

I N S I D E :

**STATE OF THE ART:
COMPUTERIZED NEWSROOMS**

A six-page special News/Talk column takes an all-encompassing look at the computerization of the newsroom.

Page 82

FEATURED THIS WEEK

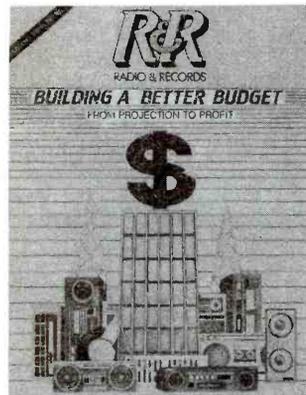
Among the information packed into R&R's largest issue ever: a guide to going into ownership, the scoop on the WLS ratings controversy, sales tips, a lyric-sensitive AOR station, A/C congestion in Cincinnati, network promotion efforts, Birch ratings, the first definitive Country radio ratings scoreboard, and much more.

Columns begin Page 24

**IN THE NEWS
THIS WEEK**

- Mojo working at WHYT
- John Larson PD at KDKB
- Tom Rounds forms Radio Express
- Vic Ives's 107 Ltd. sues Taft, B/A/M/D for \$25 million
- Steve Saslow VP/GM for new LBS radio syndication arm
- Don Cristl PD at WBOS-AM & FM
- Michael Hauptman forms National Communications
- Greg Stevens PD at KCFX
- Charlie Quinn PD at KKFR
- Jay Christian PD at WGKX
- Howard Schwartz GM at WZKS
- Arbitron reduces price increase rate
- KSAC revives KROY calls
- Don Anthony forms Talentmasters firm
- Jon Sinton forms consultancy
- B.J. Hunter Ops. Dir. for Constant
- Richard Marschner VP/GM at WFMT
- Betty Pazdernik VP/GSM at WCZY
- Bob Paiva OM at WWYZ
- Wayne Edwards VP at Capitol
- Rick Chertoff VP at Columbia
- Group W sells WIND, buys KMEQ
- Beasley buys WCJX

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**PREPARING YOUR
NEXT BUDGET**

R&R's special feature for the NAB/NRBA convention focuses on budgeting: the overall economic climate, radio's own forecast, and how to plan and structure a budget.

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Newsstand Price \$3.50



**Worthington VP/GM,
Ervin PD at WNIC**

Jim Worthington has been named VP/GM and Dave Ervin PD at Price Communications' newly-acquired WNIC/Detroit.

The appointments reunite the pair, who worked together at WIBA-AM & FM/Madison, also just acquired by Price.

Price Senior VP Jack McSorley told R&R, "Jim's performance over the past five years has more than illustrated his expertise in the field of broadcasting."

Worthington, who had been Pres./GM at WIBA for five years, said, "Our main mission here is to try to keep the good

people we have and try to find other good people to go along with them. I've worked with Dave on and off for five years and have an enormous amount of confidence in him. I would not have wanted to come to Detroit without him."

Ervin commented, "Thankfully, we don't have a turnaround situation here. We have a station that over the years the good people here have built into an institution. So I just plan to keep it flying in all its splendor."

Ervin had programmed AOR KGON/Portland since 1983. Before that he was PD at WIBA (AM) and/or WIBA-FM from 1972-83.

Replacing Worthington at WIBA-AM & FM is six-year GSM Deane Osborne.

**Cooper
Sr. VP At
Atlantic**



Paul Cooper

Atlantic VP/West Coast GM Paul Cooper has been promoted to Sr. VP/West Coast GM, based at the company's Los Angeles office. In his new post, Cooper will continue to develop artist careers and oversee Atlantic's West Coast operations.

President Doug Morris commented, "Since joining the company seven years ago, Paul has exhibited an ever-increasing range of knowledge and expertise. In particular, his efforts in the motion picture soundtrack arena have made Atlantic a leader in the field. This is a much-deserved promotion for a most-valued executive."

COOPER/See Page 8

Horn VP At Guy Gannett

Mike Horn is the new VP/Radio for Guy Gannett Broadcasting Services, beginning next month. Headquartered in Portland, ME, Horn will oversee the operations of the company's eight stations, WINZ-AM & FM/Miami, WPLP/Tampa, KOFM/Oklahoma City, WRKT & WSSP/Orlando, and KKZX & WXLP/Quad Cities.

Said Exec. VP Bob Gilbertson, "We're happy to be able to have somebody with Mike's strong background in radio join our company. No doubt about it,

his strengths in sales and knowledge of the industry will give us additional operating effectiveness."

For the past year and a half, Horn has operated Mike Horn Associates, a Boston-based consulting firm. Before that he spent 18 years with Blair Radio,

the last three as Sr. VP/Eastern-Southern Division. Horn said, "This is the ideal situation to put my facilities to use within a group that is extremely strong and growing. The reputation of Guy Gannett Broadcasting is one I feel very worthy being allied with."

BUT WON'T PRESS CASE

**NRBA Board Backs
"Super" Radio Concept**

Meeting in Dallas on Tuesday (9-10), the NRBA Board of Directors unanimously gave its support to the general concept of a unified radio trade association.

But it stopped short of backing its Executive Committee's earlier call to actively pursue the idea, which was soundly rejected last month at a summit meeting of national trade groups in Washington.

In its resolution, the board said it "embraces and supports the concept of unifying the radio industry for the purpose of pursuing such common goals as full First Amendment rights for broadcasters, and a larger share of advertising dollars for radio. The NRBA is prepared to explore these opportunities further with those interested parties."

NRBA President Bernie

Mann commented after the meeting, "We hope there'll be further discussion. If this was to take place, it wouldn't happen overnight. We have very firmly entrenched organizations and they are serving their members, obviously. I think we planted a seed that provides a lot more opportunity for broadcasters to say, 'You know, radio is different and special, and maybe there should be some way radio should be treated differently and apart.'"

NRBA Chairman Bill Clark told R&R, "The board unanimously supports the concept that radio can be strengthened through unity and cooperation, and we stand ready to continue the dialogue at any time that anyone sees fit to do so. I think you can safely say that the idea is not one which is dead by any

NRBA/See Page 8

**Hopkinson
GM At
WGRX**



Bill Hopkinson

WGRX/Baltimore GSM Bill Hopkinson has been advanced to GM for the Shamrock Communications AOR. The job had been vacant since March, when former VP/GM Ken Stevens left to manage WYSP/Philadelphia.

Shamrock VP Bill Lynett noted, "After a long search, it's inspiring to find someone so qualified in your backyard. Bill built up management experience at Hearst and Metromedia, and I'm tremendously impressed with his abilities and promise."

A ten-year broadcaster, Hopkinson started as an Account Executive with WBAL & WYYY/Baltimore, moved up to Sales Manager for WYYY, and then became GSM at WASH/Washington before joining WGRX 21 months ago. He ex-

HOPKINSON/See Page 8

Green, Masters New Katz VPs

Katz Broadcasting has promoted WYAY/Atlanta GM Bob Green and KWEN/Tulsa GM Lee Masters to VP positions.

Commented President Dick Ferguson, "Both Bob and Lee have worked hard for our company, and these promotions reflect not only our appreciation for their past efforts, but our strong belief in the contributions they will make in our future."

Green came to WYAY (Y106FM) a year ago from his GSM post at sister station WWKA (K92FM)/Orlando. Masters joined Katz in 1984 as GM at KWEN, having previously been VP/Station Operations



Bob Green



Lee Masters

for Jalapeno Broadcasting in Louisville. Said Green, "Working with Katz at WEZN/Bridgeport, K92FM, and now Y106FM

has been a continually exciting experience. I'm pleased that the company has expressed its faith

KATZ/See Page 8

How accountability helps make our selling better

How do you evaluate your radio rep's sales performance? Is simply meeting budgets all that you require? Or exceeding last year's? How do you measure accountability?

At HNW&H, we have developed a standard that evaluates our performance against specific marketing conditions. This is a unique grading system that lets us measure ourselves far more harshly than any outsider could. This way, we can quickly pinpoint any areas that are not up to our standards. We then create and institute a plan of action to correct the situation. That's part of the way we've gotten to almost \$65 million in less than four years.

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SEPTEMBER 13, 1985

JAZZ RADIO VS. THE MUSIC:

Jazz artists and radio executives discuss the role of Jazz radio with Barbara Barnes, and debate whether the format's needs are compatible with musicians'. Page 114

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John Larson

Larson KDKB's New PD

WCMF/Rochester PD John Larson has been named PD at Sandusky's KDKB/Phoenix, filling a vacancy left by Warren Williams's departure two weeks ago.

Senior VP/GM Vasoco told R&R, "I've watched his career and always thought highly of him. He's a fine person, a real family man, and a great programmer." Vasoco went on to describe KDKB's formative stance: "It's clearly an AOR station that leans a little CHR, more in formatics than song selection. We turn over our powers more quickly than most traditional AOR stations, and our library isn't 700 songs deep, as many long-listed AOR stations' are."

LARSON/See Page 4

SASLOW VP/GM

LBS Enters Radio Syndication



Steven Saslow

TV syndicator LBS Communications has entered the radio syndication-distribution field, naming Steven Saslow Senior VP/GM of LBS Radio. The new corporate division will be entering the market in January with eight programs targeted for CHR, AOR, and A/C stations.

LBS Chairman/President Henry Siegel said, "The purpose of LBS is to offer advertiser-supported radio programs with integrated marketing and media crossover opportunities, while attracting sizable audiences among listeners."

Saslow commented, "LBS's reputation for integrity and reliability in television will underscore the credibility we will now bring to the radio business by providing innovative, quality programs to the advertising community. These programs will all be 'formatically pure' - targeted to only one format rather than several - and of higher quality than a lot of program directors are accustomed to getting from syndicators."

Prior to joining LBS Radio, Saslow worked for WABC, WABC-TV, and WABC-TV.

SASLOW/See Page 4

THREE-YEAR DEAL

Electrifying Mojo Working At WHYT

WHYT/Detroit has hired one of the market's most prominent air personalities, the "Electrifying Mojo" (Charles Johnson), for the 10pm-3am slot. The Cap Cities CHR outlet inked Mojo, best known for his unique music blend and airwork on Black/Urban outlets WJLB and WGPR, to a lucrative three-year deal.

WHYT OM Gary Berkowitz told R&R, "We are ecstatic to have Detroit's leading contemporary personality join our family. The mothership has landed. It will be very difficult, if not impossible, for the other stations in the market to

compete with Mojo. He's unique, he's highly identifiable, and he could have gone to work at (Classical outlet) WQRS and his audience would have followed him. Mojo has his own style and he'll be given the freedom to be doing what people expect of him, only this time he'll be on WHYT."

Mojo, who debuts next week, commented to R&R, "It couldn't have happened at a better time. I look forward to working with Gary. He's a programmer with an aggressive promotional posture, and that's the only way to do radio in 1985."

107 Ltd. Sues Taft, B/A/M/D For \$25 Million

In legal action pitting a local broadcaster against a large group owner, KMJK-AM & FM/Portland parent 107 Ltd. has filed a \$25 million lawsuit against crosstown KKZZ owner Taft Broadcasting and consultant Burkhardt/Abraham/Michaels/Douglas & Associates.

Among other charges, 107 Ltd. accuses the defendants of "unfair competition, intentional interference with contractual relationships, and unlawful attempt to create a monopoly." Specifically, the lawsuit says that Taft and B/A/M/D "confused the public" as to the identity of each station; broadcast a "flamethrower" jingle package whose rights 107 Ltd. claimed to hold; used a "virtually identical and deceptively similar"

format; priced advertising rates below cost; and interfered with KMJK's employment agreement with former morning cohost Brian Thomas by hiring him away. However, when asked about Thomas's contractual status, 107 Ltd. General Partner and KMJK GM Vic Ives declined to comment.

According to the suit, the defendants' actions were "deliberately and intentionally designed to force KMJK out of competition in Portland, and to decrease the percentage of KMJK's listening audience."

SUIT/See Page 4

Stevens New PD At KCFX

After three years as PD at KISS/San Antonio, Greg Stevens is the new programmer for Hoker Broadcasting's recently-acquired AOR outlet KCFX/Kansas City. Stevens is slated to start his new position by September 23.

Praised GM Bill Newman, "Greg is well-rounded, organized, intelligent, systematic, and has major market experience with depth in many formats. He's also consistent and not a reactor, understands how to use sound to make radio come alive, and can develop talent."

Prior to KISS, Stevens held Asst. PD and MD posts at Tampa's WYNF and WQXM, KEGJ/Dallas, TEXAS/See Page 4

Cristi Programs WBCS



Don Cristi

Veteran KNIX/Phoenix staffer Don Cristi has been named PD for WBCS-AM & FM/Milwaukee. Cristi assumes the duties September 16, succeeding Bill White, who left the station two weeks ago.

WBCS VP/GM Sandy Gamblin told R&R, "We're committed to being the best and Don fills that order. There's been a lot of talk that we were going to change format or automate. Don's coming aboard should show people we're very serious."

Cristi said, "The five years I was with KNIX were some of the best years of my life. I'm happy to be joining Great Trails and look forward to working with Sandy in turning 'BCS around.'"

Cristi worked the last nine years

CRISTI/See Page 4



Tom Rounds

LEAVES ABC WATERMARK

Rounds Forms Radio Express

ABC Watermark President Tom Rounds has left that position to create Radio Express, a company which will specialize in the international distribution of syndicated radio programming. Radio Express will exclusively market ABC Watermark staple programs "American Top 40" and "American Country Countdown," for which Rounds will continue in a consulting role as Exec. Producer, as well as a catalog of other network and syndicated features.

