyer. The nature of the business relationship depends on whether the lawyer represents the manager or the band. The first thing the lawyer does is negotiate a contract between the manager and the band. This works out the fundamentals — commission, length of the term of the deal, the income floors (if they are negotiable), the calculation of the manager's commissions, and scope of manager's authority.

In making a record deal the manager shops the tape, and gets a record company interested in signing the act; sometimes this is done in collaboration with an attorney. The manager and the lawyer together decide on a proposal for the agreement with the record company, although sometimes one of the parties will have a greater role in this decision. They consider the recording budget, whether the act will get an advance in addition to the recording budget, a schedule of royalties, additional provisions for video, and product requirements.

The attorney reviews the contract to confirm the accuracy of the

material terms as well as to negotiate the purely legal aspects. Thereafter the lawyer and manager interact in many ways with occasional renegotiation and modification of the recording agreement, and the general business and legal affairs of the artists.

### John David Kalodner Geffen Records



John David Kalodner

**J**ohn David Kalodner has been involved in A&R (artist & repertoire) for almost 11 years, and has spent the last five at Geffen Records. He feels the competition between labels to sign a quality act is as intense as the competition between acts to get signed:

There are a lot of great A&R people all competing for the same high-quality bands. Most A&R departments get as many as 200 to 300 tapes a week from new acts, and many more come in from lawyers, managers, and established groups.

After being bombarded with so many choices, signing an act is one of the most serious decisions in the business. My choice affects the lives of many people, so there can be no doubt. It's a major financial and moral commitment to help develop young careers, and it's hoped it will have a lasting and positive effect on their careers and the record company.

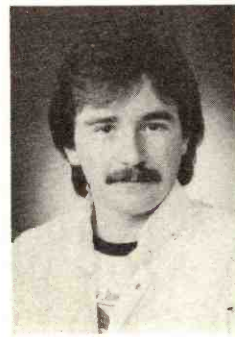
It is important to keep on top of the trends in radio, but the trends don't really affect who we sign. Still, we really respect radio's feelings about music. We sign great bands no matter what the trend of the moment, and you have to sign on the ability of the players as a whole. The combination of a strong songwriter and extraordinarily talented player is a rare find.

Sting is an excellent example, as is Steve Perry. They both have the ability to stand alone, or with their group. They must play well, write well, and look good. We're involved in every aspect of their career from the start to the finish of the project. This deals with how they dress, what the album cover art is going to be, what the video looks like, and anything else that could help shape the public's opinion.

The future of the music business lies in the emerging artists, and every project has to be quality

work. If a group is looking for a career in music, its attitude can't be anything less than thinking of themselves as the biggest band in the world. But the artist also has to have the sensitivity to know the importance of pleasing the fans; otherwise it's a total waste of time.

### Lachlan Buchanan Concerts Agent ICM



Lachlan Buchanan

**O**nce an artist has signed a recording contract, the next step is to go out on the road. Lachlan Buchanan at International Creative Management explains the process of setting up the national tour:

Each agency has its own way of handling the artists that it represents, and signs those that it feels it can serve the best. We encourage and nurture the young groups, but an important requirement for signing an artist is that it has a major label deal. Then, when the group's record is released, we sit down with management and figure out the best marketing strategy in coordination with the record company. If the group is hard rock we will obviously go a different route than if it's MOR or pop. We watch the airplay and give the record time to be noticed by the public, and also watch the tracking to see where different hot spots come up across the country.

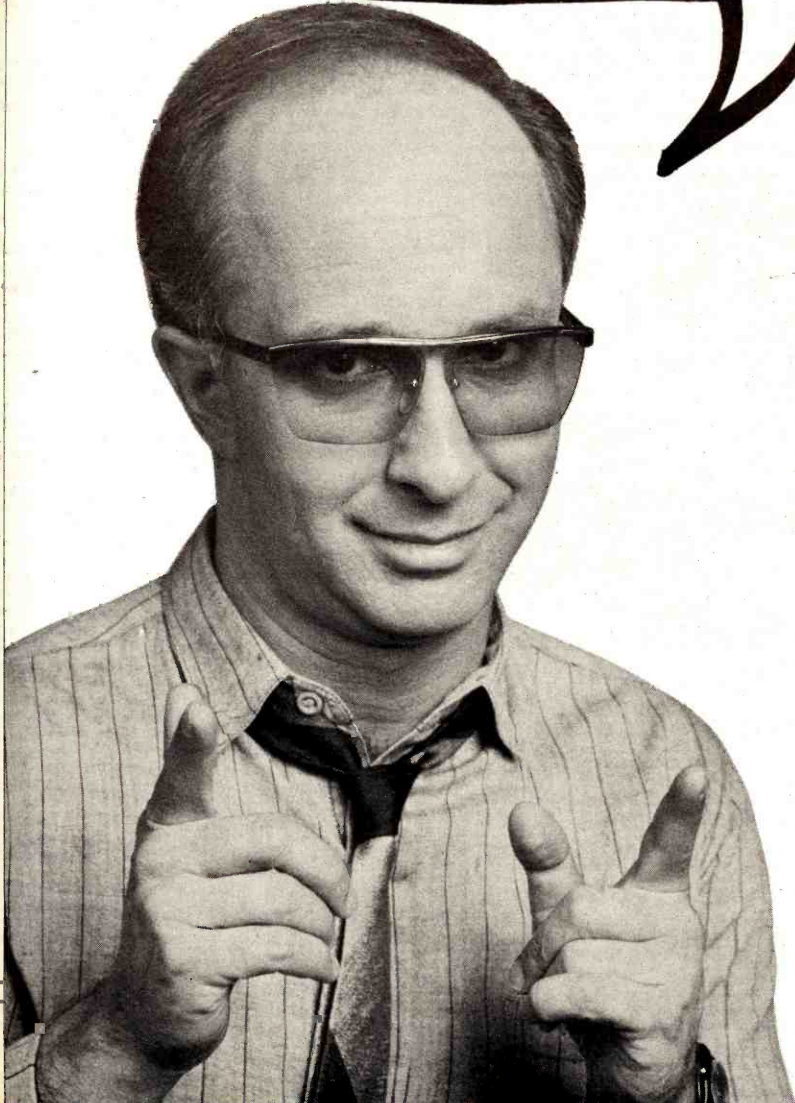
In breaking a new act on the concert circuit we have to remember a few ground rules. The first is to select the right promoter for each artist. We may start on a club level or with larger venues, whichever will be better suited to the group's current level of success. Sometimes we will put the artist on as support to a major headliner, which is a great opportunity for the new artist to gain maximum exposure.

When we have an idea of what the tour looks like, we report to the record company and manager, so they can coordinate their end. Setting up the tour is just a matter of

Continued on Page 40



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AMERICA'S MUSIC NETWORK



# A Broadcaster's Guide To Charting The Hits

Continued from Page 38

getting the right markets, the reasonable mileages, and starting to physically map out the cities that should be played.

Also, the packaging of two or three groups on a tour can have a great impact and is a good opportunity to economize on their tour expenses. This works well with young hard rock acts. We will suggest they take out one set of production gear and one or two trucks on the road, and the different bands may alternate each night for the opening and closing slots. This can help keep groups within budget, which so often gets out of hand. These people rely on their agents' experience to best advise them on the mechanics of touring.

Touring will always be a necessary part of record promotion, and of course can generate major dollars for the artists. But it goes beyond just the marketing aspects of the industry. Touring is actually the goal and role of most artists. They are performers, and what they really want to do is get out there and play. It is the agent's responsibility to see that this objective is realized and properly executed.

## Financial Protection:

# Minding The Money

*Any number of circumstances can separate an artist or manager from his money. One of the most feared — and often contested — types of monetary dispute centers on questions over publishing, royalties, licensing agreements, and promotional and marketing costs.*

*A complex system of paperwork and protocol is involved in writing and publishing a song, then either recording it or convincing someone else to. Simply put, the "system" is designed to protect the artist and deliver all monies due for his creative efforts.*

*Robbie and Steve were the creators of most of the material for New Members. They obviously had a lot at stake in the publishing end, but every member of the group had a similar interest in record sales. The distribution of money from a moderately successful record could create a substantial legal entanglement, and New Members needed a little education about just how much they could actually expect to see from their first effort.*

**Theodora Zavin**  
Sr. VP/Special Counsel  
BMI



Theodora Zavin

**B**MI's Theodora Zavin demystifies the music licensing logging process, and explains how a licensing company decides who gets what:

A licensing organization has absolutely nothing to do with recording or exploiting a song. Our sole purpose is to license the song and collect the money due the writer and publisher. We are a not-for-profit organization, and after we pay our overhead, taxes, and a reasonable reserve, we distribute everything else.

This is the way it works: The author writes a song, and it is recorded. The writer and/or publisher files a clearance form with us; they give us the name of the song, the name(s) of all the writer(s), and the name(s) of the publisher(s). We then put this into our data base, so that the song gets the proper credit when it is logged by the radio station.

Because we cover performances on every radio station, we have to have a logging system that accurately measures how often each licensed song is played. Every station is notified about once a year to log its music for three days. The station logs the title and author for everything it plays during those three days, and we then multiply every performance by a certain factoring process. For instance, if in a given quarter we license 400 stations in one statistical cell and only logged ten of them, every reported performance is credited as 40 performances.

There are a few ways that errors can show up. If a station is the only one playing a song, and that station

is logged, that song is going to be given exaggerated credit. Any song with decent distribution, however, will be credited fairly. Also, somebody can write down the flip-side on a single, or list the wrong authors for a song with an identical title. Most often, however, the system is very accurate.

**Ira Jaffe**  
Chappell-Intersong



Ira Jaffe

**I**ra Jaffe, Sr. VP/Creative at Chappell-Intersong, explains the purpose of a publishing company and looks at how a publishing company protects the financial interests of its artists:

The primary purpose of a publishing company is to exploit and promote the recording of our artists' copyrighted material. Yesterday's publishing business consisted of only working with songwriters and placing their songs where they had no outlets, whereas today we also concentrate on the singer/songwriter — and the groups.

A lot of other writers don't record at all. These non-recording writers rely on us to place their songs with projects, as well as hook them up with other writers, producers, and artists who will lead to a record.

When we decide to take a chance on an unknown band, we're really acting like a small A&R department. We go to clubs (just like the record companies), look at the talent, and make our decision. A lot of it has to do with the management, visual appearance of the group, the songs, and — in some cases — which record company is involved. Chappell-Intersong actively pursues new artists, and we are always interested in working with beginning bands and helping finance their career at the early stages.



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Harry W. Scott  
Chief Engineer

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## Sources Of Publishing Income

As a songwriter, income from publishing has a variety of sources and descriptions:

- Mechanical: income from sale of recordings in any physical configuration.
- Performance: radio and TV airplay
- Synch fees: songs used in TV shows, films and videos
- Foreign rights: overseas airplay
- Print: sale of sheet music and mixed folios





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# A Broadcaster's Guide To Charting The Hits



## Are We Stars Yet?

New Members made an even bigger impression with their demo tapes than they thought possible, and the group earned a recording contract. Aside from the scores of clauses and lines of fine print, what the contract told them was that they were responsible for delivering three albums over the next three years — with an attractive option to be picked up for three more albums if success permitted.

The next — and biggest — hurdle in the leap to recording stardom was to record a hit album. Many new questions kept popping up: who was going to produce them? What studio would they use? Did they need any extra vocalists or musicians for the sessions? Would they need to do videos for each cut on the album?

Now it was back to the world of late nights, pot pies, frustrated musicians, grumpy engineers, cautious managers, and tired producers, all battling to keep their egos in check and expenses down. In the quest for a platinum album everyone had to make sacrifices, and sleep was one of them.

Again the hard work and 11th hour decisions paid off. New Members' new album "Membership" rolled off the presses and everyone sent a copy home to Mom. The work was over, and now it was just "sit-back-and-wait-for-the-checks" time, right? Not by a long shot — in fact, this was where the real plugging started. Getting that potential smash record on the radio, onto the charts, and in the record stores was the ultimate task.

## Lennie Petze Sr. VP/Manager Epic & Portrait

No record can ever get out of the studio without the direction of the producer. Long-time producer and Epic/Portrait Sr. VP Lennie Petze comments on just what the producer's role is in — and out of — the studio:

The first thing a producer does is determine what material is going to be on the record. In certain cases the material comes from the artist, so it is a selection process from the material he or she has. Often the artist uses material from an outside source, so then you work with the artist to find the best material that is available.

From this point the producer determines the approach to take with each song. His main responsibility



Lennie Petze

is to capture the artist as he sees him. There has to be a lot of give and take between the producer and the artist, because no one really knows exactly what's going to happen in the studio. Sometimes ego (from both parties) can get in the way, but usually the trust between them is what makes everything work. Both entities have to trust each other, and both have to be willing to listen.

It is also the producer's job to keep studio expenses within the limits of reason and reality. It costs a lot of money to make a record

these days because we are very particular about what we put out. There have been times when we've made an album and ended up adding another \$25,000 to the final cost, but we do try to stay within our budget.

The artist's ability to reproduce studio sound up on stage is something every producer has to keep in mind. If a group is going to perform live they have to maintain their sound, but you can't worry about it in the studio. Today's record producer has to take full advantage of the technology that is available. Every producer competes with every other producer in the business, so you have to make the most of what you've got.

The producer's job can end after the record is produced, but many producers follow it all the way through the marketing, the promotion, the retail, and the radio push. A producer's job really never ends.

## Michelle Peacock

### Capitol & Manhattan Records



Michelle Peacock

Capitol & Manhattan Records Director/National Video Promotion Michelle Peacock sees videos as an indispensable tool in bringing new groups to the forefront:

It is almost impossible today to establish a new act without some form of video promotion. All the tools of promotion must be utilized to establish an artist. The public is very image-conscious, and a video is a quick way to get that image across. Today's youth are more visually oriented than we were.

With the rising costs of videos, and more cost-conscious artists, financial sanity has returned to video production. Even new bands are keenly aware of how much videos cost, so they're spending wisely. Most bands no longer see the need to make a video for every cut on the album. They are more aware of the need for quality instead of quantity.

A good video can work well for a new group, but a bad video can be damaging if it's not the right type of image needed for the artist. The public is very quick to make a judgment as to what it likes or doesn't like, so it is possible to make a negative video. Because of this, we go to great lengths to make sure our artists are represented in a positive manner.

## Evan Hosie Bands Across The Sea/Thank Evan Publicity

Evan Hosie, President of Thank Evan Publicity and Sr. VP Bands Across The Sea (BATS), an international management firm, sees outside publicity as essential with the glut of product on the market:

We try to build an image and establish a presence for the band in the marketplace. A lot depends on the development of the act and its current level of success. When we work with a developing act we start in right at the street level.

We are a small and select company, generally turning down the already established "Porsche acts" because they require too

"If a band wants to be a total artiste, it can ruin its own chances at being a success."

— Evan Hosie

much of our efforts to be channeled exclusively in their direction. We prefer the challenge of working with a small, up-and-coming act. Men At Work were almost unknown here when we began with them.



Evan Hosie

In getting the word out, we go against the critics who might like the kind of music the band is into — and we make them fans of the underdogs. This helps get a buzz going, which we hope snowballs at the club level. We also work on the image through photos, and on MTV wherever possible.

We feed news and information to the trades, the local columns, and eventually the consumer press like People. We also work closely with radio syndication to set up interviews.

Some bands have hurt their careers by making publicity mistakes. This isn't just because of their inexperience, but because their peers have given them a false self-impression. They don't understand that being commercial doesn't mean selling out; it means being popular.

If a band wants to be a total artiste, it can ruin its own chances at being a success. For us to take on new clients we personally have to love them, and really think they have a shot at success. After all, this is a business.

## Picking & Charting The Hits

Despite the fantasy stories and all the overnight-success tales in the record business, approximately 20% of all released product gets airplay in sufficient quantity to hit the national charts. This number is tempered according to what charts are used and what calculations are incorporated to compute chart positions, but the point is that finished product is no guarantee to success. In fact, the percentage of records which go on to make money is a vastly smaller number, closer to 5-7%. This number shrinks even further when unknown bands — like New Members — are involved.

Getting on the radio requires promotion — and lots of it. In any given week at least 100 new singles hit the streets, and the competition for valuable airplay is intense. Of all the months that go into the production of a record, no time is more anxious for an artist than the few weeks following its release. Waiting to see if a record is a smash or a dud — or even on any chart anywhere — is an ulcer-prone hurry-up-and-wait period.

It is no accident that the record industry has become healthy again. But what about the future? What impact will CDs have on radio stations and the consumer? What can broadcasters do to further promote and encourage a cooperative atmosphere for the continued growth and expansion of an industry? And — most important — will success spoil New Members?



# How interesting is your radio station on the weekend?

TED KOPPEL  
RON LUCIANO  
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DR. LENDON SMITH  
HOWARD JARVIS  
ED MCMAHON  
HELOISE  
RALPH NADER  
JERRY LEWIS  
SID CAESAR  
ANGELA DAVIS  
MILTON FRIEDMAN

HOWARD RUFF  
LEO BUSCAGLIA  
SIMON WEISENTHAL  
CANDY LIGHTNER  
SAM DONALDSON  
CARLTON FREDRICKS  
CLEVELAND AMORY  
DR. KENNETH COOPER  
MADALYN MURRAY O'HAIR  
STANSFIELD TURNER  
PHYLLIS SCHLAFFLEY  
ALEXANDER HAIG

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Associated Press Broadcast Services



# A Broadcaster's Guide To Charting The Hits

**Ralph King**  
Sr. VP/Marketing  
Record Bar



Ralph King

**H**ow important is the local record retailer in determining whether a record reaches platinum status or ends up in the cutout bin? Record Bar's Ralph King explains:

The retailer's role in the marketing of a record falls in just behind radio. Obviously a record has to be exposed to the consumer, and radio has been the way of doing that since the beginning of this industry. The reach and frequency of radio creates an awareness in the consumer's mind, and retail stores bridge that awareness through in-store airplay and making that product available to the consumer.

Every record in our stores is merchandised. Some are obviously merchandised better than others, but there is a conscious decision made by the store manager on every record in the store. He decides what kind of visual impact the record has, how it fits with the esthetics of the store, and how it fits with what's happening with the local radio stations.

"Radio, retail, and records are all in this together, and industry growth will be easy to accomplish through a joint marketing effort."

— Ralph King

The retail store also has to have a well-informed sales staff. We try to hire knowledgeable, more product-oriented and customer-oriented clerks, and the record companies can assist us in their education. If they can supply us with a good information newsletter — and forget about the hype — we can keep our personnel on top of everything. For us to attempt to break a record without the support of the record company would be absolutely futile. It is crucial for everyone in retail — from the managers down to the clerks — to have some information to pass along to the consumer.

Retail business today is as healthy as it was five years ago, but today's music seems to be much broader. In the next five years we're going to continue to see a change in music, but technology is also going to make an impact. The advent of compact disc is going to be a tremendous boom; we have sat through the same two technologies for the past 15 years, and the introduction of CDs will work to stimulate the consumer. Expanding the market is going to help sell the product and create new listeners. Radio, retail, and records are all in this together, and industry growth will be easy to accomplish through a joint marketing effort.

**Dave Glew**  
Atlantic Records



Dave Glew

**A**tlantic Records Exec. VP/GM Dave Glew has been involved with record marketing for the past 14 years. He cites independent promotion, videos, advertising, and tour support as the biggest costs in marketing:

Once radio airplay kicks in, the other aspects of marketing — posters, merchandising, and retail displays — get underway. This also includes special sales programs for the album and advertising on radio and in the newspaper. All of this is up-front money from the record company, and in some cases there are some shared costs. It all depends on the deal itself.

With the trend toward charging much of the advance costs against the royalties, most new artists will not be able to generate recoupment until sufficient sales are demonstrated. Many times the first album won't do it, since the majority of artists' first efforts barely sell 75,000 units.

But there may be a bright future in the relationship between radio, records, and retail. The progressive attitude among retailers and buyers at the rack level is much more in tune with what's happening in the industry. If we return to being responsive to regional record sales, it will be of great benefit to new and emerging acts.

Radio has to become plugged in to the excitement. It has to learn which accounts sell specific types of product, and study which of these accounts are historical barometers to the hits.

**Rich Fitzgerald**  
Warner Brothers  
Records



Rich Fitzgerald

**W**arner Brothers VP/Promotion Rich Fitzgerald speaks on radio's interest in establishing new artists as well as the established groups, and explains the role of the record promoter in this new awareness:

With so many releases hitting the streets each month, there can be a double-edged sword of promoting only what radio wants to play instead of what needs to be exposed. However, we also try to stretch radio's thinking so that we have a positive effect on our bottom line regarding the newer, developing acts with which we've taken a financial chance. Radio is more interested in playing newer acts than ever before, and it has opened new avenues to us.

Radio may not be in the business to sell records, but we are — so our goals aren't always the same. We need to appeal to the active buyer, while radio tries to be aware of the actives and passives.

"Radio may not be in the business to sell records, but we are — so our goals aren't always the same."

— Rich Fitzgerald

Our priorities have to be based on the feel of the record from radio's perspective. Our ears also contribute to what we think will be accessible to airplay. When we have a snuff we charge for it, and when rotation is sufficient to generate sales but none appear, we know we should back off so we don't alienate radio.

One of the most difficult things in breaking a new act is the need for PDs to see unified national activity. PDs need to stick with records doing well for them even though they haven't kicked in on a national level. On the bright side, many new acts are selling product through in-store and club play, and this usually ends up in the plus column because there is little — if any — cost other than servicing the product.

**Ken Barnes**  
VP/Editor  
Radio & Records



Ken Barnes

**R**&R VP/Editor Ken Barnes explains the role of the national trades in the success (or failure) of a potential hit record, and offers guidance on how to understand the data presented in the charts:

The trades provide a distant early warning signal about how a record is doing or how it is going to do.

"By learning how to read the trades, you can usually spot trends very quickly and discover where the hot spots are."

— Ken Barnes

This is especially true with airplay charts where you can see the number of stations that add and play a certain record in a given week. By learning how to read the trades, you can usually spot trends very quickly and discover where the hot spots are. The trades are, almost more than anything else, a guide to promotion performance. As for other trade functions photos provide visibility for artists and advertisements demonstrate record label commitment to a record, but reviews in trade papers don't seem to do a thing to help or hinder the performance of a record.

Radio stations ideally, when using R&R, first look to see if a record is listed in New & Active or Significant Action. Then, if sufficiently intrigued, they look at its parallel to check its performance on the stations that are playing it, to determine whether it's getting good action or is primarily an extra.

On the marketing side, smart retailers should keep an eye on airplay data to catch early trends in their own markets as well as nationwide. If the big, powerful station in the local market goes with a record, that's a pretty good indication that it's time for the national retailer to stock its local stores, or for the local outlet to order stock.

**Nick Bazoo**  
KMEL/San Francisco



Nick Bazoo

**W**ithout airplay a hit record can never reach its fullest potential, and radio is the bottom line in the hit-making process. Former KMEL/San Francisco PD Nick Bazoo outlines the criteria he uses when determining the fate of a new record:

The most important thing is that the personality of the record must fit the personality of the station. I don't care who the record is by, or whether it is a new or established artist. The key is the sound. If a new artist has something I feel strongly enough about, it goes on the radio. If the record is something I'm not quite comfortable with, I observe what happens at stations which have goals, a sound, and a philosophy similar to KMEL.

Radio has a need to expose new artists. In the past the big powerhouse stations waited for the smaller markets to prove the records, but now the smaller markets are waiting on the majors. This makes no sense at all. You owe it to the industry to listen to the music and form your own opinions. If you believe in something, you should make the move and play it.

"Radio has a need to expose new artists . . . You owe it to the industry to listen to music and . . . if you believe in something, you should make the move and play it." — Nick Bazoo

With the number of releases growing almost weekly, there are many times when I get overwhelmed by the amount of product released. But having all that product coming out is a great feeling. It's the nicest problem I have to deal with.

It is also important to keep a perspective on the artists and their needs. A lot of hard work goes into each record. Every radio person needs to learn the importance of a record, and what's behind it. If the record sounds like a hit to you, play it. Nowhere is it written that a record has to be top 20 in any trade for it to be a hit. A hit is determined by the acceptance in your market, and the proper rotation is important to making sure the record is getting the right exposure.



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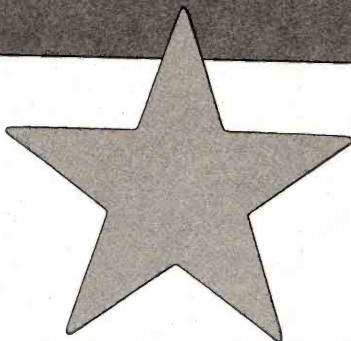
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JOEL DENVER

# CONTEMPORARY HIT RADIO

## AVOIDING POST-BOOK BLUES

# Why Is The Party Over As Soon As The Arbitron Ends?

How many parties have you been to where the host abruptly announced, "OK, it's midnight. Time to go home — the party's over." Not many I'll bet. So how come as soon as the Arbitron sweep is over, everyone suddenly has to "go home," because the party's over? Ridiculous, right?

### The Waiting Is The Hardest Part

Well, the spring Arbitron just ended (6-19), and at a lot of radio stations that's exactly what's taking place — the party is over. Two things are happening: the staff sits around, nervously awaiting the outcome; and the audience, which has been pummeled with prizes, promotions, and excitement over the last quarter, switches on their radios and finds something missing — the fun!

"No survey period is more important than the spring Arbitron."

Let's be honest about it: no survey period is more important than the spring Arbitron. The station's billings for the next quarter, six months, or entire year (depending on the number of annual market

surveys) rest on those spring results. So do the prospects of staying employed at the station — not only for the PD, but also for the air personalities, the GM, and the sales staff.

In preparing for this all-important survey period, everyone gets out their pom-poms. Salespeople tell clients, "We're gonna have a killer book, so buy now before the rates go up." A few dollars "on the come" are generated.

### The Battle Begins

Promotions are finalized, and meetings are called to discuss on-air strategy. "We sound awesome. We're playing the hits first every time. The other guys don't have a clue. With our \$250,000 bumper-sticker campaign, 400 gross points of TV time, and tickets to Bruce Springsteen, Prince, and Madonna, we're going to be number one again for sure."

And in some cases, management wisely springs for a small party as



**SATISFYING POSSESSION OBSESSION** — WMMS/Cleveland's Hall & Oates concert promotion included front row tickets and a 1985 Pontiac Fiero, the official "Big Bam Boom" car complete with a personalized dash plaque signed by the singing duo. Shown (top, l-r) are Rich Kocher, WMMS's Gina Iorlino, Hall, winner Mary Ann Kocher, Oates, WMMS's Jim Marchyshyn and Ruby Cheeks; (bottom, l-r) RCA's Alan Wolmark, WMMS MD Kid Leo, and RCA's Ted Musaro.

the final step to put everyone in a positive frame of mind for the book. Now all the guns are loaded ... let the battle begin.

"Unless you're preparing to bail out from a sinking ship, you'd better be ready to carry on with your programming in some manner that doesn't encourage the audience to find something more exciting somewhere else."

For three months the format is followed to the letter. Every request line is answered, every prize is given away. Your contest blows out the phones, the walkathon raises the most money ever, and the city loves you. There's no doubt in anyone's mind that you're going to be number one again.

### The Battle Is Over

Whew! Finally it's over, and the PD breathes that heavy sigh of relief. The prizes have been handed out, the pom-poms are put away. But now the station sounds different. It's not only because the promotions are missing, but there's a mental letdown taking place among the airstaff as well.

With nothing to promote during the intense "waiting-for-the-book" period, it can be a weird time around the station. Yet it doesn't have to be this way. (In fact, it wouldn't be if one is truly in the business of broadcasting the best product year 'round, as so many PDs would have you believe they're doing.) Right now, even as you're reading this article, is the time to do something about it.

Unless you're preparing to bail out from a sinking ship, you'd better be ready to carry on with your programming in some manner that doesn't encourage the audience to find something more exciting somewhere else.

### Crank It Up Again

After all, you probably do have a direct competitor. So put something back on the air for your jocks to work with to get them up to speed again. Come on, don't wait. Do it right now!

Avoid sounding different "all of a sudden" by involving your station in something fun and exciting. It doesn't have to cost a fortune either. Some quick, easy-to-win prizes will do. Even some creative album giveaways are better than nothing.

Think now ... isn't there a concert tour coming to town soon? What about a festival or big event you can tie into? If not, then create your own event. But crank up the on-air momentum right away.

### Learning To Say Thanks

Even more important than giving the jocks something to do on the air is revitalizing their mental attitude. Remember, they just went through three months of very serious pressure.

Unless you're going to blow everyone out and flip formats, why not have a small get-together at the station on a Friday afternoon just to thank them for a great effort during the book? You could easily do it for a few dollars from petty cash. It's amazing how some beer, chips, and pizza can be enough to put a smile on every face.

Remember, no matter what those numbers look like when they

come back a few weeks from now, you're stuck with them. If they turn out badly, keep in mind that the staff was executing your format and promotions to the best of their abilities. They all worked hard and so did you. An informal get-together is all it takes to make people feel good, because nothing in this business goes quite as far as a "thank you."

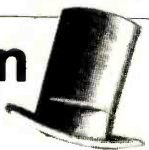
### Time To Really Party

Now if the numbers show cause for celebration, then lay it on thick. Make sure the entire staff knows how much their hard work and the winning results mean to you. Feeling appreciated by your superiors recharges one's mental attitude and fosters that creative, aggressive spirit. A party or group gathering brings out the concern from the boys with the budget for everyone else's well-being.

"Feeling appreciated by your superiors recharges one's mental attitude and fosters that creative, aggressive spirit."

After all, everyone at the station sees the salespeople stroke advertisers with lunches, dinners, and lavish presentations, so why shouldn't management do a little in-house stroking for the programming department?

# Puttin' On The Ritz



If you decide to throw a party for the staff to celebrate an outstanding ratings performance, either go first class or don't bother. Rent or trade out a party room at the hottest hotel, club, or restaurant in town, and bring out the finest food and drink you can afford.

Set a theme for the party. If it's black-tie, rent tuxes for the guys, buy corsages for the ladies, and carpool everyone in limos. How classy! Remember, those numbers are worth a small fortune to your station. Let's see how good a deal you can cut for all of this. Mr. Manager.

### Creating A Team Spirit

If you're near water, another idea would be to take all of your folks out for a boat party. No water? Then

pick some exotic locale — perhaps a mountain resort or private country club — that lets them all know how special they are for their hard work.

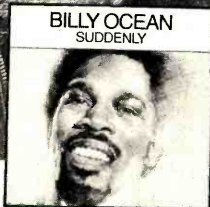
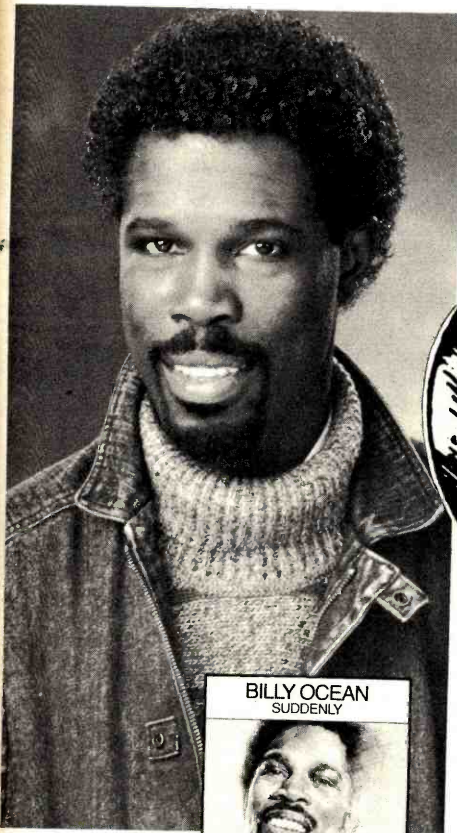
No matter what the setting, make sure you do it right. It will help everyone on the staff understand that the success came from a combined team effort. I'll guarantee you that when a professional sports team wins a championship, they do some heavy partying. The benefits, from a thank-you party will last many months and serve to unite your station's efforts in the future.