Rounds told R&R that his past success in marketing ABC Watermark's programming in Canada and overseas was the cornerstone to Radio Express. "Based on the early international success of 'American Top 40,' we began to find markets for other product in foreign markets. We feel that we've really only scratched the surface in discovering American radio programs that appeal to people in different countries and different cultures. As radio continues

ROUNDS/See Page 4

Hauptman Leaves ABC, Forms Own Firm



Michael Hauptman

Michael Hauptman is leaving his position as VP/ABC Video Enterprises to become President/CEO of National Communications Corp., a communications consulting and holding firm he has formed to specialize in radio and video.

Hauptman said, "National Communications will address a number of specific marketing opportunities uncovered during my tenure as head of ABC Radio Enterprises and as VP/ABC Video Enterprises. This company will become an important participant in the rapidly changing and increasingly challenging worlds of radio and video."

Hauptman joined ABC in 1954, and from 1976-1981 was Sr. VP/ABC Radio Division. He also served with Group W Broadcasting between 1963 and 1969.

Sanderson Rogers AM VP/Programming

CFTR/Toronto PD Sandy Sanderson has been elevated to VP/Programming, Rogers Radio AM Division. He will supervise programming and promotion for CFTR as well as CHYR/Leamington and CKJD/Sarnia, both Ontario.

CFTR & CHFI Exec. VP/GM Tony Viner told R&R, "Sandy's taken us from sixth place in Toronto to the top in a short period of time. Knocking off (CHR competitor) CHUM is a major accomplishment in itself, but topping longtime market leader CFRB is a real feat."

SANDERSON/See Page 8

WGKX Names Christian PD

WJCW & WQUT/Bristol-Johnson City-Kingsport OM and WQUT PD Jay Christian has landed the programming job at Country WGKX/Memphis, succeeding Les Acree, who departed three weeks ago to join WTQR/Winston-Salem.

WGKX VP/GM David Gingham told R&R, "Jay's the kind of guy who not only knows how to build a top-flight station but knows how to maintain its position in the marketplace. His attitude is the same as mine: If you're not the predator,

CHRISTIAN/See Page 8

Quinn PD At KKFR

WHTT/Boston PD Charlie Quinn has resigned to return to Phoenix as PD of KKFR (92-FIRE FM). KKFR is the former KJJJ, which last week ended Country programming for a personality-oriented A/C-CHR hybrid. The station, described by market observers as having a "Big Chill" flavor, is consulted by Charlie Van Dyke, morning man at co-owned AM outlet KFYI.

Exec. VP/GM Fred Weber said, "Obviously, Charlie Quinn was a natural to fill the slot because of his success here in the market and his continued success in Boston. Charlie won't be on-air, so he'll be

QUINN/See Page 4

Schwartz Named GM At WZKS

WZKS/Nashville GSM Howard Schwartz has been promoted to GM, following the transfer of the CHR station from WZKS Inc. to

TransColumbia Communications for approximately \$4 million. He replaces former principal/GM Ron Kempff.

Schwartz, who joined WZKS last year from WDCG/Raleigh-Durham, told R&R, "We're examining all of our alternatives. Our final strategies will be determined after a full examination by some top research firms. No decisions have been made to change our format. We're simply examining all sides to achieve our financial goals."

Quinn

Continued from Page 3



Charlie Quinn

able to concentrate on the station's product."

Quinn served 11 months as PD at WHTT, having previously been PD for KZZP/Phoenix. "Part of the excitement to the move is the clandestine feel to what we're actually doing. All the details were kept enshrouded, which has really made the competition a bit nervous."

All KKKR's talent is from Phoenix: 5:30-9am John Giese; 9am-2pm DeAnn Schade; 2-7pm Tim Hattrick; and 7pm-midnight Mark James; overnights are undecided. Giese and Hattrick were recently morning partners at KDKB.

Cristi

Continued from Page 3

in Phoenix, the first four as PD/afternoon drive with KUPD. His five years at KNIX included a year and a half as PD. Newly-appointed Operations Director Barbara McElroy reports to Cristi.



Jon Sinton

Sinton Bows Consultancy

Former Burkhardt/Abrams/Michaels/Douglas & Associates VP/Research & Development Jon Sinton has formed Jon Sinton Associates, a multiformat consultancy firm.

Sinton was with B/A/M/D for the last six years, prior to which he programmed KDKB/Phoenix and WIOT/Toledo. As a principal of ABS Communications with partner Ken Brown, he owns KROD & KLAQ/El Paso. Initial clients include the El Paso properties, WLWQ/Columbus, KMYZ/Tulsa, KOMP/Las Vegas, KLPX/Tucson, syndicator Lexington Broadcast Services, and several others which remain undisclosed.

Sinton remarked, "The time is right to be in business for myself. I enjoy the interaction with broadcasters, and because of my experience on both sides of the fence — as an owner/operator and as a programmer — I have a sensibility to offer clients that the average consultant doesn't."

LBS

Continued from Page 3

low was Director/Marketing for Group W's Nashville Network, and a partner with radio syndicator Nautilus Network. He previously served as Director/Special Programming for NBC Radio Entertainment.

NORDSTRAND RETAINS PRESIDENCY

Marschner Upped To VP/GM At WFMT

Richard Marschner has been promoted to VP/GM of WFMT/Chicago. President/GM Ray Nordstrand continues as President of the Classical outlet.

Prior to his promotion, Marschner had spent the last 7½ years as GSM. His broadcast career also includes eight years with KVOD/Denver. Commenting on his new post, Marschner told R&R, "After about 18 years' experience in commercial Classical radio, I've done just about everything else there is

to do. I'm really looking forward to it."

Succeeding Marschner as GSM is Larry Levis. He's a four-year WFMT local retail and agency vet, who also doubled as Midwestern Region rep for Concert Music Broadcast Sales.

Pazdernik Upped To WCZY VP/GSM

WCZY-AM & FM/Detroit GSM Betty Pazdernik has been elevated to VP/GSM for the CHR combo.

Pazdernik joined the Gannett stations a year ago after eight years with Torbet, including three as an Account Executive and the last five as VP/Detroit Regional Manager. She told R&R, "I'll be working a little closer now with (President/GM) Jim Mulla, and I certainly appreciate his confidence in me."

Suit

Continued from Page 3

Ives told R&R, "You can do lots of these things individually, but not collectively. I'd love to have them explain on the witness stand how they can afford to sell a local commercial in Portland for \$23.50 that we've been selling for \$60-\$70. How is that possible unless you have the resources of Taft behind you and are willing to sustain extraordinary losses for the purpose of harming us? Any fair competition I welcome and enjoy, and I delayed this as long as I could. But it's our belief they took these actions . . . to drive us out of business. We want our day in court because we're really sick and tired of this."

Taft officials were not available to respond, and B/A/M/D President Dwight Douglas told R&R at press time that he had not yet seen the lawsuit, and therefore declined to comment.

Larson

Continued from Page 3

Larson has been at WCMF since January of this year, earlier programming WZOK/Rockford, WLLZ/Detroit, WAVA/Washington, and serving as Assistant PD at WMET/Chicago.

Larson commented, "I hadn't anticipated making a career move so soon, but the chance to join Sandusky and KDKB is one I couldn't resist. The same family atmosphere exists at KDKB as at WCMF, and I know everyone at KDKB is ready and willing to win."

Rounds

Continued from Page 3

to be deregulated around the world, the foreign aspects of the radio syndication business will grow. We can distribute product more efficiently and cost-effectively than syndicators can do in-house."

Radio Express is currently seeking distribution arrangements with American and foreign syndicators to represent their product on the international market. Rounds also explained that he will "always be interested" in program production opportunities when the right situation arises.

Rounds cofounded ABC Watermark in 1969 with Ron Jacobs and Tom Driscoll. The company was sold to ABC in 1982.

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Seventy percent of all radio listening now takes place on the FM dial. AM Stations, faced with declining audience shares, are looking to ABC Talkradio for superior programming to attract new listeners and advertisers.

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ABC TALKRADIO DELIVERS LISTENERS.

Talk radio is a new form of learning and entertainment. It is attracting more 35- to 64-year-old premium listeners. That's the audience with the highest disposable income, leisure time and specific consumer needs. As the baby boom generation matures, ABC Talkradio speaks its language.

ABC TALKRADIO DELIVERS PERSONALITIES.

The ABC Talkradio lineup is packed with personalities and guests not available in your local market. They are informed, provocative, and entertaining. With a special toll-free number to call,

audiences do more than just stay tuned; they get involved with the hosts and guests.

Each of the weekday program hosts, Dr. Susan Forward, Owen Spann, Michael Jackson, Dr. Toni Grant, Dr. David Viscott, Ira Fistell, and Ray Briem, have achieved national recognition. They continue to generate widespread press coverage. Let these stars and the weekend program hosts shine for your market: Bill Bresnan (Finance), Ralph Snodsmith (Gardening), Tom Shorall (Law), Leon Kaplan (Car care), Al Ubell (Home repair), Dr. Robert Atkins (Nutrition), Dr. Lawrence Balter (Child Psychology), Dr. Dean Edell (Medical), Dr. Malcolm Kram (Pet care), Larry Miller and Barbara Rosen (Children's Radio Workshop), along with Bob Fitzsimmons as host.

ABC TALKRADIO DELIVERS FLEXIBILITY.

Selecting your own flexible programming is the key to our ratings success. Flexible programming saves you time, money, and energy for the sole purpose of concentrating on your biggest money makers: morning and afternoon drive, sports, or special events. We know that, for many, drive time is when you make the bulk of your profits. ABC Talkradio can fill the rest of your regular broadcasting day with quality programming at no cost, yet saleable for greater revenues.

We provide a daily total of 12 hours of local time programming, plus 6 optional hours Monday

through Friday, in addition to 9 hours of programming on Saturday and Sunday. There are windows in the format for newscasts, and many opportunities within each hour for local station identification and promotion.

ABC TALKRADIO DELIVERS COMMERCIALS.

Your commercial sales opportunities are unlimited. You can insert up to 13½ minutes of commercials per hour. Many of these programs are designed as sponsorship hours for special advertisers.

Because talk radio has the right audience, for the first time in many years, radio is winning back many of the big name advertisers. Local advertisers, many brand new to radio, are also selecting those programs that best suit their service or products.

ABC TALKRADIO DELIVERS DIRECT.

We deliver the highest-quality talk radio programming via RCA Satcom IR satellite. Depending on your satellite receiving capability, the cost of the necessary initial equipment can be as little as \$950 for a decoder. All local talk radio programming elements are customized for each station at no charge.

Be a part of ABC Talkradio and put this powerful format to work for you. To learn more, talk with Linda Stern, of ABC Talkradio at (212) 887-5569. But do it now! You can't afford to miss this exclusive opportunity for your market.



ABC TALKRADIO

WE DO MORE THAN TALK. WE DELIVER.

Arbitron Slows Price Increases

Arbitron has announced a new pricing formula that softens the rate increases built into contracts with the ratings firm. Currently, each multi-year contract has a built-in 11% annual escalator clause. That rate of increase will be cut to 9% effective with contract

renewals or new deals after October 1.

Arbitron VP/Sales & Marketing Rhody Bosley explained, "Every longterm client gets treated the same this way. The only folks not helped by this are the fewer than 10% of our clients still on the old rate base of Highest Open Minute Rate. This way most stations can save about 4% of the total of their longterm monies, which is a lot of bucks in many cases."

Discussing the timing of the move, Bosley said, "When I came here a year ago, the one thing I kept hearing was the annual rate of increases was too much. This across-the-board move helps alle-

viate that for almost everybody on a three or five-year contract. The rates still go up, but at a much reduced rate." Bosley did confirm, however, that even with the reduced escalator rate, after annually decreasing longterm contract discounts are factored in, the real rate of Arbitron price increase is 12-15% yearly.

NRBA

Continued from Page 1

means, because it's very much alive in the minds of the people who attended that meeting as a goal that's worth pursuing as an eventual possibility.

"We can't kid ourselves. The reaction of the other organizations to this was clear in the Washington meeting. In the final analysis, semantics got in the way of our thought process. I think the very term 'super radio' made people flinch, and may have created a concept that people really didn't want to accept, and maybe appropriately so. Maybe that term is one that never should have been used."

Katz

Continued from Page 1

in me to build an even greater station."

Added Masters, "Katz's commitment to customer service and to developing its people is what makes it the best in the industry. I'm ecstatic to be a part of the Katz team."

Hopkinson

Continued from Page 1

plained that WGRX, which formerly served only 30% of the Baltimore metro, has moved to a new tower site that gives the station full-market coverage for the first time.

"Not many companies would have stayed as committed to this project as Sharnock has," Hopkinson told R&R. "Our format (consultant John Sebastian's EOR) has a different sound, and the street talk has been incredible; people don't just like it, they love it. The staff is dedicated, and we're ready to take the market by storm."

NEWS IN BRIEF



Bob Moody



Dan Wilson

Jay Sterin

● **DAVID MOORE** was named Director/Programming for **Peters Productions**, overseeing the San Diego firm's eight music formats for radio. Moore previously was Marketing Consultant for **KCAL-AM & FM/Redlands, CA.**

● **BOB MOODY** has been named Operations Manager at **KRMD-AM & FM/Shreveport**. Moody has served the last three and a half years as PD at **WKYI-Louisville.**

● **JIM SMITH, GM** at **KHYS/Port Arthur, TX**, is the new VP/GM at **KBBJ & KMOD/Tulsa.**

● **DAN WILSON, GM** of **KELT/Harlingen, TX**, has been promoted to VP for **Herbenito Radio Corporation**, a Tichener Media System company. Wilson is a former PD at **KJYO/Oklahoma City** and **KPURI/Amarillo.**

● **JAY STERIN** has become VP/GM at **WKFM/Syracuse**. Sterin joins **WKFM** from **WROR/Boston**, where over a five-year period he rose through the sales ranks to **GM.**

● **DAVE McNAMEE**, formerly with **Gulf Broadcast Group**, has joined **Burkhardt/Abrams/Michaels/Douglas & Associates**, specializing in the A/C format.