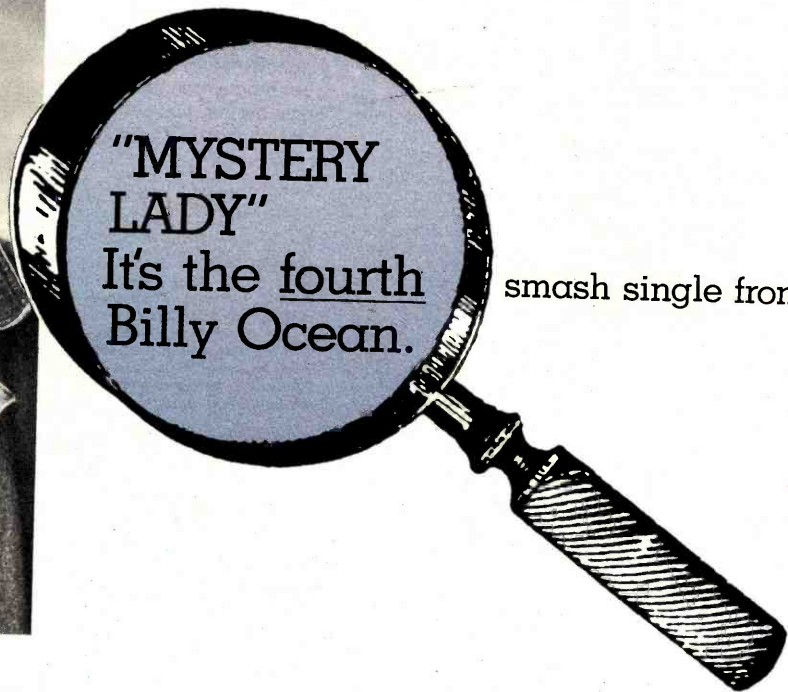
**KIIS OBSESSED WITH ANIMATION** — Members of PolyGram recording group Animation stopped by KIIS-AM & FM/Los Angeles to thank them for the early support on "Obsession," their latest single. Pictured (l-r) are KIIS MD Gene Sandblom, Animation's Bill Wadhams, PG's Jean McDonald, and Animation manager Larry Ross. In front is bandmember Astrid Plane.



# BILLY OCEAN IS ON THE CASE WITH "MYSTERY LADY"!



After scoring three top 5 singles in a row—all from his two million-selling LP, Suddenly—this year's top new R&B male vocalist is putting his smoothest moves on a new hot number.



smash single from

## BILLY OCEAN BRINGS HOME A WINNER, EVERY TIME.





**HOT AIR!**







## PAT BENATAR

There's no stopping "Invincible," the Theme from the movie "The Legend of Billie Jean." Written by Holly Knight and Produced by Mike Chapman, "Invincible" is Pat Benatar at her Rock 'n' Roll best!

**"INVINCIBLE"**

## HUEY LEWIS & THE NEWS

All Of Radio is Instantly Feeling Their Power!

The first single following their 6 times Platinum "SPORTS" is already an across the board smash! Featured on the "Back To The Future" soundtrack album and on their Sold Out Tour.

**"THE POWER OF LOVE"**

## GO WEST

"Call Me"...the breakthrough single from British rockers Peter Cox and Richard Drummie. Breaking at CHR, Dance and spreading to R&B, the sound is sweeping the nation!

**"CALL ME"**

## PAUL HARDCASTLE

The cutting edge of musical creativity, "19" hits hard, striking a chord that can't be forgotten. The Worldwide Number 1 smash is now a Multi-format Hit in America!

**"19"**

and...REFUGEE

**"LISTEN TO YOUR HEART"**

...THE cut from their "Affairs in Babylon" album. Shipping now.



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**Chrysalis**

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# CONTEMPORARY HIT RADIO



**KMJK SPEAKS SEXUALLY** — "Sexually Speaking"'s Dr. Ruth recently signed with her 47th affiliate, KMJK/Portland. On hand for the occasion were (l-r) Carol Ives, Dr. Ruth, KMJK GM Victor Ives, and the Source's Gig Bartol.



**LET THE STEREOS LOOSE** — FM96/Valdosta, GA sponsored a "Ground-shaker '85" contest to find the listener with the loudest car stereo. Systems were judged on loudness, clarity, and installation. From 20 finalists, Bill Swartz (center) was the winner of \$900 worth of additional equipment. The station also donated all proceeds from its surrounding concessions to Cystic Fibrosis. Shown beside Bill are Stereo Connection's Ed Gillespie (l) and FM96 OM Michael Jetter.



**HERE COME THE GLIMMER TWINS** — WYNU/Jackson, TN celebrated the opening of spring by taking care of summer. In conjunction with the local Jaycees, they hosted a Spring Bash to raise money for Camp Discovery Of Tennessee. Shown here are (l-r) 92FM PM drive personality Jim Sykes and OM Mike Stewart.

## MOTION

Dwayne Bonds is out as PD at WOMP-FM/Wheeling. PD Bob Foster from crosstown CHR competitor WZZM replaces him and takes over the morning show ... J.D. Stewart leaves WZOK/Rockford for nights at Y108/Denver, calling himself Shadow Sommers ... Former KISR/Ft. Smith Production Director Tom Browne joins KELI/Tulsa for PM drive ... Greg Fisher exits KZZP/Phoenix as Steve Ludwig assumes middays.

At WGRD/Grand Rapids, Bob Berry is out, Larry Olek slips into eve-

nings, and Lisa Georgis segues to PM drive ... KNOE-FM/Monroe MD Sam Shea steps down to concentrate on PMS, and Assist. MD Mark Woolie moves up to MD ... Jack Alexander, late of KYGO/Denver, is new to middays at KKAZ/Cheyenne ... At FM102/Sacramento Melanie, from neighboring KWOD accepts the 6-10pm shift, Shelly Morgan moves into the 10-2am slot, and Gary Moore takes on overnights ... Clark Ingram, most recently with B94/Pittsburgh, comes in for nights at KZZP/Phoenix as Doug Sorenson exits.



**IN KMEL'S HOUSE** — The Mary Jane Girls visited KMEL/San Francisco to thank the staff for its support of their single "In My House." Pictured (kneeling, l-r) are KMEL's Howard Hoffman and Keith Naftaly, Motown's Bruce Hix; (standing, l-r) Mary Jane Girls' Corvette and Maxi, former PD Nick Bazzo, the group's JoJo and Candy, Mary Jane Productions' Ann Mabin, and former Motown rep Jesus Garber.



**WATCH OUT FOR THAT BED** — Y107/Nashville hosted the "Y107 Great Nashville Bed Race" for St. Patrick's Day. Hotels, department stores, and other local merchants each sponsored a bed for the contest, and then raced it through downtown Nashville. Pictured here is one of the teams changing sheets for the second leg of the race.

## BITS

• **Strike Four, You're Out!** — WVSR/Charleston is sponsoring a "Strike Four" contest, in which listeners are invited to guess how soon Billy Martin will be ousted by the Yankees. A drawing will be held to pick the winner, who'll travel to a Yankee ballgame and get to meet the new manager.

• **Sobriety Sign-Ins** — WSPK/Poughkeepsie is doing its part against drunk driving. Twice a daypart, the station's giving away "I Drive Sober" T-shirts to listeners who drive that way. The jock will pick up the phone and ask, "How Do You Drive?" The listener who answers, "I Drive Sober" wins the T-shirt.

• **Beat The System** — BJ105/Orolando is helping listeners "Beat The System," by inviting them to call in and win up to 400 dollars within 40 seconds! A running clock is set to go off at any time (maximum 40 seconds), and listeners can win ten dollars for every second if they stop

the clock before it stops itself. A buzzer sounds every five seconds to remind them of the time, and if they lose, they still get a handy-dandy consolation prize.

• **Strike It Rich With KISS-106!** — KTKS/Dallas is making some very expensive phone calls. The station is picking listeners at random and inviting them to win the KTKS jackpot. All the listener has to do is know the exact amount and sit by the phone. All KTKS has to do is call the right person! Apparently, luck has been good for both sides, as KISS-106 has given away over \$65,000 in the past four months.

• **Foreigner Comes Home** — Q107/Washington DC cosponsored a very special Foreigner concert, held at the location of their first club performance, the "Bayou" in Georgetown. There were no tickets available; the guest list included Q107 and the Q107 audience! Listeners called in to

win invitations to this exclusive event, which was taped by MTV for a future broadcast.

• **To Gamble Or Not To Gamble** — KDWB-FM/Minneapolis is playing a game called "Double Your Money." A trivia question worth \$50 is asked, and a correct contestant may either take his \$50 and quit, or go on to one more trivia question. If he answers the second correctly, he wins another \$50; if he's wrong, he loses the entire amount.

• **Z100 Gives You Plenty To Do** — Z100/New York, in conjunction with the Daily News, is sending people on a Walt Disney "Plenty To Do" vacation. Listeners can find entry forms in the Daily News for the contest drawing, which will offer 30 prize trip packages. Winners also get to pick the area of Disney World they'd most like to vacation in.

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IN CONCERT JUNE 30

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from their latest album!



Produced by







STEVE FEINSTEIN

# AOR

## ROCK RADIO NEWS MASTERS

# No News Isn't Good News

Quick — who's the most articulate and knowledgeable member of your station's airstaff? Chances are good that it's someone who is also one of the most responsible and professional people you work with — your ace News Director.

His role is more critical than ever as AOR seeks its share of 25+ listeners. Notice that many stations with a history of upper demo strength — WXRT/Chicago, WBCN/Boston, WEBN/Cincinnati, for instance — also have a history of commitment to strong news operations.

Your news profile probably reflects your image of your listeners. If you think of them as a bunch of earthdogs, you'll view news as a tuneout. If you regard them as intelligent adults, you'll feel they want to be aware of what's going on in the world, whether out of genuine interest or the desire to be able to hold their own in conversation in professional and social settings.

In that light, presenting news in a creative, credible fashion becomes a *tune-in*. In an age when people are hungrier than ever for information, good news is good programming and is among a station's key extra-musical elements. (Maybe News Directors should be referred to as News Programmers.)

A first-class news director, much like a production director, is a radio renaissance man. He's well-read, has top-notch language skills, and uses the medium of sound to its fullest. If that's not enough, at many AOR outlets he's also called upon to be a personality.



Lisa Glasberg

quo because he believes there's no such thing as objectivity. "Physicists have proven it with the theory of indeterminacy. You can't know what's really going on; it all depends what you're looking for. Most news we get is already biased in the other direction, anyway; it reflects the official line of the Washington bureaucracy."

Nisker's own slant is more upfront, he claims. "I present what I

### Scoop Nisker

KFOG/San Francisco's Scoop Nisker is the dean of FM rock radio newspeople. Since 1968 and the days of progressive pioneer KSAN, he's been crafting irreverent, satirical sound collages that present news as an ongoing drama in the theater of life. The timing and rhythm of his work brings to mind music; no wonder that two record albums have compiled his newscasts.

Nisker's newscasts are unabashedly biased against the status

do as clearly opinion. I also reflect the community I serve — San Francisco is known for its left-of-liberal attitudes. My news would not play in Peoria."

He doesn't feel his style overshadows the content of the news. "The more entertaining and attention-grabbing the news is, the more people listen to it. You can't be dry; you've got to have some crunch."

That philosophy is also reflected in Nisker's signature statement that ends his newscasts: "If you don't like the news, go out and make some of your own."

### Paraquat Kelly

KMET/Los Angeles's Paraquat (Pat) Kelly has an on-air persona



Katy Abel

as distinct as any jock's. He comes off as a supremely confident, no-nonsense guy who's seen it all and has his bullshit detector cranked up to ten. Kelly's tone implies that he's got the *real* story on what's going on. It often suggests an attitude of "Hey, dudes, can you believe how ridiculous this story is?"

"KMET revolutionized AOR news in the '70s," Kelly claims. "We were the ones who started all the funny fluff news. Now we're back to delivering more 'real' news with only a curve or two in each 'cast. But my character still comes across when I do straight news."

He may not punctuate stories with canned laughter or invoke KMET's "Who-yah" slogan as frequently as he once did. But his off-the-wall sensibility still comes across on features like "Good News," in which he highlights off-beat stories, often adding his own twist. Kelly also stands out for his conversational pace and mellifluous pipes, as well as the nickname he retains long after the pot-spraying scare has faded from memory.

### Charlie Weiss

KLOL/Houston's Charlie Weiss starts his day with a balanced diet

## News Commitment

	Staff	PM	'Casts
WBCN/Boston	2f, 1 p	yes	13 @ 1-3
KBCO/Boulder	2f, 2 p	yes	8 @ 2-3
WLUP/Chicago	2f	no	9 @ :90-3:30
WXRT/Chicago	3f, 1 p	yes	10 @ 4-10
WEBN/Cincinnati	2f	yes	12 @ 3-4
KLOL/Houston	1f	yes	12 @ :90
WFYV/Jacksonville	1f	net	6 @ 2-4
KMET/Los Angeles	2f	no	8 @ 2-4
WNEW-FM/New York	2f	no	9 @ 2-5
WYSP/Philadelphia	1f	no	6 @ 3
KDKB/Phoenix	1f, 1 p	yes	6 @ :90
KISS/San Antonio	3f	yes	10 @ 3
KFOG/San Francisco	1f, 1 p	no	8 @ 1-5

Legend: "f" = fulltime, "p" = parttime employee. "PM" refers to whether a station has afternoon drive news. "Net" means network news in the PM. "'Casts" gives number of local newscasts between 6am and midnight, and the newscasts' minimum and maximum lengths. Ex.: "9 @ 2-5" means nine 'casts per day, two to five minutes in length.

of two newscasts and two satirical pieces per hour. Bits include critiques of movies he's never seen, "Truly Frightening Products" (exposing the dangerous side ef-

"We have more people listening to us debating gay rights than WXKS or WHTT do playing hits," observes News Director Katy Abel.

Other features include "The Culture Vulture," newsmen Mat Schaffer's arts and entertainment report that airs three times a week, and a weekly commentary from a local print and television figure.

Abel's current month-long assignment in Nicaragua is unusual for any music station, particularly a rocker. It exemplifies 'BCN's conviction in news, she says. "There's a segment of our audience that wants nothing but music all the time, but there's also an older segment that wants news along with their Bruce Springsteen."

### Lisa Glasberg

WNEW-FM/New York's Lisa Glasberg considers herself a "news personality." Along with news and traffic six times an hour in morning drive, she's also charged with an hourly Rock 'n' Roll Datebook and billboarding the show's upcoming elements. She, Richard Neer, and Mark McEwen all get equal billing in 'NEW-FM's "Miami Vice"-inspired "Morning Squad" TV spot.

Does being a personality affect a newscaster's credibility? "It's a matter of trust," says Glasberg. "If you're consistently factual when giving the news, you can do a joke contest and know that your listeners will trust you when you've got serious news."

### Buzz Kilman

WLUP/Chicago's Buzz Kilman contributes to most of morning zany Jonathon Brandmeier's breaks besides delivering two 'casts an hour.

"I don't see any conflict between doing news and being a personality," he says. "Many radio newspeople have TV anchors as

fects of new products), and "Weekend Updates" of fictitious events around Houston.

The clowning around "probably makes me more human to the listener," says Weiss. "Also, after four years, listeners know I'm pretty serious when I begin the news itself."

KLOL mornings also feature updates from the zany Traffic Master (Lonnie Griffith), so dubbed because of the leather and whips he dons for personal appearances.

### Katy Abel

WBCN is a shining example of how news can be an asset and not a liability. It does 13 'casts a day, with three fulltime anchors and a parttime field reporter who files reports daily.

"BCN takes its news seriously — on-air interaction between jocks and newspeople is strictly prohibited by PD Oedipus. His edict is intended to strengthen the station's news credibility.

Sunday mornings feature the WBCN Boston Sunday Review, a mix of cultural news, guests ranging from Alexander Haig to Stephen King, and often fiery debates on issues of the day.

The 7am-noon magazine show is #1 18-34 adults. So much for news and public affairs as a tuneout.



PARAQUAT AND SQUAT — Edward R. Murrow these guys ain't. KMET's Paraquat Kelly (l) and KLOL's Charlie Weiss.



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# No News

Continued from Page 52

role models, and they shouldn't. Radio is much more looser; you don't have to be as formal or stiff as TV is. You can demonstrate a sense of humor and not have your credibility undermined."

Kilman and Brandmeier do absolutely no show prep, with nary a bit preproduced or scripted. "Jonathon can throw something together that sounds like someone sweated over it for days," says Kilman.

## Neil Parker

"We've never underestimated the intelligence of our audience. We try to talk up to them, and assume many of them have at least a passing interest in what's going on," explains WXRT ND Neil Parker. "Sure, there's a measure of tuneout in news. But by using a clear and conversational manner, we've successfully integrated a daily diet of news."

"XRT relies heavily on feeds from its street reporters. "We try to do stories that have possibilities for radio, that are heavy on sound," says Parker. "Yesterday, we covered a boot camp for life-guard trainees on Chicago's beaches. It's run like a marine boot camp and had wonderful color."

The station uncovered a story on expense account abuse by Chicago school board members. "XRT's ten-minute newscast each night at six is the longest of any AOR station surveyed, and it's sent a reporter to national political conventions in the last two elections."

## Gary Lee Horn

WYSP/Philadelphia's Gary Lee Horn considers himself part of the "new realm of personality newscaster who not only does news and public affairs, but also is part of a morning show's comedy bits. News is my first job and my first love, but I also write funny bits and interact with the disk jockey."

Horn takes steps to prevent the schtick from affecting his credibility when it's time to deliver the news. "When the jock ends his rap and I give the time and temperature, it's like a wall's been constructed - here's the end of the funny business, and what you'll hear next is serious news."

Horn balances his 'casts between hard and soft news, which he refers to as "need-to-know and want-to-know stories." Story selection, he says, is determined by the "No kidding" test - does a story make you ask yourself that?



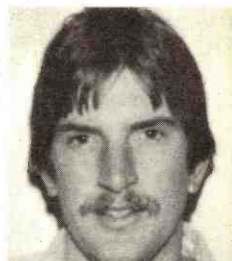
Pat Powers



Buzz Kilman



Gary Lee Horn



Peter Finch

## 'EBN's News Bros

Since 1978, WEBN's "News Brothers" have been ND Craig Copp and Rick Bird. In the morning, Copp alternates four-minute 'casts on the top of the hour with produced, three-minute features such as "Rock Talk" and "Streets Of Cincinnati." Bird's two fixed afternoon newscasts are often supplemented with 30-60 second unscheduled "News Checks" on breaking stories.

The station has sent a newsperson to every political convention since 1976, dubbing them "America's Quadrennial Sideshow." Coverage is from a cultural rather than political angle, says Copp, focusing on the "show inside and outside the hall."

"Management here are news junkies as much as we are," Copp explains. "They have a commitment to a news department that's a vital link to the community."

## Peter Finch

"We strive for what Linda Elberbe used to do on 'NBC News Overnite,'" says KBCO/Boulder newsman Peter Finch. "It's talking casually to an adult audience as if they have some intelligence."

Along with lifestyle features appealing to the fabled Yuppie generation, 'BCO covers nuclear disarmament and Central America stories of interest to liberal sensibilities, though the stories are not presented from a leftist perspective.

Finch is leaving for a two-week stay in Nicaragua, covering a Boulder citizen's group building a schoolhouse there. He'll also be filing interviews concerning the country's political conflict.

## J.D. Gartside

"I'm a personality first and a news person second," says WPHY/Jacksonville's J.D. Gartside. As such, she's on the air every break with PD Chris Jones and Lou Mills during the "Rude Zoo" morning show.

Gartside gets many of her laughs from occasional flubs. Her

'casts are "not flawless. Humor and personality can come from having fun with a slip; I'm able to bounce back instead of compounding a blatant mistake by acting like it didn't happen. That loses credibility more than saying 'Hey, I made a goof.' How many times do you talk to a person whose grammar and diction are perfect?"

## Steve Hahn

KISS/San Antonio ND Steve Hahn is a fierce believer in activist journalism. "It's incumbent on us to raise the public's awareness of issues. As broadcasters, we're charged with bettering the quality of life in our communities. Sometimes you've got to go to bat for people who have no one else to turn to - the homeless, the poor, abused children."

Since 1982, KISS has won six statewide awards for excellence in journalism. A program on child abuse also garnered national recognition from the Odyssey Institute, a child advocacy organization.

Your news is only as valuable a tool as you make it, Hahn advises. "If your news is a tuneout, that's your own fault and it's time to examine your efforts."

## Pat Powers

"Health, heart, and pocketbook" are what guide KDKB/Phoenix's Pat Powers in her story selection. "People want to know about taxes, how to stay active, how much things cost, and laws that are going to affect their lives."

With only four 90-second 'casts each morning, Powers is required to be a master of language economy. She makes every second count through taut writing and short, simple sentences. Powers's bright, upbeat delivery makes her sound as though she actually does have that often-advised smile on her face.

"PDs and news directors are not enemies. They're after the



J.D. Gartside



Neil Parker

same thing - they both want to serve the audience. The PD does it with entertainment; I do it with information."

## Sound Advice

Newspapers have photos, and TV has live action footage; radio employs sound to evoke images and illustrate stories. "YSP's Horn uses snatches of songs like "Drive My Car" or "Roadhouse Blues" to set up traffic reports. During a heavy rain, KISS's Hahn records the sound of rainfall and traffic on wet streets. KLOS/Los Angeles's Chuck Moshontz has a hilarious library of corny intros and jingles for elements such as the weather and sports."

## Writing

Good news starts with writing for the ear. Phrasing first must catch a listener's attention, and then relate the story to his life. Horn grabs a listener's ear by occasionally starting a story with a question: "Thinking about buying a house? It's going to cost you more, because mortgage rates are going up."

When applicable WNEW-FM's Glasberg will add a bit of personal detail to a story. After a construction site crane fell on a passerby in Manhattan, Glasberg mentioned that she herself walks by that same site every day.

# SEGUES

WXQR/Jacksonville, NC names PM driver Donna Richards MD.

WQMF/Louisville morning maniac Terry Meiners exits ... KEZX/Seattle ups all-nighter Alice Porter to News Director, puts weekender Jay Phillips on overnights, and hires Joren Rusing for weekends.

Weekend Warriors: Paul (Lobster) Wells returns to KSJO/San Jose ... WTUE/Dayton adds Steve Kramer ... WHMD/Hammond brings on Ken Magnum and LeAnn Austin.

Mark Edwards replaces Jeff McIntosh as KZOK/Seattle Production Director ... KICT/Wichita's Jeff Shaw had a change of heart and will

not be going to WHCN/Hartford for afternoon news. Instead, Diana Kelly from WKCI/New Haven will fill that post.

## Coming Next Week

A market profile of Cincinnati: Joel Denver studies CHR powerhouse WKRR (Q102), and we look at AOR institution WEBN and the scrappy WSKS (96 Rock).



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*Thanks To Everyone whose belief, support and friendship have made our first anniversary one we'll never forget!*

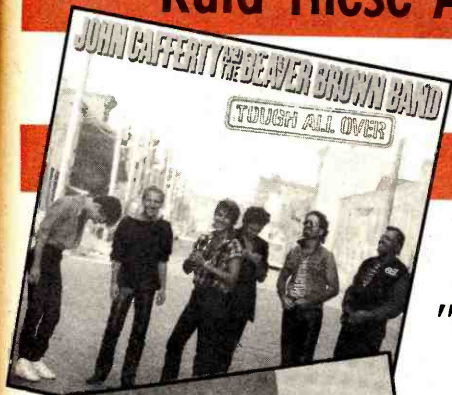
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"C-I-T-Y"



## 'til tuesday

"Voices Carry"

**BREAKERS**

Brand New:

"Looking Over Your Shoulder"

12" On Your Desk Now!



## REO SPEEDWAGON

**BREAKERS**

"I Dowanna Know"

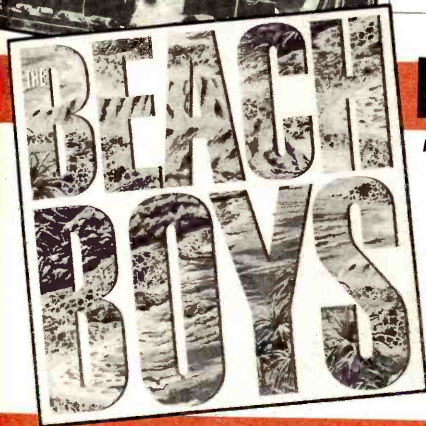
"Can't Fight This Feeling"

"One Lonely Night"

Burning Up The Airwaves:

"Gotta Feel More"

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DONNA BRAKE

# ADULT/CONTEMPORARY

## Profile Of A Small-Market Giant: KRNO

KRNO/Reno is one of the most successful A/C stations in America. What makes that particularly noteworthy is that it's also in one of the most saturated radio markets. KRNO is like an orchestra, and leading this finely-tuned group of players is a multi-talented virtuoso, Larry Irons, the station's PD, MD, Promotions Director, and fulltime air talent.

"FM 107 K-RENO Soft Hits" is very active and very successful. Results of the fall '84 Arbitron ranked K-RENO 18th in the country in average quarter-hour shares among adults 25-49. But to really appreciate the station's success, consider the competition. With a population of 189,000, Reno has 21 radio signals; that works out to about 9000 listeners per station. (There are markets ten times the size of Reno with fewer stations!) Of the 21, there are 12 FMs and 9 AMs, and eight are some form of A/C or CHR hybrid.

### An Involvement Mentality

The station's operating philosophy is particularly impressive. Reno may be a smaller market, but K-RENO's commitment is definitely big. The word that kept coming up over and over again as Larry described the station was "involvement." A ten-year staffer and PD for the last four years, Larry has K-RENO constantly creating and participating in innovative promotions. His staff is highly visible at community and charity events, and he's always looking for new ways to keep his station's call letters in the minds of the listeners.

### Promotions Make The Difference

"In a market where you have lots of stations playing the same 600 records, it's the promotions that set you apart," he said. "We do a lot of promotions that people say shouldn't work because they're too involved."

One such promotion is the "Cris Cross Word Game," which the station has been running annually for four years. It's an elaborate crossword puzzle sold to a shopping mall, and participants listen to K-RENO for clues to fill in the blanks. Diamonds, trips, wardrobes, computers, hot tubs, and stereo equipment are among the prizes traded out for mentions. K-RENO actually makes money on the promotion, keeping station management happy.

Although I'll never know where he finds the time, Larry has a real knack for developing promotional ideas. One he's particularly proud of is the K-RENO Ski Club. "Reno is a huge ski city, so we formed a ski club that's really a good deal



Larry Irons

for members, with discounts and so forth. And it's great for our image in the market as the 'ski station.' K-RENO has such a good overall reputation for doing an effective job with promotions that we have to turn down about three potentially good ones every week. I come up with the ideas, which makes for long days at the office. But it's worth it."

### Out And About

Larry continued, "We are out at every single event, and we put our name tag on them all. In a small market where it's possible to get a handle on community events, it's absolutely vital to be there." K-RENO works with everyone from the MDA and the local blood bank to the Children's Miracle Network and the Make A Wish Foundation. For example,

last Christmas the station helped build a canned-food Christmas tree in conjunction with the Salvation Army. K-RENO initiated a 24-hour remote at the collection site and helped gather much-needed canned goods and other items for the organization.

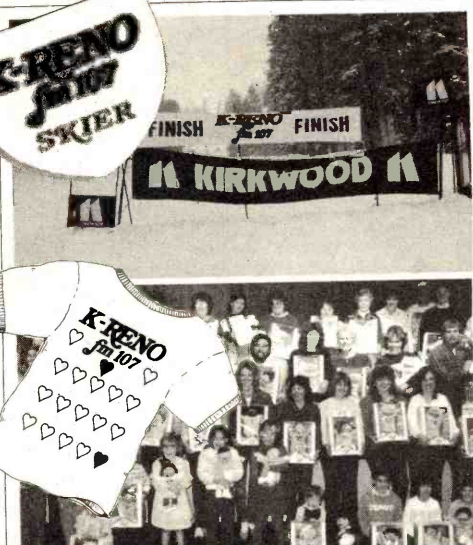
### A Staff That Cuts No Slack

The K-RENO staff is actively involved in everything the station does. That's because Larry keeps the flow of information going continuously. He conducts weekly staff meetings designed more as information meetings and bull sessions than anything else. But I guess with as much stuff as the station does, you'd need meetings once a week simply to cover the daily events!

The personalities spend a great deal of their own time being involved with community activities. They're on TV, emcee everything possible, and seem to have the same zeal for involvement that their PD has. If you're a programmer, you might be asking yourself, "Where are more personalities like these?" Indeed, at some stations you may as well be asking your jocks to walk on burning coals when requesting them to show up at a charity event out of the goodness of their hearts.

### The Music Is Right On Target

Even though my description so far doesn't necessarily point to it, K-RENO is actually a music station, and music is of vital importance to Larry. "One of the reasons we do better than our competitors is that our music is exactly on target. We do a lot of research



SKIING AND T-JING — The K-RENO Ski Club sponsors four races each season (above), and when these little people came to the station to adopt their Cabbage Patch dolls (below), they found them attired in K-RENO T-shirts.

to make sure it's right."

Last January, Larry acquired the programming consulting services of KFI & KOST/Los Angeles Operations/Program Manager Jhani Kaye and programming consultant Mary Catherine Sneed. This is particularly interesting when you consider that Larry made the decision to hire the pair following the fall '84 book, which was the second best in the station's history.

"When Jhani heard about our book, he said he'd understand if I wanted to cancel. But hiring them was the best thing we've ever done, as I really needed outside ears. They don't tell me what to do; they consult. Their input is very valuable."

### TV, Boards, And Things

Although the advertising budget is small, K-RENO uses billboards, TV, and newspapers. Said Larry, "We also use something called 'Teleguide,' which are computer-type screens that are installed primarily at airports and hotels. We're programmed into them, and they describe our format, show computer pictures of our jocks, and even display an average hour's playlist. It's become very popular, and although we realize we're appealing to a lot of tourists through this means of advertising, the price was right and no other station was using it. So we felt it was worth it."

It's amazing what a station is able to accomplish with so few people. Maybe the folks at K-RENO are all androids. Or maybe there are more than 24 hours a day in Reno. But what's more likely is that the staff of this station is a solid group of people committed to the same goals. Because they always know exactly what's going on, the working environment remains enthusiastic. And that's a situation many programmers can only dream about.

## EVENTS

Just prior to the Memorial Day weekend, KRCH/Rochester, MN morning man Al Reed made the point clear about not drinking and driving. Al began drinking scotch early in his shift. A Minnesota state trooper was on hand to measure his alcohol blood level, and by 8:30, Reed began slur words and stop records mid-tune. Listeners apparently got the point — there were no traffic-related deaths in the KRCH listening area over the holiday weekend.



WELI/New Haven is promoting a new "Buckle Up For Safety" campaign, giving listeners a little extra incentive to take part. The station is distributing stickers featuring the international seat-belt graphic. When a car with the sticker is spotted by a station staffer, and the driver is wearing a seat belt, that person can win prizes ranging from free turnpike tokens and car washes to a trip for two to London.

WTON/Staunton, VA recently raised \$85,000 for the community rescue squad during its 20th annual radiothon for the cause.

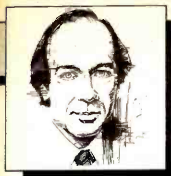
L.A. morning men are doing remotes these days. KMGG's Robert W. Morgan will be broadcasting each Friday morning for the next three months at an area Denny's restaurant. Across town, KFI's Lohman and Barkley conducted a contest where the grand-prize winner enjoyed the privilege of bringing the wake-up team to his house for the morning show. The winner also had to make breakfast!

## And They Said It Would Never Work . . .



The K-RENO Criss Cross Puzzle Game has been proving skeptics wrong for four years. Although it appears to be a bit cumbersome, the puzzle is the station's major spring promotion and remains very successful.