Cooper

Continued from Page 1

Formerly with the Little David and A&M labels, Cooper started with Atlantic in 1978 as National Director/Publicity. He became Director/Creative Services two years later, and moved up to his most recent post in 1983. "We've had some great success recently," Cooper said, "and I'm particularly happy about the communications between Atlantic's East and West Coast offices. It's the best of any associated company I've ever been with."

Sanderson

Continued from Page 3



Sandy Sanderson

Sanderson was Assistant PD at **WABC/New York**, PD of **WLS-FM/Chicago**, and Director of Programming for the **ABC-FM Network** before joining **CFTR** two and a half years ago. He remarked, "Taking top honors over all other stations in the country as the most listened-to station is a real honor, but to be recognized by a company I respect so much doubles the importance of all of this to me."

Christian

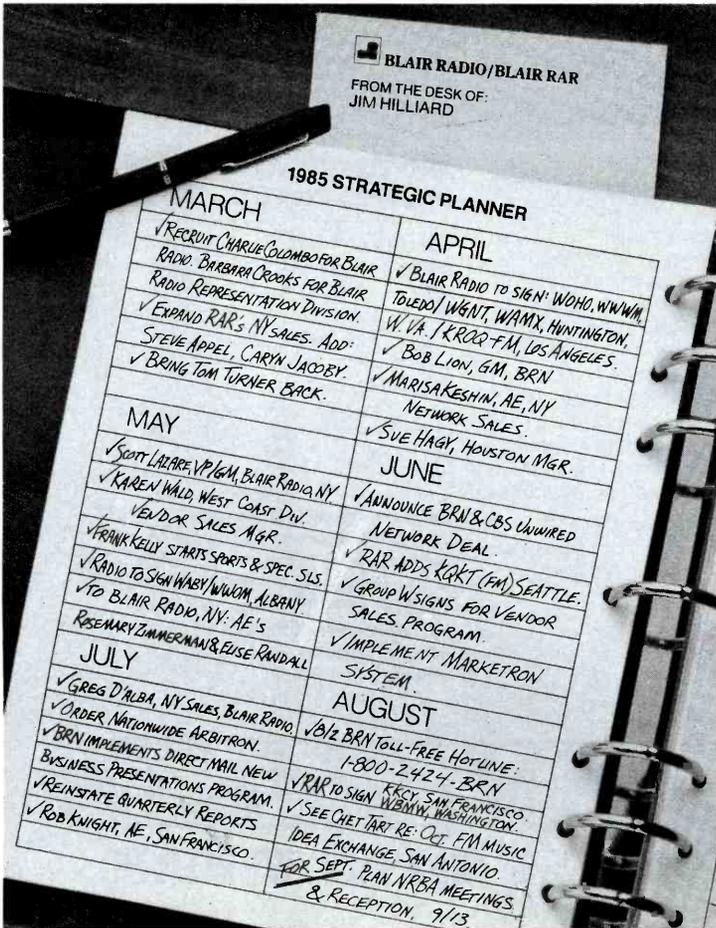
Continued from Page 3

you're the prey." Christian commented, "With the personnel and other available tools we have we've got every opportunity to turn Memphis upside down — and we plan to."

Christian was at **Country WJCV** and **CHR WQUT** for the past four years. Prior to that he was PD for **Chattanooga Country outlet WDDO-FM** for a year and a half.

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KSAC Revives KROY With A/C Format

Commonwealth Broadcasting will switch KSAC/Sacramento's call letters back to its original legendary KROY identity September 19, utilizing a transaction provision with the station's former owner. The station will discontinue its soft adult approach in favor of an upbeat, foreground A/C format.

"KROY Is Back" is our new slogan," explained Managing General Partner Ted Atkins. "They're the most famous calls in the city, and remain well-loved. But we won't be dwelling on the nostalgia of KROY. It'll be very much a 1985 A/C, adult-rock station targeting 25-49. It's up to us to market the station as one that's not only grown up with the listeners, but is also now bigger and better than ever."

Atkins added, "PD Mike Berlak and I will be working very closely together on the programming aspects, while General Partner Dex Allen addresses the sales angles. Our new morning personality will be Rocky Morning Marlowe, formerly of KBZT/San Diego and WVAF/Charleston, WV. There will

Chertoff Upped To Columbia VP

Rick Chertoff has been named VP/Exec. Producer-East Coast A&R at Columbia Records, moving up after four years as East Coast Director. In his new position, Chertoff will be responsible for recommending the signing of artists and for the production of selected established and new artists.

Chertoff told R&R, "I look forward to continuing my work with (Sr. VP/GM) Al Teller and (VP/National A&R) Mickey Eichner, who've been very sensitive and supportive of the records I've made."

Prior to Columbia, Chertoff served six years as Director/East Coast A&R and staff producer at Arista Records. Among his recent credits are Cyndi Lauper's "She's So Unusual" LP and the Hooters' debut album, "Nervous Night."

be some other staff changes, but it's our intention to keep all present on-air talent in place. We're presently interviewing for the local sales staff and are creating a new retail sales division."

The KROY call letters come from former owner Jonsson Communications' station in Reno, which will become KROI. The KSAC calls will transfer to Jons- son's Sacramento AM outlet KENZ, which will pick up Trans- star's Format 41 programming September 19.

Until now, KSAC's programming had been fed via microwave to nearby KSJQ/Manteca-Stockton-Modesto. For technical reasons, Commonwealth is dismantling that link, and KSJQ will pick up satellite-delivered Country programming, becoming "Q-97, The San Joaquin Rebel."

Paiva OM At WWYZ

Bob Paiva has been named Operations Manager of A/C WWYZ/Hartford. Station owner Preston Gilmore told R&R, "Bob was from the area and knows the Hartford market, so what we really have here is an in-house PD/consultant all wrapped in one. He's got a good background; he's a good worker who knows what he's doing."

Paiva said, "When I left Harrisburg, I had a couple of parameters I set for myself. I wanted to go to a larger market, to a station with a good signal and good potential, and I wanted to be in a situation where I would have carte blanche to develop a format I've been working on. When this situation came along, it gave me the opportunity to fulfill those three things."

Paiva had been PD at WFSM/Harrisburg for four and a half years. Before that, he worked for London Records for five years in various capacities, was OM for WLEE/Richmond for three and a half years, and spent seven years at WPOP/Hartford as MD and PD.



Don Anthony

Anthony Forms Search Firm

After two years as VP/Marketing & Development for Surrey Consulting & Research, 18-year industry veteran Don Anthony has formed Talentmasters, an Atlanta-based company designed to assist radio owners/managers in seeking top-level radio broadcasters.

Anthony stated, "Our primary function is to help radio stations find the best people for their needs in the shortest period of time. I don't think there has been a more exciting period for radio talent than right now. Ironically, for many of those doing the hiring, it's never been a more difficult time. With the rise in format plurality, a great need exists for high-profile, personality-oriented individuals. I'm looking forward to providing this service on an exclusive basis."

Talentmasters can be reached at (404) 926-7573.

Edwards A&R VP At Capitol

Wayne Edwards has been named VP/A&R Black Music at Capitol, after seven years at CBS, most recently as Director of A&R, Black Music. Edwards will concentrate on talent acquisition, A&R administration, and oversee the label's current black roster.

Capitol VP/A&R Don Grierson commented, "Wayne brings with him valuable experience and a persona that makes him an ideal executive for this important position."

Hunter Programs Constant

KIMN/Denver afternoon personality B.J. Hunter has accepted the new position of Director/Corporate Operations for Portland, OR-based Constant Communications. He will oversee programming/operations for the six-station group, which includes KIZN & KTOX/Boise, KDUK & KQAK/Eugene, KWNZ/Reno, and KIVA/Albuquerque, where Hunter will serve as the CHR outlet's PD/morning man. Corporate PD Brian Burns will eventually move more into station management with the company.

President/CEO Fred Constant said, "We're now ready to take the next leap in development, which requires B.J.'s understanding of the programming and people as-

pects of this business. Brian is responsible for getting the ball rolling in all of our markets and has handled his duties with a high degree of success. He'll make a perfect complement to me."

Hunter, a former morning personality at KOPA-AM & FM/Phoenix, told R&R, "I'm sorry to have left KIMN, but the promise of growth in this company is unending and was too good to pass up. Besides kicking off KIVA, I'll act more as a resource person and sounding board. This will allow me to mesh my programming ideas with some very talented programmers who already have successful operations."

ONE YEAR AGO TODAY

- KEGL/Dallas goes AOR
- Smokey Rivers PD at WAVA/Washington
- Michael Ellis PD at WAPP/New York
- Sam Church PD at KKL/Phoenix
- Cary Pahligan PD at WBZ/Boston
- Dean Dean PD at WDMT/Cleveland
- #1 CHR: "Let's Go Crazy" — Prince (WB)
- #1 A/C: "Drive" — Cars (Elektra) (2 wks)
- #1 B/U: "The Last Time We Made Love" — Kennedy & Osborne (A&M)
- #1 Country: "I Don't Know A Thing About Love" — Conway Twitty (WB)
- #1 AOR Track: "Cover Me" — Bruce Springsteen (Columbia) (3 wks)
- #1 LP: "Born In The U.S.A." — Bruce Springsteen (Columbia) (9 wks)

FIVE YEARS AGO TODAY

- Rob Sisco PD at KIOI/San Francisco
- Richard Palmese Sr. VP at Arista
- Billy Bass Sr. VP at Chrysler
- Sheldon Davis GM of KKK-AM & FM/Houston
- David Small President/GM of KMGC/Dallas
- #1 CHR: "Upside Down" — Diana Ross (Motown)
- #1 A/C: "Sailing" — Christopher Cross (WB) (4 wks)
- #1 B/U: "Girl, Don't Let It Get You Down" — O'Jays (Phil. Intl/CBS) (2 wks)
- #1 Country: "Lookin' For Love" — Johnny Lee (Full Moon/Asylum) (2 wks)
- #1 LP: "Emotional Rescue" — Rolling Stones (Rolling Stones/Atco)

TEN YEARS AGO TODAY

- Berry Gordy resumes presidency of Motown; Barney Ales Exec. VP
- Cliff Haynes PD at KNEW/Oakland
- #1 CHR: "Get Down Tonight" — KC & The Sunshine Band (TK) (2 wks)
- #1 A/C: "Fallin' In Love" — Hamilton, Joe Frank and Reynolds (Playboy) (3 wks)
- #1 Country: "Blue Eyes Crying In The Rain" — Willie Nelson (Columbia)
- #1 LP: "Fleetwood Mac" — Fleetwood Mac (Reprise/WB) (3 wks)

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CONTEMPORARY HIT RADIO



WLS PULLS AN ALL-NIGHTER — WLS/Chicago presented a free concert for the 4th of July, featuring Glenn Frey and the Commodores. Shown here (l-r) are Frey's manager Mark Hartley, WLS OM John Gehron and Promotion Director Karyn Esken, and Frey.



MENUDO FOR BREAKFAST — Members of Menudo recently visited Jim Kerr's morning show at WPLJ/New York. Pictured (l-r) are WPLJ PD Larry Berger, RCA's David Ross, Menudo's Little Ricky, WPLJ's Jim Kerr, Robby Rosa of Menudo, and WPLJ MD Lisa Tonacci.



WHAT WERE THOSE CALLS AGAIN? — WZOU/Boston sponsored a "largest sign" promotion, and here is the result. Guess you know what station they listen to!



IT'S A HOT ONE! — Jeff Wilcox (seated in car) was the lucky winner of a 1985 Camaro in WMEE/Ft. Wayne and Coca-Cola's "Hot Ones" promotion. WMEE's morning team of Charlie Butcher (l) and PD Tony Richards (r) were on hand to fork over the goods.

Some of the Guard's most important people don't wear uniforms.

Every year, thousands of teachers, broadcasters, business executives and other Americans like you encourage young people to join the Army or Air National Guard.

We want to thank you for giving your time and talents so generously. And we hope you will continue to lend us your invaluable support.

To us, you're not ordinary civilians. You're extraordinary citizens.

So from one group of Americans at their best to another, thanks.



National Guard

Americans At Their Best.

MOTION

Peter Busch exits WPLJ/New York after two years, and is replaced by Willie B. Good . . . Overnight man Slam Duncan is upped to MD at 94Z/ Raleigh . . . Larry Grant leaves KJ103/Oklahoma City for middays at KAY107/Tulsa, replacing Steve Mays . . . Terry Knight joins WRNO/New Orleans for 7-midnight from cross-town WQUE, while Ron St. John steps into the overnight slot.

Steve O'Brien is new to overnights at WLAN-FM/Lancaster . . . At KKRQ/ Cedar Rapids, Michael Kelly leaves production duties for the midday air-shift, and parttimer Joe Nuggett is upped to fulltime nights . . . WSAM/ Saginaw welcomes Dave Dunbar to mornings and ups Dean St. Clair from parttime to overnights. Chuck Crane is named MD at WLS/Chicago, and Promotion Coordinator Ed Marcin is advanced to Director/Advertising & Promotion.