# CALENDAR

BRAD MESSER

## Blow Out The Old?

Fire all the old guys! Freshen up the sound with new voices and ideas. That's the Housecleaning theory on shooting fresh life into a dreary station where glory has faded and the players are jaded.

But there is a conflicting theory. Folk wisdom says that speed of the crew is the speed of the boss. Many successful handlers of radio talent believe a leader isn't worth his pay unless he can turn a station around using the existing staff... that the head chef — and not those on KP — ought to be canned if things aren't cookin'!

My theory falls midway. First, make a genuine effort to energize and redirect the inherited staff, then dispassionately lop off the

heads of the stubborn, immediately upon confirming they're past their prime and unable to adapt to the changing needs of the community and the station.

The chronological age of a jock or talk host or newperson isn't a factor. You may have seen some people begin sliding in value in their mid-twenties, while other performers still have the pedal to the metal as they speed past retirement age.

When is an aging veteran ready to be blown out? He's probably

over the hill if he resists change simply for the pleasure derived from being stubborn. He's likely too far gone if he cannot smoothly adapt to new formats, equipment, and procedures. He's way beyond his prime if he frequently uses worn-out phrases and cannot say things in fresh ways. You know... the kind of fellow who thinks Stevie Wonder is still little.

Constructing a powerful radio staff — like building a better football team — requires that the right choices be made about who makes the first string and who gets cut.

The business requires knowing when to add and when to subtract.

### Cigarette Health Warning

**MONDAY, JUNE 24** — The first health warnings for cigarette packs were announced 21 years ago today by the Federal Trade Commission (1964). The tobacco states protested so strongly that warnings were delayed another year.

During the gas shortage of 1980, 48 hours of rioting began in Bristol Township, Pennsylvania. Arguments over who was entitled to buy gasoline led to fights in which 44 police officers and 200 citizens were injured.

1971 — Nixon issued "enemy list". 1947 — Veteran pilot **Kenneth Arnold** made the first flying saucer report of modern times after seeing nine UFOs over Mt. Rainier, Washington.

Musician **Jeff Beck** 41. Golfer **Bill Casper** 53. Publisher **Norman Cousins** 70. Meat packer **Gustavus Smith** born 1899, helped develop refrigerated rail cars 1875, founded Swift & Company 1885.

### Korean Invasion 35th Anniversary

**TUESDAY, JUNE 25** — North Korea invaded South Korea 35 years ago today (1950). United States troops were involved within 48 hours, and fought in Korea for three years and one month. War was never officially declared. Korea was a United Nations "police action", in which the U.S. sustained 158,000 casualties, including 34,000 battle deaths.

1981 — Supreme Court upheld male-only drafts. 1951 — 1st commercial color TV show, a one-hour special on CBS 1876 — Battle of Little Bighorn: Custer's Last Stand. 1788 — Virginia statehood.

Comedian **Jimmy Walker** 36. Singer/composer **Carly Simon** 40. Actress **Jane Lockhart** 60. Director **Sidney Lumet** 61.

### First American Lottery

**WEDNESDAY, JUNE 26** — The state lottery is not a new idea. The first recorded legal lottery in America was established 371 years ago today by English colonists in the American Virginia Company (1614).

1971 — Promoter **Bill Graham** announced the closing of Fillmore East and Fillmore West concert halls. 1963 — President **John Kennedy's** speech in Germany, "Ich bin ein Berliner...". 1948 — Berlin Airlift announced. 1946 — 1st bikini swimsuit. 1870 — Atlantic City NJ completed world's 1st wooden boardwalk.

### Blind Woman Led The Blind

**THURSDAY, JUNE 27** — **Helen Keller** was born on this date in 1880 — a normal, healthy baby — but when she was 19 months old, she got a disease that left her totally blind and deaf. Keller became one of the world's most respected figures by overcoming her two handicaps. She was instrumental in changing the old policy of routinely dumping blind people in insane asylums.

1947 — Ford established first auto workers pension plan. 1915 — Fort Yukon, Alaska reached 100 degrees. 1893 — U.S. stock collapse began a year in which 74 railroads went bankrupt. 1844 — Mormons **Joseph** and **Hyrum Smith** murdered by mob at Carthage, Illinois. **Brigham Young** became head of Mormon church.

Beach Boy **Bruce Johnston** 41. Robert "Capt. Kangaroo" **Keeshan** 58. Exhibition pool player **Willie Moscone** 72.

### First Transatlantic Air Service

**FRIDAY, JUNE 28** — Transatlantic air service began 46 years ago today. Pan American began commercial flights in 1939 with the Dixie Clipper, a flying boat made by Boeing, which could set down anywhere on the ocean in an emergency.

1976 — Congress ordered Air Force and Coast Guard academies to admit women. 1971 — **Ellsberg & Russo** indicated for revealing Pentagon Papers, never convicted of anything. 1956 — 1st highjump over 7 feet (**Charles Dumas**). 1927 — 1st San Francisco-to-Hawaii flight. 1914 — World War I triggered when assassin killed the heir to the Austria-Hungary throne, Archduke **Francis Ferdinand**.

Comedienne **Gilda Radner** 39. **Saturday** (6-28) 1973 — **Mama Cass Elliott** died. 1956 — Interstate Freeway System authorized. 1955 — Air Force put 1st B-52 bomber in service. **Sunday** (6-30) 1958 — Transistor announced by Bell Labs. 1899 — 1st bicycle over 60 mph. Actress **Dorothy Malone** 60. Singer **Lena Horne** 68.

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A/C Chart: **DEBUT** **23**

89/11 — 65%

AOR Tracks: **17**

Produced by Don Henley, Danny Kortchmar and Greg Ladanyi

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Manufactured and Distributed by Warner Bros. Records Inc.

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WALT LOVE

# BLACK/URBAN

## Miami's Hot 105: Dance Rock Fever

It's summer, and the heat is on — especially in Miami, where EZ Communications' WHQT (Hot 105) is throwing off competitive sparks. The facility (formerly A/C WEZI) debuted with a 4.5 for sixth place in the winter sweep. And, according to OM Bill Tanner, spring Arbitrend findings show the station third behind first-place Beautiful Music outlet WLYF.

The secret behind Hot 105's success lies in its Dance Rock format, which falls between Urban Contemporary and CHR. "Since Urban has become synonymous with the Black format and we're heavily-targeted at Latins, that term wouldn't correctly describe our format," explains Tanner. "We also use a lot of CHR product, but that term doesn't fit us either. So Dance Rock was born. I do admit that our music leans in the direction of an Urban format, but that's youthful. Our station sounds like a cross between a traditional Kansas City CHR and a Chicago Urban station."



Bill Tanner

### Explosive Potential

Tanner believed in the format's viability even before it hit the air. The 27-year programming veteran (Y100/Miami, 13Q/Pittsburgh, WASH/Washington, Cecil Hefel National PD) says his gut feelings about Dance Rock date back to his Y100 days. "The format we dreaded the most coming into the market was Urban Contemporary. Hispanics make up 43% of the population in Dade County, blacks make up

"Our station sounds like a cross between a traditional Kansas City CHR and a Chicago Urban station."

16%, and the Anglos, mostly elderly retirees, make up the rest. So I already knew the format's explosive potential. I knew it would be a killer.

"The Urban format was done briefly in Ft. Lauderdale by Amaturo; they called it 'Studio 107.' At Y100 we watched that station fly up the RAM ratings in only one book. That tipped me right then that all our fears were well-founded. We were able to breathe a lot better when Amaturo decided not to stick with the format."

So why didn't someone else step in and pick up the format gauntlet before WHQT? Tanner frankly replied, "They were scared the station would be labeled as Black and wouldn't have known what to do with it. We went through a difficult few months because the advertis-

ers made us prove ourselves. (Now) the only thing that's rolling in faster than the ratings are the bucks."

### The Sound

Knowing what it takes to achieve the right programming balance is crucial at WHQT. Tanner relies on national and local research, as well as gut feeling. "Our local research includes the clubs, an area that's been ignored for the past ten years. We look at what records are succeeding. Every record that makes it in the clubs, however, doesn't make it on the air with us. It just depends. Don Kelly, our consultant, also gives us another level of input from outside the market.

"Glenn Frey's 'The Heat Is On' was very big for us, but we played the 12-inch version. When we pulled 'Sidewalk Talk' by Jelly Bean Benitez from the dance charts all the CHR's here laughed at us. But that song became a number one, and they all had to play it. Our music is very specialized for our audience, so it includes a lot of elements.

"This isn't Peoria. People here like different things. Miami is one of the few places where disco isn't a dirty word. Dance music is very popular here, and we use it to our advantage. Our playlist is mostly current; we play very few oldies because I promised myself and the folks I work for that this station would be different. WHQT isn't a little Y100 or 195 (WINZ)."



YOU'VE MET YOUR MATCH — Pictured here is one of the marketing tools fired up by Hot 105 (WHQT). The mock matchbook package features information about the station, including rates and coverage map.

### Musical Freedom

Neither is WHQT a WKYS, although Tanner recalls listening to the Washington station as a learning experience and a "real treat. I didn't like not being able to beat them, but I learned a lot from that

"You get a tremendous opportunity to explore a lot of music by giving the public a chance to decide what they want."

station and Donnie Simpson's programming approach. Our station is very different from WKYS, but you can't help being influenced by something you respect and think is good. That station is positioned right on target for Washington. We're just trying to do what we need to stay on target for our market."

Besides the programming challenge, Tanner enjoys the musical freedom Dance Rock offers. "Coming out of Top 40, I would have thought that this (playing unfamiliar music) would be a sure-fire way to disaster. But it works. You get a tremendous opportunity to explore a lot of music by giving the public a chance to decide what they want. Years ago I would have said that people might tolerate one new record per hour. The rest of the music would have to be recurrent, well-known powers, and

secondary currents. That's just not true in our case. And this market's CHR stations are finding that out by impaling themselves on the burned-out stick of recurrent music."

Above all, Hot 105 wants to be the magnet that attracts — and holds — the 18-34 Latin demographic. Tanner noted, "We react to what they're reacting to. Our audience consists of upwardly mobile Latin Americans who have very different tastes. They're on the upper end of the economic scale and love to dance, dress, drive fancy cars, and travel.

"To quote Barry Goldwater, we're 'a choice, not an echo' in this

city," concludes Tanner. "It's great to hear your listeners call in for requests and tell you how much

"This market's CHR stations are . . . impaling themselves on the burned-out stick of recurrent music."

they enjoy the station. Then it's really an added joy when most of them say, 'I've been waiting for a radio station like this.' It's a constant ego stroke from the people who count the most — the listeners."

## ACTION

A number of changes have taken place around the country. "Doc" Holiday returns to his 7pm-midnight slot at WFXC/Durham from WLLR/Raleigh . . . Dan Allén is the new WLUM/Milwaukee midday man. He hails from crosstown WBTT . . . "Mad" Max Fyre from WZUUMilwaukee has joined neighboring WLUM in the 7pm-midnight shift . . . Jay Stone is out as KUKQ/Phoenix PD; no replacement has been named as yet. . . David Barron moves to PM drive on WXOK/Baton Rouge . . . Terry Trouyet is the new 7pm-midnight/Promotions Director for WPDQ/Jacksonville. Terry came from

WXYV/Baltimore . . . Ex-KDIA/Oakland jock Barry Pope is handling summer relief at WTKL/Baton Rouge . . . WDAS/Philadelphia has realigned its airstaff. The new lineup is: Jerry Wells, 6-10am; Mimi Brown, 10am-2pm; Butterball, 2-6pm; Doug Henderson, 6-10pm; Tony Brown, 10pm-2am; and former station Production Director Maurice Brown, overnights. WDAS's "The Big Switch" promotion gave listeners the chance to guess the new airstaff times.

WYLD-FM/New Orleans held its 1st Annual Trolley Car party in conjunction with Columbia, Atlantic, Arista, Epic, and Warner Bros. Records .



# PEABO BRYSON



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Produced by Arif Mardin.

Management: David M. Franklin and Associates / Atlanta

On Elektra Music Cassettes,  
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LON HELTON

# COUNTRY

## More Stories Behind Winter Ratings

Last week we covered the Country Arbitron competition in several top markets, and this week we feature additional battles for Country dominance in other key metros around the country.

### Dallas

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
WBAP	6.9	6.3	2	2
KSCS	4.4	5.3	8	5
KPLX	5.9	4.6	3	6
KLIF	1.5	.7	25	27

While the two FMs continue to beat each other's brains out, the big winner is WBAP. Interestingly, the station has alternated between 6.9 and 6.3 the last four books. 'BAP is third in the market overall and one of the few AMs in the country beating the FM competition. New 'BAP PD Bill Mayne will be on the scene in the next couple of weeks.

Meanwhile, back on FM, KSCS regained the edge on KPLX after KPLX had beaten KSCS in the fall book for the first time ever.

Unfortunately, the increased competition hasn't done much for the Country shares, as they continue to shrink. Over the last year, the 12+ shares have gone 21.0-19.3-18.7-16.9.

### Seattle

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
KMPS-FM	3.1	3.7	9	9
KRPM	2.6	3.4	13	12
KMPS	1.2	1.8	18	20

The fall '84 ARB was pretty much "low tide" for this market, where the Country share has averaged 8.4 over the last three years. KRPM had beaten KMPS-FM for the very first time in the spring '84 sweep (3.3 vs. 3.0), only to fall off in the autumn book.

The winter survey was the best in KRPM's history, while KMPS-FM is rebuilding following a spring '84 3.0 - its lowest since the winter '82 ratings. Wounded most in the fray between the FMs is KMPS (AM), which rebounded a bit with a 1.8 after suffering its worst book in at least five years.

Two new PDs have entered the picture. Jay Albright left his national programming position with Drake-Chenault for the KMPS-AM & FM PD slot in February, and former KSSN/Little Rock PD John Marks joined KRPM in March.

The big question here is, who can last the longest? The two pairs have been seasawing for quite some time. Both have undergone ownership changes since the battle began. On the surface it wouldn't seem as if San Diego could support four Country stations, but so far, neither side has blinked. Stay tuned.



Charlie Ochs

### San Diego

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
KSON-FM	2.3	3.0	17	9
KCBQ-FM	2.6	2.1	12	12
KCBQ	1.9	1.3	19	16
KSON	1.5	.7	21	20

Before the spring book there was some interesting activity when KSON PD Mike Shepard was set to cross the street to program KCBQ. That fell through at the 11th hour when Mike was enticed to stay put. Taking the job instead was KGHL/Billings OM and CIC National PD Lee Rogers. Rogers joined KCBQ as OM in February, so this will be his first sweep.

### Phoenix

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
KNIX-FM	7.2	8.0	1	1
KJJJ-FM	1.8	1.8	14	13
KNIX	1.5	1.6	18	14
KJJJ	.9	1.5	19	16

KNIX showed amazing strength in the face of a full frontal attack from KJJJ by achieving its highest numbers since the winter of 1982. KJJJ PD Charlie Ochs brought in some excellent morning talent in Jay Lawrence, and he generally has the station sounding very good. The problem is that Larry Daniels and company at KNIX haven't left much of a - if any - hole. KNIX has managed to become known simultaneously as the station for more music and personality and information.

In all fairness, KJJJ is still building after its change from "easy listening Country" KEZC a couple books ago. Nevertheless, the road ahead for Charlie Ochs, who used to work for Larry at KNIX, is indeed uphill.



WHY ARE THESE MEN SMILING? — You'd be pretty happy too, if the latest Arbitron showed your station ranked number one 25-54 for the 14th time in the last 15 books! Recapping the happy totals are KNIX/Phoenix General Program Manager Larry Daniels and VP/GM Mike Owens. Read the rest of this page to see who else is grinnin'.

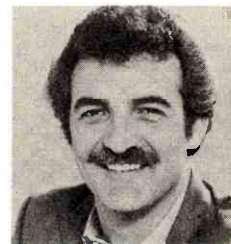
### Kansas City

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
WDAF	11.4	10.5	1	1
KFKF-FM	6.1	6.3	4	4
KCMO-FM	4.1	3.3	11	12
KFKF	.1	.2	—	23

The "Flatland Godzilla" slipped a tad but is still the number 1 12+ station in K.C. KFKF remains tenacious and ever on the offensive. The question in K.C. is, what's KCMO-FM gonna do? KCMO-AM & FM were purchased by Summit recently, and longtime Country manager/programmer Craig Scott was named GM shortly thereafter. Many thought the station would stay Country after the July takeover, and at one point, there was also speculation that News/Talk-Sports outlet KCMO (AM) might even use Country programming. The plot thickened, as they say, a



Ray Messie



Neal "Moon" Mullins

few weeks ago when CHR veteran Gerry Cagle was named to a top programming/management spot at Summit, with Kansas City as his first priority. This, coupled with a KCMO-FM call-letter change to KBKC, has everybody guessing as to its future direction. As soon as something breaks, you can bet the scramble will be on in earnest. The flag is up!

### Denver

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
KYGO	4.2	5.7	8	3
KLZ	3.6	2.8	10	12
KBRQ-FM	1.6	2.5	18	16
KBRQ	.7	.7	23	22

KYGO had its highest book in over two years. The folks at Great



IT'S JUST ANOTHER HEART ATTACK — Duke Hamilton got very excited about Bandana's single "It's Just Another Heartache" when the group visited the WUBE/Cincinnati studios.



# COUNTRY

## Winter Ratings

Continued from Page 60

Empire's KBRQ are also very happy with the FM's 2.5, the highest share since the station went Country in early '82. The good news is that the market's Country share is up to 11.7 from the fall's 10.1. That 11.7 is equal to the average of the six previous books, but still shy of the market-high 13 share Country enjoyed in the spring of '83.

### Portland

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
KUPL-FM	3.3	4.3	9	7
KWJJ	4.6	3.2	11	9
KJIB	1.8	2.8	16	13
KUPL	.9	1.1		19

In the spring '83 ARB, Easy Listening-formatted KUPL-FM was the number one 12+ station in Portland with an 8.8, and it ranked

third 25-54. KUPL (AM) was the number seven station in town with a 5.7, ranking 11th 25-54 with its Big Band format. Not long thereafter, Ed Hardy went in as GM, Bill Bradley signed on as PD, and both stations switched to Country.

At the time of the change, Continuous Country KJIB had a 7.0 (albeit way over its average of low fours in both the previous and subsequent books), and KWJJ garnered a 4.5 in the fall '83 survey. While the KUPL tandem is still behind the KWJJ/KJIB combo, the race is getting extremely tight.

Having felt it had won the FM battle, KUPL is setting its sights on improving its AM numbers. In hopes of eating away at more of KWJJ's audience, KUPL, which had simulcast drivetimes with KUPL-FM, totally separated its programming two weeks ago. After hiring away KWJJ's GM for its own GSM slot a few months ago, KUPL went after instant credibility for its new morning show by luring in four-year KWJJ wake-up personality Mike Stone. Longtime Portland talent Bill Best was signed for the afternoon show.

KUPL-AM & FM took a heckuva gamble with the change a year and

a half ago, and it's obvious the station is determined to succeed. The spring book should be most interesting.

### Tampa-St. Petersburg

	12+		25-54 Rank	
	F'84	W'85	F'84	W'85
WQYK	6.7	7.5	4	3
WSUN	6.5	4.3	5	7

WQYK remains on the upward march following a few soft books (mid-fives) in late '83 and early '84.

Crosstown WSUN was part of the recent Taft purchase by CBS. On the surface, things may look a bit confusing in the nation's 21st-largest market. One might think that CBS would lean to all-News for 'SUN, especially since there's a void in the market for it. However, 'SUN just hired Larry Coates as PD, and it's hard to believe a guy who's been around as long as Larry would have taken the job without some kind of understanding about what will happen after the sale. This is purely speculation, mind you, since legally CBS can't talk to any of those involved.

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PB-14139  
**RCA**





SHARON ALLEN



# Fan Fair 1985: Week In Pictures

Mother Nature was kind at times and not so gracious at others. For the first time ever a label showcase was rained out. The bad news is the RCA folks were victims of Tuesday night's downpour. The good news is the rain made temperatures more bearable the rest of the week.

An army of some 20,000 "foreigners" invaded Music City last week armed to the teeth with cameras and tote bags. And their enthusiasm conquered even the most blasé Music Row native. The R&R staff joined forces with the invaders to capture all of the shots that professional photographers wouldn't touch with a ten-foot pole. But don't worry, we threw in a few shots from the pros for good measure.



Sylvia greets fans at her Fan Club Breakfast at the Opryland Hotel.



All in the family (sort of) (l-r): Lane Brody's mother Jane, (poodle Carmel), Brody, and my very own daughter Dee Dee Allen.



David Allan Coe says a few words after being inducted into the Country Music Hall of Fame and Museum's Walkway of Stars.



Vern Gosdin, Leon Everette, Tom T. Hall, Kathy Mattea, and Chance perform "Me and Jesus" during the grand finale of the PolyGram show.



CMA Executive Director Jo Walker Meador watches as South Africa's Sally Vaughn reprises her performance of "An American Trilogy" at the CMA's reception for international artists.



Janie Fricke signs autographs in the CBS booth.



Richard Bowden making sure everything is in place.



Wayne Massey and his wife Charly McClain takin' a head count at Fan Fair.



The Forester Sisters doin' what comes naturally at Fan Fair ... posin' for pictures.



Gary Morris's youngest son seems to be defecting to another camp. After hearing Southern Pacific's new release, Matthew asked to meet lead vocalist Tim Goodman.



On a hot day at Fan Fair, Ricky Skaggs loves his fans.



**Country Music's Top Ten**  
Proudly Welcomes  
**WBKR-FM/Owensboro, KY**  
#1 with a 34 share!

131 Ocean Park Blvd., Santa Monica, CA 90405 (213) 392-8743



# MARKETPLACE

## AIRCHECKS

### Current and Classic Airchecks!

Video #2 is now available, featuring KFRC/Dr. Don Rose, KFI-KIS/Big Ron O'Brien, KLZZ/Magic Christian, KFRC-KKHR/Jack Armstrong, KIIS/Tim Kelly, KFI/Eric Chase, KFMB/Hudson & Bauer, plus 5 more! 2 hours, on VHS or BETA, \$39.95.

Current Issue #63 features WLS/Larry Lujack, KAFM/Andy Barber, WNBC/Howard Stern, KRLA/Art Laboe, Boston CHRs WZOU, WXKS & WHTT, Tampa's WMGG/John Lanigan, Nashville's Y107/Coyote McCloud. 90 min. cassette, \$5.50.

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

Special Issue #5-58 features SAN ANTONIO AM DRIVE! CHRs KTFM, KITV, KSAQ & KSIL. AORs KISS & KXZL, A/Cs KTSA, KLLS, KSMG & KONQ. Cassette, \$5.50.

Special Issue #5-59 features CHICAGO! WLS/Steve Dahl, WKQX/Robert Murphy, WLUP/Jonathan Brandmeier, WCKG/John Landecker, WJMK/Dick Biondi, WBBM-FM, WMET & WLS-FM/Brant Miller. 90-min. cassette, \$5.50.

Classic Issue #C-56 features WAXC/GreaseMan-1972, KHJ/Dave Diamond-1965, 13Q/Jack Armstrong-1974, KHJ/Tom Maule-1967, WRKO/Dale Dorman-1976, K100/Jerry Butler-1974, Mobile's WABB-1965, plus KJR-1976. Cassette, \$10.50.

CALIFORNIA AIRCHECK  
Box 4408 — San Diego, CA 92104 (619) 460-6104

## COMEDY

### NEW! BRIGHT! FRESH!

Write on station letterhead to:  
CHEEP LAFFS  
1111 W. El Camino Real  
Suite 109-212  
Sunnyvale, CA 94087

You're weird, perverted and demerit...  
That's why I like your stuff!  
Dr. Don Rose  
KFRC  
San Francisco

## BRADCOM

BRADBURY COMMUNICATIONS

Response to the COMEDY GARAGE ad has been unreal! We're providing stations around the country with prerecorded material including drop-ins, joke commercials, and gallons of other goodies. Send \$200 for your demo cassette to: BRADCOM, Suite 211, 3387 N. Del Rosa Ave., San Bernardino, CA 92404.

## Contemporary COMEDY

Hundreds renewed again!  
**Free sample!**

Write on station letterhead to:  
Contemporary Comedy  
5804-D Twining  
Dallas, TX 75227

## R&R MARKETPLACE ADVERTISING

Payable in advance. Orders must be typewritten and accompanied by check. One-inch minimum; additional space up to six inches available in increments of one-inch. Rates for R&R Marketplace (per inch):

	Per insertion
1 Time	\$50.00
6 Insertions	\$45.00
13 Insertions	\$40.00
26 Insertions	\$35.00

Volume Rates Available

Additional \$10.00 per week charge for Blind Box ads.

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

Submit to: **Marketplace**  
**RADIO & RECORDS** 1930 Century Park West  
Los Angeles, Calif. 90067 (213) 553-4330



**ELECTRIC WEEENIE**  
RADIO'S MOST RESPECTED  
DJ GAG SHEET SINCE 1970  
RICK DEES, KIS-FM: "Tom, you really are The Best. Really look forward to the arrival of The Weenie, such a shot in the arm for our Morning Team!"  
FOR FREE SAMPLES WRITE  
The Electric Weenie, Inc.  
P.O. Box 2715, Quincy, MA 02269

## Disk Jockey Comedy

Hilarious 20-40 second comedy bits... 25 pages per month delivered to your mouth. For sample & info on FREE book of 100 Krazy Commercials, write **HYPE** INK., 7805 Sunset Blvd., #206, Los Angeles, CA 90046.

## O'Liners

FREE SAMPLE ISSUE  
of radio's most popular humor service  
For sample, write on station letterhead to: **O'Liners**  
1237 Armacost Ave., Suite #6-R Los Angeles, CA 90025

## "Phantastic Phunnies"

Highly Respected! Hilarious! Original!  
Proven worldwide audience builder!

"Quick-quip," Topical Humor!! Introductory month's 500 topical one-liners and "BONUS"... Just \$2.00!! Phantastic Phunnies, 1343-A Stratford Drive, Kent, Ohio 44240.

## CONSULTANTS

### "DROPINZ"

New, fresh wild tracks for your show each month, only \$20. Semi-annual and yearly rates too. Sample cassette \$4.  
Aircheck critique and production by a 21-year major market veteran. Call or write for rates.

Stu Collins Broadcast Services

174 King Henry Court, Palatine, IL 60067 (312) 991-1522

## EMPLOYMENT/INSTRUCTION

### 10,000 RADIO, TV JOBS

- Over 10,000 Radio & TV jobs are published every year. Up to 98% of the nationwide openings can be found in THE AMERICAN RADIO JOB MARKET weekly paper.
- The most current and complete radio and television job publication in America.
- Subscribed to by nearly every major broadcast school, jr. colleges, colleges and universities.
- Complete listings for DJs, Program Directors, News people, Salesmen, Engineers, Production Directors.
- All major, medium & small markets.
- All formats: AOR, COUNTRY, MOR, CHR, BEAUTIFUL MUSIC, NEWS TALK.
- Many openings for those men and women with little experience.

8. Money Back Guarantee.  
Rates: One-week \$6.00, SPECIAL 6 weeks \$14.95 — you save \$21.00!  
**American Radio**  
JOB MARKET  
1553 North Eastern, Las Vegas, NV 89101

## Radio Job Connection!!

Weekly national listings of available jobs and personnel. Call to list openings or availability free.  
**(408) 238-8537**

Copies \$3.00 **RADIO JOB CONNECTION**  
4960 Almaden Expressway, Suite 304, San Jose, CA 95118

## FEATURES

### World's Greatest Living Expert

65 interviews with "experts" on wacky subjects: "Time Travel," "The Car Wash," and more. About 2 minutes each with listener-grabbing intro, spot break, wildly funny and entertaining interview!

Real  
Funny  
Stuff!

1164 BISHOP STREET, SUITE 124  
HONOLULU, HI 96813

Free demo, write on letterhead or call (808)524-5411

COCONUT CREATIONS

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## daily insider

• Entertainment News For Radio •

CHR AOR AC  
Call for a free trial subscription  
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## FREE FREE FREE

Famous PSYCHIC David Guardino, Psychic to the Stars, is available FREE for talk shows, phone interviews and news actualities... 24 hr. phone... just call... (702) 386-0702 or (702) 386-0827.

## GALAXY

write:  
Box 20093R,  
Long Beach, CA 90801

\*Indicate COUNTRY or CONTEMPORARY Format

Free Sample Of  
**RADIO'S DAILY ON-AIR PREPARATION SERVICE!**  
Airshift-ready music notes, star facts, calendar, more!

## LEGAL SERVICES

### BARRY SKIDELSKY Attorney/Consultant

With over 15 years major station experience in both programming and sales, including management, I know how to really help. Low rates. Free initial consultation. Call (212) 370-0130 now and/or save this ad.

## PROFESSIONAL SERVICES

### RADIOACTIVITY

### READY TO MOVE UP?

... to a better position? We provide aircheck/resume refinement, aircheck analysis, and employment counseling for announcers. We're a full-service consultancy for all-size market stations and also individuals.

3954 Peachtree Rd., Suite 202, Atlanta, GA 30319  
**(404) 266-1977**  
Money Back Guarantee

## PROGRAMMING

### CHR or Country Carts

1000 selections... base price \$5,500  
Delivery within 30 days. Highest quality.  
Factory warranted

**BLACKSTONE**  
ENTERTAINMENT GROUP  
Radio Program Services  
**(303) 685-9563**

Library on stereo 25Hz reel to reel, updates available for live assist or automation.



# MARKETPLACE



**The 1000 Best Testing Oldies!**  
 "TM Quality" • 7.5 or 15 IPS  
 DBX Available • Ready To Ship  
 CALL Bob Shannon  
 (800)527-7759 (214) 634-8511  
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**AVAILABLE NOW — ON TAPE**

**\*The Top 641 Safest Oldies for A/C**



**THE MUSIC DIRECTOR**  
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 Massachusetts 01151 • 413-783-4626

\*Music testing research compiled by Smith & Company, Chicago



**BROADCAST PRODUCTIONS EAST, INC.**

**TRAVELOG** — 90-second travel feature reviewing resort and vacation areas worldwide.

**DID YOU KNOW** — 60-second lifestyle feature dealing with a variety of topics.

For demo reply:  
 23 Rustic Ave., Medford, NY 11763 (516) 286-8125

## PUBLICATIONS

### THE M STREET JOURNAL

A new, authoritative weekly newsletter for:  
 Format News • FCC/CRTC Files • CP Activity  
 Free sample: Box 540381, Houston, TX 77254  
 (713) 660-5260

Because you're more than a comedian . . . you need more than a joke service

### one to one™

THE JOURNAL OF CREATIVE BROADCASTING

Offers you weekly self-help and professional growth articles, promotions, artists profiles, expert advice plus a fresh supply of topical humor every seven days.

One-month trial subscriptions (four issues): \$10 (deductible for your first yearly subscription) Send to:

CreeYadio Services  
 P.O. Box 9787, Fresno, CA 93794

## RECORD SERVICES

### OLDIES BY THE THOUSANDS

NEW EXPANDED UP-TO-DATE CATALOG of 45-rpm oldies from the past 40 years. Fast, reliable service. Credit card accepted; send \$2 for comprehensive catalog to:

**American Pie**

Box 66455, Dept. #RR, Los Angeles, CA 90066  
 (213) 391-4088

### INCREASE SALES RESULTS

The radio and record industries are big markets to cover with a limited sales force.

So why not put R&R Marketplace to work for you?

It's a sure way to generate qualified sales leads.

Just Call  
**(213) 553-4330**  
 for more information.



# OPPORTUNITIES

## OPENINGS

### NATIONAL

#### AIR PERSONNEL NEEDED

NATIONAL is recognized as the leader in radio personnel placement. NATIONAL receives a constant flow of job openings in small, medium & major markets. We need announcers, news people, programmers, male and female, for all size markets. If you are ready for a move let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:



**BROADCAST TALENT COORDINATORS**  
 Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

## Are You A

Program/Operations Manager ready for an exciting new AC growth opportunity?