WBLU/Hinesville, GA has organized the following lineup: Royal St. James in the morning, Shannon West on middays, Program Manager Rick Allen works PM drive, Staton Jay covers 7pm-midnight, Doug O'Brien handles overnights, and Joseph Spatafora takes swing duties . . . Satellite Music Network also announces its new Rock 'N' Hits lineup: Harry Nelson 5-9am, Jim White middays, Gary Hamilton PM drive, Pat Clarke from 5pm-8pm, Jason Taylor 8pm-midnight, and Gary Shaw overnights.

BITS

• **On The Subject Of Scalping** — WPLJ/New York is holding an open forum with local government officials and concert promoters to discuss ticket scalping. The panel will be moderated by WPLJ PD Larry Berger and morning man Jim Kerr, and everyone in the city is invited.

• **Telethons, Marathons, What Next?** — WBLI/Long Island raised \$8000 for Muscular Dystrophy recently when the station sponsored a "Roof-A-Thon." Air personality Larry Adams sat on a roof for 50 hours until the \$8000 goal was met.

• **Listen Up, Lushface** — KLUC/Las Vegas MD Brian Christian decided to warn alcohol-consuming listeners recently by playing Stevie Wonder's "Don't Drive Drunk" many times over. He spun the record for three hours (10pm-1am) on his late-night show. The public reacted immediately to this spontaneous event, as business and request lines were jammed the entire time. The melee did not stop until "Don't Drive Drunk" was taken off the air.



WIOG TOPS IT OFF — WIOG/Saginaw-Bay City PD Rick Belcher (r) received the news of his latest rating (a 19.4) via "Nicole," a local model, who decided to wear the ratings on her body (with biggest and best on top, of course!)



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AIR PERSONALITIES

WNBC's E.J. Crummey: Working With The Wolfman

Five days a week on New York City's WNBC from midnight until 5:25 am, it's the "Wolfman Jack Show." Of course, the Wolfman is on tape, not live; it's his syndicated show, which is heard on some 86 stations across the country. But unlike its counterparts elsewhere, the WNBC version gives him an on-air partner: E.J. Crummey.

E.J. (real name: Edward Joseph Crummey) began his professional career at WHEB/Portsmouth in 1972. Before coming to WNBC, he did mornings at New York's WAPP and WLOZ/Boston. "I try to approach the show as though I'm a morning man," he says. "I want the all-night show to sound hot."

What makes the show unique is the fact that listeners get to "talk to" Wolfman Jack on the request line, on-the-air. I asked E.J. to describe his role on the show.

EJ: "It's definitely the Wolfman's show. I'm kind of like his master of ceremonies, although I do a lot of funny stuff. Basically mine is a support role for the Wolfman, to allow him to get through to his listeners, to give him some immediacy."

Caller: Hey, this is Alan from Staten Island. How's the Wolfman doing tonight?

Wolfman: We're looking for it right now baby! Keep listening on 66 WNBC!

"In the beginning, I used to try to make it seem as though Wolfman is live. And I found that when I really tried to adhere to that, I couldn't have as much fun. So I try not to concern myself with that. I try to concern myself with, 'Are the calls sounding wild and crazy? Are people excited? Are the calls coming in? Is that energy flowing?' And when that's happening, it doesn't seem to make any difference anymore whether he's there or not . . . and ironically, once you let go of that it starts to sound more wild and crazy and the net effect is he does start to sound like he's there."

Caller: Yeah, I'm calling to talk to the Wolfman.



E.J. Crummey

"Oh, I know he's not really there, and then I'll play the Wolfman saying something to the guy, and he'll start responding to the tape as though he's really talking to the Wolfman! If somebody calls up and says, 'I know he's not really there, I'll say, "What?? You don't think the Wolfman is here???" And then I'll play the Wolfman saying something.

Wolfman: WNBC lust line!

Caller: This is Amy.

Wolfman: What do you want me to play for you here tonight, sweet baby?

Caller: I want to hear "I'm Just A Gigolo" by David Lee Roth.

Wolfman: (record intro begins) What's your favorite radio station?

Caller: Uh . . . 66 WNBC!

EJ: You sound pretty excited about it, Amy!

Wolfman: Bye! (vocal begins) ***

The Radio Convention: I'll See You There

I'll be in Dallas this week for the big NAB/NRBA convention. In fact, I'm moderating a panel Saturday afternoon. The subject will be "Show Prep" and the panelists include such top air personalities as Ross Brittain (shortly before he leaves Z100/New York's incredibly successful morning show for mornings at Philadelphia's Z106 . . . Chuck Buell of KRXY/Denver (also a veteran of KPRC/San Francisco and, I believe, WLS/Chicago) . . . and Galaxy publisher, L.A. Air Force honcho, and Transtar personality Terry Moss.

Plus one of radio's big, big names has threatened . . . er, promised . . . to make an unannounced visit to the session. With this panel, it should be lots of laughs mixed with a lot of useful information and inspiration.

By the way, one of the things I'll

be doing in Dallas is collecting radio stories. I'd love to hear your own true stories about getting

fired, first day on the job, weird stunts, etc. So if you happen to see me there, just give me a holler.

More On The Five-Day Work Week Controversy

From Paul S. Gundiach, Account Executive with Young & Rubicam/New York and former air personality:

One compromise to the five-day work week dilemma allows management to keep its best talent on the weekends while giving jocks a two-day block of time away from work. It's done by simple scheduling, and the only 'penalty' is that jocks must work two shifts close together, once a week.

Weekday Shift
3pm - 7pm
7pm - Midnight
Midnight - 6am
10am - 3pm

Weekend Shift
Sat. 6am - Noon
Sat. Noon - 6pm
Sat. 6pm - Midnight
Sun. 6pm - Midnight

"Weekenders are then needed only on Sundays through 6pm. This certainly is not a cure-all, but it's another consideration I thought I'd pass on. Having worked weekends under both well-scheduled and poorly-scheduled conditions, I can really appreciate the difference."

MY REPLY: Although I think I can appreciate the concept behind the schedule, I have a basic problem with it . . . No, two basic problems:

1. Six-hour shifts are abominable for fulltime personalities to have to pull . . . especially at the end of a long week.
2. Having to come back to the station 11 or 12 hours after finishing your previous shift (assuming, of course that you leave immediately after the shift and don't do any production) is draining. Think about most jobs: You get off at 5:00 and don't show up again until 8:00 the next morning — 15 hours later. Three or four hours might not sound like much . . . but when those three or four hours might be used for such essentials as sleeping, eating, bathing, or communicating with friends and loved ones, they become critically important.

This probably is a good time to

stress again that it's in the station's best interests to have its jocks fresh and energetic while on the air. Here's a silly metaphor for you: Being a top air personality is like being a professional athlete. Either job can be performed even if the person is tired; peak performance, however, requires adequate time off for rest, recuperation, and regeneration.

Both Sides Of The Street

Letter from Steve Stucker, PD of KNMQ/Santa Fe: "Thanks for having the courage to address some very sticky issues in your recent R&R columns! I'm very fortunate to work with enlightened ownership who understand the importance of creating good policies to attract and maintain good people. It's frightening, though, to see so many 'old standards of the industry' go unchallenged into the 1990s! Many companies' procedures and pay schedules are embarrassing when compared to other skills and professions.

"Dan, please keep reminding all of us in management about the importance of seeing both sides of the street. Employees who understand that we will go to bat for them on important issues are a valuable asset. Even when we don't agree or simply can't come up with what they want, they will feel better for us listening and considering their problems.

"Unless programmers and general managers take the lead, things won't ever get much better. Let's all take a look at some practices that may have gone on too long. Updating our ideas and policies toward a station's greatest resource can only mean huge, industry-wide benefits for everyone!"

"I used to try to make it seem as though Wolfman is live. And I found that when I really tried to adhere to that, I couldn't have as much fun."

EJ: Hey, Wolfman, how you doing, babe?

Wolfman: Request Line speaking. Caller: I want to hear "Maybe I'm Amazed."

Wolfman: You got it!

EJ: Hey, Wolfman! (Record intro begins) They've got a party on Staten Island tonight!

Wolfman: (laughs, howls)

"Even though it's a taped show, we go out of our way to make it sound as live as possible. Some people don't know he's taped and some people do. To me it doesn't make any difference as long as everybody is having a good time."

Caller: Hey, I'm calling from Cleveland!

EJ: And what do you do in Cleveland?

Caller: I work for Viacom Cable Co.

Wolfman: What do you want to hear??

Caller: How about some REO Speedwagon, "Can't Fight The Feeling?"

EJ: Who's this? Caller: This is Karen, from Brooklyn. My husband's out there working, so I wanted to say hello to him.

EJ: Yeah, it only costs you 50 cents per dedication.

Caller: It costs 50 cents for a dedication? How you gonna get the 50 cents from me?

EJ: I don't know. Wolfie, how are we gonna get that money?

Wolfman: (laughs)

EJ: So you want to talk to the Wolfie?

Caller: Sure.

Wolfman: Hi, who's this on the Wolfman Jack WNBC line?

Caller: Hello!

Wolfman: What do you want me to play for you tonight, sweet baby?

Caller: I want you to play "Different Drum" by Linda Ronstadt.

Wolfman: You got it! What's your favorite radio station?

Caller: WNBC!

"I've had people who, in the middle of the phone call, say stuff like,

Bob Hope
Caspar Weinberger

Bill Murray

Pete Rose

Tom Brokaw

Barbara Walters

George Bush

Gary Hart

Lucille Ball

Carl Sagan

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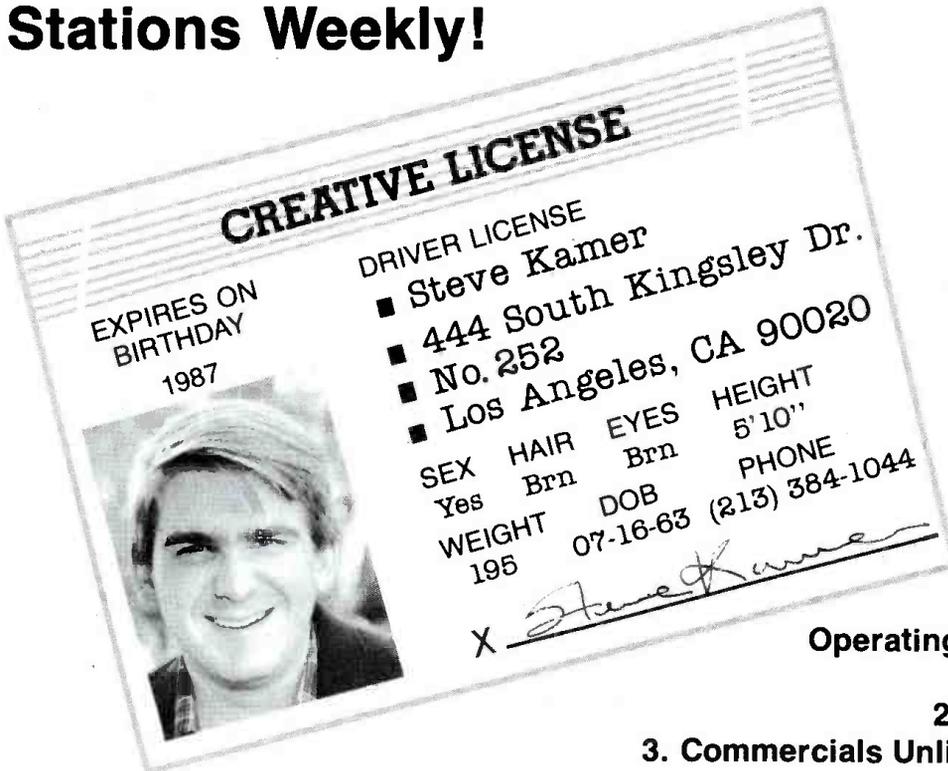
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STEVE FEINSTEIN

REJECTS RAUNCHY LYRICS

WQFM Sinks The Blue

The Parents Music Resource Center's effort to rid the airwaves of what it deems "porn rock" is receiving some indirect support from an unlikely ally. WQFM/Milwaukee is passing on two songs - AC/DC's "Sink The Pink" and Helix's "Ride The Rocket" - because of what it considers to be objectionable lyrics. (For the uninitiated, the AC/DC tune has been interpreted in some quarters as an allusion to female anatomy, and Helix's rocket doesn't necessarily refer to a NASA project.)

PD Jerry Gavin emphasizes that his decision was made independently, and isn't related to the PMRC stand ("I'm not big on police organizations overseeing radio station playlists") or in response to community pressure.

In fact, his choice arises primarily out of concern for his station's image with upper demos, rather than with safeguarding public morality. "It's a programming decision. We're no longer a 'chain-saw your mother to death' station that will play the kind of songs that are offensive to anybody but a 16-year-old boy. It's a cheap shot for an artist to talk about (oral sex) in such blatant terms, and it's not good programming if you're trying to garner an audience above the age of 15. You can't just think of the kid driving home from high school; you've also got the 30-year-old stockbroker listening to us with his wife and child."

Gavin has no problem with the artists' music - QFM is playing "Shake Your Foundation" from the AC/DC album, and powered Helix's "Deep Cuts The Knife" for months. He also distinguishes his move from censorship, which he would consider "playing the song and editing parts of the lyrics. I'm just being selective in what tracks I play." Gavin suggests that broadcasters take the initiative in being responsible for what they air in order to preempt pressure from parents' groups.

Pro-Pink

WNOR-FM/Norfolk is playing "Sink The Pink," albeit heavily



Jerry Gavin

dayparted. VP/Programming Ron Reeger says his decision was made solely on musical merit; its lyrics haven't struck him as being as overtly graphic as some of the Prince songs cited by the PMRC. Reeger notes that interpreting lyrics is a subjective matter, and says he draws the line at songs whose "only purpose is stirring up purient interest."

KGB/San Diego also dayparted the song, before dropping it for lack of reaction. Assistant PD Ted Edwards says, "If you really want to pursue this issue, some stations would have to drop a third of their libraries. What about the unedited version of 'Who Are You'? And most morning shows have more objectionable material than 'sink the pink,' which is actually an Australian billiards term.

"There's no actual profanity in the song. If people think this song is bad, they should listen to country songs. As far as whether off-color material can hurt your mass-appeal, is there any comedian more popular than Eddie Murphy?"



CHILD'S PLAY - In town for the WBCN-sponsored premiere of his "Pee Wee's Big Adventure" movie, Pee Wee Herman mugged it up at Boston's #1 Cinema Connection. From left, Asst. Promotion Director Larry Loprete, staffer Tami Heide, Creative Services Director David Bieber, the impishly cute Mr. Herman, afternoon Mark Parenteau, and midday maven (Captain) Ken Shelton.



JOSE'S BIG GIVEAWAY - WBLM/Portland, ME gave listeners 250 pairs of tickets to Tina Turner's arena show. No need to tell you who's Tina and who's PD Jose Diaz.

PROGRESS REPORT

WYSP Rebuilds

We usually fill these pages with success stories of stations that are sitting on top of the ratings world. In a departure, we'll look at the rebuilding process being undertaken by a new management team at a station whose numbers have seen better days.

Over the past two years, WMMR/Philadelphia has climbed to a market-leading 8.8, while rival WYSP was tumbling to a 3.0. 'MMR steered a steady course, capitalizing on its golden image and developing a superb morning show (4/3/85 R&R). 'YSP's image, meanwhile, became blurred as it went through a series of formative adjustments and four different morning hosts.

Now a new 'YSP regime - GM Ken Stevens and PD Andy Bloom - is crafting a product in hopes of chipping into 'MMR's vice-grip (over a 25 share) on the 18-34 men. While its stated demographic target is 15-30, 'YSP is attempting to gain entry initially with the younger end of the demo, offering a somewhat harder edge and significantly different library flavor than 'MMR.

The stations have a body of music in common, of course, but the differences on either side of that central core illustrate their relative positions. WYSP includes Metallica and Uriah Heep among its currents; WMMR's list has Paul Young and R.E.M. In oldies,



Andy Bloom

'MMR will toss in Joe Jackson's "Look Sharp," Boomtown Rats' "I Don't Like Mondays," or a Genesis double-shot of "The Lamb Lies Down On Broadway" and "Firth of Fifth;" 'YSP might play Shooting Star's "Last Chance" or Triumph's "Time Goes By."

'YSP is not a heavy-metal shop, though, stresses Bloom, a callout buff who also gives heavy play to softer-textured songs such as Phil Collins's "Long Long Way To Go" and Mr. Mister's "Broken Wings." Bloom's basic tenet is that "MMR has completely ignored 18-24 men." He insists that 'MMR's 4:1 margin in that cell over 'YSP in the spring book reflects the lack of a viable competitor (Bloom's first full book with 'YSP will be this summer.) Bloom's strategy for appealing to that cell includes a mix with a proportion of currents - 50-60% - that is dramatically higher than what he estimates 'MMR's to be. Also, he reckons that many of 'MMR's library titles research poorly with under-25s.

If 'YSP were to initially show strength in 18-24 rather than 25-34, would that make 'YSP a salable proposition with the current emphasis on 25+? "Certainly," says

GM Stevens. "There is still a tremendous amount of money being spent on 12-24 and 18-24. You can't reach those people cost-effectively anywhere else; TV, outdoor, and print don't do it.

"But I'm convinced there is a market-dominant amount of 18-24s and 25-34s who want a station that's an uptempo rocker like ours," says Stevens. "Adult Rock" and its reliance on oldies is not the only way. The market can support a rocker, an 'Adult Rocker,' and an EOR as long as they're all consistent and people know which to turn on when they're in a particular mood."

(Note another wrinkle in the market's rock race: WIOQ, once something of an AOR-A/C hybrid that would include fare like Chuck Mangione, Jeffrey Osborne, and the Pointer Sisters, has moved back to more of a rock stance. Trying to regain its former dominance with the 25-34 men that 'MMR has copped, 'IOQ now plays songs it once would've rejected as too hard, such as "Money For Nothing," "Shout," and "And She Was.")



Ken Stevens

'YSP's new airstaff, with nicknames like "Scruff," "Killer," and "Animal," is described by Bloom as "tenacious and ready to eat raw meat." That's precisely the attitude it'll need in the station's uphill battle.



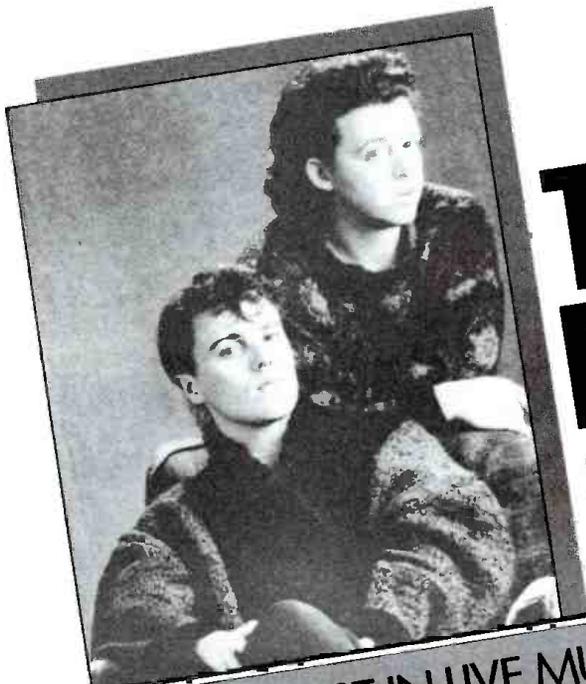
THE GREAT MEN OF ROCK - KATT/Oklahoma's latest billboard campaign marks the station's ninth year of rock 'n' roll, with the KATT mascot and sometime presidential candidate taking his rightful place alongside America's other great statesmen.

DIR Presents

THE KING BISCUIT FLOWER HOUR

ROBERT PLANT

September 8



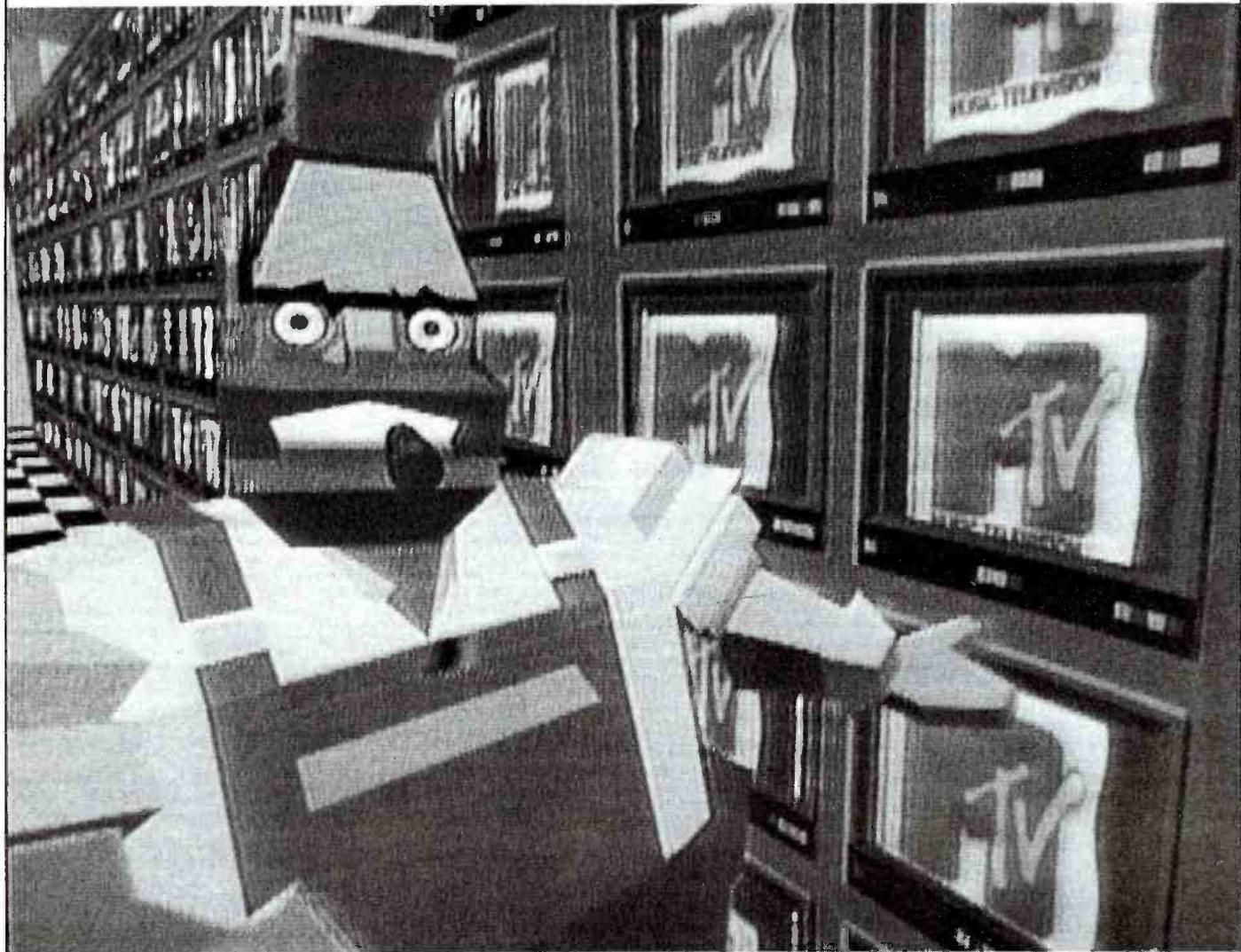
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September 15

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GAIL MITCHELL

EASY LISTENING RADIO

Air Talent Tips

By Gary Moss

I'm one of those people who's always making lists. Lists of things to do each day, long and short-term goals. And this . . . a daily checklist for today's Easy Listening air personality.

• **Understand the positioning of your station in the marketplace.** Execute the format to the best of your ability.

• **Act natural and be yourself.** Work on sounding comfortable, warm, pleasant, and conversational. Relate to the listener as a friend. Deliver the message in a believable manner. Make the information between the music and commercials flow smoothly.

• **Be prepared.** Organize your thoughts. It often helps to write things out before you say them.

• **Relate to your format.** Put things in terms the listener will understand. Talk about items which interest your listeners. Be a part of the total listening experience.

• **Be consistent.** Work toward a quality sound that people will look forward to and expect.

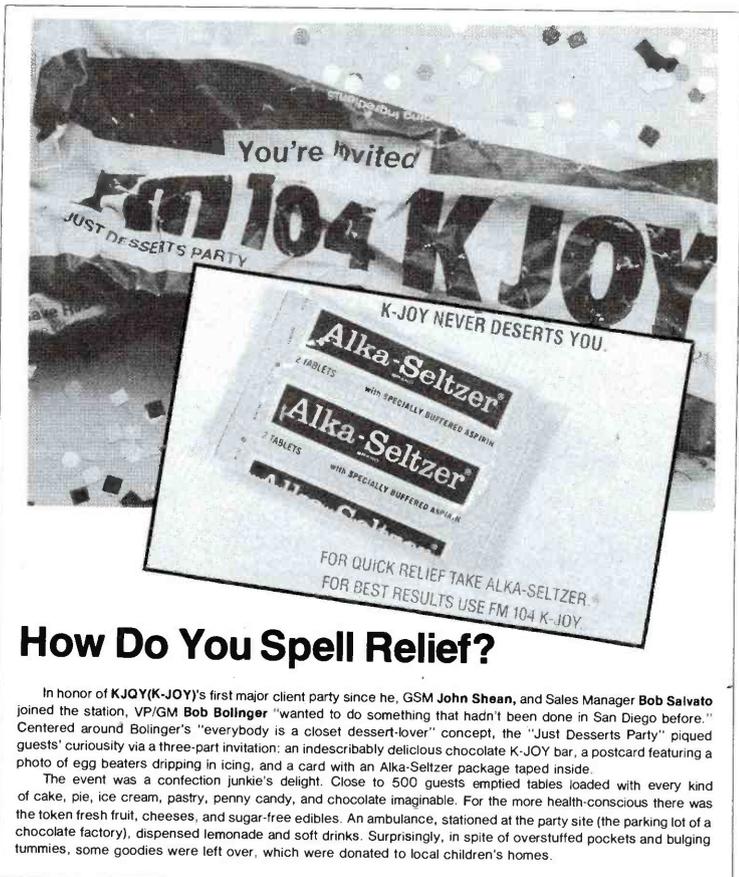
• **Know your equipment and watch the levels.** Understand the characteristics of the equipment you use on a regular basis (microphones, cart machines, etc.). It's also a good idea to be friendly with your chief engineer.



Gary Moss

• **Learn as much as possible.**

Read all you can and listen to as many air checks of different markets as possible. Try to read the daily paper, *People* magazine, and all the trades as well as best-selling books from time to time. See the popular movies, too. The more well-rounded you are, the better you will relate to your listeners and people in general.



How Do You Spell Relief?