If you have "content-oriented" on-air experience, can motivate people, want to move to a fast-growing Western top 50 market, and have a good track record, you could be our person.

Promotion and Community "skills" a must.

Send tape, resume, and statement of program philosophy to P.O. Box 2424, El Cajon, Calif. 92021 EOE. All inquiries in strictest confidence.

## OPENINGS

### AFTERNOON DRIVE

#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 MEDIA CONSULTANTS**

12429 Ventura Ct., Studio City, CA 91604 EOE M/F

### MORNING PERSONALITIES(S)

For Top 30 Contemporary Country. Must be able to get involved with the community, be topical and controversial, and to make people smile. If chosen, you will be extremely well compensated and you'll be supplied with all the tools necessary to win. Rush cassette, resume and recent photo to: Bob Elliot, Burkhardt-Abrams, 6500 River Chase Circle East, Atlanta, GA 30328. No calls please. EOE M/F

## OPENINGS

### MANAGEMENT AND SALES

Drake-Chenault, the leading radio consulting firm, needs two hard hitters to fit our growth plans.

#### General Sales Manager

Three years prior experience as Program or Operations Director and three years additional experience in sales management are non-negotiable requirements.

Aggressive, successful individual presently in a radio sales management position to carry a list and assist Vice President/Sales in all aspects of radio consulting services. If you are seeking challenge and prestige, we would like to speak with you.

#### Regional Manager

Minimum three years of success in radio sales and two years in programming needed to qualify for this opportunity. We can provide a lucrative position for an individual who: • believes in radio • has a great sales and programming track record • knows how to use a phone effectively • is a self starter and motivator • enjoys some travel • wants to live on the West Coast. Send your resume and salary requirements to:

**Steve Sandman**  
 Vice-President/Sales  
 Drake-Chenault Enterprises, Inc.  
 P.O. Box 1629, Canoga Park, CA 91304  
 (NO CALLS PLEASE)



RADIO CONSULTANTS

## OPENINGS

### Joe Montione & Associates

Needs experienced CHR Talent. All day parts, for America's hottest mass appeal stations. Cassette & resume: Joe Montione & Associates  
 320 Shoreline Dr., Columbia, SC 29210 EOE M/F

### McVAY MEDIA

Staffing two new major market radio stations. Need PD, news, jocks and production pros. T&R to: 24650 Center Ridge Rd., #340, Cleveland, OH 44145. No calls please. EOE

## EAST

One of America's highest rated CHR's has a rare opening for experienced talent. T&R: Steve Kelsey, WFGB, Box 2005, Altoona, PA 16803. (6-21)

New A/C in Mid-Atlantic region wants real people to relate to adult audience. Good area/good opportunity. T&R: Dave Parks, Box 909, Salisbury, MD 21801. (6-21)

Morning personality. Crazy but feeling stifled? Find sanctuary at this NE top 50 market giant. T&R: Box 17422, West Hartford, CT 06117. (6-21)

Small market AM music station seeks air/production person to work 4-10pm. Beginners okay. T&R: Ken Barlow, WVNR, Box 210, Poutney, VT 05764. EOE M/F (6-21)

104 FM WDXJ/Rochester 7-midnight air personality needed. Three years experience. Must be good in production. T&R: Andre Marcel: 683, E. Main, Rochester, NY 14605. (6-21)

Washington's All Hit 105 needs a production whiz who can transform promotional ideas into fantasyland on tape. Creative writing skills and sharp blade are musts. Send your presentation to: Smokey Rivers, WAVA, 5232 Lee Highway, Arlington, VA 22207. EOE M/F





# OPPORTUNITIES

## OPENINGS

### CAREER IN SALES

If you are a highly motivated, intelligent, and creative individual who is looking for a challenging career and an opportunity to be part of an employee-owned company, send your resume to Rick Muzzy at WFTQ RADIO, 19 Norwich Street, Worcester, MA 01608 today. College degree or direct sales necessary; broadcasting background optional.

**KATZ BROADCASTING COMPANY**  
A SUBSIDIARY OF KATZ COMMUNICATIONS INC.



Katz. The Best.

### WALK FM 97.5 AM 1370

WALK-FM/AM, Long Island's - 1 Adult Contemporary station, seeking an experienced on-air evening personality. Minimum 5 years experience for this fulltime opportunity at the Island's most powerful station. T&R to: Bill Edwards, PD, WALK-FM/AM, P.O. Box 230, Patchogue, NY 11772.  
(No calls please) EOE M/F

Possible openings for ND & production Director includes some copywriting. T&R: Box 1085, Richtfield, CT 06877. (6-21)

Immediate opening for ND AM/FM in Southern ME. Looking for a professional for local news. T&R: Box 1220, Sanford ME 04073. (6-21)

WFTQ/Worcester seeks talented, creative productive anchor/reporter. Killer on-air. T&R: Mike Yardley, 19 Norwich Street, Worcester, MA 01608. EOE M/F (6-21)

One of the East's best-known medium market radio stations needs an aggressive CHR program director who knows how to get adult listeners. If you'd like to program a winner for one of America's best broadcast groups send: resume, composite, programming philosophy, and salary requirement to: Radio & Records, 1930 Century Park West, #0019, Los Angeles, CA 90067. EOE M/F

### EXPERIENCED MORNING PERSON OR TEAM

East Coast CHR needs early 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

### 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

## OPENINGS

### 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

### 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 everyday, 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.

### WMZQ 98.7FM 1390AM

A Division of Viacom International Inc.  
5513 Connecticut Avenue, N.W.  
Washington, D.C. 20015

Contact Frank Byrne - 202-362-8330

## SOUTH

### KIKK radio

FM96 HOUSTON-65AM PASADENA

### MORNING SHOW PRODUCER

Country radio station in Houston looking for multi-talented morning show producer. Must be team player, funny, topical and do several character voices, and ready to join a winning team. Includes jock shift. Send schtick to: Kikk  
Ron Foster  
6306 Gulfport  
Houston, TX 77081

### Capital Cities Communications

Capital Cities is expanding in Atlanta. Seeking experienced newspeople. Good writing/on-air skills. Tape & resume to: Neil McGinley, WKHX-FM, 360 Interstate N., Suite 101, Atlanta, GA 30339. EOE M/F

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

## OPENINGS

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)

### #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

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 FM drive person with production experience. Ken Romero: (318) 366-3434. 10am-noon, CDT. EOE M/F (6-21)

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

We're not finished yet. One more position must be filled. If your tape and resume are 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

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)

### 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

Immediate openings at two south OK stations. T&R: 52 Broadcasting Group Inc., Box 599, Sulphur, OK 73086. No calls. (6-21)

WDR-FM Country needs quality air talent to fill two vacancies. T&R: Mike Ryan, WDR-FM, Box 1511, Raleigh, NC 27602. (6-21)

KUFO is building talent file for possible future AOR openings. C&R: Mark Lapidus, Box 6350, Odessa, TX 79762. No Calls. EOE M/F (6-21)

Sell us Air/production talent that wants to segue into sales. C&R: Jeff Sarich, KUFO, Box 6350, Odessa, TX 79762. (915) 366-2801 EOE M/F (6-21)

North TX country talent is now roaring. Air talent needed now. Send T&R/photo: Jeff Bennett, 94 1/2 Country, Box 1499, Gainsville, TX 76240. (6-21)

## OPENINGS

### WIN WITH PROS! #1 TOP 100 CHR

We're making key additions to our top-rated morning show, including newperson and conversational comic sidekick. Also needed: a self-promoting high-profile p.m. drive talent. Get strong support from growth-oriented group in beautiful coastal city. Rush a T&R to Radio & Records, 1930 Century Park West #0013, L.A., CA 90067. EOE

Air personality/hot production needed for A/C, CHR, AM station. T&R: Carmen James, WWWW, Box 580, Wilkesboro, NC 28697. (6-21)

Upbeat FM drive jock with strong production. Good bucks, live at the beach, growing broadcaster. C&R/photo: Brian Krysz, Box 2428, Wilmington, NC 28402. EOE M/F (6-21)

Bonnevill ultra formatted easy listening station needs pleasant voiced male & female for fulltime positions. T&R: 8655 Baypine Road, Jacksonville, FL 32207. (6-21)

WZDQ/Jackson has immediate openings for male & female air talent/production. T&R: Jay Michael Pruet, WZDQ, Box 3289, Jackson, TN 38303. (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, composite and salary requirements to: Bill Thomas, VP/Programming, Capitol Broadcasting, 530 Beacon Parkway West, Suite 600, Birmingham, AL 35209. EOE M/F

We would like to hear from major rock talent. Major station, major group. Energy, personality, and brains a must. T&R to: Radio & Records, 1930 Century Park West, #0028, Los Angeles, CA 90067. EOE

## MIDWEST

Top rated CHR seeks midday personality that can adapt to format. Females encouraged. T&R: Kevin Rabat, 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)



### Program Director

Central Minnesota's legendary #1 CHR seeks dynamic leader, motivator & team player. Great staff, fantastic facilities, dynamic city area. Tape, resume, salary expectations to:

**General Manager, KCLD**  
P.O. Box 1458  
St. Cloud, MN 56302

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)



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



# OPPORTUNITIES

## OPENINGS

### WIRE am1430

#### Mornings Are Open!

WIRE is listening for a topical communicator who can entertain with humor. We provide all the tools and heavy promotion. Tapes & resume to: Alan Furst, Program Director, WIRE, 4560 Knollton Rd., Indianapolis, IN 46208. EOE

WLIPWJZQ needs a reporter with strong delivery/writing skills to join four person news staff. T&R: Dave Cole, ND, Box 659, Keno, WI 53141. (6-21)

FM CHR needs on-air personality. If you can help us, send T&R: Lee Barr, KWKR, Box 878, Garden City, KS 67846. EOE M/F (6-21)

KJ103 needs aggressive fulltime personalities. C/R: Bill Cahill, KJYO, Box 1000, Oklahoma City, OK 73101. EOE M/F (6-21)

### THE PERFECT GIG

If you are an outgoing, friendly pro who likes to work in front of a crowd, this live on-air lounge program needs you. Must be a self-starter interested in promotions. Send T&R and picture to: Radio & Records, 1930 Century Park West, #0018, Los Angeles, CA 90067. EOE M/F

Position available for talented aggressive news/anchor for medium market talk radio station. Katherine Catalane: (414) 453-4130 (6-21)

Morning man/MD for Country powerhouse in St. Louis ADI. T&R: Steve Beeny, KWRE, Box 252, Warrenton, MO 63363. (6-21)

Powerhouse AM A/C seeks afternoon drive, community oriented personality. Excellent salary, benefits. T&R: Gabriel, WKBN, Youngstown, OH 44501. No calls. EOE M/F (6-21)



### Drive-Time In The Motor City

Quick wit, topical humor and GREAT production. Two-year medium/major market experience. Send audition cassette with resume to: Station Manager, P.O. Box 518, Lathrup Village, MI 48076. EOE M/F

## WEST

Production/news talent. Two years experience. Call Joe Bates: (206) 734-1170 (6-21)

Progressive group operation seeks dynamic morning talent & a news anchor for a new Fresno FM. Mike Bushey, KFSO, Box 3329, Visalia, CA 93277. (6-21)

KNBQ, CHR looking for top rated air personality. T&R: Ric Hansen, Box 5200, Tacoma, WA 98405. EOE M/F (6-21)

KSNI-FM (Country) seeks an experienced, versatile, creative communicator for mornings/production. T&R: Tim Shaw, Box 1240, Santa Maria, CA 93456. EOE M/F (6-21)

CA central coast AM/FM Looking for ND with journalism degree &/or broadcast news experience. T&R: Al Snyder, KDON AM/FM, 269 Main Street, Salinas, CA 93901. EOE M/F (6-21)



### 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, KFBM Radio, San Diego, California 92138. EOE

## POSITIONS SOUGHT

First Media's KDOT needs PD/AM drive for 35-plus audience. T&R: Scott Gentry, Box 960, Provo, UT 84001. (6-21)

KCN needs experienced fulltime air talent. Solid creative production a must. T&R: Ricky Lee, Box 1428, Victorville, CA 92392. EOE M/F (6-21)

Needed yesterday, dependable weekenders for top rated A/C. Call Larry Irons: (702) 826-1355 EOE M/F (6-21)

SW CHR needs air personality. Good production skills. Must be a communicator. Send T&R: Rich Eidman, KBIM-AM/FM, Box 2308, Roswell, NM 88201 (6-21)

Looking for the GREATEST morning personality! NW medium market A/C. 25-35K. Send T&R to: Radio & Records, 1930 Century Park West, #0029, Los Angeles, CA 90067. EOE

Randy Rabbit looking for mature female voice for AM news/midday slot. T&R/photo: KKBZ, 15115 Faulkner Road, Santa Paula, CA 93060. (805) 647-1400 (6-21)

KBFW/Bellingham, has immediate opening for ND. T&R: Brian Roc, Box D, Bellingham, WA 98227. Females encouraged to apply. (6-21)

### The Rockies We've Got What KNOW Needs Is An Experienced Program Director

We're looking for a take-charge PD. Strong on management, programming and the ability to deal with great on-air personalities. 3.5 years experience preferred and some air work will be required. Send a resume and a letter telling me why you think you'd be a good candidate for this position. It will be held in confidence. Mail to Bud Stiker, KNOW, 8975 E. Kenyon, Denver 80237. No phone calls please EOE/M/F.

## 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 persons(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

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 (6-21)

Looking to move up. Three years experience MD/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 HEGEWALD: 14147 694-6290 (6-21)

One-to-one creative communicator. Dedicated pro with production/promotion experience. Currently middays & promotions. ERIC RICHARD: (409) 823-1712 (6-21)

Minneapolis St. Paul only. I must relocate to the Twin Cities due to personal reasons. Five years experience, including Milwaukee. Byron Nelson: (612) 729-1691 (6-21)

TOM SCOTT seeks air position with responsibilities in eastern IL area. (319) 322-0468 (6-21)

Gold medal winner 1983 International Radio Festival. Author/editor of "Immaterial," a radio material service. Great personality. LEE HAZELLE: (509) 449-0534 (6-21)

Black talk show host: Intelligent, Innovative, & world traveled. Professional talented in several areas. Seeks larger progressive market. KEN: (803) 278-3023 (6-21)

## POSITIONS SOUGHT

Award winning MW MD looking for position with solid news organization. 13 years radio experience, sports/PBP & production. For T&R: DUANE: (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) 336-8277 (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, KEEY, looking for CW PD or morning man gig in medium market. BUD ADAMS: (612) 866-2205 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 WWW. 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/middays. 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) 478-6571 (6-21)

College experience only. Recent Radio-TV graduate with on air & production skills seeks first job. Resume by request. JOHN: (315) 245-0556 or 245-2547 (6-21)

15 year air/production specialist. A/C only. Will consider management or combo position. MERLIN ZIMMET: (505) 393-0903 (6-21)

Parttime major market jock looking for fulltime hot hits gig. Will consider all shifts. Great voice & many character voices. JOHN: (414) 961-1353 (6-21)

Young relocatable jock would like to come to your MW small/medium market. Contact KEVIN ZVACEK: (319) 365-4118 or 363-2563 (6-21)

Experienced radio copywriter seeks new position. (718) 698-0423 (6-21)

PD/OM six years experience in small market looking for GM position. Sales/news/sports/on-air background. MIKE: (414) 248-1555 (6-21)

28 year old seasoned announcer who talks to people & not at them. Multi-faceted, with deep pipes. Strong production & good appearance. STEVE ALLISON: (503) 773-3607 (6-21)

Attention Colorado. Two year announcer with excellent production background looking to relocate in the Rockies. Extremely hard working team player. JEFF: (314) 221-1622 (6-21)

Talk show host. Great numbers, three straight books. Six years experience news/sports. Call: (717) 266-7386 (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) 562-8865 (6-21)

Hey Austin TX! Looking for talented crazy female with a great voice/good production & copywriting skills? Call P.J.: (817) 757-0102 (6-21)

Five years after leaving England I'm looking for an airshift in medium market. Two years experience in U.S. DAVID: (518) 372-8588 (6-21)

Sharp broadcasting school graduate seeks career in sports-casting. Willing to relocate. For resume/references: STEVE CULLEN, Box 1324, Winslow, AZ 86047. (6-21)

Production whiz Creativity plus! Tight airshift, great pipes/engineering/art work. Medium market AOR/CHR. ANDY SOMERS: (801) 753-8210 after 6pm MDT. (6-21)

Brain dead in nowhere'sville. Mature & fun. Looking for honest opportunity. Management & production skills also. AOR, CHR or A/C. BOB: (714) 824-7976 (6-21)

Current CHR, A/C jock seeks move up. Employed in small market. Broadcasting experience. A real additive. Call WADE: (615) 484-3148 (6-21)

If you have a gap, fill it with G.D. KAHN, the best friend your listeners will ever have. I've worked with Philly's best. For T&R: (609) 795-7509 (6-21)

27 year old beginner. Two years medium market experience in CHR & A/C. Ready to shake a small market. ED: (402) 477-4696 (6-21)

Industry pro, over 13 years in Chicago, L.A., & Phoenix. Seeking parttime employment in Chicago or metro area. Serious inquiries only. (312) 479-1216 (6-7)

Boston/Portland: Two heavy New England morning men with characters have merged. Country or A/C. H.H. Group: (603) 431-6383 (6-14)

24 year old single male. Three years experience in radio sports PBP. Looking to advance in the field of sports. For T&R: (419) 668-8151 (6-21)

Four-year announcer from Wisconsin looking to relocate. DJ/production. GARY RAY: (715) 752-4217 (6-21)

Currently employed five year pro, promotions/Production experience seeks move to the mountains. A/C, light CHR. Available 9-15-85. Call now: (305) 765-1626 (6-21)

## POSITIONS SOUGHT

### Superstar Morning Team

Male/Female — NEWS — sidekick currently on the air. 20 years combined experience. Phones, bizarre bits, and truly entertaining. Looking for major or anyone with a truckload of money and longterm commitment.

The Mack Agency  
3340 Poplar, Suite 205  
Memphis, TN 38111  
(901) 327-9595

Before next book starts, let me make your news department a respected, award winning money maker. Available 8-15-85. T.J.: (205) 478-6571 (6-21)

Want variety? Try seven. Sports PBP, AOR & CHR jock, news reporter/anchor, promotions, sales. Looking for NE, especially WV. MIKE KEENAN: (716) 244-3320 (6-21)

Female A/C or Country jock/news anchor/production. Sounds good, looks good. Ready for 100,000 plus market. DEE: (208) 532-5319. (6-21)

PD with track record who understands the bottom line. Country/CHR/AOR experience. East preferred. JOHN: (703) 434-1777 or 949-8271 (6-21)

Talent on the move. Proven ratings winner, experience in A/C, AOR, CHR & Oldies. Operators standing by! DON: (217) 356-2123 (6-21)

Husband/wife morning team. Veterans looking for an FM home. Can also program a cost-efficient package. (205) 928-8015 or (609) 737-1421 (6-14)

## MISCELLANEOUS

A/C service available for all labels. KGCN, Bill Sexton or Scott Ray, Box 710, Amarillo, TX 79189. (806) 355-9801 (6-14)

Aggressive community FM needs CHR, Jazz, & B/U service from all labels. Contact: Renee Dakduk, WOOR, Olivet, MI 49076. (616) 749-7681 or 749-7398 (6-21)

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 issue date.

### Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

### Payable In Advance!

Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.



# NATIONAL MUSIC FORMATS

Added This Week

## TM Programming

Cal Casey (214) 634-8511

### Stereo Rock

COMMODORES "Animal Instinct"  
RICK SPRINGFIELD "State Of The Heart"  
DEPECHE MODE "People Are People"

### TM AC

AMY GRANT "Find A Way"  
BRYAN ADAMS "Heaven"

### TM Country

CARL JACKSON "Dixie Train"  
KENDALLS "If You Break My Heart"  
REBA MCKENTIRE "Have I Got A Deal For You"  
LANE BRODY "He Burns Me Up"

## Radio Arts

John Benedict (818) 841-0225

### Country's Best

CHARLY McCLAIN with WAYNE MASSEY  
"With Just One Look In Your Eyes"  
CONWAY TWITTY "Between Blue Eyes And Jeans"  
KENDALLS "If You Break My Heart"  
WAYLON JENNINGS "Drinkin' And Dreamin'"  
LANE BRODY "He Burns Me Up"

### Soft Contemporary

SADE "Your Love Is King"

### Sound 10

GO WEST "Call Me"  
ROSANNE CASH "I Don't Know Why You Don't Want"  
SADE "Your Love Is King"

## Concept Productions

Elvin Ichiyama (916) 782-7754

### CHR

HUEY LEWIS & NEWS "The Power Of Love"  
ARETHA FRANKLIN "Freeway Of Love"  
TOM PETTY & HEARTBREAKERS  
"Make It Better (Forget About Me)"  
BRYAN ADAMS "Summer Of '69"  
AMY GRANT "Find A Way"

### Country

CONWAY TWITTY "Between Blue Eyes And Jeans"  
SYLVIA "Cry Just A Little Bit"  
KAREN BROOKS & JOHNNY CASH  
"I Will Dance With You"  
CHARLY McCLAIN with WAYNE MASSEY  
"With Just One Look In Your Eyes"

## Drake-Chenault

Bob Laurence (818) 883-7400

### XT-40

ARETHA FRANKLIN "Freeway Of Love"  
TEARS FOR FEARS "Shout"  
DEAD OR ALIVE "You Spin Me Round (Like A Record)"  
JEFF BECK & ROD STEWART "People Get Ready"

### Contempo 300

KATRINA & THE WAVES "Walking On Sunshine"

### Great American Country

VERN GOSDIN "Dim Lights, Thick Smoke"  
KENDALLS "If You Break My Heart"  
GAIL DAVIES "Unwed Fathers"

## Century 21

Greg Stephens (214) 934-2121

### The Z Format

ARETHA FRANKLIN "Freeway Of Love"  
TOM PETTY & HEARTBREAKERS  
"Make It Better (Forget About Me)"  
JEFF BECK & ROD STEWART "People Get Ready"  
SADE "Your Love Is King"

### The AC Format

SADE "Your Love Is King"  
MADONNA "Into The Groove"  
GEORGE BENSON "New Day"

### Super-Country

BECKY HOBBS "Hottest 'Ex' In Texas"  
FORESTER SISTERS "I Fell In Love Again Last Night"  
EDDIE RABBIT "She's Comin' Back To Say Goodbye"  
CONWAY TWITTY "Between Blue Eyes And Jeans"

## Media General Broadcast Services

Bob Dumais (901) 320-4433

### Action

SADE "Your Love Is King"  
COCK ROBIN "When Your Heart Is Weak"  
GO WEST "Call Me"  
SUPERTRAMP "Cannonball"  
GEORGE BENSON "New Day"

### Your Country

CHANCE "To Be Lovers"  
TOM T. HALL "A Bar With No Beer"

### Hit Rock

ARETHA FRANKLIN "Freeway Of Love"  
AMY GRANT "Find A Way"  
GINO VANNELLI "Black Cars"  
PAUL HARDCASTLE "19"  
TEARS FOR FEARS "Shout"

## Transtar Adult Contemporary

Dave Bogart (303) 578-0700

REO SPEEDWAGON "One Lonely Night"

## BPI

John Sherman/Bob English (800) 426-9082

### Adult Contemporary

DeBARGE "Who's Holding Donna Now"

### Modern Country

SYLVIA "Cry Just A Little Bit"  
WHITES "Hometown Gossip"  
CHARLY McCLAIN with WAYNE MASSEY  
"With Just One Look In Your Eyes"

## Peters Productions, Inc.

Debbie Welsh (619) 565-8511

### Country Lovin'

LACY J. DALTON "You Can't Run Away From Your Heart"  
VERN GOSDIN "Dim Lights, Thick Smoke"  
SYLVIA "Cry Just A Little Bit"  
TERRI GIBBS "Rockin' In A Brand New Cradle"  
GLEN CAMPBELL "(Love Always) Letter To Home"

### The Great Ones

ROSANNE CASH "I Don't Know Why You Don't Want..."  
DON HENLEY "Not Enough Love In The World"

# THE BOOKSHELF

**371) THE GUITAR GREATS.** John Tabler & Stuart Grundy Profiles based on in-depth interviews with masters of electric guitar, B.B. King, Eric Clapton, Carlos Santana, Pete Townsend, and 10 others. This fascinating book covers each artist's musical background, innovations, techniques, career, and private life, with definitive discographies. 192 pp.(P) \$12.95

**342) A MUSICIAN'S GUIDE TO THE ROAD.** Gary Burton This handbook covers what every musician should know about taking an act on the road. Written by the world-renowned vibraphonist, this easy-to-read guide is full of practical ideas based on Burton's twenty years of experience performing before jazz audiences. 154 pp.(P) \$7.95

**310) HOW TO MAKE AND SELL YOUR OWN RECORD.** Diane Sward Rapaport This brand-new edition offers technical information, practical tips, and business guidance for self-production of record and cassette releases. Every aspect of a recording project is covered, from planning and budgeting through sales and promotion. Includes sample forms and worksheets as well as advice on raising money and negotiating contracts. 167 pp.(P) \$12.95

**307) MAKING MUSIC: THE GUIDE TO WRITING, PERFORMING, AND RECORDING.** Ed. by George Martin This is both an authoritative guide for everyone who makes music and a unique source of insight into the genius and work habits of 65 of the world's leading music figures (e.g. contributors on songwriting include McCartney, Sting, Sondheim, Webb, and Simon, among others). There are sections on writing, arranging, performing, recording, and music business all written by experts. 352 pp.(H) \$17.95

**303) MUSIC BUSINESS HANDBOOK AND CAREER GUIDE.** David Baskerville, Ph.D. This is the required text in over 90 colleges and universities. Exhaustively thorough coverage of all phases of the industry divided in 7 parts: Music in the Marketplace; Songwriting, Publishing, Copyright; Business Affairs; The Record Industry; Music in Broadcast and Film; Career Planning and Development; Appendix (sample forms). 553 pp.(H) \$18.95

**180) DICTIONARY OF CREATIVE AUDIO TERMS.** CAMEO The first comprehensive dictionary of creative audio terminology containing over 1,000 definitions for those without much technical training. Focuses on creative audio/musical equipment, techniques, systems, and practices. Illustrated to give a quick and comprehensive grasp of meanings. 100 pp.(P) \$4.95

**131) HOW TO BUILD A SMALL BUDGET RECORDING STUDIO FROM SCRATCH.** F. Alton Everest Presents the information needed for design, construction, and operation. The emphasis is on budget studios suited to efficient production of audio/visual, radio, television, and film material stressing function, economy, and good sound quality. Includes 12 tested designs. 336 pp.(P) \$11.95

**120) CRITICAL LISTENING COURSE.** F. Alton Everest This invaluable course specifically addresses the important nuances of the audio world. The 106 page training manual with ten pre-recorded lessons on cassette tapes lead you from basic to advanced listening techniques in increasing progression. Topics include estimating frequency, frequency band limitations, sound level changes, components of sound quality, frequency response irregularities, various types of distortion, reverberation effects on speech and music, signal vs. noise, and voice colorations. \$129.95

## R & R BOOKS IN ASSOCIATION WITH MIX BOOKSHELF

Please ship books to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

Send orders and payment to:

R & R BOOKS  
1930 Century Park W.  
L.A., CA 90067

BOOK # QTY PRICE

Subtotal

Payment in U.S. funds  
must accompany orders

CA residents add  
6.5% sales tax

Please allow 4-6 weeks  
for delivery

Add \$2.00 postage &  
handling per book

TOTAL

ENCLOSED CHECK OR MONEY ORDER

BILL TO:  VISA  MASTERCARD  AMERICAN EXPRESS

CREDIT CARD # \_\_\_\_\_

EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_



# BLACK/URBAN

## BREAKERS

**RICK JAMES**  
Glow (Gordy/Motown)

78% of our reporting stations on it. Rotations: Heavy 5/0, Medium 27/4, Light 32/14, Total Adds 18 WWIN, WILD, WVEE, K104, WYLD-FM, WZEN, WATV, WENN, Z93, WJYL, WQOK, WWOV. A most added record. Debuts at number 31 on the Black/Urban chart.

**PEABO BRYSON**  
Take No Prisoners (In The Game Of Love) (Elektra)

66% of our reporting stations on it. Rotations: Heavy 2/0, Medium 18/2, Light 34/10, Total Adds 12 WWIN, KMJQ, KRNB, WWOI, WDMT, WJLB, KACE, XHRM, WBMK, WPLZ, WWWW, KDKO. Debuts at number 40 on the Black/Urban chart.

**FOUR TOPS**  
Sexy Ways (Motown)

65% of our reporting stations on it. Rotations: Heavy 9/0, Medium 24/1, Light 20/6, Total Adds 7, WDJY, KRNB, WJLB, Z93, WJAX, WLOU, WDDM. Heavy: WWIN, WYLD-FM, WPEG, WFXC, WJMI, WANT, WEAS, WTLZ, WWWW. Moves 36-33 on the Black/Urban chart.

**MELBA MOORE**  
When You Love Me Like This (Capitol)

62% of our reporting stations on it. Rotations: Heavy 4/0, Medium 19/1, Light 28/3, Total Adds 4 WHUR, KDAY, KQXL, WENN. Heavy: WWIN, WDMA, WJMI, WANNM. Debuts at number 39 on the Black/Urban chart.

## NEW & ACTIVE

**STANLEY CLARKE BAND "Born In The U.S.A." (Epic) 4/7/2**  
Rotations: Heavy 2/0, Medium 24/1, Light 21/1, Total Adds 2, WJUS, WANT. Heavy: WKXI, WLOU. Mediums include WDAS, WHUR, K104, KNOX, WDMA, WEDR, WGCI, KSOL, WWWW. Holds at number 38 on the Black/Urban chart.

**STEVE ARRINGTON "Dancin' In The Key Of Life" (Atlantic) 45/20**  
Rotations: Heavy 1/0, Medium 8/4, Light 36/17, Total Adds 21, WILD, WDAS, WDJY, WAOK, WHRK, WTMP, WGCI, K104, WENN, WFXC, WQMG, WBLK, KAPE, WAAA, WDAO, WWWW, WVOI, KDKO.

**WOMACK & WOMACK "Strangely Funky" (Elektra) 41/3**  
Rotations: Heavy 1/0, Medium 17/0, Light 23/3, Total Adds 3, XHRM, KQXL, WVOI. Heavy: WKXI. Medium: WWIN, WDAS, WAOK, KRNB, WYLD-FM, WTMP, WGCI, KACE, KSOL.

**CHEYNE "Call Me Mr. Telephone" (MCA) 40/5**  
Rotations: Heavy 2/0, Medium 16/1, Light 22/4, Total Adds 5, WDMT, WBMK, WJUS, WEAS, WKWMM. Heavy: WEDR, WJMI.

**PATTI LABELLE "Sir I Up" (MCA) 37/21**  
Rotations: Heavy 4/0, Medium 10/5, Light 23/16, Total Adds 21, WILD, WDAS, WDJY, WAOK, WHRK, WTMP, WGCI, KMJM, KDAY, WHNC, OC104, WPEG, WQMG, WBLK, KAPE, WAAA, WDAO, WWWW, WVOI, KDKO.

**UTFO "Leader Of The Pack" (Select) 37/5**  
Rotations: Heavy 5/0, Medium 12/1, Light 20/3, Total Adds 5, K104, KQXL, WPLZ, WTOY, WDDM. Heavy: KDAY, KJCB, Medium: WDAS, WJLS, WAKO, WDWI, WZAK, WKOK, WATV, WPEG, WKXI, WTLZ.

**NOLAN THOMAS "One Bad Apple" (Mirage/Alco) 37/4**  
Rotations: Heavy 0/0, Medium 12/1, Light 20/3, Total Adds 4, KRNB, WTMP, WZAK, WJAX. Heavy: WILD, WRKS, KMJQ, WJMI, WTLZ. Medium: WDAS, WJLS, WAKO, WDWI, WZAK, WKOK, WATV, WPEG, WKXI, WTLZ.