In honor of KJOY(K-JOY)'s first major club party since he, GSM John Shean, and Sales Manager Bob Salvato joined the station, VP/GM Bob Bolinger "wanted to do something that hadn't been done in San Diego before." Centered around Bolinger's "everybody is a closet dessert-lover" concept, the "Just Desserts Party" piqued guests' curiosity via a three-part invitation: an indescribably delicious chocolate K-JOY bar, a postcard featuring a photo of egg beaters dripping in icing, and a card with an Alka-Seltzer package taped inside.

The event was a confection junkie's delight. Close to 500 guests emptied tables loaded with every kind of cake, pie, ice cream, pastry, penny candy, and chocolate imaginable. For the more health-conscious there was the token fresh fruit, cheeses, and sugar-free edibles. An ambulance, stationed at the party site (the parking lot of a chocolate factory), dispensed lemonade and soft drinks. Surprisingly, in spite of overstuffed pockets and bulging tummies, some goodies were left over, which were donated to local children's homes.

• **Answer the studio phone line.** Be congenial and helpful. Learn to listen. Finding out what your listeners are interested in will help you and the station serve the audience better.

• **Keep an open mind.** Be willing to look at things objectively. So often in this business there will be format "fine tuning" or format changes. These things happen; try

not to take them personally.

• **Have fun.** We're in the business of entertaining people. When we're having a good time and enjoying

what we're doing, it comes across on the air.

Gary is the afternoon drive personality at EZ33(WVEZ)/Nashville.



CHRISTMAS IN AUGUST — KODA/Houston's "Christmas Lites" record (an LP of popular Christmas music) netted close to \$3000. That amount, plus a contribution from the station itself resulted in a \$5850 donation to the University of Texas M.D. Anderson Hospital and Tumor Institute. On hand for the presentation were (l-r) the hospital's VP/Patient Care Don Wagner and Director of Volunteer Services Page Lawson, KODA's VP/GM David Pearlman and PD Ken Rogulski.

FLOW

WNCN/New York promotes three: Ellen Kazis, Assistant to the PD; Shirley Ford, Assistant to the MD; and Vito Colonna, Production Supervisor . . . Orv Jeske, formerly of WOKY/Milwaukee, moves to WAGR/Lumberton, NC's 8pm-midnight shift as Jack Reynolds. Also new to WAGR is former WQTR/Whiteville, NC PD Suzette Jordan in the noon-4pm slot . . . Dave Humphrey joins WLIF/Baltimore as News Director.

PROGRAMMING NOTES

KMPC/Los Angeles adds "Juke Box Saturday Night" . . . WKXS-AM/Boston once again brings the Glenn Miller Band to Boston for two cruise-under-the-stars events . . . WNCN/New York presents a six-week series of Brooklyn Philharmonic concerts and airs "Carnegie-thon" on behalf of Carnegie Hall's fall subscription drive . . . KKSNI/Port-

land continues its community concert season with the "Waterfront Classics" and "Courtyard Classics" . . . KIDX/Billings's "Listen While You Work" promotion awards lunch for two, flowers, donuts and coffee bags; business letterhead entries will be compiled into a "KIDX and the Billings Marketplace" book.



RADIO FOR LIFE — WBBG/Cleveland's recent "12-Hours for Life Radiothon" raised over \$13,000 on behalf of the Leukemia Society of Northeast Ohio. One of the radiothon's special features was the WBBG Big Band Sunday Brunch, during which listeners were entertained by 1940's big band vocalist Andy Russell (above).

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CINCINNATI OVERVIEW

The Battle Heats Up

This year's spring Arbitron saw four A/C stations pitted against each other in Cincinnati: 55KRC, WARM 98, WLLT, and full-service WLW. But instead of one winner there were four. In the adults 25-49 demo 55KRC, WARM 29, and WLW all chalked up double digits. And WLLT, not far behind the pack, rose by almost 2.5.

Everybody lived happily ever after, right? That is until a new pair of A/C's, WVNK-AM & FM (formerly WSAI & WKXF) thickened the plot. In addition WLLT is now searching for a PD, while WLW and its new programmer, Alan Furst, are getting better acquainted. So let's look at each team as it prepares for the fall '85 edition of the ratings story.

The New Guys

WVNK reunites E. Alvin Davis, C.C. Matthews, and Dickie Shannon; all three worked at the station during its WSAI days. This time around, Matthews is PD, Davis consults, and Shannon does afternoons. Interestingly, both Shannon and Matthews previously programmed WLLT.

Going up against four already-established A/C's isn't an easy proposition. So what niche does WVNK (which will simulcast) hope to fill? "We think there's an opportunity for a vibrant, lively, personable A/C station on FM, that has a certain level of services, to be effective in achieving ratings," Davis said. He was vague as to which stations he viewed as competitors and the stations' demo target. He would only say, "Those stations on the FM band which play contemporary music are most likely to lose audience to us."

During its first week on the air, WVNK kept listeners guessing by calling itself by a different name and serving up a different format each day. Now that the dust has settled, the station is being called "The New Wink." Musically, according to Davis, WVNK will have a much higher energy level than some other Cincinnati A/C's. He said its strengths lie in its position as a personality and more service-oriented station. "We have some really solid people at Wink," E. Alvin added. "And there are some awfully good people in Cincinnati, even a fair number of world-class people. Cincinnati is a very competitive radio market. I expect we'll do well."

The Brighter Light

Since Shannon's departure, former WLLT/Washington PD/MD Bob Cummings has been consulting WLLT. He lost no time making changes.

"Light" stations all over the country are really having a problem being positioned as too soft.

It's important to really market 'Light Rock' by telling people exactly what it is. For example, you would say on the air that 'Billy Joel is Light Rock.' Then people perceive the term the way you want them to. In this day and age you don't want to be soft, you want to be bright. A brighter light is really the direction we're going in. We're going to super serve the 25-49 year-old with the idea that people don't feel the age they are."

Although that may sound suspiciously like the position Wink is trying to take, Bob thinks WLLT has beaten it to the punch. "When I came in and made the adjustments, I think it forced Wink to go on before they planned to. They have a long way to go in Cincinnati if they're going A/C; there's no room for another regular A/C. Our main competitor is WARM. It's too bad they (WVNK) switched to A/C; the real market hole is going after (CHR) Q102.

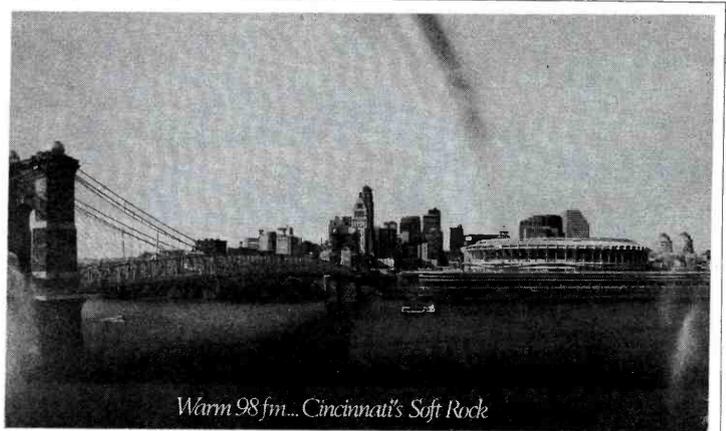


E. Alvin Davis

"This station doesn't really have big problems. The only problem is that some research was misinterpreted when it came into the market against WARM. WLLT reached parity with WARM in a few months, but then changed direction. It could have overtaken WARM if it had stayed in that direction. But that didn't happen so it put WLLT in a position to do something different. With WLLT sounding brighter, it makes WARM sound slower. We're going to put on a 1985 A/C station, instead of programming the way we would have in 1974."

A New Old Line

WLW posted the greatest spring success story, leading the other



Warm 98 fm... Cincinnati's Soft Rock

AHH CINCINNATI — This poster, distributed by WARM 98, could also describe the feelings shared by the rest of the market's A/C programmers. Apparently, Cincinnati sure likes its A/C.

adult stations 25-49 and racking up dramatic increases in most demos. Some of the credit goes to Reds baseball, but the station still pulled ahead of other baseball books in recent history.

Alan Furst talked about his plans for the AM giant. "We're basically going to continue the work that's already started here. Two years ago, the station was pretty much a dead issue. Randy Michaels, Executive VP/Operations for Republic Broadcasting and WLW, discovered the station had never been programmed for Cincinnati. It was treated as a regional and national station. In fact, no local commercials were sold until 1965.

"So efforts began to really target the programming to Cincinnati for the first time in this station's history. Our demos are getting younger, and we're a bit of a rene-

"What's interesting is you have two AM stations really fighting it out here. It's very exciting to see AM radio doing the things we're doing."

A Winning Tradition

55KRC has a history of winning in Cincinnati. Although it was edged out by WLW this time in 25-49 adults, its nearly 11 share was still strong enough to notch second place.

PD Dave Mason says of newcomer WVNK, "Things haven't really settled down over there yet. They've been playing around with different formats their first week out. I'm sure that's an attempt to confuse those of us in radio. No one in their right mind would react to that. We'll just have to see what they end up doing.

"When you look at this market,

Mason arrived at 'KRC just two years ago. "Randy Michaels and I had worked together on other programming projects. I came in, tightened up the music, and did away with the research. We re-oriented the personalities to talk more about life in the '80s and fixed the station's processing — the signal had been terrible."

So how is 'KRC different from WLW? "The big difference is the personalities, and the fact that WLW does something different every daypart. I really don't consider WLW an A/C. In the course of a day, you hear very little A/C music. A/C for them could mean Adult Conversation.

"They did great this book, but you have to remember, there's a baseball phenomenon here called Pete Rose. But they've done other things, too. They've taken a lot of our methodology and used it in their promotions. For example, there's talk they'll be doing a direct mail piece in the fall. We've done one in the spring for the last two years, and it's been highly successful for us."

Cincinnati's Soft Rock

With the "New Wink" and the new "Light Rock" taking a brighter approach, that leaves leading FM WARM98 all alone as "Cincinnati's Soft Rock."

PD Mark Tipton doesn't foresee any immediate changes in his camp. "We're still the top A/C in town and don't expect to change our position. If WLLT and WVNK want to battle it out for that end of the spectrum, more power to them. We've been doing what we do successfully for five years, and we know how to reach our market."

Tipton also agrees the market hole is CHR, adding, "When we came on five years ago with A/C, there was a hole for it. Now I'm not sure. I think our success is partially responsible for this A/C trend. Maybe they (WVNK) saw it as the easiest and most inexpensive route. You would think there wouldn't be enough of the A/C pie left, especially when you consider the size of the CHR, AOR, or even Country pie."

Well, no matter how you slice it, Cincinnati is a hot A/C market. Anyone care to place any bets?



Mark Tipton

gade. It's an unusual station, not driven by music. I guess you could describe it as an 'event-driven' format.

"We have Jim Scott in mornings, talk in midday, Gary Burbank in afternoon drive, sports talk at night, and the trucking show on overnights. We do play more music on the weekends."

Furst has no opinion just yet on how the new A/C's will fit in. "It's a hard call at this point. We'll just have to see how they fit in against WARM and WLLT. 'KRC is really our chief competitor. Randy Michaels's fun, rather flamboyant style brought some attention and audience back to WKRC. And that's what he's doing at WLW now.



Dave Mason

the big 18-34 winners are Q102 and (AOR) WEBN. When we heard format change rumblings about WSAI, we figured somebody was finally going after 'Q.' Instead, they're jumping into the A/C pot. I don't really know how they expect to fit in. The papers say they plan to be a full-service FM, but we haven't seen evidence of that yet. Their staff is made up of older, established Cincinnati personalities, but the music is young."

Mason believes 'KRC is special because of the personalities who've been there for many years. Morning man Jerry Thomas is a 23-year vet, midday personality Dave Lee has logged ten years, and afternoon host Rich King counts 15 years.

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LON HELTON

COUNTRY

56% DOWN 12+; 49% DOWN 25-54

Analyzing The Top 100 Markets

Are Country ratings up, down, sideways, or somewhere in between? Hundreds of euphemisms have been espoused relative to its health. Ultimately, what you hear depends on who you're talking to and what axe he has to grind. But what is the real situation?

This week I've compiled the first-ever R&R Country scoreboard, detailing the results of the spring '85 Arbitron for virtually all of the Country stations in the top 100 markets. Included in the self-explanatory boxes elsewhere on this page are demographic breakdowns and comparisons from spring '84 to spring '85. Basically, the numbers speak for themselves.

Country radio should be especially concerned with the slippage in the 25-54 numbers. Fewer stations rank in the 25-54 top ten this year than last, a clear sign of target demo erosion. Additionally, 49% of the stations are down in that key

area, while only 24% showed improvement.

The cume rankings are also down, though not as much as the quarter-hour comparisons. This implies that Country stations are suffering more from decreased time spent listening than they are from total loss of listeners (although the decreasing cumes can't be ignored.) Apparently, people aren't giving up on the format but perhaps they're just not as happy with the product. Therefore, they're not spending enough time with Country radio to offset the loss of audience to other formats.

Sp '84 to Sp '85 Comparisons

12+

Up	80	32%
Down	140	56%
Flat	9	4%
Debut	19	8%

25-54 (Ranks)

Up	60	24%
Down	123	49%
Flat	46	19%
Debut	19	8%

Cume (Ranks)

Up	68	27%
Down	107	43%
Flat	54	22%
Debut	19	8%

Tale Of The Tape

	Spring '84	Spring '85
Stations Surveyed	239	248
25-54 Rank Comparisons	1-5 88 (37%) 6-10 78 (33%) 11-15 42 (17%) 16-20 24 (10%) 21+ 7 (3%)	1-5 78 (31%) 6-10 76 (30%) 11-15 49 (20%) 16-20 26 (11%) 21+ 19 (8%)
Markets With Country #1 in Adults 25-54	28	20
Markets With Country #1 12+	10	10
Markets With Country #1 Cume	6	4

All figures refer to Arbitron metro survey areas, Monday-Sunday, 6am-midnight.

Stations with #1 shares in their market have 12+ figures in bold.

Demo figures are for market rank, not actual share.

Under the demo rankings comparisons, "1-5" means a station ranked in the top five 25-54 adults, "6-10" indicates the station ranked sixth, seventh, eighth, ninth, or tenth, and so on.

An asterisk indicates co-owned Country stations which have different call letters in the same market. (In Dallas there are two sets of co-owned stations; one indicated with an asterisk and the other with a plus.)

A "-" indicates the station wasn't Country during the sweep in question.

Spring '85 Scoreboard

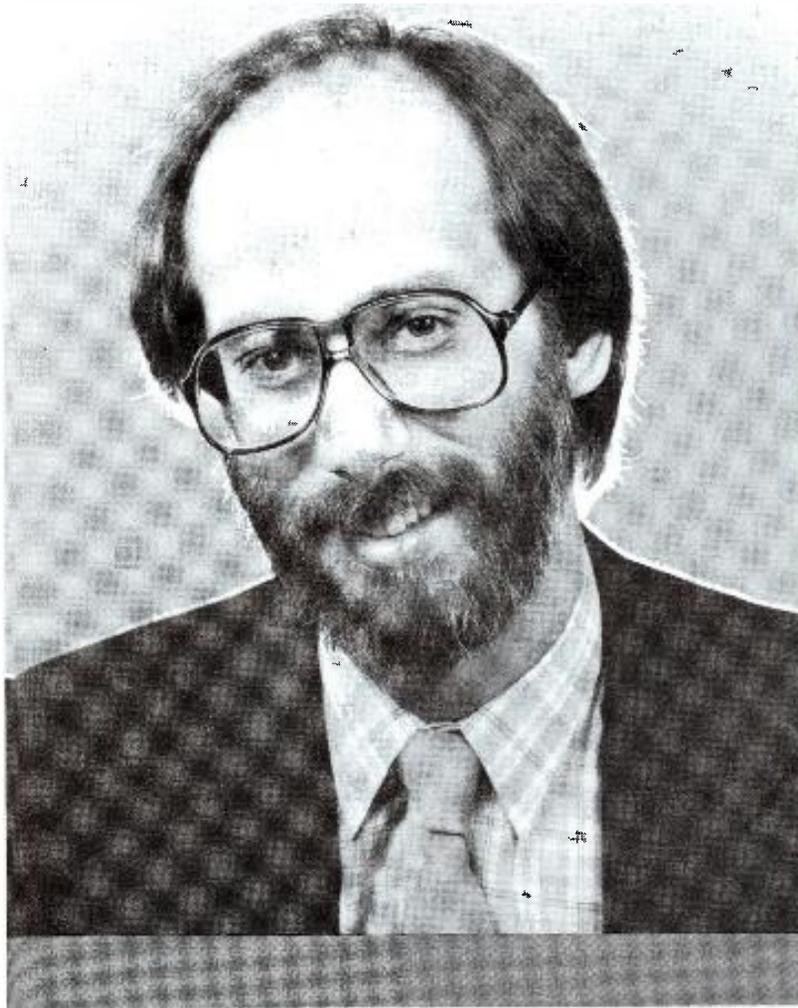
Station/City	12+		25-54 Rank		Cume Rank		Station/City	12+		25-54 Rank		Cume Rank	
	Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85		Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85
WSLR/Akron	5.0	5.2	5	7	7	10	WSAI/Cincinnati*	1.6	1.6	14	14	14	14
WGNA/Ibany	4.9	4.8	6	10	11	11	WUBE/Cincinnati	4.9	4.2	7	9	11	10
WPTR/Ibany	5.4	3.5	5	11	10	12	WGAR/Cleveland	-	1.6	-	19	-	16
KRST/Aibquerque*	6.7	6.9	2	3	7	6	WGAR-FM/Cleveland	4.0	3.7	8	8	15	13
KRZY/Aibquerque*	5.5	3.8	7	7	10	10	WCOS/Columbia, SC	.8	1.0	15	15	11	11
WEEX/Allentown	1.5	3.0	14	9	13	12	WCOS-FM/Columbia	20.4	18.6	1	1	1	2
WXKW/Allentown	-	3.4	-	7	-	9	WTCB/Columbia, SC	-	3.7	-	8	-	11
WXKW-FM/Allentown	7.7	-	2	-	6	-	WCKX/Columbus	1.4	1.9	13	15	18	15
KIKF/Anshelm	1.2	1.5	18	18	28	21	WHOK/Columbus	3.2	3.6	11	8	12	9
WKHX/Atlanta*	10.0	8.9	1	3	4	4	WMNI/Columbus*	4.3	3.6	10	13	11	8
WPLO/Atlanta*	2.6	1.7	12	14	13	16	WRMZ/Columbus*	5.4	3.9	5	6	7	11
WYAY/Atlanta	-	3.3	-	11	-	12	KLIF/Dallas*	1.7	.9	21	25	18	19
KASE/Austin*	12.7	11.9	1	2	3	3	KPLX/Dallas*	4.7	5.3	5	4	10	11
KVET/Austin*	5.4	4.5	6	7	7	8	KSCS/Dallas+	6.6	4.7	2	5	6	6
KAFY/Bakersfield	3.9	2.4	7	9	6	8	WBAP/Dallas+	6.3	7.4	4	2	5	4
KUZZ/Bakersfield	9.6	13.4	2	2	3	2	WBLY/Dayton	-	1.4	-	19	-	18
WCAO/Baltimore	4.1	2.5	5	11	9	13	WBZI/Dayton	1.9	1.8	14	11	16	14
WPOC/Baltimore	6.2	6.0	2	4	6	8	WONE/Dayton	7.6	7.9	5	4	5	5
WKJN/Baton Rouge	-	11.0	-	1	-	5	KBRQ/Denver	1.6	.8	18	20	22	22
WSLG/Baton Rouge	2.5	1.3	12	17	13	13	KBRQ-FM/Denver	1.5	1.6	17	18	18	17
WYNK/Baton Rouge	2.7	1.2	11	11	11	12	KLZ/Denver	4.0	2.4	10	14	12	15
WYNK-FM/Baton Rouge	14.7	9.5	1	2	3	4	KYGO/Denver	4.9	4.0	4	5	11	11
KAYD/Beaumont	7.0	6.5	3	7	5	8	WCXI/Detroit	2.7	1.8	16	21	19	21
KLVI/Beaumont*	5.9	8.2	6	4	8	3	WCXI-FM/Detroit	2.5	1.6	10	17	17	20
KYKR/Beaumont*	11.2	14.1	2	1	2	2	WWW/Detroit	2.3	3.6	13	5	14	13
WSM/Birmingham	-	1.3	-	17	-	19	KHEY/EI Paso	5.4	4.0	5	6	6	8
WZZK/Birmingham	-	3.2	-	10	-	10	KHEY-FM/EI Paso	11.4	7.0	1	3	4	5
WZZK-FM/Birmingham	11.3	12.8	1	1	2	1	KLOZ/EI Paso	4.1	2.9	6	12	12	11
WVOK/Birmingham	4.1	6.1	9	6	6	6	WKMF/Flint	3.5	5.8	9	7	9	7
WLTB/Birmingham	2.6	3.4	8	7	15	8	WTAC/Flint	2.5	3.8	10	8	10	9
WBOS/Boston	1.4	2.4	12	11	21	15	KFRE/Fresno*	2.9	1.8	11	17	10	13
WYRK/Buffalo	7.1	5.6	4	5	11	10	KFRY/Fresno*	.7	1.9	18	16	16	18
WEZL/Charleston, SC	13.2	11.9	1	2	3	3	KMAK/Fresno	2.8	3.0	11	12	11	11
WXLY/Charleston, SC	-	3.8	-	7	-	8	KNAX/Fresno	2.4	4.3	14	6	11	10
WLON/Charlotte	2.7	1.3	12	17	15	15	WQHK/FL Wayne	13.6	9.5	2	3	3	3
WLVK/Charlotte	-	6.6	-	6	-	8	WCUZ/Grand Rapids	6.3	8.0	5	4	6	4
WSOC/Charlotte	-	1.6	-	11	-	10	WCUZ-FM/Grand Rapids	9.3	10.5	1	1	5	5
WSOC-FM/Charlotte	17.3	12.6	1	1	1	1	WMUS/Grand Rapids	3.0	4.8	9	7	11	10
WDDO/Chattanooga	5.9	2.2	8	10	7	9	WPCM/Greensboro	.8	1.4	16	16	17	11
WDDO-FM/Chattanooga	8.6	6.5	2	3	4	4	WTQR/Greensboro	16.9	16.8	1	1	1	1
WUSY/Chattanooga	12.5	16.2	1	1	3	3	Winston Salem-High Point	-	1.0	-	24	-	22
WMAQ/Chicago	4.1	3.4	9	9	10	7	WinnW/Greensboro	-	1.0	-	24	-	22
WUSN/Chicago	2.7	2.4	8	12	17	17	WinnW-High Point	-	1.0	-	24	-	22
WXKF/Cincinnati*	4.2	2.8	10	10	12	12							

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Jhan Hiber & Associates Proudly Welcomes

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COUNTRY

Spring '85 Scoreboard

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Station/City	12+		25-54 Rank		Cume Rank		Station/City	12+		25-54 Rank		Cume Rank	
	Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85		Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85
WESC/Greenville	3.4	2.1	9	12	10	12	KFKF-FM/Kansas City	6.8	5.4	4	5	7	9
WESC-FM/Greenville	15.0	13.9	1	1	2	3	WDAF/Kansas City	7.7	10.7	3	1	4	2
WSSL/Greenville	.9	.2	14	17	15	22	WIVK/Knoxville	3.4	4.5	7	5	7	8
WSSL-FM/Greenville	7.6	7.3	3	3	5	6	WIVK-FM/Knoxville	19.6	23.3	1	1	1	2
WCMB/Harrisburg	4.6	2.5	8	6	10	11	WNKX/Knoxville*	2.0	1.5	9	10	12	11
WHYL/Harrisburg	2.9	.3	8	19	13	20	WNOX/Knoxville*	4.0	2.6	6	7	6	6
WHYL-FM/Harrisburg	3.2	3.4	8	8	10	12	WIOV/Lancaster	13.9	6.5	1	5	3	5
WMLB/Hartford	2.0	—	12	—	17	—	WITL/Lansing	9.9	10.3	2	3	4	4
WRKZ/Hershey	8.5	7.1	2	2	6	5	WKLH/Lansing	3.7	.7	8	13	9	11
KDEO/Honolulu	4.2	2.6	5	10	11	14	KFMS/Las Vegas*	8.0	7.4	1	3	4	5
KIKK/Houston	.9	.9	21	17	20	23	KRAM/Las Vegas	3.5	1.8	9	15	14	12
KIKK-FM/Houston	6.4	6.8	2	3	6	5	KVEG/Las Vegas*	4.8	2.2	6	12	6	9
KILT/Houston	1.7	1.3	14	18	16	17	KLRA/Little Rock	3.6	4.8	12	7	9	10
KILT-FM/Houston	4.9	4.7	7	7	7	11	KSSN/Little Rock	12.3	14.1	1	2	2	2
WFMS/Indianapolis	6.6	8.2	5	3	7	7	KLAC/Los Angeles*	2.0	1.5	11	22	16	21
WGTC/Indianapolis	1.8	—	11	—	12	—	KZLA/Los Angeles*	2.2	2.1	8	12	20	18
WIRE/Indianapolis	5.6	5.1	8	8	8	9	WAMZ/Louisville	10.4	11.1	1	1	4	3
WCRJ/Jacksonville	.4	.6	14	19	19	14	WCII/Louisville	5.8	5.4	8	8	9	11
WCRJ-FM/Jacksonville	6.2	2.8	7	9	6	8	WTMT/Louisville	.6	1.2	17	13	17	16
WQIK/Jacksonville	1.3	2.3	14	9	11	12	KELT/McAllen-Brownsville	3.9	—	6	—	8	—
WQIK-FM/Jacksonville	8.2	10.3	4	2	4	3	KTFM/McAllen-Brownsville	3.1	4.4	8	6	7	7
WBBI/Johnson City	1.6	1.0	17	na	11	20	WGKX/Memphis	6.7	7.6	5	5	9	9
Kingsport-Bristol							WMC/Memphis	9.2	9.2	2	1	8	8
WEMB/JC-K-B	2.0	1.4	8	12	23	23	WKOS/Miami*	2.8	3.1	9	13	14	16
WJCV/JC-K-B	9.5	9.7	3	3	4	3	WQAM/Miami*	1.6	.9	18	23	22	27
WJSO-FM/JC-K-B	1.3	2.2	9	5	15	7	WBCS/Milwaukee	.4	—	22	—	22	—
WKIN/JC-K-B	1.6	.5	17	14	7	10	WBGS-FM/Milwaukee	4.6	3.2	3	10	10	12
WXBQ/JC-K-B	20.0	18.6	1	1	2	2	WLZZ/Milwaukee	1.8	—	13	—	17	—
KCMO-FM/Kansas City	3.7	3.8	10	8	15	13	WMIL/Milwaukee	4.8	4.1	5	9	11	8
KFKF/Kansas City	.6	.2	20	25	24	26							

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CLOSE-UPS

- **KIK-FM/Anaheim** joined Catalina Cruises in a "KIK The Heat" promotion. Whenever one of the jocks announced the temperature between 6am-midnight, listeners could register to win by calling within ten minutes. They were also given ten minutes to call when they heard their name announced on the air. Prizes included two tickets to Catalina Island. The grand prize winner received a home central air conditioning system.