**ATLANTIC STARR "Cool, Calm, Collected" (A&M) 36/21**  
Rotations: Heavy 0/0, Medium 9/4, Light 28/17, Total Adds 21, WWIN, WDAS, K104, KMJQ, WDMA, WHRK, WYLD-FM, WZAK, KJLH, XHRM, WGRF, WRDQ, WKOK, WATV, WPEG, WBLK, KJCB, WQOK, KHYS, KAPE, WAAA.

**9.9 "All Of Me For All Of You" (RCA) 35/12**  
Rotations: Heavy 0/0, Medium 9/1, Light 26/11, Total Adds 12, WWIN, WDAS, WYLD-FM, WZEN, KQXL, KJLH, XHRM, WENN, KJCB, WBLK, WAKA, WVOI. Medium: WILD, WVEE, WSGI, WRDQ, WJLS, WAKO, WDWI, WZAK, WKOK, WATV, WPEG, WKXI, WTLZ.

**MADONNA "Into The Groove" (Sire/WB) 34/11**  
Rotations: Heavy 16/3, Medium 12/6, Light 6/2, Total Adds 11, WDAS, WTMP, WGCI, WJLB, WZEN, KACE, XHRM, KQXL, Z93, WJMI, WKWMM. Heavy: WJLS, WDJY, WHUR, KNOX, WLOU, KDAY, OC104, WJAX, KJLZ, WJLS, WPLZ. Debuts at number 37 on the Black/Urban chart.

**JERMAINE JACKSON "Closest Thing To Perfect" (Arista) 34/5**  
Rotations: Heavy 2/0, Medium 13/1, Light 19/4, Total Adds 5, WJLS, WDMT, KJLH, KQXL, WLOU. Heavy: WHNC, OC104, Medium: WWIN, KRNB, WDMA, WZAK, WJLS, WRDQ, WBMK, WPLZ, WANN, WMTL, KDKO.

**SYSTEM "The Pleasure Seekers" (Mirage/Alco) 32/13**  
Rotations: Heavy 1/0, Medium 5/3, Light 26/10, Total Adds 13, WHUR, WDMA, WDMT, KMJM, KJLH, XHRM, WGRF, WKND, OC104, WENN, WFXC, WPLZ, KAPE. Heavy: KMJQ, Medium: K104, KACE.

**MANHATTANS "Don't Say No" (Columbia) 32/5**  
Rotations: Heavy 0/0, Medium 22/1, Light 10/4, Total Adds 5, WHUR, WZEN, WXOK, KHYS, WAAA. Mediums include WWIN, WAOK, WYLD-FM, WVOI, WTMP, WDMT, KACE, WDAO, KDKO.

**KLEER "Take Your Heart Away" (Atlantic) 32/4**  
Rotations: Heavy 1/0, Medium 9/0, Light 22/4, Total Adds 4, KJLZ, WJUS, WPLZ, WDDM. Heavy: KDAY. Medium: KRNB, WDMA, WDMT, WFXC, WQMG, WLOU, WTOY, WEAS.

**D TRAIN "Just Another Night (Without Your Love)" (Prelude) 30/7**  
Rotations: Heavy 1/0, Medium 7/2, Light 22/5, Total Adds 7, WDAS, KJLH, XHRM, WFXC, WDDM, WANN. Heavy: KMJQ, Medium: WWIN, WJLS, WZAK, WZEN, KACE.

## MOST ADDED

**STEVE ARRINGTON (21)**  
Dancin' In The Key Of Life (Atlantic)  
**ATLANTIC STARR (21)**  
Cool, Calm, Collected (A&M)  
**PATTI LABELLE (21)**  
Sir I Up (MCA)  
**ARETHA FRANKLIN (18)**  
Freeway Of Love (Arista)  
**WHITNEY HOUSTON (18)**  
Saving All My Love For You (Arista)  
**RICK JAMES (18)**  
Glow (Gordy/Motown)

## HOTTEST

**FREDDIE JACKSON (60)**  
Rock Me Tonight (For Old...) (Capitol)  
**PRINCE (51)**  
Raspberry Beret (WB)  
**JESSE JOHNSON'S REVUE (34)**  
Can You Help Me (A&M)  
**LOOSE ENDS (31)**  
Hangin' On A String (MCA)  
**RENE & ANGELA (22)**  
Save Your Love (For #1) (Mercury/PG)

**SHALAMAR "Don't Get Stopped In Beverly Hills" (MCA) 30/6**  
Rotations: Heavy 1/0, Medium 10/1, Light 15/3, Total Adds 6, WEDR, WTMP, WHNC, WATV, Z93, KJLZ. Heavy: WJMI. Medium: K104, WDMA, WWOI, WRDQ, WJLS, WTOY, KAPE, WOKA, WWWW.

**TEENA MARIE "Out On A Limb" (Epic) 30/4**  
Rotations: Heavy 5/0, Medium 10/1, Light 15/3, Total Adds 1, WQMG. Heavy: KRNB, WDMA, WBLX. Medium: WDAS, WAOK, WVEE, WEDR, WYLD-FM, KACE, WKOK, WENN, WKXI, WPDQ, WJYL, WLOU, KHYS, KOKA, WDAO, WTLZ.

**DARYL HALL & JOHN OATES "Possession Obsession" (RCA) 29/4**  
Rotations: Heavy 3/0, Medium 10/0, Light 16/4, Total Adds 4, WVEE, KMJM, WPLZ, WKWM. Heavy: WOWI, JET94, KOKA. Medium: WDMA, K94, WDMT, WZAK, WJLM, OC104, WPEG, WJMI, WANN, WWWW.

**WILL KING "I'm Sorry" (Total Experience/RCA) 28/1**  
Rotations: Heavy 3/0, Medium 16/0, Light 9/1, Total Adds 1, WQMG. Heavy: KRNB, WDMA, WBLX. Medium: WDAS, WAOK, WVEE, WEDR, WYLD-FM, KACE, WKOK, WENN, WKXI, WPDQ, WJYL, WLOU, KHYS, KOKA, WDAO, WTLZ.

**GWEN GUTHRIE "Padlock" (Island) 28/12**  
Rotations: Heavy 0/0, Medium 9/2, Light 17/10, Total Adds 12, KRNB, WEDR, K94, WZEN, KACE, WRDQ, Z93, WPEG, WQMG, WKXI, WPLZ, WDDM. Medium: WWIN, WRKS, WDAS, WJLS, WLOU, WJLB, WTLZ.

## SIGNIFICANT ACTION

**JEFF LORBER / GAVIN CHRISTOPHER "Best Part Of The Night" (Arista) 23/2**  
Rotations: Heavy 1/0, Medium 9/0, Light 13/2, Total Adds 2, WYLD-FM, WTLZ. Heavy: WOWI. Medium: WILD, K404, WFXC, WHUR, WLOU, WJUS, WPLZ, WQMG, WAAA, WWWW.

**TEMPTATIONS "How Can You Say That It's Over" (Gordy/Motown) 22/0**  
Rotations: Heavy 2/0, Medium 12/0, Light 8/0, Total Adds 0. Heavy: WPEG, WDAO. Medium: WXXV, WAMO, WHUR, KRNB, WGRF, OC104, WRDQ, WFXC, WQMG, WPOQ, WJUS, WANN.

**EUGENE WILDE "Chey Chey Kule" (Philly World/Atlantic) 21/5**  
Rotations: Heavy 0/0, Medium 11/0, Light 10/5, Total Adds 5, WVEE, WATV, WENN, WBMK, WANN. Medium: WDAS, KRNB, WDMA, WVOI, WZAK, WJLS, WQMG, WPEQ, WQMG, WOKA, WTLZ, KDKO.

**ALEXANDER O'NEAL "If You Were Here Tonight" (Tabu/CBS) 20/16**  
Rotations: Heavy 1/1, Medium 8/4, Light 11/11, Total Adds 15, WWIN, WDAS, WHUR, WZAK, KMJM, KDAY, KJLH, WKND, WXOK, WFXC, KJLZ, WBMK, WBLX, WANN, WKWM, WWWW. Medium: WJLS, KACE, KQXL, WDDM.

**TEDDY PENDERGRASS "Somewhere I Belong" (Asylum) 20/12**  
Rotations: Heavy 0/0, Medium 4/2, Light 16/10, Total Adds 12, KRNB, WHRK, WTMP, WZAK, KJLH, WGRF, WKXI, WJAX, WBLX, KAPE, WAAA, WDAO. Medium: K104, WDMA.

**REDDINGS "Parasite" (Polygram/PolyGram) 20/9**  
Rotations: Heavy 1/0, Medium 3/0, Light 16/9, Total Adds 9, WHNC, KQXL, WKOK, WATV, WKXI, WBLX, WORL, KAPE, WAAA. Heavy: WTLZ. Medium: WDMT, WZAK, KDAY.

**MARY JANE GIRLS "Wild & Crazy Love" (Gordy/Motown) 19/13**  
Rotations: Heavy 0/0, Medium 7/1, Light 12/12, Total Adds 13, WHUR, WAOK, WHRK, WGCI, WJLM, KACE, WRDQ, WPEG, WQMG, WJMI, WTOY, WTLZ, WWWW. Medium: WJLS, KMJQ, KMJM, WZEN, WPLZ, WDDM.

**MAI TAI "History" (Critic) 19/5**  
Rotations: Heavy 0/0, Medium 1/0, Light 8/5, Total Adds 5, KRNB, K94, WJMI, JET94, WORL. Medium: WEAS.

**TRINERE "All Night" (Music Specialist) 19/5**  
Rotations: Heavy 2/0, Medium 3/0, Light 14/5, Total Adds 5, WOWI, WDMT, WZAK, WJYL, KHYS. Heavy: WEDR, WATV. Medium: WENN, WEAS, WTLZ.

**WHITNEY HOUSTON "Saving All My Love For You" (Arista) 18/18**  
Rotations: Heavy 2/2, Medium 3/3, Light 13/13, Total Adds 18, WWIN, WILD, WWIN, WLD, WRKS, WDAS, WDJY, WAOK, K104, WJLM, WZEN, KDAY, KJLH, OC104, WKOK, WJAX, WKWM, WTLZ, WWWW, WVOI.

**SADE "Your Love Is King" (Portrait/CBS) 18/16**  
Rotations: Heavy 3/3, Medium 5/4, Light 10/9, Total Adds 16, WILD, WHUR, K104, KNOX, WGCI, KMJM, WZEN, KDAY, OC104, WKOK, WJMI, KJLZ, WBMK, WBLX, WANN, WDAO.

**MIZ "Fat Girls" (T.C.) 18/1**  
Rotations: Heavy 0/0, Medium 1/1, Light 17/0, Total Adds 1, KRNB.

**GEE BELLO "International Lover" (Capitol) 17/6**  
Rotations: Heavy 1/0, Medium 6/0, Light 10/6, Total Adds 6, WDAS, WYLD-FM, WWOI, WZAK, WKOK, WLOU. Heavy: WJMI. Medium: WKXI, KJCB, KAPE, WEAS, KOKA, WWWW.

**SHANTELL "Love Attack" (Pandisc) 16/4**  
Rotations: Heavy 0/0, Medium 4/2, Light 12/2, Total Adds 4, WGCI, WBLX, WTOY, WEAS. Medium: WEDR, WVOI.

**ROCK MASTER SCOTT "The Roof Is On Fire" (Reality) 16/3**  
Rotations: Heavy 5/0, Medium 7/2, Light 4/1, Total Adds 3, WJMI, WQOK, WPLZ. Heavy: WDAS, KMJQ, KRNB, WEDR, WANN. Medium: WWIN, WJLS, K104, WJLB, KJLH.

**GEORGE BENSON "New Day" (WB) 15/8**  
Rotations: Heavy 0/0, Medium 5/1, Light 10/7, Total Adds 8, XHRM, WRDQ, Z93, WQMG, WJMI, WBMK, WDAO, WWWW. Medium: WAOK, KACE, WFXC, WANN.

**TENTA JORJOAN "I Don't Wanna Think About It" (CBS Associated) 15/4**  
Rotations: Heavy 0/0, Medium 1/0, Light 14/4, Total Adds 4, KRNB, WAOK, WBLX, KDKO, Medium: KQXL.

**TYRONE DAVIS "Sexy Thing" (Future) 15/1**  
Rotations: Heavy 2/0, Medium 7/0, Light 6/1, Total Adds 1, WANT. Heavy: WGCI, WKXI. Medium: WJLM, WGRF, WJMI, WBLX, KACE, WTLZ, WWWW.

**GAP BAND "Disrespect" (Total Experience/RCA) 14/6**  
Rotations: Heavy 1/0, Medium 4/1, Light 9/5, Total Adds 6, WYLD-FM, WZAK, XHRM, WJYL, WJUS, WANT. Heavy: WDMA. Medium: WQMG, KDAY, KAPE.

**BOOGIE BROTHERS "A Fly Girl" (Capitol) 14/3**  
Rotations: Heavy 3/0, Medium 0/0, Light 11/3, Total Adds 3, WDMT, WJLB, WVOI. Heavy: KMJQ, KDAY, WWWW.

**DUTCH ROBINSON "Change Your Mind" (Catawba/CBS) 14/2**  
Rotations: Heavy 0/0, Medium 4/0, Light 10/2, Total Adds 2, WATV, WANN. Medium: WDMA, WKXI, KAPE, KOKA.

**WORLD SITIZENZ "Lock It Up" (Manhattan) 12/6**  
Rotations: Heavy 0/0, Medium 1/0, Light 11/6, Total Adds 6, WOWI, WDMT, WRDQ, KAPE, WWWW, WVOI. Medium: WTLZ.

**WAR "Still In Love" (Coco Plum) 12/3**  
Rotations: Heavy 0/0, Medium 2/0, Light 10/3, Total Adds 3, WWIN, WANT, WTOY. Medium: KRNB, WZEN.

**J. BLACKFOOT "Hiding Place" (Sound Town) 11/2**  
Rotations: Heavy 1/0, Medium 1/0, Light 9/2, Total Adds 2, WDAS, WEAS. Heavy: WDMA. Medium: KAPE.

**PROCESS & DOO RAGS "Too Sharp" (Columbia) 11/1**  
Rotations: Heavy 0/0, Medium 4/0, Light 7/1, Total Adds 1, WQMG. Medium: WAOK, WJLB, WRDQ, WKXI.

**JUICY "Bad Boys" (Private I/CBS) 10/10**  
Rotations: Heavy 0/0, Medium 2/2, Light 8/8, Total Adds 10, WDMA, WGRF, Z93, WPEG, WKXI, WBLX, KAPE, WEAS, WANN, WAAA.

**CONWAY BROTHERS "Turn It Up" (Paulette) 10/2**  
Rotations: Heavy 1/0, Medium 4/0, Light 5/2, Total Adds 2, WDAS, WVEE. Heavy: WZAK. Medium: KMJM, KDAY, WHNC, KOKA.







JAZZ

TOP 30

JUNE 21, 1985

- 1 DIZZY GILLESPIE/New Faces (GRP)
2 DAVE VALENTIN/Jungle Garden (GRP)
3 KEVIN EUBANKS/Opening Night (GRP)
4 MILES DAVIS/You're Under Arrest (Columbia)
5 ANDY NARELL/Slow Motion (Hip Pocket/Windham Hill)
6 SPECIAL FX/Modern Manners (GRP)
7 DAVE GRUSIN & LEE RITENOUR/Harlequin (GRP)
8 EARL KLUGH/Soda Fountain Shuffle (WB)
9 STANLEY JORDAN/Magic Touch (Blue Note)
10 STANLEY TURRENTINE/Straight Ahead (Blue Note)
11 RAY BROWN TRIO/Soular Energy (Concord)
12 TOM GRANT/Just The Right Moment (Pausa)
13 GARY BURTON QUARTET/Real Life Hits (ECM)
14 INDIRA LESMANA w/NEBULA/No Standing (Zebra)
15 MITCHEL FORMAN/Train Of Thought (Magenta/Windham Hill)
16 JACK DeJOHNETTE/Jack DeJohnette Piano Album (Landmark)
17 WYNTON MARSALIS/All American Hero (Who's Who In Jazz)
18 JIMMY PONDER/So Many Stars (Milestone/Fantasy)
19 RARE SILK/American Eyes (Palo Alto)
20 ANTHONY BRAXTON/Seven Standards 1985, Vol. 1 (Magenta/Windham Hill)
21 RANDY BERNSEN/Music For Planets, People & Washing Machines (Zebra)
22 WEATHER REPORT/Sportin' Life (Columbia)
23 POCKET CHANGE/Colors Of The Wind (Branchchild)
24 DEXTER GORDON w/JUNIOR MANCE/Live At Montreux (Prestige)
25 ERNESTINE ANDERSON/When The Sun Goes Down (Concord)
26 KEITH JARRETT/Standards, Vol. 2 (ECM)
27 TANIA MARIA/Made In New York (Manhattan)
28 GEORGE HOWARD/Dancing In The Sun (TBA/Palo Alto)
29 KENNY BURRELL/GROVER WASHINGTON JR./Togethering (Blue Note)
30 LIZ STORY/Unaccountable Effect (Windham Hill)

DEBUT

Black/Urban stations contributing to Jazz: WKND/Hartford, Melonae McClean: K.CJB/Lafayette, Beatrice Evans: WFLD-FM/New Orleans, Dell Spencer: WGCI/Chicago, Graham Armstrong: WDMT/Cleveland, Dean-Dean Rufus: WVOT/Toledo, Charles Weich: XHRM/San Diego, Duff Lindsay.

NEW & ACTIVE

- TOM SPLITT "Songs Without Words" (Ivory) 17/8
DEE BELL/EDDIE DURAN "One By One" (Concord) 17/1
MICHAEL FRANKS "Skin Dive" (WB) 15/5
SPYRO GYRA "Alternating Currents" (MCA) 13/7
RODNEY FRANKLIN "Skydance" (Columbia) 13/2
TOMMY FLANAGAN & HANK JONES "More Delights" (Galaxy) 12/1
PASSPORT "Running In Real Time" (Atlantic) 12/1
AL DIMEOLA "Cielo E Terra" (Manhattan) 11/3
FRED HERSCH TRIO "Horizons" (Concord) 10/3

FIVE OUT OF FIVE AIN'T BAD!!

1 DIZZY GILLESPIE "NEW FACES"
7 DAVE VALENTIN "JUNGLE GARDEN"
KEVIN EUBANKS "OPENING NIGHT"
DAVE GRUSIN/LEE RITENOUR "HARLEQUIN"
#6 SPECIAL FX "MODERN MANNERS"

GRP RECORDS

Our sincere thanks to all the R&R Reporters who believe in and support our artists.

MOST ADDED

- WYNTON MARSALIS (13)
ANDY NARELL (9)
TOM SPLITT (8)
SPYRO GYRA (7)
KEITH JARRETT (7)
BUDD JOHNSON & PHIL WOODS "The Old Dude & The Fandance Kid" (Uptown) 10/2
CASIOPEA "Zoom" (Fantasy) 10/1
KRONOS QUARTET w/RON CARTER "Monk Suite" (Landmark) 10/1
BARRY HARRIS "For The Moment" (Uptown) 9/1
GENE AMMONS "Night Lights" (Prestige) 8/1
PHILLY JOE JONES "Drum Song" (Galaxy) 8/1
HILTON Ruiz "Crosscurrents" (Stash) 8/0
MILES DAVIS "At Last!" (Contemporary) 7/6
RON CARTER & JIM HALL "Telephone" (Concord) 7/5
BILL PERKINS "Journeys To The East" (Contemporary) 7/4
MARIAN McPARTLAND "Willow Creek & Other Ballads" (Concord) 6/6
SAL SALVADOR "Plays Gerry Mulligan" (Stash) 6/5
MARK ISHAM "Film Music" (Windham Hill) 6/2

HOTTEST

- DIZZY GILLESPIE (25)
MILES DAVIS (18)
EARL KLUGH (13)
STANLEY JORDAN (12)
MAGIC TOUCH (Blue Note)

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot records for various stations across the country, including EAST, MIDWEST, SOUTH, and WEST.

55 Reporting Stations

49 Current Reports
KJCB/Lafayette, WGCI/Chicago, WLOQ/Olando, WBGW/Newark, and WNUR/Evanston called in a frozen playlist.
KRML/Monterey failed to report for two consecutive weeks and was not used in this week's data.



# RADIO & RECORDS NATIONAL AIRPLAY

# COUNTRY

## TOP 50

JUNE 21, 1985

Three Weeks	Two Weeks	Last Week		
6	2	1	<b>1</b> LEE GREENWOOD/Dixie Road (MCA)	
12	8	4	<b>2</b> ALABAMA/Forty Hour Week (For A Livin') (RCA)	
5	4	3	<b>3</b> WILLIE NELSON/Forgiving You Was Easy (Columbia)	
9	7	5	<b>4</b> STATLER BROTHERS/Hello Mary Lou (Mercury/PG)	
13	10	6	<b>5</b> EDDY RAVEN/Operator, Operator (RCA)	
15	11	7	<b>6</b> EARL THOMAS CONLEY/Love Don't Care (RCA)	
16	12	9	<b>7</b> BELLAMY BROTHERS/Old Hippie (MCA/Curb)	
19	13	11	<b>8</b> W. JENNINGS/W. NELSON/J. CASH/K. KRISTOFFERSON/Highwayman (Columbia)	
20	16	12	<b>9</b> HANK WILLIAMS JR./I'm For Love (WB/Curb)	
4	1	2	<b>10</b> EXILE/She's A Miracle (Epic)	
22	18	14	<b>11</b> DOLLY PARTON w/KENNY ROGERS/Real Love (RCA)	
24	20	16	<b>12</b> GARY MORRIS/Lasso The Moon (WB)	
11	9	8	<b>13</b> STEVE WARINER/Heart Trouble (MCA)	
23	21	18	<b>14</b> JOHN SCHNEIDER/It's A Short Walk From... (MCA)	
30	24	19	<b>15</b> ANNE MURRAY/I Don't Think I'm Ready For You (Capitol)	
1	3	10	<b>16</b> RONNIE MILSAP/She Keeps The Home Fires Burning (RCA)	
26	22	20	<b>17</b> RAY CHARLES w/MICKY GILLEY/It Ain't Gonna Worry My Mind (Columbia)	
31	27	22	<b>18</b> JANIE FRICKE/She's Single Again (Columbia)	
25	23	21	<b>19</b> JOHN ANDERSON/It's All Over Now (WB)	
47	32	26	<b>20</b> JUDDS/Love Is Alive (RCA/Curb)	
34	29	25	<b>21</b> GEORGE STRAIT/The Fireman (MCA)	
28	25	23	<b>22</b> GEORGE JONES & LACY J. DALTON/Size Seven Round (Made Of Gold) (Epic)	
32	28	24	<b>23</b> JOHNNY LEE/Save The Last Chance (Full Moon/WB)	
17	14	13	<b>24</b> LOUISE MANDRELL/Maybe My Baby (RCA)	
37	30	27	<b>25</b> T.G. SHEPPARD/Fooled Around And Fell In Love (Columbia)	
38	31	28	<b>26</b> GLEN CAMPBELL/Love Always Letter To Home (Atlantic America)	
—	38	31	<b>27</b> ROSANNE CASH/I Don't Know Why You Don't... (Columbia)	
—	37	30	<b>28</b> NITTY GRITTY DIRT BAND/Modern Day Romance (WB)	
49	35	33	<b>29</b> MICHAEL MARTIN MURPHEY/Carolina In The Pines (EMI America)	
39	34	32	<b>30</b> VERN GOSDIN/Dim Lights, Thick Smoke... (Compeat/PG)	
2	5	15	<b>31</b> OAK RIDGE BOYS/Little Things (MCA)	
3	6	17	<b>32</b> CRYSTAL GAYLE/Nobody Wants To Be Alone (WB)	
—	39	36	<b>33</b> RESTLESS HEART/I Want Everyone To Cry (RCA)	
—	43	37	<b>34</b> SAWYER BROWN/Used To Blue (Capitol/Curb)	
45	40	38	<b>35</b> LANE BRODY/He Burns Me Up (EMI America)	
—	—	41	<b>36</b> REBA MCENTIRE/Have I Got A Deal For You (MCA)	
—	44	40	<b>37</b> MAC DAVIS/I Never Made Love... (MCA)	
<b>BREAKER</b>	—	47	<b>38</b> WAYLON JENNINGS/Drinkin' And Dreamin' (RCA)	
—	47	42	<b>39</b> KENDALLS/I You Break My Heart (Mercury/PG)	
—	49	43	<b>40</b> MEL TILLIS/You Done Me Wrong (RCA)	
—	—	45	<b>41</b> LACY J. DALTON/You Can't Run Away From Your... (Columbia)	
14	17	34	<b>42</b> DAN SEALS/My Old Yellow Car (EMI America)	
7	15	29	<b>43</b> RICKY SKAGGS/Country Boy (Epic)	
—	—	49	<b>44</b> KEITH STEGALL/Pretty Lady (Epic)	
<b>DEBUT</b>	—	—	<b>45</b> FORESTER SISTERS/I Fell In Love Again Last Night (WB)	
—	—	48	<b>46</b> CARL JACKSON/Dixie Train (Columbia)	
—	—	47	<b>47</b> TOM T. HALL/A Bar With No Beer (Mercury/PG)	
<b>DEBUT</b>	—	—	<b>48</b> ROCKIN' SIDNEY/My Toot Toot (Epic)	
<b>DEBUT</b>	—	—	<b>49</b> SHELLY WEST/Don't Make Me Wait On The Moon (Viva)	
8	26	39	<b>50</b> MERLE HAGGARD/Natural High (Epic)	

Total Reports/Adds	Heavy	Medium	Light
158/0	144	9	5
161/0	133	27	1
154/0	142	8	4
155/0	134	17	4
158/0	116	35	7
161/0	120	33	8
161/1	116	41	4
159/1	98	55	6
159/1	102	50	7
146/0	109	25	12
160/1	68	88	4
157/2	58	92	7
139/0	90	32	17
154/1	59	78	17
160/2	35	113	12
127/0	78	28	21
150/0	43	88	19
156/3	41	91	24
147/1	52	72	23
158/8	27	106	25
155/6	30	103	22
124/1	46	60	18
154/0	21	110	23
128/0	60	52	16
147/5	19	98	30
153/7	12	108	33
140/10	10	90	40
147/5	11	85	51
137/10	7	82	48
119/7	18	72	29
101/1	39	37	25
84/0	32	34	18
134/11	3	69	62
133/15	4	69	60
117/7	5	72	40
120/18	3	62	55
106/14	4	50	52
112/41	2	41	69
100/8	4	46	50
94/13	5	46	43
87/16	1	43	43
52/0	12	27	13
56/1	10	28	18
85/16	0	31	54
80/49	2	14	64
65/8	4	28	33
70/7	2	32	36
57/23	6	17	34
74/13	1	30	43
45/0	9	22	14

## MOST ADDED

- FORESTER SISTERS (49)**  
I Fell In Love Again Last Night (WB)
- SYLVIA (49)**  
Cry Just A Little Bit (RCA)
- WAYLON JENNINGS (41)**  
Drinkin' And Dreamin' (RCA)
- WHITES (28)**  
Hometown Gossip (MCA/Curb)
- ROCKIN' SIDNEY (23)**  
My Toot Toot (Epic)
- CONWAY TWITTY (23)**  
Between Blue Eyes And Jeans (WB)
- CHARLY MCCLAIN w/WAYNE MASSEY (22)**  
With Just One Look In Your Eyes
- BECKY HOBBS (20)**  
Hottest "Ex" In Texas (EMI America)
- JIM GLASER (19)**  
I'll Be Your Fool Tonight (Noble Vision/MCA)
- REBA MCENTIRE (18)**  
Have I Got A Deal For You (MCA)
- JOHN CONLEE (18)**  
Bluer Highway (MCA)

## HOTTEST

- ALABAMA (79)**  
Forty Hour Week (For A Livin') (RCA)
- LEE GREENWOOD (79)**  
Dixie Road (MCA)
- WILLIE NELSON (76)**  
Forgiving You Was Easy (Columbia)
- STATLER BROTHERS (73)**  
Hello Mary Lou (Mercury/PG)
- BELLAMY BROTHERS (55)**  
Old Hippie (MCA/Curb)
- EXILE (46)**  
She's A Miracle (Epic)
- JENNINGS/NELSON/CASH/ KRISTOFFERSON (42)**  
Highwayman (Columbia)
- HANK WILLIAMS JR. (39)**  
I'm For Love (WB/Curb)
- EARL THOMAS CONLEY (32)**  
Love Don't Care (RCA)
- RONNIE MILSAP (31)**  
She Keeps The Home Fires... (RCA)
- EDDY RAVEN (23)**  
Operator, Operator (RCA)

**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

**WAYLON JENNINGS**  
Drinkin' And Dreamin' (RCA)

On 69% of reporting stations. Rotations: Heavy 2, Medium 41, Light 69, Total Adds 41 including WOKQ, WXTU, KIX106, WILQ, KKRK, WZZK, KPLX, WLWI, WUBE, WQHK, WFMS, K102, KYGO, KNIX, KSAN. Moves 46-38 on the Country chart.

The information shown on the National Airplay/50, Breakers, New & Active, and Significant Action is current. The results shown are based on reports taken from our reporters on Monday, 6-17-85.

## BROADCASTERS

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# COUNTRY

## NEW & ACTIVE

**LACY J. DALTON "You Can't Run Away From Your..." (Columbia) 87/16**  
 Rotations: Heavy 1, Medium 43, Light 43, Total Adds 16, WGNA, WVAM, WDSY, WIXY, WILQ, WVMI, WUSY, KISS-FM, W5IX, WSLR, WGEE, KCJB, WTHI, KVOC, KUUY. Moves 45-41 on the Country chart.

**KEITH STEGALL "Pretty Lady" (Epic) 85/16**  
 Rotations: Heavy 0, Medium 31, Light 54, Total Adds 16 including WCAO, WTSV, WILQ, KIKK, WKIX, WUSQ, KBMR, WUBE, WQHK, KCJB, WXCL, WTHI, KUAY, KKCS, KRWQ, KVEG. Moves 49-44 on the Country chart.

**FORESTER SISTERS "I Fell In Love Again Last Night" (WB) 80/49**  
 Rotations: Heavy 2, Medium 14, Light 64, Total Adds 49 including WCAO, WAJR, WIXY, WXBO, WSOE, WESC, KYXK, WSM, KWMT, WOV, KVOD, KRKT, KKCS, KUGN, KSON. Debuts at number 45 on the Country chart.

**SHELLY WEST "Don't Make Me Wait On The Moon" (Viva) 74/13**  
 Rotations: Heavy 1, Medium 30, Light 43, Total Adds 13, WGNA, WVAM, WCAO, WQBE, KEAN, WUSY, WESC, WTSO, WXCL, WTHI, KVOC, KUUY, KCCY. Debuts at number 49 on the Country chart.

**GENE WATSON "Cold Summer Day In Georgia" (Epic) 66/14**  
 Rotations: Heavy 1, Medium 19, Light 46, Total Adds 14, WRKZ, WIXY, WYII, KRVR, KLVI, KHEY, WFNC, WLWI, WKIX, WQYK, KEIN, KVEG, KGA, KCUB.

**CARL JACKSON "Dixie Train" (Columbia) 65/8**  
 Rotations: Heavy 4, Medium 28, Light 33, Total Adds 9, WVAM, W5NO, WIXY, WSLR, WCUZ, WXCL, KVEG, KCUB. Heavy: WTSV, KIKK, WOKK, KXYX, KRKT, KUGN, KSON. Moves 48-46 on the Country chart.

**SYLVIA "Cry Just A Little Bit" (RCA) 62/49**  
 Rotations: Heavy 1, Medium 6, Light 55, Total Adds 49 including WYRK, WRKZ, WDSY, KASE, WESC, KSSN, WGKK, WQYK, WMNI, WMIL, WIL, KMAK, KRYS, KTOH, KRPM, KGA.

**ROCKIN' SIDNEY "My Toot Toot" (Epic) 57/23**  
 Rotations: Heavy 6, Medium 17, Light 34, Total Adds 23 including WGNA, W5NO, WMQZ, WZZK, WEZL, WCOS, WIRK, WONE, WITL, KVOD, KUZZ, KVEG, KRYS, KRPM. Heavy: KPLX, KIKK, WAMZ, WIRE. Debuts at number 48 on the Country chart.

**BECKY HOBBS "Hottest 'Ex' In Texas" (EMI America) 57/20**  
 Rotations: Heavy 0, Medium 14, Light 43, Total Adds 20 including WBGW, WKYG, WIXY, WVVA, KXYL, WFNC, KXYX, WPAP, KBMR, KWVA, WITL, KTRK, KFRE, KWJL, KRPM.

**GAIL DAVIES "Unwed Fathers" (RCA) 54/14**  
 Rotations: Heavy 0, Medium 13, Light 41, Total Adds 13, WGNA, WTSV, WVVA, WYII, KRVR, WVMI, WUSY, WGTO, WMC, WQIX, KTRK, KEIN, KMPS.

**LEON EVERETTE "A Good Love Died Tonight" (Mercury/PolyGram) 54/6**  
 Rotations: Heavy 0, Medium 20, Light 34, Total Adds 8, WGNA, WUSY, WOKK, KWMT, WFMS, KIGO. Medium: WTSV, WYII, KMML, WESC, WDXE, KXYX, WOV, KQIL, KRYS.

**MERLE HAGGARD "Make-Up And Faded Blue Jeans" (MCA) 53/6**  
 Rotations: Heavy 0, Medium 25, Light 28, Total Adds 6, WML, WUSY, WFNC, WUSQ, KRPM, KCUB. Medium: W5NO, WYII, KSO, WMIL, KTTS, KFDI, KKAL.

**HEART OF NASHVILLE "One Big Family" (Complet/PolyGram) 53/5**  
 Rotations: Heavy 1, Medium 14, Light 38, Total Adds 5, WVVA, WFLN, KXYX, KBMR, WAXX. Heavy: WLWI. Medium: WAJR, CHOW, KLVI, WITL, KUGN, KRYS, KSO.

**OSMOND BROTHERS "Any Time" (WB/Curb) 48/2**  
 Rotations: Heavy 1, Medium 18, Light 29, Total Adds 2, KXYX, KWJL. Heavy: KFDI. Medium: WGNA, W5NO, WYII, KMML, WEZL, KXYX, KRMD, WITL, KTTS, KKAL, KGA.

## SIGNIFICANT ACTION

**WHITES "Hometown Gossip" (MCA/Curb) 44/26**  
 Rotations: Heavy 0, Medium 9, Light 35, Total Adds 26 including WCAO, WKYG, WVVA, WEZL, KIKK, KXYX, KSO, WTSO, KTOH, KGA.

**ATLANTA "Why Not Tonight" (MCA) 42/7**  
 Rotations: Heavy 1, Medium 12, Light 29, Total Adds 7, WYII, KRVR, WXBO, WITL, KEIN, KVEG, KCCY. Heavy: WTSV. Medium: WLWI, KFDI, KTOH.

**HOLLY DUNN "Playing For Keeps" (MTM) 40/9**  
 Rotations: Heavy 2, Medium 0, Light 32, Total Adds 9, WDSY, WVMI, WGTO, KSSN, WPAP, WKIX, WMNI, WAXX, WITL.

**CONWAY TWITTY "Between Blue Eyes And Jeans" (WB) 34/23**  
 Rotations: Heavy 2, Medium 6, Light 26, Total Adds 23 including WCAO, WYRK, KASE, KIKK, WAMZ, WIRK, WCXI, KXYX, KMAK, KTOH.

**JIM GLASER "I'll Be Your Fool Tonight" (Noble Vision/MCA) 34/19**  
 Rotations: Heavy 0, Medium 7, Light 27, Total Adds 19 CHOW, WYII, KASE, WSOE, WCMS, WEEI, KTTS, KVOD, KUGN, KCCY.

**ROBIN LEE & LOBO "Paint The Town Blue" (Evergreen) 29/14**  
 Rotations: Heavy 0, Medium 3, Light 26, Total Adds 14 WGNA, WYII, WFNC, WLWI, WMNI, KTTS, KVOD, KKAL, KVEG, KTOH.

**CHARLY McCLAIN with WAYNE MASSEY "With Just One Look In Your Eye" (Epic) 28/22**  
 Rotations: Heavy 0, Medium 3, Light 25, Total Adds 22 including WBGW, WTSV, WRKZ, KASE, KSSN, KRMD, KXYX, KTRK, KUZZ, KSO.

**FREDDIE HART "I Don't Want To Lose You" (Eldorado) 28/3**  
 Rotations: Heavy 0, Medium 3, Light 25, Total Adds 3, KKAL, KFRE, KEIN. Medium: WYII, WTVY, KXYX. Light: WNYR, WVMI, WAXX, WOV.

**SANDY CROFT "Piece Of My Heart" (Capitol) 27/3**  
 Rotations: Heavy 2, Medium 3, Light 22, Total Adds 3, WCAO, W5NO, WPAP. Heavy: WTSV, KVOC. Light: WUSY, WCMS, KFGO, WWJO, KVOD.

**VICTORIA SHAW "New Love" (MPB) 22/3**  
 Rotations: Heavy 0, Medium 1, Light 21, Total Adds 3, WGNA, WKIX, WAXX. Medium: WYII. Light: KRVR, WOKK, KFGO, KRY, KTOH.

**CARLETTE "You Can't Measure My Love" (Oak) 19/4**  
 Rotations: Heavy 0, Medium 6, Light 13, Total Adds 4, KVOC, KXYX, KWMT, KGA. Medium: KMML, WTVY, WFNC, KRMD, KVOD, KSO.

**JOHN FOGERTY "Centerfield" (WB) 19/1**  
 Rotations: Heavy 3, Medium 3, Light 13, Total Adds 9, WQK, Heavy: WTSV, KCCY, KCKC. Medium: WGNA, WCMS, KFKE. Light: WDSY, WJSJ, WIRE.

**JOHN CONLEE "Blue Highway" (MCA) 18/18**  
 Rotations: Heavy 0, Medium 2, Light 16, Total Adds 18 including WCAO, WBGW, WDSY, WNOX, WDXE, KSSN, WCXI, KXYX, KTOH.

**KATHY MATTEA "He Won't Give In" (Mercury/PolyGram) 18/12**  
 Rotations: Heavy 0, Medium 4, Light 14, Total Adds 12, WPOR, WVVA, WDXE, WLWI, WKIX, KRMD, KBMR, WCUZ, WGEE, KFDI.

**TERRI GIBBS "Rockin' In A Brand New Cradle" (WB) 18/9**  
 Rotations: Heavy 1, Medium 2, Light 15, Total Adds 9, WOKK, WCMS, WPAP, KRMD, KTTS, KVOD, KFDI, KTOH, KCKC. Heavy: WCUZ.

**JIMMY BUFFETT "Gypsies In The Palace" (MCA) 18/4**  
 Rotations: Heavy 0, Medium 7, Light 11, Total Adds 4, WSLR, WOV, KVOC. KEIN. Medium: WBGW, WTSV, KXYX, WCUZ, KRK1.

**JOE STAMPLEY "When Something Is Wrong..." (Epic) 17/13**  
 Rotations: Heavy 0, Medium 3, Light 14, Total Adds 13 including WBGW, KASE, WOKK, WPAP, WIRK, KSO, WOV, KFDI, KRK1.

**TERRY GREGORY "Every Second Someone Breaks A Heart" (Scotti Bros./CBS) 16/1**  
 Rotations: Heavy 0, Medium 2, Light 10, Total Adds 1, KRVR. Heavy: WTSV. Medium: WAJR, WYII, KXYX, KRMD, KIGO. Light: WQBE, KKAL, KRWO.

**CARROLL BAKER "It Always Hurts Like The First Time" (Tembo) 15/1**  
 Rotations: Heavy 1, Medium 2, Light 11, Total Adds 1, WGNA. Medium: CHOW, WYII, KIGO. Light: KRVR, WDXE, KXYX, KFGO, KWMT, KTTS.

**SAMMI SMITH "I Just Hurt My Last Feeling" (Step One) 14/3**  
 Rotations: Heavy 0, Medium 0, Light 14, Total Adds 3, WYII, WFNC, KIGO. Light: WVAM, WKYG, WDXE, KFGO, KTTS, KVOD.

**JAMES & MICHAEL YOUNGER "My Special Angel" (Permain) 14/1**  
 Rotations: Heavy 1, Medium 2, Light 11, Total Adds 1, WYII. Heavy: WCUZ. Medium: KXYX, KXYX.

**CON HUNLEY "Nobody Ever Gets Enough Love" (Capitol) 12/9**  
 Rotations: Heavy 0, Medium 0, Light 12, Total Adds 9, WVAM, KEAN, WOKK, WCMS, KBMR, KVOD, KRKT, KRWO, KQIL.

**MARIE OSMOND with DAN SEALS "Meet Me In Montana" (Capitol/Curb) 11/11**  
 Rotations: Heavy 0, Medium 0, Light 11, Total Adds 11 WBGW, W5NO, WKYG, WILQ, KXYL, WDXE, WWJO, KTRK, KRWO, KTOH, KSO.

**MARGO SMITH "All I Do Is Dream Of You" (Bermuda Dunes) 11/1**  
 Rotations: Heavy 0, Medium 2, Light 9, Total Adds 1, KRVR. Heavy: WTSV. Medium: WTVY, WTDOT. Light: WYII, WFLN, WLWI, KFGO, KQW.

**CHARLEY PRIDE "Let A Little Love Come In" (RCA) 10/10**  
 Rotations: Heavy 0, Medium 3, Light 7, Total Adds 10, W5NO, WXTU, CHOW, WZZK, KSSN, WCXI, WCUZ, KMAK, KQIL, KSO.

**PAM TILLIS "One Of Those Things" (WB) 9/2**  
 Rotations: Heavy 0, Medium 0, Light 9, Total Adds 2, CHOW, KCKC, KGA. Light: W5NO, WOKK, KRMD, KFGO, KVOD, KRKT.

**KAREN BROOKS with JOHNNY CASH "I Will Dance With You" (WB) 8/8**  
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 8, WVAM, WBGW, W5NO, WIRK, KFDI, KMAK, KRWO, KSO.

**AUDIE HENRY "Heaven Knows" (Canyon Creek) 8/6**  
 Rotations: Heavy 0, Medium 1, Light 7, Total Adds 6, WYII, KRVR, WDXE, WOKK, WLWI, KIGO. Light: KVOD, KFDI.

**LOY BLANTON "California Sleeping" (Soundwaves) 8/1**  
 Rotations: Heavy 0, Medium 3, Light 5, Total Adds 1, KSOE. Medium: WTVY, KXYX, KVOD. Light: WFNC, WLWI, KFGO, WOV.

## 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
OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA)	Step On Out
BUDDY EMMONS/Steel Guitar Rag (Step One)	Swingin' 40's - 80's
MERLE HAGGARD/Kern River (Epic)	Kern River
HANK WILLIAMS JR./Something To Believe In (WB/Curb)	Five-O

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# ADULT/CONTEMPORARY

## BREAKERS

### GRAHAM PARKER Wake Up (Next To You) (Elektra)

62% of our reporters on it. Rotations: Heavy 24/0, Medium 40/1, Light 20/5, Total Adds 6, WLLT, WNIC, KS94, KHOW, WIVY, KBEST. Moves to number 22 on the A/C chart.

### DON HENLEY

#### Not Enough Love In The World (Geffen)

65% of our reporters on it. Rotations: Heavy 9/0, Medium 53/1, Light 27/10, Total Adds 11, KUDL, KYKY, KKL, WAEB, WICC, WFSM, WRAL, WHBY, KIOA, KVVU, KDKU. Debuts at number 25 on the A/C chart.

### KATRINA AND THE WAVES

#### Walking On Sunshine (Capitol)

61% of our reporters on it. Rotations: Heavy 15/0, Medium 42/3, Light 26/8, Total Adds 11, WKBW, KUDL, WCCO, WFSM, WSFL, WLHT, WFMK, WKNE, KTWO, K99. Debuts at number 24 on the A/C chart.

### SISTER SLEDGE

#### Frankie (Atlantic)

63% of our reporters on it. Rotations: Heavy 2/0, Medium 56/5, Light 27/8, Total Adds 13, WRMM, 2WD, WCLR, WCCO, KMJI, B100, WGY, WING, 3WM, KDKU, KBEST, WTNV, KFQD. Debuts at number 25 on the A/C chart.

## NEW & ACTIVE

### SADE "Your Love Is King" (Portrait/CBS) 79/28

Rotations: Heavy 0/0, Medium 37/10, Light 42/18, Total Adds 28 including WRMM, 97AIA, WLTS, WCLR, WARM98, WLLT, WMYX, KOST, KGW, WAEB, WKGW, K106, WBT, WRVA, WHBY, KIOA, KLYF, WISN, WLTE, KOIL, KBOI, KKUA, KSL.

### ROSANNE CASH "I Don't Know Why You Don't..." (Columbia) 69/9

Rotations: Heavy 2/0, Medium 34/2, Light 33/7, Total Adds 9 including WCLR, KFMB, WICC, WIVY, WMGN, KOIL, WTNV, WHPA, K99, Heavy: WTKO, WKNE, Medium: 9 include WCCO, WKYE, WGY, WBT, WMAZ, WRVA, WHBY, WNAM, KIOA, WISN, WLTE, KWAV, KSL.

## ROTATION BREAKOUTS

	Total Repts/Adds	Heavy	Medium	Light
1 SURVIVOR	130/2	114	14	2
2 BEACH BOYS	131/1	90	31	10
3 MADDONNA	118/1	94	21	3
4 TEARS FOR FEARS	122/0	94	26	2
5 WHITNEY HOUSTON	131/3	80	38	13
6 LIMAH	117/0	74	43	0
7 DeBARGE	130/4	62	54	14
8 AIR SUPPLY	125/6	65	53	7
9 PAUL YOUNG	127/16	47	69	11
10 HAROLD FALTERMEYER	102/0	56	38	8
11 BILLY OCEAN	86/0	37	42	7
12 BRYAN ADAMS	96/0	56	35	5
13 JULIAN LENNON	85/1	31	40	14
14 CHAKA KHAN	78/1	34	39	5
15 AMY GRANT	106/7	16	71	19
16 JOHN FOGERTY	92/1	39	37	16
17 KOOL & THE GANG	77/1	18	42	17
18 KENNY LOGGINS	98/12	15	61	22
19 DOLLY PARTON w/KENNY ROGERS	92/3	23	58	11
20 ALAN PARSONS PROJECT	76/0	27	43	6
21 DARYL HALL & JOHN OATES	98/15	8	65	25
22 GRAHAM PARKER	84/6	24	40	20
23 DON HENLEY	89/11	9	53	27
24 KATRINA AND THE WAVES	83/11	15	42	26
25 SISTER SLEDGE	85/13	2	56	27

## MOST ADDED

### ARETHA FRANKLIN (37)

Freeway Of Love (Arista)

### SADE (28)

Your Love Is King (Portrait/CBS)

### COREY HART (22)

Never Surrender (EMI America)

### CARL ANDERSON (21)

Can't Stop This Feeling (Epic)

### PEABO BRYSON (21)

Take No Prisoners (In The...) (Elektra)

## HOTTEST

### SURVIVOR (91)

The Search Is Over (Scotti Bros./CBS)

### TEARS FOR FEARS (72)

Everybody Wants To Rule... (Mercury/PG)

### BEACH BOYS (65)

Getcha Back (Caribou/CBS)

### MADONNA (63)

Angel (Sire/WB)

### WHITNEY HOUSTON (47)

You Give Good Love (Arista)

### PHIL COLLINS "Sussudio" (Atlantic) 56/5

Rotations: Heavy 27/0, Medium 19/1, Light 10/2, Total Adds 4, 5SKRC, WLTE, WISN, WLAC-FM, Heavy: 2WD, KMGG, KJR, WICC, V100, WKYE, CK101, WHAS, WKJJ, WAVE, WNAM, WMGN, WMHE, KKUA, KWAV, KBEST, Medium: KVL-FM, KLSI, B100, WAEB, WFSM, WSFL, WENS, KRAV.

### MEN AT WORK "Everything I Need" (Columbia) 48/6

Rotations: Heavy 1/0, Medium 27/4, Light 20/2, Total Adds 6, 2WD, WCCO, WKJJ, WMGN, WTNV, Heavy: WTKO, Medium: include WFSM, KVL-FM, KLSI, KEY103, WMAZ, WRVA, KWAV, KKKF.

### STING "If You Love Somebody Set Them Free" (A&M) 45/5

Rotations: Heavy 0/0, Medium 21/0, Light 24/5, Total Adds 5, WSNY, WAVE, KIOA, KDKU, KALE, Medium: include: V100, WKYE, KEY103, WKJJ, WMAZ, WAVE, WMGN, KBEST.

### GO WEST "Call Me" (Chrysalis) 40/15

Rotations: Heavy 0/0, Medium 6/0, Light 34/15, Total Adds 15, WAEB, WKYE, WKGW, KEY103, WSFL, WHBC, KIOA, KOIL, KKUA, KKL, WVAZ, KQDQ, WSKY, WNAV, KMGG, Medium: WMAZ, WSKI, WFFX, KTYL, KRBS, KALE.

### EVELYN "CHAMPAGNE" KING "Till Midnight" (RCA) 40/0

Rotations: Heavy 1/0, Medium 3/0, Light 9/0, Total Adds 0, Heavy: KRBS, Medium: include WSB, KEY103, K106, WMAZ, KELT, WSFL, WHBY, WHBC, KIOA, WMGN, KWAV, KIFM.

### ARETHA FRANKLIN "Freeway Of Love" (Arista) 38/37

Rotations: Heavy 0/0, Medium 6/5, Light 32/32, Total Adds 37 including WQMC, KMGG, WAEB, WICC, WKYE, WKJJ, KELT, WSFL, WRAL, WNAM, KIOA, WMGN, KOIL, WHPN, KWAV.

### KIM CARNES "Crazy In The Night (Barking At...)" (EMI America) 37/0

Rotations: Heavy 3/0, Medium 19/0, Light 15/0, Total Adds 0, Heavy: WSKI, WHPA, WCKO, Medium: WFSM, WKBW, WCCO, WKYE, CK101, WKJJ, WMAZ, WNAM, WNNR, WSKY, WCHV, WORG, WKYX, WZLQ, KTYL, KEEZ, KKL, KOSW, KALE.

### GEORGE BENSON "New Day" (WB) 35/6

Rotations: Heavy 0/0, Medium 11/2, Light 8/0, Total Adds 6, WLTS, WRVA, WHBC, KBEST, WAHR, WJBC, Medium: WPIX, WCCO, KWAV, KSL, WSKI, WSKY, WFFX, KEEZ, KTWO, KALE.

### COREY HART "Never Surrender" (EMI America) 34/22

Rotations: Heavy 0/0, Medium 10/4, Light 14/8, Total Adds 22 including WKBW, WCCO, WAEB, KEY103, WKJJ, WSFL, WNAM, WMGN, KOIL, WNNR, WEIM, WSKI.

### MADONNA "Into The Groove" (Sire/WB) 33/8

Rotations: Heavy 10/1, Medium 13/2, Light 10/5, Total Adds 5, WTKX, WMHE, WNNR, WSKI, WCHV, WORG, KEEZ, KOSW, Heavy: WLLT, KMGG, WICC, V100, KKUA, WHPA, KRBL, WKYX, KTYL, Medium: KLSI, KUDL, B100, WKYE, WMGN, KRAV, KBEST.

### COCK ROBIN "When Your Heart Is Weak" (Columbia) 32/8

Rotations: Heavy 0/0, Medium 8/0, Light 24/8, Total Adds 8, WLLT, WAEB, WKGW, WAVE, WNAM, WHPN, WKNE, KFQD, Medium: WKBW, WMAZ, WNNR, WEIM, WSKI, WKYX, KRBS, KALE.

## SIGNIFICANT ACTION

### HOWARD JONES "Things Can Only Get Better" (Elektra) 28/2

Rotations: Heavy 9/0, Medium 11/2, Light 8/0, Total Adds 2, 2WD, WTNV, Heavy: B100, WHAS, WKJJ, KKUA, WSKI, WHPA, KRBL, KKL, KOSW, Medium: KVL-FM, KJR, V100, CK101, WRAL, WENS, WMGN, KBEST, KTYL.

### MARY JANE GIRLS "In My House" (Gordy/Motown) 24/3

Rotations: Heavy 5/0, Medium 14/1, Light 5/2, Total Adds 3, WMHE, WCHV, WZLQ, Heavy: KMGG, CK101, WKJJ, KKUA, WCKQ, Medium: 2WD, B100, K101, V100, WFSM, WMAZ, WHAS, WRKA, WMGN, KBEST, KRBL, KEEZ, KOSW.

### PEABO BRYSON "Take No Prisoners (In The Game Of Love)" (Elektra) 23/21

Rotations: Heavy 0/0, Medium 1/1, Light 22/20, Total Adds 21, K106, WMAZ, WAVE, WNAM, WHPN, WNNR, WSKI, WHPA, WSKY, WGSV, WAEV, WZLQ, WFFX, KTYL, WCL, KFSB, KEEZ, WJON, KKL, KTWO, KALE.

### CARL ANDERSON "Can't Stop This Feeling" (Epic) 21/21

Rotations: Heavy 0/0, Medium 0/0, Light 21/21, Total Adds 21, WCCO, KEY103, WNAM, WHPN, WEIM, WSKI, KORO, WCKQ, WGSV, WAGS, WORG, WKYX, WFFX, KTYL, WCL, KFSB, WJON, KTWO, KRBS, KMGG.

### PRINCE "Raspberry Beret" (WB) 17/2

Rotations: Heavy 5/0, Medium 9/1, Light 3/1, Total Adds 2, KMGG, WCHV, Heavy: WKJJ, WNNR, WCKQ, KRBL, WKYX, Medium: V100, CK101, WMGN, WMHE, KKUA, WHPA, WSKY, KKL.

### SUPERTRAMP "Cannonball" (A&M) 16/2

Rotations: Heavy 0/0, Medium 10/0, Light 6/2, Total Adds 2, WRAL, KDKU, Medium: 2WD, WSFL, WAVE, WMGN, KKUA, WNNR, WHPA, KTYL, KKL, KALE.

### JOHN DENVER "Don't Close Your Eyes, Tonight" (RCA) 15/7

Rotations: Heavy 0/0, Medium 4/1, Light 11/6, Total Adds 7, WMAZ, WHPN, WKUS, KEEZ, WJON, WBOW, KRBS, Medium: WRVA, WEIM, WJBC.

### HUEY LEWIS & THE NEWS "Power Of Love" (Chrysalis) 13/13

Rotations: Heavy 0/0, Medium 3/3, Light 10/10, Total Adds 13, WVAZ, WSNY, V100, WKYE, WKJJ, WAVE, WMGN, KKUA, WNNR, WCKQ, WKYX, KOSW, KRBS.

### CYNOI LAUPER "The Goonies 'R' Good Enough" (Portrait/CBS) 13/3

Rotations: Heavy 2/0, Medium 7/1, Light 4/2, Total Adds 3, V100, WNNR, KOSW, Heavy: WKJJ, WCKQ, Medium: WKYE, WAVE, WHPA, WSKY, WKYX, KALE.

### BRUCE SPRINGSTEEN "Glory Days" (Columbia) 13/3

Rotations: Heavy 2/0, Medium 5/0, Light 6/3, Total Adds 3, B100, WNNR, WHPA, Heavy: WKYE, KKUA, Medium: KMGG, WKJJ, WAVE, KBEST, WCKQ.

### JOHN CAFFERTY & THE BEAVER BROWN BAND "Tough All Over" (Scotti Bros./CBS) 12/1

Rotations: Heavy 2/0, Medium 7/0, Light 3/1, Total Adds 1, WKYE, Heavy: KJR, WCKQ, Medium: V100, WKJJ, WAVE, WMGN, KKUA, WNNR, KALE.

### CHET ATKINS, CGP "Sunrise" (Columbia) 10/8

Rotations: Heavy 0/0, Medium 1/1, Light 9/7, Total Adds 8, WCCO, WMAZ, WHBC, KKKL, WEIM, WJBC, KWEB, KMGG.

Breakers are those records that have achieved concurrent airplay at 60% 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 TRACKS

Three Weeks Last  
Weeks Week

## 151 REPORTS

	Three Weeks	Last Weeks	Week	Artist/Track	Total Reports/Adds	Power	Heavy	Medium
6	1	1	1	1 STING/If You Love Somebody Set Them Free (A&M)	147-70	58+	136+	11-
1	2	2	2	2 ROBERT PLANT/Little By Little (Es Paranza/Atlantic)	134-72	45+	118-	15+
4	3	3	3	3 SUPERTRAMP/Cannonball (A&M)	140-71	38+	114-	26+
5	6	5	4	4 NIGHT RANGER/Sentimental Street (Cameo/MCA)	131-71	36+	101+	28-
3	4	5	5	5 JOHN CAFFERTY & THE BEAVER.../Tough All Over (Scotti Bros./CBS)	122-70	35-	97-	23+
14	10	7	6	6 HEART/What About Love? (Capitol)	131-72	21+	94+	37-
15	8	8	7	7 TEARS FOR FEARS/Shout (Mercury/PG)	127-72	22+	91+	36-
7	7	6	8	8 BRUCE SPRINGSTEEN/Glory Days (Columbia)	118-71	29-	93+	23+
21	13	10	9	9 DIRE STRAITS/Money For Nothing (WB)	126+73	22+	84+	38-
DEBUT	10	11	10	10 HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis)	134/133	18	67	51
—	21	14	11	11 JEFF BECK & ROD STEWART/People Get Ready (Epic)	136+77	6-	58+	73-
40	16	13	12	12 TOM PETTY & THE.../Make It Better (Forget...) (MCA)	122+76	8	71+	50+
13	12	11	13	13 HOOTERS/All You Zombies (Columbia)	124-72	7-	58+	64-
12	11	16	14	14 JOE WALSH/The Corleone (Full Moon/WB)	106-72	11+	48-	55-
15	15	15	15	15 PAUL YOUNG/Everytime You Go Away (Columbia)	95-72	11-	58-	35-
37	24	18	16	16 ROBERT PLANT/Sixes And Sevens (Es Paranza/Atlantic)	101+71	3+	45+	48-
23	18	17	17	17 DON HENLEY/Not Enough Love In The World (Geffen)	110-71	2+	36+	73=-
2	5	9	18	18 EURYTHMICS/Would I Lie To You? (RCA)	83-70	13-	59-	21-
9	9	12	19	19 'TIL TUESDAY/Voices Carry (Epic)	89-71	16-	50-	38-
47	26	21	20	20 RATT/Lay It Down (Atlantic)	106+73	4+	25+	75-
57	32	22	21	21 COREY HART/Never Surrender (EMI America)	104+78	9+	34+	64+
60	37	23	22	22 U2/Three Sunrises (Island)	104+74	5+	25+	72+
DEBUT	23	24	23	23 PAT BENATAR/Invincible (Chrysalis)	105/105	2	20	69+
—	50	31	24	24 TALKING HEADS/Road To Nowhere (Sire/WB)	97+113	9+	24+	65+
46	41	29	25	25 BOB DYLAN/Tight Connection To My Heart... (Columbia)	98+74	5+	21+	70+
20	19	20	26	26 ERIC CLAPTON/See What Love Can Do (WB)	77-72	3-	33-	41-
52	43	35	27	27 HELIX/Deep Cuts The Knife (Capitol)	95+115	2+	12+	68+
—	51	36	28	28 RUSS BALLARD/The Fire Still Burns (EMI America)	106+115	1+	5+	85+
—	57	39	29	29 BRYAN ADAMS/Summer Of '69 (A&M)	86+114	3+	21+	59+
27	25	30	30	30 POWER STATION/Get It On (Bang A Gong) (Capitol)	73-71	7+	27+	44-
58	45	37	31	31 BRYAN FERRY/Slave To Love (WB)	87+78	5+	21+	61+
34	27	32	32	32 DIRE STRAITS/Walk Of Life (WB)	71-72	4+	27-	41-
54	47	38	33	33 GEORGE THOROGOOD &.../Willie And The Hand Jive (EMI America)	89+78	1+	7+	74+
41	28	30	34	34 MEN AT WORK/Everything I Need (Columbia)	88-73	1-	12-	66-
18	17	19	35	35 GRAHAM PARKER & THE SHOT/Wake Up (Next To You) (Elektra)	75-70	2-	15-	57-
—	—	—	36	36 JOHN PARR/St. Elmo's Fire (Man In Motion) (Atlantic)	88+72	0+	4+	69+
53	38	32	37	37 FOREIGNER/Reaction To Action (Atlantic)	82-72	0=-	9-	66+
DEBUT	38	33	38	38 STING/Fortress Around Your Heart (A&M)	62/60	3	22	34
—	56	39	39	39 R.E.M./Can't Get There From Here (IRS/MCA)	80+77	3+	9+	55+
8	14	24	40	40 PHIL COLLINS/Sussudio (Atlantic)	49-71	5-	31-	18+
35	31	33	41	41 GINO VANNELLI/Black Cars (HME/CBS)	67-70	0=-	11-	49-
17	20	28	42	42 KIM MITCHELL/Go For Soda (Bronze/Island)	54-70	2-	11-	40-
49	48	47	43	43 JOE WALSH/Rosewood Bitters (Full Moon/WB)	52-75	2+	17-	28-
26	34	42	44	44 PHIL COLLINS/Inside Out (Atlantic)	39-75	7-	23-	16+
36	33	41	45	45 DURAN DURAN/A View To A Kill (Capitol)	48-70	6-	22-	23-
19	23	27	46	46 VAND ZANT/You've Got To Believe In Love (Network/Geffen)	51-70	1+	12-	35-
—	—	—	47	47 HOWARD JONES/Life In One Day (Elektra)	52+70	3+	17+	30+
31	42	46	48	48 DOKKEN/Alone Again (Elektra)	37-72	8=-	13-	21-
DEBUT	49	40	49	49 BON JOVI/In And Out Of Love (Mercury/PG)	54+79	0	5+	37+
—	54	50	50	50 BOB SPEEDWAGON/Gotta Feel More (Epic)	60-75	0	2-	46-
10	22	40	51	51 TOM PETTY & THE HEARTBREAKERS/Rebels (MCA)	35-70	2-	20-	14-
DEBUT	52	43	52	52 EURYTHMICS/I Love You Like A Ball And Chain (RCA)	49+73	7	17+	22+
25	40	43	53	53 HOWARD JONES/Things Can Only Get Better (Elektra)	33-70	3-	21-	11-
—	55	54	54	54 BEACH BOYS/Getcha Back (Caribou/CBS)	46-70	2+	9-	26-
30	29	34	55	55 PAUL HYDE & THE PAYOLAS/You're The Only Love (A&M)	50-70	0	6-	39-
29	36	48	56	56 LONE JUSTICE/Ways To Be Wicked (Geffen)	39-70	3+	9-	29-
28	46	45	57	57 GLENN FREY/Smuggler's Blues (MCA)	26-70	6-	13-	11-
—	—	—	58	58 FIRM/Someone To Love (Atlantic)	37-74	3+	8+	23-
11	30	44	59	59 MICK JAGGER/Lucky In Love (Columbia)	29-70	2-	11-	15-
—	—	—	60	60 PHIL COLLINS/Only You Know And I Know (Atlantic)	29+77	0-	12-	15+

### MOST ADDED

- HUEY LEWIS & THE NEWS (133)  
Power Of Love (Chrysalis)
- PAT BENATAR (105)  
Invincible (Chrysalis)
- STING (60)  
Fortress Around Your Heart (A&M)
- JOHN PARR (42)  
St. Elmo's Fire (Man In Motion) (Atlantic)
- SCORPIONS (30)  
Big City Nights (Mercury/PolyGram)

### HOTTEST

- STING (58)  
If You Love Somebody Set Them... (A&M)
- ROBERT PLANT (45)  
Little By Little (Es Paranza/Atlantic)
- SUPERTRAMP (38)  
Cannonball (A&M)
- NIGHT RANGER (36)  
Sentimental Street (Cameo/MCA)
- JOHN CAFFERTY & BEAVER BROWN (35)  
Tough All Over (Scotti Bros./CBS)

## BREAKERS

### HUEY LEWIS & THE NEWS

Power Of Love (Chrysalis)

89% of our reporters on it. 134/133 including adds at: WNEW, WMMR, DC101, KLOL, WSHE, WLUP, WLVO, KLOS, KOMA. Debuts at #10 on the Tracks chart.

### PAT BENATAR

Invincible (Chrysalis)

70% of our reporters on it. 105/105 including adds at: WIYY, WDVE, KZEW, KSRH, WYFN, WEBN, KSHE, KMET, KGB. Debuts at #23 on the Tracks chart.

### TALKING HEADS

Road To Nowhere (Sire/WB)

64% of our reporters on it. 97/13 including adds at: Q107, KUPD, WKLC, WAAF, WKDF, WAPL, WTUE, KMOD. Moves 31-24 on the Tracks chart.

### HELIX

Deep Cuts The Knife (Capitol)

63% of our reporters on it. 95/15 including adds at: WBAB, KQRS, KISW, WAQX, KLBK, WLAV, KPOI, KEZE. Moves 35-27 on the Tracks chart.

## NEW & ACTIVE

### TEXTONES "Midnight Mission" (Gold Mtn./A&M) 46/7 (41/11)

Adds: WHLY, WXRT, KQRS, WHEB, WQBK, KLYJ, KZOO, Heavy 2, KAZY, Mediums: 26 include WBCN, KLOL, KSRH, WQFM, KBCC, KMET, KROQ, WKLC, WAOY.

### "WEIRD AL" YANKOVIC "Like A Surgeon" (Rock N Roll/CBS) 41/12 (39/36)

Adds include Q107, KTXG, KBR, WCMF, WAQX, WKLP, KEZE, WWWW, Heavy 0 Mediums: 16 include WBCN, WHCA, WLIR, WRDQ, KLAG, WYNY, WKXZ, WKLP, WWWW, Heavy 3, KAZY, KZAM, KROQ, Mediums: 8 include WEZX, WRDU, WOOD, WRKI, KLYV.

### KATRINA & THE WAVES "Red Wine And Whiskey" (Capitol) 33/9 (23/10)

Adds: KZEW, WSHE, KBCC, KUPD, KGB, WHEB, KKKJ, KPOI, KLPX, Powers: 2, Heavy 6 WBCN, WXRT, 91X, WHFS, WBSW, KROQ, Mediums: 21 include WHLY, WAQX, WKDF, KEZO.

### NILS LOFGREN "Secrets In The Street" (Columbia) 33/1 (32/5)

Adds: WGIR, Powers: 1, Heavy 5, WQHA, WIZN, KSRN, KZAM, KROQ, Mediums: 24 include DC101, WXRT, KBCC, KMET, KISW, WAQX, WQZ.

### SCORPIONS "Big City Nights" (Mercury/PolyGram) 30/30 (0/0)

Adds include KOMA, WYSP, WHEB, KLAG, KRKX, KATT, WRLE, Heavy 0, Mediums: 20 include WHLY, KZEW, WYFN, WQFM, WHCN, WEZX, KISS, KILO, KZEL.

### DIRE STRAITS "So Far Away" (WB) 30/3 (31/1)

Adds: CHOM, KDOS, KEZO, Heavy 13 include WXRT, KFOG, WHCN, WFVY, WLAV, KILO, Mediums: 15 include KYYS, WPKX, WRDU, KKKJ, KOMP, KEZZ.

### TAXI "Still In Love" (MCA) 27/15 (12/11)

Adds include WHLY, KTXG, WEBN, KSJO, WHEB, KLAG, KILO, Heavy 1, KFNG, Mediums: 15 include KOMA, WKQO, WLZ, KATT, WRUF.

### TALKING HEADS "And She Was" (Sire/WB) 27/12 (17/17)

Adds include KZEW, KROQ, WCCC, WCMF, KILO, WBLM, Powers: 1, Heavy 12 include WXRT, KROQ, WHFS, WHCN, WLIR, WFVY, Mediums: 12 include WRON, WOJZ, KOZZ.

### STING "Love On The Seventh Wave" (A&M) 25/22 (4/4)

Adds include WBAB, KROQ, KFOG, WPLR, WOUR, KRKE, Powers: 1, Heavy 9 include 91X, CHEZ, KEZZ, KVRE, Mediums: 13 include Q107, KAZY, WQHA, WOOD, KFNG.

### CARLY SIMON "Tired Of Being Blonde" (Epic) 24/24 (0/0)

Adds include KMET, WQHA, WHCN, WIMZ, WKXZ, WKLP, WWWW, Heavy 3, KAZY, KZAM, KROQ, Mediums: 8 include WEZX, WRDU, WOOD, WRKI, KLYV.

### MR. MISTER "Broken Wings" (RCA) 24/10 (15/14)

Adds include KLOL, WQFM, KBCC, KAZY, KILO, KWHL, Heavy 2, KTCZ, KROQ, Mediums: 12 include KFNG, KLPX, WBSW, KFME.

### MEN AT WORK "Snakes And Ladders" (Columbia) 24/1 (23/8)

Adds: KMBY, Heavy: 1, KKKJ, Mediums: 22 include WBAB, WXRT, WLVO, KFOG, WPKX, WOJZ, KEZO, KOMP.

### SUPERTRAMP "Still In Love" (A&M) 24/0 (26/1)

Adds: 0, Heavy: 7, KFOG, WRON, CHEZ, KILO, WQBK, WIZN, KMBY, Mediums: 13 include WNOR, WLUP, KSHE, KLBK, KTCZ.

### ANIMOTION "Let Him Go" (Mercury/PolyGram) 23/1 (25/4)

Adds: WQBK, Heavy: 2, KBRJ, KOKB, Mediums: 15 include WBCN, WHLY, KROQ, WCMF, WIMZ, WKDF.

### STING "Shadows In The Rain" (A&M) 22/21 (2/2)

Adds include WIOT, KRKE, WCXZ, KTCZ, Heavy 8, WMMR, KZEW, KROQ, WHCN, WLZ, WLAV, KPOI, KMBY, Mediums: 10 include WBAB, KZAP, WAQX, WOJZ, WAPL.

### BRYAN ADAMS "Diana" (Impart) 22/4 (18/12)

Adds: WDVE, WLVO, KOMA, KATT, Heavy 12 include Q107, WRIF, KLOS, WQHA, WLZ, Mediums: 9 include WMMR, KSRH, WYFN, KQRS, WHEB, WOJZ.

### COCK ROBIN "When Your Heart Is Weak" (Columbia) 22/1 (21/3)

Adds: KGB, Heavy: 3 include 91X, KROQ, Mediums: 15 include KTXG, KBCC, KSJO, WQHA, WCCC, WPR.

### PHIL COLLINS "Don't Lose My Number" (Atlantic) 22/1 (21/3)

Adds: WHLY, WPKX, WRKI, Powers: 3, Heavy 8 include WRF, WCCO, KFNG, WWWW, Mediums: 12 include DC101, EXPT, WZZO, WGIR, WBLM.

### TRUTH "Exception Of Love" (IRS/MCA) 21/2 (21/5)

Adds: WSHE, WCCC, Heavy: 1, KZAM, Mediums: 12 include WMMR, KBCC, WLIR, WOOD, KKKJ.

### RICK SPRINGFIELD "State Of The Heart" (RCA) 21/0 (21/8)

Adds: 0, Powers: 1, Heavy: 3, WTKX, WHMD, KROQ, Mediums: 14 include WBCN, KQRS, WCMF, WFVY, WOOD, KGGG, WRKI.

### SIMON TOWNSEND'S MOVING TARGET "Barriers" (21/PolyGram) 20/6 (14/12)

Adds: WQHA, WPDH, KILO, WZEW, WCXZ, KFME, Heavy: 0, Mediums: 9 include WHLY, WAQY, KRKE, WIZN, WAPX, KROQ.

**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.

**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 ADDED** — This week's most added records.

**HOTTEST** — This week's records receiving the most power reports.



RADIO & RECORDS NATIONAL AIRPLAY

# AOR ALBUMS

Three Weeks  
Two Weeks  
Last Week

151 REPORTS

JUNE 21, 1985

Three Weeks	Two Weeks	Last Week	DEBUT	Artist/Album	Total Reports/Adds	Power	Heavy	Medium
			1	<b>STING</b> /The Dream Of The Blue Turtles (A&M)	150 / 1	59	138	12
1	1	1	2	<b>ROBERT PLANT</b> /Shaken 'N Stirred (Es Paranza/Atlantic)	146 + / 1	47 +	127 -	17 +
10	8	3	3	<b>DIRE STRAITS</b> /Brothers In Arms (WB)	145 = / 0	26 +	94 +	49 -
5	2	2	4	<b>SUPERTRAMP</b> /Brother Where You Bound (A&M)	144 - / 1	38 =	114 -	30 +
8	6	6	5	<b>NIGHT RANGER</b> /7 Wishes (Camel/MCA)	135 = / 0	36 +	102 +	31 -
7	7	7	6	<b>TEARS FOR FEARS</b> /Songs From The Big Chair (Mercury/PG)	136 - / 1	24 +	99 +	36 -
4	3	4	7	<b>JOHN CAFFERTY &amp; THE BEAVER...</b> /Tough All Over (Scotti Bros./CBS)	131 - / 1	36 -	98 -	32 +
6	10	8	8	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> /Southern Accents (MCA)	132 - / 3	11 +	76 =	54 -
9	9	9	9	<b>BRUCE SPRINGSTEEN</b> /Born In The U.S.A. (Columbia)	118 - / 0	29 -	94 -	23 +
2	5	5	10	<b>PHIL COLLINS</b> /No Jacket Required (Atlantic)	106 - / 6	17 -	56 -	47 +
3	4	10	11	<b>EURHYTHMICS</b> /Be Yourself Tonight (RCA)	112 - / 4	16 -	69 -	37 +
11	11	11	12	<b>JOE WALSH</b> /The Confessor (Full Moon/WB)	125 - / 1	12 +	51 -	66 -
14	13	13	13	<b>HOOTERS</b> /Nervous Night (Columbia)	128 + / 2	7 =	60 +	66 -
15	15	15	14	<b>DON HENLEY</b> /Building The Perfect Beast (Geffen)	115 - / 0	6 +	39 +	74 -
			15	<b>TALKING HEADS</b> /Little Creatures (Sire/WB)	107 + / 14	9 +	27 +	71 +
			16	<b>PAUL YOUNG</b> /The Secret Of Association (Columbia)	100 - / 2	11 -	59 -	37 -
18	14	14	16	<b>TIL TUESDAY</b> /Voices Carry (Epic)	96 - / 3	16 -	53 -	42 =
13	12	13	17	<b>U2</b> /Wide Awake In America (Island)	115 + / 8	5 +	27 +	80 =
38	24	19	18	<b>BOB DYLAN</b> /Empire Burlesque (Columbia)	117 + / 6	6 +	22 +	87 +
			19	<b>RATT</b> /Invasion Of Your Privacy (Atlantic)	109 + / 3	4 +	25 +	77 =
			20	<b>BRYAN ADAMS</b> /Reckless (A&M)	96 + / 9	7 +	30 +	60 -
17	17	16	21	<b>ERIC CLAPTON</b> /Behind The Sun (WB)	84 - / 1	6 -	36 -	45 -
			22	<b>MEN AT WORK</b> /Two Hearts (Columbia)	118 - / 2	1 =	13 -	93 -
			23	<b>BRYAN FERRY</b> /Boys And Girls (WB)	89 + / 8	5 +	23 +	61 +
22	22	22	24	<b>POWER STATION</b> /The Power Station (Capitol)	77 - / 1	8 +	28 =	46 -
			25	<b>HELIX</b> /Long Way To Heaven (Capitol)	96 + / 15	2 +	12 +	68 +
24	25	24	26	<b>HOWARD JONES</b> /Dream Into Action (Elektra)	75 - / 9	6 -	32 -	37 -
39	36	32	27	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> /Maverick (EMI America)	92 + / 7	2 =	10 +	75 +
16	16	17	28	<b>GRAHAM PARKER &amp; THE SHOT</b> /Steady Nerves (Elektra)	83 - / 0	3 -	19 -	60 -
37	34	31	29	<b>FOREIGNER</b> /Agent Provocateur (Atlantic)	85 - / 2	1 +	11 -	67 +
			30	<b>R.E.M.</b> /Fables...Reconstruction (IRS/MCA)	90 + / 19	3 +	10 +	62 +
19	19	26	31	<b>KIM MITCHELL</b> /Akimbo Alogo (Bronze/Island)	66 - / 3	2 -	13 -	47 -
30	28	29	32	<b>GINO VANNELLI</b> /Black Cars (HME/CBS)	69 - / 0	0 =	12 +	50 -
32		40	33	<b>KATRINA &amp; THE WAVES</b> /Katrina & The Waves (Capitol)	54 + / 8	4 =	19 -	29 +
			34	<b>FIRM</b> /Firm (Atlantic)	49 - / 5	7 +	15 -	28 -
34			35	<b>BON JOVI</b> /7800 Fahrenheit (Mercury/PG)	65 + / 12	0 =	7 +	43 +
21	20	27	36	<b>VAN ZANT</b> /Van-Zant (Network/Geffen)	52 - / 0	1 =	13 -	35 -
12	21	33	37	<b>MICK JAGGER</b> /She's The Boss (Columbia)	38 - / 0	2 -	15 -	20 -
			38	<b>A VIEW TO A KILL</b> /Soundtrack (Capitol)	48 - / 0	6 -	22 -	23 -
25	32	35	39	<b>PRINCE</b> /Around The World In A Day (WB)	42 - / 1	3 -	18 -	21 -
			40	"Set" (147) "Fortress" (62) "Seventh" (25)				
				"Little" (134) "Sixes" (101) "Pink" (26)				
				"Money" (126) "Walk" (71) "So Far" (30)				
				"Cannonball" (140) "Still" (24) "Better" (24)				
				"Sentimental" (131) "Seven" (16)				
				"Shout" (127) "Everybody" (24)				
				"Tough" (122) "C-I-T-Y" (18)				
				"Make It Better" (122) "Rebels" (35)				
				"Glory Days" (118)				
				"Sussudio" (49) "Inside" (39) "Only" (29)				
				"Would I Lie" (83) "Ball" (49)				
				"Confessor" (106) "Rosewood" (52)				
				"Zombies" (124) "Danced" (13)				
				"Not Enough" (110) "Drivin" (11)				
				"Road" (97) "And She Was" (27) "Lady" (11)				
				"Everytime" (95)				
				"Voices Carry" (89)				
				"Sunrises" (104) "Love" (15) "Bad" (10)				
				"Tight Connection" (98) "Night" (19)				
				"Lay It Down" (106) "You're In Love" (11)				
				"Summer" (86) "Heaven" (19)				
				"See What Love" (77) "Waiting" (10)				
				"Everything" (88) "Snakes" (24) "Man" (12)				
				"Slave" (87) "Don't Stop" (11)				
				"Get It On" (73)				
				"Deep" (95)				
				"Life" (52) "Things" (33)				
				"Willie" (89)				
				"Wake Up" (75)				
				"Reaction" (82)				
				"Can't Get" (80) "Driver 8" (14)				
				"All We Are" (16)				
				"Black Cars" (67)				
				"Red Wine" (33) "Walking" (19)				
				"Someone" (37) "Satisfaction" (17)				
				"In And Out" (54) "Lonely" (11)				
				"You've Got" (51)				
				"Lucky In Love" (29)				
				"A View To Kill" (48)				
				"Raspberry" (30) "Pop" (16) "Paisley" (10)				

## BREAKERS

**STING**

The Dream Of The Blue Turtles (A&M)

99% of our reporters on it. 150/1 with adds at: KEZX. Debuts at #1 on the Albums chart.

**HELIX**

Long Way To Heaven (Capitol)

64% of our reporters on it. 96/15 including adds at: WBAB, KQRS, KISW, WCCC, KLBJ, KXZL, WLAV, KEZE. Moves 34-26 on the Albums chart

**R.E.M.**

Fables Of The Reconstruction (IRS/MCA)

60% of our reporters on it. 90/19 including adds at: KZEW, KL0L, WYNF, WLUP, KBCO, WHCN, WAPL, KKDJ. Debuts at #31 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 TEXTONES**  
*Midnight Mission*

On Over 80 Stations Including  
**KMET, WNEW-FM, WBCN, KL0L, KSRR, WSHE, WOFM, KAZY, KBCO, KROQ, WXRT, WHJY, KORS**

Building CHR  
**SIGNIFICANT ACTION**

AM  
*Gold Mountain RECORDS*



# HEAR

THE

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*These stations  
have found  
EXCEPTION  
OF LOVE:*

WSHE	WRAS
WQBK	WVVV
WNEW-FM	KKOO
WMMR	KZYR
WRCN	KCAL
KAZY	KTCL
KESI	KNAC
WZEW	KBCO
WIZN	KZAM
KBLE	KRVV
WWTC	KCGL
WCCC	KZOO
KOZZ	KLWD
CHEZ	KMTN
WDHA	CFNY
WLIR	KKDJ
WNCS	KVRE
WHTG	KROU
WTOS	KTYD
WFNX	WZZQ
WNGZ	KSTM
KROQ	WAPL
WCPZ	KUFO
WOOS	CKIK
WBSW	91X
WCXT	KFMF
CHUM-FM	KFMH



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## AOR ALBUMS

### MOST ADDED

**SCORPIONS (46)**  
World Wide Live (Mercury/PolyGram)  
**Y&T (19)**  
Open Fire (A&M)  
**R.E.M. (19)**  
Fables Of The... (IRS/MCA)  
**"WEIRD AL" YANKOVIC (18)**  
Dare To Be Stupid (Rock N Roll/CBS)  
**TAXXI (15)**  
Expose (MCA)  
**HELIX (15)**  
Long Way To Heaven (Capitol)

### HOTTEST

**STING (59)**  
The Dream Of... (Es Paranza/Atlantic)  
**ROBERT PLANT (47)**  
Shaken 'N Stirred (Es Paranza/Atlantic)  
**SUPERTRAMP (38)**  
Brother Where You Bound (A&M)  
**NIGHT RANGER (36)**  
7 Wishes (Camel/MCA)  
**JOHN CAFFERTY & BEAVER BROWN (36)**  
Tough All Over (Scotti Bros./CBS)

## NEW & ACTIVE

### REO SPEEDWAGON/Wheels Are Turnin' (Epic) 62/5 (69/11)

Adds: WSHE, KXZL, KMOD, WCPZ, KSPN. Heavy: 2, WARX, KRQU. Mediums: 48 include WBCN, WBAB, WHJY, KSRR, WNOR, WYNF, WRIF, KYYS, KUPD, KGB, WAAF, WQMF, WDIZ, WRXL, KISS, WLAV, WWCT, KOMP.

### BEACH BOYS/Beach Boys (Caribou/CBS) 54/3 (58/5)

Adds: WYSP, KMOD, WRUF. Powers: 2. Heavy: 10 include KYYS, WDHA, KRIX, WOOS, KTCZ, WHMD, WCPZ. Mediums: 32 include WIYY, WNEW, WMMR, WNOR, WXRT, KBPI, KFOG.

### "WEIRD AL" YANKOVIC/Dare To Be Stupid (Rock N Roll/CBS) 53/18 (42/39)

Adds include KTXQ, WYNF, KSHE, KBPI, WCMF, WOUR, WQMF, WDIZ, KEZE. Heavy: 0. Mediums: 20, WBCN, WMMR, WHCN, WPHY, WWCT, WBLM.

### SCORPIONS/World Wide Live (Mercury/PolyGram) 48/46 (1/0)

Adds include KMET, KOME, WAQY, WOUR, WKDF, WDIZ, KATT, KKDJ. Heavy: 0. Mediums: 30, WHJY, KTXQ, KZEW, WYNF, WRIF, WQFM, KSHE, KUPD, KISW, WCCC, WHCN, WCMF, WEZX, WPHY, KILO.

### TEXTONES/Midnight Mission (Gold Mtn./A&M) 46/7 (41/11)

Adds: WHJY, WXRT, KQRS, WHEB, WQBK, KLYV, KZOO. Heavy: 2, KAZY, WIZN. Mediums: 26 include WBCN, KLWL, KSRR, WQFM, KBCO, KMET, KROQ, WPHY, WKLC, WAQY.

### NILS LOFGREN/Flip (Columbia) 40/1 (40/7)

Adds: WGIR. Powers: 1. Heavy: 5, WDHA, WIZN, KSPN, KZAM, KRQU. Mediums: 30 include DC101, KZEW, WXRT, KBCO, KMET, KGB, KOME, KISW, WAAF, WDIZ, WAPL, KILO.

### TAXXI/Expose (MCA) 27/15 (12/11)

Adds include WHJY, KTXQ, WEBN, KILO, KOZZ. Heavy: 1, KFMG. Mediums: 15 include KOME, WKQQ, WLLZ, KATT, KLPX.

### TRUTH/Playground (IRS/MCA) 27/3 (27/5)

Adds: WSHE, WCCC. Heavy: 2 include KZAM. Mediums: 16 include WMMR, KBCO, WOOS, KKDJ.

### COCK ROBIN/Cock Robin (Columbia) 23/1 (22/4)

Adds: KGB. Heavy: 3 include 91X, KRQU. Mediums: 16 include KTXQ, KBCO, KSJO, WCCC, KTYD.

### RICK SPRINGFIELD/Tao (RCA) 22/0 (22/7)

Adds: 0. Powers: 1. Heavy: 3 WTXX, WHMD, KRQU. Mediums: 15 include WBCN, KQRS, WCMF, WPHY, WOOS, KGGO.

### PERFECT/Soundtrack (Arista) 20/6 (13/6)

Adds include WMMR, WSHE, WAQX, WWWW, KOZZ. Heavy: 1, KRQU. Mediums: 10 include KBCO, KMET.

### SIMON TOWNSEND'S MOVING TARGET/Simon Townsend's Moving Target (21/PolyGram) 20/6 (14/12)

Adds: WDHA, WPDH, KILO, WZEW, WCXT, KFME. Heavy: 0. Mediums: 9 include WHJY, WAQY, KRKE.

### Y&T/Open Fire (A&M) 19/19 (0/0)

Adds include KRQR, WAQY, WAQX, KMOD. Heavy: 0. Mediums: 13 include KZEW, KOME, WEZX, KISS, KFMG, KILO, KKDJ, KOZZ, KTYD.

### SUZANNE VEGA/Suzanne Vega (A&M) 19/4 (15/5)

Adds include WBCN, WOUR, WCXT. Powers: 1. Heavy: 4, KBCO, KAZY, WHFS, KEZX. Mediums: 10 include WXRT, WDHA, WRCN, WBLM.

### KIM CARNES/Barking At Airplanes (EMI America) 19/0 (19/5)

Adds: 0. Heavy: 3, WHMD, WCPZ, KRQU. Mediums: 12 include WBCN, KBCO, WIMZ, WRDU.

### TRANSLATOR/Translator (Columbia) 18/2 (18/2)

Adds: 91X, WRCN. Heavy: 1, KVRE. Mediums: 11 include WBCN, WXRT, KBCO, WHFS, WLIR.

### STYLE COUNCIL/Internationalists (Geffen) 18/1 (18/8)

Adds: WRCN. Powers: 1. Heavy: 1, KTCL. Mediums: 12 include WXRT, KBCO, KROQ, WHFS, KTCZ.

### ALISON MOYET/AH (Columbia) 15/2 (15/1)

Adds: KGB, WIZN. Heavy: 4, WXRT, KROQ, KZAM, KTCL. Mediums: 11 include KBCO, KAZY, WGIR.

### NEW ORDER/Low-Life (Owest/WB) 15/1 (15/2)

Adds: WBCN. Powers: 1. Heavy: 5 include WHFS, WLIR, KTCL, KRQU. Mediums: 7 include 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.







































# 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**  
"Hit Song" (Anylabel)  
LP: Hit Song

100/25 44%

Regional Breakdown:  
A 33%  
B 21%  
C 56%  
W 8%

## EXAMPLE

100/25 = 100 CHR reporting stations on this week including 25 new adds.  
44% = Percentage of stations reporting no movement this week (on to on, add to on, 31, etc.)

**Regional Summary**  
Up 51 - Number of stations moving up on the charts.  
Down 20 - Number of stations debuting the song this week.  
Same 4 - Number of stations reporting no movement this week (on to on, add to on, 31, etc.)  
Down 0 - Number of stations moving down on the charts.  
Add 28 - Total number of stations adding it this week.

**BRYAN ADAMS**  
Summer Of '89 (A&M)  
LP: Backstage

158/161 82%

**BREAKER**  
A 74%  
B 14%  
C 10%  
W 2%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**AIR SUPPLY**  
Just As I Am (Arista)  
LP: Air Supply

197/8 78%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**AMNITION**  
Let Him Go (Mercury/PolyGram)  
LP: Amnition

137/12 54%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**BEACH BOYS**  
Getcha Back (Caribou/CBS)  
LP: The Beach Boys

205/1 81%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**JEFF BECK & ROD STEWART**  
People Get Ready (Epic)  
LP: Flash

90/12 38%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**KIM CARNES**  
Crazy In The Night (EMI America)  
LP: Being At Arpanas

211/2 83%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**JOHN CAFFERTY & BEAVER**  
Tough All Over (Scotti Bros./CBS)  
LP: Tough All Over

219/3 87%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**PHIL COLLINS**  
Sussudio (A&M)  
LP: No Jacket Required

253/0 100%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**COMMODORES**  
Animal Instinct (Motown)  
LP: Night Shift

105/2 42%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
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	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**DEAR OLIVE**  
You Spin Me Round (Like A Record)  
LP: Youcaine (Epic)

140/38 55%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV

**DEBARGE**  
Who's Holding (Cordy/Motown)  
LP: Rhythm Of The Night

191/8 75%

Market	Station	Report
SOUTH	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
MIDWEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
WEST	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV
	WISN-TV	WISN-TV



# PARALLELS

## DEPECHE MODE

People Are People (Sire/WB)  
LP: Some Great Reward

188/27 78%  
National: 26  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	26
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## EURYTHMICS

Would I Lie To You? (RCA)  
LP: Be Youself Tonight

236/2 93%  
National: 7  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	7
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## FOREIGNER Continued

... (Continued from previous page)

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	11
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## AMY GRANT

Find A Way (A&M)  
LP: Unguarded

168/18 67%  
National: 40  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	40
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## H&I Dates Continued

... (Continued from previous page)

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	11
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## H&I Continued

... (Continued from previous page)

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	11
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## DURAN DURAN

A View To A Kill (Capitol)  
LP: A View To A Kill Soundtrack

248/0 98%  
National: 3  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	3
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## ARETHA FRANKLIN

Freeway Of Love (Arista)  
LP: Who's Zoomin' Who?

188/85 74%  
National: BREAKER  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	BREAKER
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## PAUL HARCASTLE

19 (Chrysalis)  
LP: Chromatics

138/29 55%  
National: 36  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	36
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## GO WEST

Call Me (Chrysalis)  
LP: Go West

86/17 34%  
National: N&A  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	N&A
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## JOHN FOGERTY

Centerfold (WB)  
LP: Centerfold

127/12 96%  
National: N&A  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	N&A
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## HEART

What About Love (Capitol)  
LP: Heart

177/12 70%  
National: 35  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	35
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## O'HALL & J. DATES

Passion Obsession (RCA)  
LP: Big Bam Boom

197/5 78%  
National: 25  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	25
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA	10	11
PITTSBURGH	10	11
PORTLAND	10	11
RICHMOND	10	11
SAN ANTONIO	10	11
SAN FRANCISCO	10	11
SEATTLE	10	11
ST. LOUIS	10	11
TAMPA	10	11
WASH. DC	10	11
WEST	10	11

## WHITNEY HOUSTON

You Give Good Love (Arista)  
LP: Whitney Houston

228/7 89%  
National: 14  
Regional: 11  
S 11%  
W 11%  
M 11%  
N 11%

MARKET	WEEKS ON CHART	HIGHEST POSITION
NATIONAL	10	14
ATLANTA	10	11
BOSTON	10	11
CHICAGO	10	11
CINCINNATI	10	11
DALLAS	10	11
DENVER	10	11
DETROIT	10	11
HOUSTON	10	11
LOS ANGELES	10	11
MIAMI	10	11
MINNEAPOLIS	10	11
MONTREAL	10	11
NEW YORK	10	11
PHILADELPHIA		





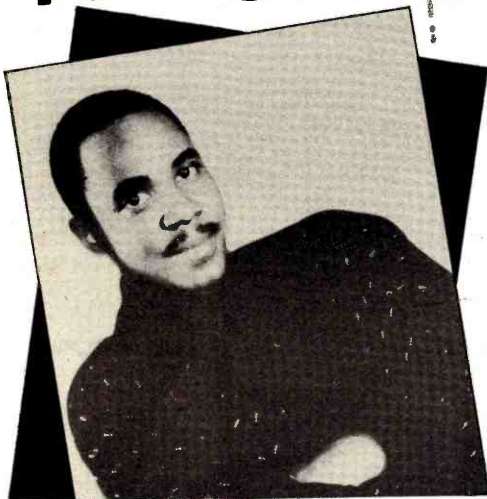






# FREDDIE JACKSON

# Rock Me Tonight



## CHR NEW & ACTIVE

79/30

### Some Of This Week's Adds And Hot Moves:

- |                |                |                |
|----------------|----------------|----------------|
| B104 add       | WBQB 15-9      | WQUE-FM deb 30 |
| K106 add       | KOP*add        | KTFM deb 26    |
| WXKS-FM deb 32 | FM102 30-24    | KMBQ add       |
| WNYS add       | KMEL 34-27     | KEYN-FM add    |
| WBLI add       | Q100 add       | WHOF add       |
| WPLJ 21-16     | WTIC-FM add 30 | KMGX 29-19     |
| Z100 27-18     | KC101 add      | KO93 deb 32    |
| WCAU-FM on     | 92KT 11-7      | KCAQ add       |
| PRO-FM add     | WKRZ-FM add    | KSKD add       |
| WAVA add       | WHYT 18-14     | KDON-FM add    |
| 94Q 12-11      | KXX106 add     | WKHI add       |
| Z93 deb 26     | WJZR add       | Q104 16-12     |
| 93FM add 30    | KAMZ deb 30    | T94 deb 17     |
| I95 29-25      | WQI add        | WPFM 25-18     |
| Y100 25-20     | WLRs add       | WGLF add       |
| B97 add        | WHHY-FM add    | WDBR add       |
| WCZY 29-23     | Y107 add       | KCDQ add       |



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92/R&R FRIDAY, JUNE 21, 1985

## PARALLELS

# SIGNIFICANT ACTION

<p><b>B</b></p> <p><b>PAT BENATAR</b> <i>Invincible (Chrysalis)</i> LP: The Legend Of Billie Jean Soundtrack</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST WEST SOUTH MIDWEST WEST</td> <td>E104 on SOUTH WEST WEST WEST</td> <td>0102 on WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST WEST SOUTH MIDWEST WEST	E104 on SOUTH WEST WEST WEST	0102 on WEST WEST WEST WEST	<p><b>DOCK ROBIN</b> <i>When Your Heart Is Weak (Columbia)</i> LP: Cock Robin</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>W102 on WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	W102 on WEST WEST WEST	WEST WEST WEST WEST	<p><b>KIM MITCHELL</b> <i>Go For Soda (Bronze/Island)</i> LP: Akimbo Akimbo</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>SISTER SLEDGE</b> <i>Frankie (Atlantic)</i> LP: When The Boys Meet The Girls</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST WEST SOUTH MIDWEST WEST	E104 on SOUTH WEST WEST WEST	0102 on WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	W102 on WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<p><b>PEABO BRYSON</b> <i>Take No Prisoners (In The...) (Elektra)</i> LP: Take No Prisoners</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>K</b></p> <p><b>JEAN KNIGHT</b> <i>My Toot Toot (Mirage/Atco)</i></p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>ALISON MOYET</b> <i>Love Resurrection</i> LP: ALP</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>T</b></p> <p><b>TALKING HEADS</b> <i>Road To Nowhere (Sire/WB)</i> LP: Little Creatures</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
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EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<p><b>C</b></p> <p><b>CHAKA KHAN</b> <i>Through The Fire (WB)</i> LP: I Feel For You</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>L</b></p> <p><b>LISA LISA</b> <i>I Wonder If I Take You Home Tonight</i> LP: Breakdancing (Columbia)</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>R</b></p> <p><b>RATT</b> <i>Lay It Down (Atlantic)</i> LP: Invasion Of Your Privacy</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST	<p><b>V</b></p> <p><b>VAN-ZANT</b> <i>You've Got To Believe In Love</i> LP: Van-Zant (Geffen)</p> <table border="1"> <tr> <td><b>P1</b></td> <td><b>P2</b></td> <td><b>P3</b></td> </tr> <tr> <td>EAST SOUTH MIDWEST WEST</td> <td>WEST WEST WEST WEST</td> <td>WEST WEST WEST WEST</td> </tr> </table>	<b>P1</b>	<b>P2</b>	<b>P3</b>	EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
<b>P1</b>	<b>P2</b>	<b>P3</b>																									
EAST SOUTH MIDWEST WEST	WEST WEST WEST WEST	WEST WEST WEST WEST																									
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# AIR-STAT #5

# 93.2%

## LISTEN

We have over 200 reporting CHR participants. An average of 93.2% listen to the five records we sample each week. 67.7% listen more than once.

**AIR . . . The fastest, most reliable tool for getting radio to listen to music.**

WEEK #37

**AIR Priorities**

WEEK #37

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, June 26, 1985

	TITLE	ARTIST	LABEL
<b>CHR</b>	ROAD TO NOWHERE	TALKING HEADS	SIRE/WB
	SUMMER OF '69	BRYAN ADAMS	A&M
	TAKE NO PRISONERS	PEABO BRYSON	ELEKTRA
	MIDNIGHT MISSION	TEXTONES	GOLD MOUNTAIN/A&M
	YOUR LOVE IS KING	SADE	PORTRAIT/CBS

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Thursday, June 27, 1985

	TITLE/CUTS	ARTIST	LABEL
<b>AOR</b>	COCK ROBIN	COCK ROBIN	COLUMBIA
	"When Your Heart Is Weak"		
	SALUTE	ORPHAN	PORTRAIT/CBS
	"Woman In Love"		
	EXPOSE	TAXXI	MCA
	"Losing Her" "Still In Love With You" "Lipstick"		

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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# AIR

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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.

### MEN AT WORK

#### Everything I Need (Columbia)

60% of our reporters on it. Moves: Up 82, Debuts 12, Same 54, Down 0, Adds 3, KMJK, WAMX, WQUT, WCAU-FM 40-35, WRCK 23-18, WRNO 28-24, KHTX 40-35. Complete airplay in Parallels.

## BREAKERS

### HUEY LEWIS & THE NEWS

#### Power Of Love (Chrysalis)

77% of our reporters on it. Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 192 including B94, Z93, Q105, WLS-FM, WLOL-FM, KIIS-FM, KPLUS. Complete airplay in Parallels.

### ARETHA FRANKLIN

#### Freeway Of Love (Arista)

74% of our reporters on it. Moves: Up 9, Debuts 47, Same 67, Down 0, Adds 65 including WBLI, 93FM, WNVZ, 92X, KDWB-FM, KWOD, KWSS. Complete airplay in Parallels.

### BRYAN ADAMS

#### Summer Of '69 (A&M)

62% of our reporters on it. Moves: Up 1, Debuts 2, Same 0, Down 0, Adds 151 including B104, WXKS-FM, Q107, 94Q, KEGL, KWK, Q103. Complete airplay in Parallels.

### RICK SPRINGFIELD

#### State Of The Heart (RCA)

52% of our reporters on it. Moves: Up 32, Debuts 51, Same 50, Down 0, Adds 23 including K106, WHTT, WXKS-FM, Q105, FM102, Z106, WKZL. Complete airplay in Parallels.

### DON HENLEY

#### Not Enough Love In The World (Geffen)

60% of our reporters on it. Moves: Up 53, Debuts 18, Same 53, Down 1, Adds 28 including WGCL, KPKE, KWOD, WLRN, KIHK, KCPX, KISR. Complete airplay in Parallels.

## NEW & ACTIVE

### DEAD OR ALIVE "You Spin Me Round (Like A Record)" (Epic) 140/38

Moves: Up 36, Debuts 25, Same 41, Down 0, Adds 38 including CKGM, 94Q, Z93, KAFM, WNVZ, Z299, KDWB-FM, Y106, WGTZ, KF95, 103QR, KHTX, 93FM 16-9, KIS-FM 3-1, KS103 14-4.

### PAUL HARCADALE "19" (Chrysalis) 138/29

Moves: Up 58, Debuts 24, Same 25, Down 2, Adds 29 including WYNS, 94Q, Q103, KOPA, WSPK, KWiC, WOKI, Y107, WRCC, KRQ, WZON, Q105 10-3, WLS-FM 14-8, KS103 21-5. See Parallels, moves 40-36 on the CHR chart.

### ANIMOTION "Let Him Go" (Mercury/PolyGram) 137/12

Moves: Up 52, Debuts 19, Same 54, Down 0, Adds 12, 195, WFLY, Z106, KIHK, WRON, KEYN-FM, KQXR, KZZU, KCMQ, KKL5-FM, KTR5, WGCL 27-21, WTLQ 40-34, WSEZ 33-26.

### FOREIGNER "Reaction To Action" (Atlantic) 133/5

Moves: Up 46, Debuts 14, Same 67, Down 0, Adds 6, WAMX, KSET-FM, WZOK, WBWB, KWTO-FM, KHTX, WGCL 34-31, K104 21-13, WRNO 32-29, KRFR 32-28.

### JOHN FOGERTY "Centerfold" (WB) 127/12

Moves: Up 61, Debuts 17, Same 37, Down 0, Adds 12, WYNS, PRO-FM, KOPA, KUBE, 98PX, WBCY, KSET-FM, KQXR, KIKK, KQZ-FM, KTDY, WKLK, KDWB-FM 15-10, WKW 15-11, WLOL-FM 7-6.

### KENNY LOGGINS "Forever" (Columbia) 127/8

Moves: Up 61, Debuts 10, Same 48, Down 0, Adds 8, KOPA, FM102, KBFM, KMBQ, KJ103, WHOT, KMGX, KWTO-FM, KAFM 22-17, KEGL 6-4, K104 12-7, WJZR 16-8, KCPX 10-3, KISN 20-12, 95XIL 9-7.

### GINO VANNELLI "Black Cars" (HME/CBS) 123/5

Moves: Up 64, Debuts 6, Same 46, Down 2, Adds 5, WCZY, WZOU, KRBE, KQMQ, KISN, PRO-FM 31-28, KAFM 34-27, NTKS 34-29, WGCL 22-19, WLOL, FM 21-16, WWSR 30-24, WAMX 30-27, WOKI 22-19, Z104 14-11, WKHI 14-8.

### WEIRD AL YANKOVIC "Like A Surgeon" (Scotti Bros./CBS) 106/40

Moves: Up 5, Debuts 18, Same 43, Down 0, Adds 40 including K106, WHTT, WXKS-FM, WBLI, WCAU-FM, CFTR, Q107, 93FM, KIS-FM, KKRZ, WZLD, KXKL-FM, Y100 4-28, KKXX-d-17, WOL-FM d-7.

### COMMODORES "Animal Instinct" (Motown) 105/2

Moves: Up 55, Debuts 3, Same 45, Down 0, Adds 2, WLS, WLS-FM, PRO-FM 30-27, 94Q 26-24, WHYY 24-20, KS103 40-32, K104 34-29, WKEE 30-25, WJZR 14-10, WANS-FM 28-25, Y106 38-34, WRCC 32-29, WZON 40-37, Q104 34-31, WAZY-FM 27-24.

### TOM PETTY "Make It Better (Forget About Me)" (MCA) 104/7

Moves: Up 9, Debuts 22, Same 86, Down 0, Adds 7, Z93, B96, WHYY, Y106, Z98, KFRX, KZQZ, WGCL d-34, WGFN 39-36, KX104 26-23, K117 d-39, KIHK 34-30, WZYQ 32-27, WJAD 39-36, KDVV 37-34.

### JEFF BECK & ROD STEWART "People Get Ready" (Epic) 90/12

Moves: Up 7, Debuts 15, Same 56, Down 0, Adds 12, Y100, WNCI, WHYY, 93Q, WANS-FM, KTFM, WSEZ, KIHK, KQXR, KBOS, WYKS, Z299 31-26, KUBE 36-32, WWSR 33-29.

### GO WEST "Call Me" (Chrysalis) 86/17

Moves: Up 22, Debuts 12, Same 35, Down 0, Adds 11 including WYNS, PRO-FM, WNVZ, KOPA, KMEL, 93Q, KMBQ, WKAU, WJXQ, KCPX, WZON, KWES, WSKX 31-27, KQXR 34-25, KRFM 14-10.

### GEORGE THOROGOOD & THE DESTROYERS "Willie & The Hand Jive" (EMI America) 85/20

Moves: Up 5, Debuts 10, Same 50, Down 0, Adds 20 including WGCL, WCZY, KOPA, Q100, WKEE, WKFM, WJZR, WANS-FM, KMBQ, WSEZ, KZIO, KBMS, K104 39-35, WZLD d-32, WRKR 29-21.

## MOST ADDED

### HUEY LEWIS & THE NEWS (192)

Power Of Love (Chrysalis)

### BRYAN ADAMS (151)

Summer Of '69 (A&M)

### ARETHA FRANKLIN (65)

Freeway Of Love (Arista)

### JOHN PARR (47)

St. Elmo's Fire (Atlantic)

### TEARS FOR FEARS (43)

Shout (Mercury/PolyGram)

## HOTTEST

### PRINCE (160)

Raspberry Beret (WB)

### PHIL COLLINS (158)

Sussudio (Atlantic)

### DURAN DURAN (125)

A View To A Kill (Capitol)

### BRYAN ADAMS (96)

Heaven (A&M)

### MADONNA (96)

Into The Groove (Sire/WB)

### FREDDIE JACKSON "Rock Me Tonight (For Old Time's Sake)" (Capitol) 79/30

Moves: Up 17, Debuts 14, Same 18, Down 0, Adds 30 including B104, K106, WYNS, WBLI, PRO-FM, WAVA, 93FM, B97, KOPA, Y107, WHOT, WGLF, WFLJ 21-16, Z100 27-18, WBBQ 15-9.

### HOOTERS "All You Zombies" (Columbia) 77/9

Moves: Up 21, Debuts 5, Same 41, Down 1, Adds 9, Z299, WAMX, KZ2B, WBCY, WANS-FM, BJ105, Y106, KF95, Z106 1-1, WPST 14-11, WZLD 26-20, KX104 31-29, WIXY 39-35, OK95 18-14.

### SADE "Your Love Is King" (Portrait/CBS) 66/27

Moves: Up 0, Debuts 5, Same 34, Down 0, Adds 27 including CKOI, WHTX, Z93, WCZY, KKRZ, KC101, WZYP, WKFR, KRFM, WSGV, WHSL, KPMW, KMEL d-34, KUBE d-33, KJ103 d-37.

### PATTI LABELLE "Strife It Up" (MCA) 64/15

Moves: Up 8, Debuts 2, Same 38, Down 0, Adds 15 including WHTT, WXKS-FM, Q105, KMEL, WWSR, WERZ, KRGV, KQMQ, KDON-FM, WYKS, Z102, KHTX, 94Q 20-15, WBBQ 21-16, KCPX 32-29.

### JOHN PARR "St. Elmo's Fire" (Atlantic) 60/47

Moves: Up 1, Debuts 1, Same 11, Down 0, Adds 47 including WHTT, KEGL, 93FM, 92X, KHTX, Q100, WTLQ, WJZR, WQUE-FM, KOFM, WOAY, KTDY, KOZE, 986 39-35, WBCY d-35.

### JERMAINE JACKSON "Closest Thing To Perfect" (Arista) 57/9

Moves: Up 9, Debuts 3, Same 36, Down 0, Adds 9, CKO, WERZ, WBSQ, KSET-FM, KTFM, KMGX, KHYT, 103QR, WYKS, WLOL-FM 33-27, KUBE 34-31, WJZR 35-33, Y105 34-28, WKZL d-37, WOAY 38-37.

## SIGNIFICANT ACTION

### CARLY SIMON "Tired Of Being Blonde" (Epic) 42/42

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 42 including WNVZ, WGCL, WHYY, KPLUS, Q100, WWSR, WERZ, WLFM-FM, KZ2B, WJZR, WDOG, WKDD, KZIO, KQXR, KIKK, KSKD.

### COCK ROBIN "When Your Heart Is Weak" (Columbia) 39/6

Moves: Up 4, Debuts 1, Same 28, Down 0, Adds 6, 195, WRON, WCGO, Q104, T94, KDCQ, WXKS-FM on, 93FM 26-25, WWSR on, WRCK on, KTFM 27-25, WZPL 29-27, KBOS on, WPFM 28-24, WIXV d-39.

### VITAMIN Z "Burning Flame" (Geffen) 36/9

Moves: Up 4, Debuts 4, Same 20, Down 0, Adds 8, WHTT, WCAU-FM, WWSR, WERZ, KITE, WZPL, WDPR, SLY96, 195 21-19, Y100 21-18, KO93 d-33, KCAO 32-29, KQZ-FM 25-22, WAZY-FM d-38, KTR5 d-40.

### LISA LISA & CULT JAM WITH FULL FORCE "I Wonder If I Take You Home" (Columbia) 26/10

Moves: Up 6, Debuts 4, Same 6, Down 0, Adds 10, WAVA, WTLQ, WBCY, WZLD, WANS-FM, WFM, KSKD, WKHI, WKSF, KWES, WXKS-FM 29-20, 195 32-24, KIS-FM d-31, Q100 16-15, WTCF-FM 29-22, Z102 40-35.

### SISTER SLEDGE "Frankie" (Atlantic) 26/3

Moves: Up 1, Debuts 1, Same 21, Down 0, Adds 3, WCAU-FM, WERZ, WFBQ, WXKS-FM on, FM102 d-29, K104 on, 92KTU on, KAMZ 27-21, KSET-FM on, WFM on, KTFM on, WHOT on, KKFM on, KSKD on, KIST on.

### PEABO BRYSON "Take No Prisoners (In The Game Of Love)" (Elektra) 25/14

Moves: Up 0, Debuts 1, Same 10, Down 0, Adds 14 including CKOI, WKEE, WPST, WKRF-FM, WBBQ, WZLD, WKFR, KOFM, WCGO, WPFM, KKL5-FM, WDBR, CFTR on, Q100 on, WTLQ on.

### RATT "Lay It Down" (Atlantic) 18/17

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 17 including WKFM, KWIC, WAPL, WABF-FM, KX104, WKZL, WJXQ, KIKK, KLUC, WZYQ, WQCM, 99KG, WDBR, KDVV, KFMW, OK95.

### TEXTONES "Midnight Mission" (Gold Mountain/A&M) 18/6

Moves: Up 1, Debuts 0, Same 11, Down 0, Adds 6, WWSR, WBBQ, WRNO, WAZY-FM, KQGT, KHTX, WLFM-FM on, WRCK on, WZYP on, WFM on, KZIO on, WJXQ 35-32, WFBG on, WJAD on, WDBR on-nd.

### ERIC CLAPTON "See What Love Can Do" (WB) 18/3

Moves: Up 0, Debuts 0, Same 14, Down 0, Adds 3, KQXR, KISR, WDBR, WERZ on, WKFM on, WRCK on, WTLQ on, KRBE on-nd, WOKI on, KX104 on, WRNO on, KITY on-nd, 99KG on, KDVV d-40, OK95 on.

### PAT BENATAR "Invincible" (Chrysalis) 17/11

Moves: Up 1, Debuts 1, Same 4, Down 0, Adds 11, WHTT, WLS, KBQE, KHTX, WKZL, WGRD, KJ103, KLUC, KFMW, KQGT, KEKE, 996 38-34, WLS-FM on, K104 on, 95XIL d-38, WIXV on.

### CHAKA KHAN "Through The Fire" (WB) 17/4

Moves: Up 10, Debuts 0, Same 1, Down 2, Adds 4, Q107, KZ2Z, KUIS, KCAO, 195 17-10, Y100 18-15, KOPA 16-13, KS103 18-23, WLFM-FM 10-6, WSKX 6-8, WBYL 15-5, KMGX 15-14, KQMG 16-10, KHYT 16-14, WOAY 24-23.

### VAN-ZANT "You've Got To Believe In Love" (Network/Geffen) 17/4

Moves: Up 1, Debuts 0, Same 12, Down 0, Adds 4, WRON, KBOS, WKHI, WDBR, WGCL on, Q100 on, WRCK on, WTLQ on, KWIC on, WJZR on, WZYP on, WOKI on, WJXQ 33-30.

### TALKING HEADS "Road To Nowhere" (Sire/WB) 16/1

Moves: Up 0, Debuts 2, Same 13, Down 0, Adds 1, WLFM-FM, KPLUS on, WZLD on, WZYP on-nd, WFM on, WQCM on-nd, WYV on, WBDQ d-34, KZFR on, KQV d-36, KQZ-FM 20-17, KTFM 12-11, WKXK on.

### KIM MITCHELL "Go For Soda" (Bronze/Atlantic) 15/0

Moves: Up 8, Debuts 1, Same 6, Down 0, Adds 0, WYNS 15-11, WCAU-FM on, PRO-FM 35-32, Z299 35-32, K104 25-24, 98PX on, WZYP 39-38, KX104 d-35, Z98 on, OK100 23-18, WIXY 20-17, OK95 17-16.

### MENUDO "Hold Me" (RCA) 15/0

Moves: Up 8, Debuts 0, Same 6, Down 1, Adds 0, WXKS-FM on, Z100 17-15, PRO-FM on, FM102 20-17, WLFM-FM 31-30, WPST on, KITE 15-11, KZFR 15-13, KAMZ 15-5, KQZ-FM 20-17, KTFM 12-11, WKXK on.

### JEAN KNIGHT "My Toot Toot" (Mirage/Atco) 14/0

Moves: Up 7, Debuts 0, Same 4, Down 3, Adds 0, WCZY 15-6, WFLY 28-27, KAMZ 12-7, KSET-FM on, KRGV 26-20, KTFM 11-6, WSEZ on, KHYT on, Q104 14-13, WOL-FM 6-5.

### ALISON MOYET "Love Resurrection" (Columbia) 11/9

Moves: Up 1, Debuts 0, Same 1, Down 0, Adds 9, KMKJ, KPLUS, K104, WPDY, 95XIL, WJAD, WIXV, WHSL, KOZE, CKGM 35-30, CFTR on.

### SKIPWORTH & TURNER "Thinking About Your Love" (4th & Broadway/Island) 10/5

Moves: Up 1, Debuts 0, Same 4, Down 0, Adds 5, WXKS-FM, WPST, KMGX, WJAD, T94, WHYY on, 92KTU 29-21, 93Q on, WFM 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 is 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.





**"LIFE IN ONE DAY,"**  
7-69631

the second smash hit from the gold, soon-to-be-platinum,  
**DREAM INTO ACTION LP**  
from the extraordinary HOWARD JONES.

**"LIFE IN ONE DAY,"**  
the follow-up to his Top 5 "THINGS CAN ONLY GET BETTER."

Produced by Rupert Hine for Gestalt.  
Management: David R. Stopps for Friars Management Ltd.

**THE DREAM INTO ACTION TOUR '85**

5/31—AZULON, CA / 6/1—LOS ANGELES, CA / 6/3—SAN BARBARA, CA / 6/4—IRVINE, CA / 6/5—SAN DIEGO, CA / 6/7—8—SAN FRANCISCO, CA / 6/10—SALT LAKE CITY, UT / 6/12—DENVER, CO /  
6/14—DALLAS, TX / 6/15—HOUSTON, TX / 6/18—MILWAUKEE, WI / 6/19—GRAND RAPIDS, MI / 6/20—CLARKSTON, MI / 6/21—CHICAGO, IL / 6/23—KINGSTON, CAN /  
6/24—CLEVELAND, OH / 6/26—WASHINGTON, DC / 6/27—PHILADELPHIA, PA / 6/28—NEW YORK, NY / 6/29—BOSTON, MA / 7/3—MONTREAL, CAN / 7/4—OTTAWA, CAN /  
7/7—MINNEAPOLIS, MN / 7/10—VANCOUVER, CAN / 7/11—SEATTLE, WA / 7/12—PORTLAND, OR

ON ELEKTRA MUSIC CASSETTES, RECORDS AND COMPACT DISCS.  
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CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
8	3	2	1 PHIL COLLINS/Sussudio (Atlantic)
11	6	3	2 PRINCE/Raspberry Beret (WB)
15	8	5	3 DURAN DURAN/A View To A Kill (Capitol)
3	2	1	4 BRYAN ADAMS/Heaven (A&M)
13	11	7	5 SURVIVOR/The Search Is Over (Scotti Bros./CBS)
7	5	4	6 MADONNA/Angel (Sire/WB)
16	12	10	7 EURYTHMICS/Would I Lie To You? (RCA)
27	19	12	8 MADONNA/Into The Groove (Sire/WB)
28	20	15	9 PAUL YOUNG/Everytime You Go Away (Columbia)
4	4	6	10 HOWARD JONES/Things Can Only Get Better (Elektra)
22	16	13	11 'TIL TUESDAY/Voices Carry (Epic)
23	18	14	12 CYNDI LAUPER/The Goonies 'R' Good Enough (Portrait/CBS)
36	25	21	13 BRUCE SPRINGSTEEN/Glory Days (Columbia)
29	24	20	14 WHITNEY HOUSTON/You Give Good Love (Arista)
24	21	18	15 JOHN CAFFERTY & BEAVER BROWN.../Tough All Over (Scotti Bros./CBS)
1	1	8	16 TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/PG)
9	7	9	17 MARY JANE GIRLS/In My House (Gordy/Motown)
—	32	26	18 STING/If You Love Somebody Set Them Free (A&M)
32	26	23	19 NIGHT RANGER/Sentimental Street (Cameo/MCA)
10	10	11	20 KATRINA AND THE WAVES/Walking On Sunshine (Capitol)
10	17	16	21 GLENN FREY/Smuggler's Blues (MCA)
30	27	24	22 KIM CARNES/Crazy In The Night (Barking At Airplanes) (EMI America)
34	28	25	23 BEACH BOYS/Getcha Back (Caribou/CBS)
38	34	28	24 AIR SUPPLY/Just As I Am (Arista)
—	34	29	25 COREY HART/Never Surrender (EMI America)
—	39	35	26 DEPECHE MODE/People Are People (Sire/WB)
39	33	30	27 SUPERTRAMP/Cannonball (A&M)
—	37	32	28 POWER STATION/Get It On (Bang A Gong) (Capitol)
—	38	32	29 DARYL HALL & JOHN OATES/Possession Obsession (RCA)
—	40	33	30 DeBARGE/Who's Holding Donna Now (Gordy/Motown)
5	13	19	31 BILLY OCEAN/Suddenly (Jive/Arista)
2	9	17	32 WHAM!/Everything She Wants (Columbia)
DEBUT	39	35	33 TEARS FOR FEARS/Shout (Mercury/PG)
6	14	22	34 HAROLD FALTERMEYER/Axel F (MCA)
—	38	35	35 HEART/What About Love? (Capitol)
—	40	36	36 PAUL HARCASTLE/19 (Chrysalis)
—	39	37	37 ROBERT PLANT/Little By Little (Es Paranza/Atlantic)
12	15	27	38 KOOL & THE GANG/Fresh (De-Lite/PG)
40	37	36	39 GRAHAM PARKER/Wake Up (Next To You) (Elektra)
DEBUT	46	42	40 AMY GRANT/Find A Way (A&M)

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ADULT CONTEMPORARY

4	1	1	1 SURVIVOR/The Search Is Over (Scotti Bros./CBS)
14	9	4	2 BEACH BOYS/Getcha Back (Caribou/CBS)
10	5	3	3 MADONNA/Angel (Sire/WB)
3	2	2	4 TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/PG)
16	12	8	5 WHITNEY HOUSTON/You Give Good Love (Arista)
12	8	6	6 LIMAH/ Never Ending Story (EMI America)
—	18	12	7 DeBARGE/Who's Holding Donna Now (Gordy/Motown)
18	15	10	8 AIR SUPPLY/Just As I Am (Arista)
—	21	16	9 PAUL YOUNG/Everytime You Go Away (Columbia)
1	3	5	10 HAROLD FALTERMEYER/Axel F (MCA)
2	4	7	11 BILLY OCEAN/Suddenly (Jive/Arista)
17	16	15	12 BRYAN ADAMS/Heaven (A&M)
7	6	9	13 JULIAN LENNON/Say You're Wrong (Atlantic)
13	13	14	14 CHAKA KHAN/Through The Fire (WB)
25	23	20	15 AMY GRANT/Find A Way (A&M)
20	19	18	16 JOHN FOGERTY/Centerfield (WB)
5	7	13	17 KOOL & THE GANG/Fresh (De-Lite/PG)
—	25	22	18 KENNY LOGGINS/Forever (Columbia)
23	22	21	19 DOLLY PARTON w/KENNY ROGERS/Real Love (RCA)
13	10	11	20 ALAN PARSONS PROJECT/Days Are Numbers (Arista)
—	25	23	21 DARYL HALL & JOHN OATES/Possession Obsession (RCA)
BREAKER	22	20	22 GRAHAM PARKER/Wake Up (Next To You) (Elektra)
BREAKER	23	21	23 DON HENLEY/Not Enough Love In The World (Geffen)
BREAKER	24	22	24 KATRINA AND THE WAVES/Walking On Sunshine (Capitol)
BREAKER	25	23	25 SISTER SLEDGE/Frankie (Atlantic)

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AOR TRACKS

Three Weeks	Two Weeks	Last Week	
6	1	1	1 STING/If You Love Somebody Set Them Free (A&M)
1	2	2	2 ROBERT PLANT/Little By Little (Es Paranza/Atlantic)
4	3	3	3 SUPERTRAMP/Cannonball (A&M)
5	6	5	4 NIGHT RANGER/Sentimental Street (Cameo/MCA)
3	4	5	5 JOHN CAFFERTY & THE BEAVER.../Tough All Over (Scotti Bros./CBS)
14	10	7	6 HEART/What About Love? (Capitol)
15	8	7	7 TEARS FOR FEARS/Shout (Mercury/PG)
7	7	6	8 BRUCE SPRINGSTEEN/Glory Days (Columbia)
21	13	10	9 DIRE STRAITS/Money For Nothing (WB)
BREAKER	10	9	10 HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis)
—	21	14	11 JEFF BECK & ROD STEWART/People Get Ready (Epic)
40	16	13	12 TOM PETTY & THE.../Make It Better (Forget...) (MCA)
13	12	11	13 HOOTERS/All You Zombies (Columbia)
12	11	16	14 JOE WALSH/The Confessor (Full Moon/WB)
16	15	15	15 PAUL YOUNG/Everytime You Go Away (Columbia)
37	24	18	16 ROBERT PLANT/Sixes And Sevens (Es Paranza/Atlantic)
23	18	17	17 DON HENLEY/Not Enough Love In The World (Geffen)
2	5	9	18 EURYTHMICS/Would I Lie To You? (RCA)
9	9	12	19 'TIL TUESDAY/Voices Carry (Epic)
27	26	21	20 RATT/Lay It Down (Atlantic)
57	32	22	21 COREY HART/Never Surrender (EMI America)
60	37	23	22 U2/Three Sunrises (Island)
BREAKER	23	21	23 PAT BENATAR/Invincible (Chrysalis)
BREAKER	24	22	24 TALKING HEADS/Road To Nowhere (Sire/WB)
46	41	29	25 BOB DYLAN/Tight Connection To My Heart... (Columbia)
20	19	20	26 ERIC CLAPTON/See What Love Can Do (WB)
BREAKER	27	25	27 HELIX/Deep Cuts The Knife (Capitol)
—	51	36	28 RUSS BALLARD/The Fire Still Burns (EMI America)
—	57	39	29 BRYAN ADAMS/Summer Of '69 (A&M)
27	25	25	30 POWER STATION/Get It On (Bang A Gong) (Capitol)

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BLACK/URBAN

5	3	2	1 PRINCE/Raspberry Beret (WB)
10	5	4	2 LOOSE ENDS/Hangin' On A String (Contemplating) (MCA)
2	2	1	3 FREDDIE JACKSON/Rock Me Tonight (For Old Time's Sake) (Capitol)
18	13	7	4 RENE & ANGELA/Save Your Love (For #1) (Mercury/PG)
14	8	5	5 PHIL COLLINS/Sussudio (Atlantic)
1	1	3	6 JESSE JOHNSON'S REVUE/Can You Help Me (A&M)
17	14	8	7 MAZE I/FRANKIE BEVERLY/Too Many Games (Capitol)
20	18	9	8 SKIPWORTH & TURNER/Thinking About Your Love (4th & Broadway/Island)
16	15	10	9 DEELE/Material Thangz (Solar/Elektra)
—	27	18	10 DeBARGE/Who's Holding Donna Now (Gordy/Motown)
34	25	15	11 LISA-LISA & CULT JAM w/FULL FORCE/I Wonder If I Take... (Columbia)
30	21	13	12 DIANA ROSS/Telephone (RCA)
—	33	21	13 CAMEO/Attack Me With Your Love (Atlanta Artists/PG)
3	4	6	14 MARVIN GAYE/Sanctified Lady (Columbia)
—	31	15	15 LUTHER VANDROSS/It's Over Now (Epic)
21	19	16	16 KENNY G & KASHIF/Love On The Rise (Arista)
—	28	17	17 PAUL HARCASTLE/19 (Chrysalis)
7	7	11	18 READY FOR THE WORLD/Deep Inside Your Love (MCA)
33	26	23	19 COMMODORES/Animal Instinct (Motown)
—	37	20	20 ARETHA FRANKLIN/Freeway Of Love (Arista)
9	9	12	21 NATALIE COLE/Dangerous (Modern/Atco)
38	32	26	22 NILE RODGERS/Let's Go Out Tonight (WB)
40	36	32	23 FORCE MD 'S'Ilchin' For A Scratch (Tommy Boy/Atlantic)
—	34	27	24 MIDNIGHT STAR/Body Snatchers (Solar/Elektra)
11	11	14	25 CHAKA KHAN/Through The Fire (WB)
—	35	26	26 STING/If You Love Somebody, Set Them Free (A&M)
—	34	27	27 CHERYL LYNN/Fidelity (Columbia)
24	22	22	28 KLIQUE/A Woman, A Lover, A Friend (MCA)
37	31	29	29 GEORGE CLINTON/Double Oh-Oh (Capitol)
—	40	33	30 SISTER SLEDGE/Frankie (Atlantic)
BREAKER	31	28	31 RICK JAMES/Glow (Gordy/Motown)
6	10	17	32 WHITNEY HOUSTON/You Give Good Love (Arista)
BREAKER	33	31	33 FOUR TOPS/Sexy Ways (Motown)
8	12	19	34 CON FUNK SHUN/Electric Lady (Mercury/PG)
27	23	30	35 RUN D.M.C./You Talk Too Much (Profile)
—	40	36	36 RJ'S LATEST ARRIVAL/Swing Low (Atlantic)
DEBUT	37	34	37 MADONNA/Into The Groove (Sire/WB)
—	38	38	38 STANLEY CLARKE BAND/Born In The U.S.A. (Epic)
BREAKER	39	37	39 MELBA MOORE/When You Love Me Like This (Capitol)
BREAKER	40	38	40 PEABO BRYSON/Take No Prisoners (In The Game...) (Elektra)

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