- The "Guard Your Kids" program is underway in Cleveland, thanks to **WGAR** and the Cleveland Area Law Enforcement Explorer Scouts. Over

the next three months the scouts will photograph, fingerprint, weigh, and measure thousands of children. The information will be put on ID cards for the parents, who will retain the only fingerprint and photo copies.

- **WKQS-FM/Miami** is once again holding its annual raft race on the New River. Proceeds from this year's race will benefit United Cerebral Palsy.

- **WOW/Omaha** is celebrating its second birthday, with **Joe Stampley** and the **Maines Brothers Band** headlining a concert. Local artists will also join the celebration.



C-HOW SHE WINS — CHOW/Welland's promotion during its ratings sweep (see, you can't escape ratings even by going to Canada) was called Lotto 7:45. Contestants had to listen at 7:45 each morning (clever, eh?) for lottery numbers read by the station. The numbers were on cards mailed to every household on the Niagara Peninsula. CHOW PD Rick Woodward is shown presenting a check for \$1470 to a lady who listened and matched.

GOOD MUSIC. GOOD FOLKS. GOOD LUCK.

Our CMA Award Nominees For 1985.

MEL McDANIEL
Single Of The Year:
Baby's Got Her Blue Jeans On
Song Of The Year:
Baby's Got Her Blue Jeans On
Writer: BOB McDILL
Publisher: HALL CLEMENT
Horizon Award

ANNE MURRAY
Female Vocalist Of The Year
Vocal Duo Of The Year
(With Dave Loggins)

SAWYER BROWN
Horizon Award



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Vocal Duo Of The Year
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SAWYER BROWN
Horizon Award



COUNTRY

Spring '85 Scoreboard

Continued from Page 110

Station/City	12+		25-54 Rank		Cume Rank		Station/City	12+		25-54 Rank		Cume Rank	
	Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85		Sp '84	Sp '85	Sp '84	Sp '85	Sp '84	Sp '85
KEYE/Minneapolis-St.Paul*	5.9	5.2	3	5	7	7	WKQC/Saginaw	11.4	15.7	3	1	4	3
WDGY/Minneapolis-St.Paul*	3.7	3.3	6	8	10	9	KUSA/St. Louis	3.9	3.5	5	9	9	10
WKSJ/Mobile	7	9	15	15	14	13	WIL/St. Louis	2.0	1.1	17	21	13	18
WKSJ-FM/Mobile	18.5	15.1	1	1	1	2	WIL-FM/St. Louis	6.8	6.7	2	3	5	6
WMML/Mobile	2.0	1.7	12	13	10	10	KKAT/Salt Lake City	4.1	3.4	5	10	14	15
WJRB/Nashville*	.5	—	17	—	17	—	KRGO/Salt Lake City	1.1	1.3	17	15	19	23
WRKZ/Nashville*	1.0	—	16	—	17	—	KSOP/Salt Lake City	1.2	1.7	15	16	7	20
WSIX/Nashville	—	1.4	—	14	—	13	KSOP-FM/Salt Lake City	4.1	3.3	6	9	10	14
WSIX-FM/Nashville	7.2	7.4	4	5	6	7	KAN/Salt Lake City	2.9	2.5	11	11	15	16
WSM/Nashville	6.1	6.2	8	8	7	4	KAJA/San Antonio	7.3	5.2	5	5	7	6
WSM-FM/Nashville	8.8	11.1	1	2	4	2	KBUC/San Antonio	1.6	1.0	16	21	17	21
WNOE/New Orleans	3.4	3.2	11	12	12	13	KBUC-FM/San Antonio	4.5	4.8	9	6	13	11
WNOE-FM/New Orleans	5.3	4.2	4	8	9	9	KKYI/San Antonio	7.3	5.8	5	9	7	12
WHN/New York	2.9	3.1	12	8	16	12	KWED/San Antonio	1.6	1.0	25	23	21	23
WCMS/Norfolk	1.1	1.2	19	18	16	7	KCBO/San Diego	2.5	1.4	13	17	19	19
WCMS-FM/Norfolk	8.6	7.2	1	3	5	7	KCBO-FM/San Diego	2.0	1.7	22	16	24	27
WKEZ/Norfolk	1.4	.8	16	22	21	21	KSON/San Diego	.9	.8	25	25	22	24
WTD/Norfolk	1.2	1.6	18	14	20	17	KSON-FM/San Diego	3.1	2.8	11	8	15	13
KEBC/Oklahoma City	8.3	6.9	1	5	8	8	KNEW/Oakland-San Francisco*	2.8	2.8	14	12	19	17
KOMA/Oklahoma City	4.1	2.8	8	9	10	11	KSAN/Oakland-San Francisco*	3.0	3.2	4	3	10	10
KXXY/Oklahoma City	.5	—	15	—	15	—	KEEN/San Jose	3.2	2.0	8	11	18	20
KXXY-FM/Oklahoma City	9.8	10.6	2	2	4	5	KMPS/Seattle	2.2	3.2	14	16	20	21
WKY/Oklahoma City	—	2.3	—	12	—	10	KMPS-FM/Seattle	3.0	4.0	8	6	16	15
KYNN/Omaha	1.3	—	11	—	9	—	KRPM/Seattle	3.3	3.3	9	9	19	17
WOW/Omaha	6.2	3.2	6	10	6	8	KRMD/Shreveport	1.3	1.3	11	13	11	12
WOW-FM/Omaha	6.6	5.5	7	5	8	9	KRMD-FM/Shreveport	10.5	5.9	1	5	3	10
WHOO/Orlando	3.7	2.7	9	13	11	12	KWKH/Shreveport	7.8	4.2	9	8	5	9
WHOO-FM/Orlando	4.3	4.4	7	7	9	8	KWKH-FM/Shreveport	—	3.8	—	10	—	11
WKA/Orlando	9.6	9.1	2	2	4	4	KDRK/Spokane*	12.0	12.6	1	1	4	4
WXTU/Philadelphia	2.6	3.3	14	7	21	18	KGA/Spokane*	8.0	6.1	4	6	6	7
KJJJ/Phoenix	2.0	1.1	17	22	14	18	WIXY/Springfield, MA	3.6	1.5	8	13	14	16
KJJJ-FM/Phoenix	3.8	2.3	8	14	12	13	KFMR/Stockton	5.8	3.3	6	8	8	9
KNIX/Phoenix	1.1	1.7	20	20	16	17	WRRB/Syracuse	6.4	5.3	3	4	9	9
KNIX-FM/Phoenix	7.1	8.9	1	1	7	6	WSEN/Syracuse	1.5	1.5	11	10	12	12
WDSY/Pittsburgh*	3.2	2.8	10	10	15	15	WSEN/Syracuse	3.3	1.2	9	15	10	11
WEPE/Pittsburgh*	1.8	1.8	14	12	16	16	WQYK/Tampa	8.7	7.0	2	4	3	5
KJIB/Portland*	4.1	1.7	6	18	14	17	WSUN/Tampa	4.8	5.3	7	5	5	7
KUPL/Portland	1.0	.8	20	22	20	20	WKLK/Toledo*	7.5	7.3	1	2	7	6
KUPL-FM/Portland	4.1	4.0	8	10	13	13	WTD/Toledo*	4.7	5.2	8	10	11	10
KWJJ/Portland*	4.4	2.6	5	13	8	11	KCUB/Tucson*	8.4	3.5	5	10	5	10
WGNG/Providence	1.4	.7	11	25	16	24	KIIM/Tucson*	6.2	7.4	4	2	8	6
WHIM/Providence	1.7	1.6	12	11	21	19	KTFX/Tulsa	3.5	6.6	7	5	8	8
WHBF/Quad Cities	8.4	8.1	6	8	6	7	KTOW/Tulsa	—	.5	—	18	—	18
WLLR/Quad Cities	12.4	12.5	2	2	3	2	KVOO/Tulsa	13.7	12.6	3	2	1	1
WKIX/Raleigh-Durham	4.9	2.2	8	13	6	12	KWENT/Tulsa	11.6	11.4	1	1	4	6
WQDR/Raleigh-Durham	—	4.5	—	4	—	7	WMZO/Washington	—	.3	—	29	—	26
WPCM/Raleigh-Durham	4.0	2.0	6	12	9	13	WMZO-FM/Washington	3.7	4.6	7	5	12	13
WRNL/Richmond	4.1	3.5	7	8	10	7	WPX/Washington	.5	.4	27	27	25	27
WTVR/Richmond	5.2	7.1	5	6	7	6	WPX-FM/Washington	3.0	3.1	10	12	14	17
KCKC/Riverside-San Bernardino	2.8	1.2	9	26	16	18	WIRK/West Palm Beach	7.5	4.2	2	5	5	6
KNTF/Riverside-San Bernardino	2.1	1.2	9	12	19	24	KFDI/Wichita	9.4	8.9	3	6	4	4
KWDJ/Riverside-San Bernardino	.9	1.4	20	13	27	25	KFDI-FM/Wichita	10.5	15.2	2	1	2	2
WFLC/Rochester	1.1	.5	16	18	14	13	KFH/Wichita	6.3	7.5	9	4	6	5
WNYR/Rochester	4.3	3.6	7	7	9	9	WAMS/Wilmington, DE*	5.5	3.0	3	9	9	14
WZKC/Rochester	—	2.5	—	8	—	11	WDSJ/Wilmington*	3.9	2.1	7	12	13	16
KAER/Sacramento	7.3	4.4	2	6	10	10	WNOW/York	4.4	1.4	7	26	10	13
KRAK/Sacramento*	6.3	5.0	8	8	7	9	WQXX/Youngstown-Warren	11.0	8.1	1	2	5	6
KSKK/Sacramento*	3.5	3.5	6	7	14	12							



DONCHA — ... Just love to have your picture taken with T. G. Sheppard? Experiencing the feeling to the max [I've been in LA way too long] are (l-r) Chris Conners, one part of WYAY/Atlanta's morning "Zoo Crew"; CBS's Tim Pritchett; T.G.; and another part of the Zoo and JAY MD, Rhu-barb Jones.



WITL-ING AWAY THE TIME — WITL/Lansing treated its fans to a free concert not too long ago. Shown after the show are (l-r) Hugh Leach of the Lansing State Journal, RCA artists Ed Bruce and Gail Davies, WITL Program Manager John Austin, and RCA's Dale Turner.



SHARON ALLEN

NASHVILLE THIS WEEK

Bloopers, Cliches, And Unprepared Interviews

Do you ever find yourself collecting weird stuff? Bugs, coffee cups, postage stamps, spouses, strings, and the like. Well, for the past few months, I've been collecting comments and questions that recur in various interviews. I've talked to a few artists, the record labels, and PR firms. If you recognize yours or find yourself guilty of any of the following, you're probably not the only one! I'm not confessing to having asked any of the questions!

- 1) Look I don't know anything about country & western music, but my editor/PD sent me over here . . .
- 2) Is _____ your real name?
- 3) Where do you think country music is going from here?
- 4) What's your favorite color?
- 5) What's Dolly really like?
- 6) How'd you get started in this business?
- 7) Are you guys really brothers (cousins, sisters . . .)?
- 8) Say, would you mind signing a picture for my wife. She just loves you.
- 9) The press kit didn't arrive, so I hope you don't mind a few basic questions.
- 10) What's your favorite song?
- 11) Is that your bus out there?
- 12) Where'd you play last night?
- 13) Where you headed tomorrow night?
- 14) Who was your biggest musical influence?
- 15) Who would you most want to record a duet with?
- 16) Remember me? We met six years ago backstage in Biloxi!
- 17) What does your wife think about you being on the road so much?
- 18) What do you say to recording a little message for my codaphone?
- 19) What label are you on?
- 20) You got any T-shirts?
- 21) So what's it like up there on stage?



BREAKING RECORDS — Shelley Townes appears to be doing all she can to "break" her new single "Lady of Liberty" on NLT Records. The actual breaking of the record is in the hands of a new company called the Liberty Venture. Pictured (l-r) are: Liberty Venture's Ted Marko, Townes, NLT President G.D. Stinson, Fischer & Lucas Distributing's Bobby Fischer, and Liberty Venture's V.D. Stephenson.

22) I heard the Vegas date was a bust.

23) Do you think you could listen to this tape? My uncle's a songwriter and he's one of your biggest fans . . .

24) It says here in the press material that you have a dog named Blue. Is that your dog's name?

25) Aw. The machine wasn't on. Do you think we could do this over?

None of these can be classified as one of life's most embarrassing moments for an interviewer or interviewee. But you must admit some of them are pretty funny. We're creating a new file at R&R's Nashville office. So if you pulled any bloopers not mentioned above, send them to me to be included in an upcoming column. And you can even rat on your friends; I won't tell.

Another Quartet

Johnny Cash, Jerry Lee Lewis, Roy Orbison, and Carl Perkins are set to record a rock & roll reunion album at Memphis's legendary Sun Recording Studios. The quartet will begin recording the "homecoming" sessions next week at the studio where they all got their start in the business.

Several major labels have expressed interest in the project, produced by Chips Moman and slated for release in early 1986. The sessions will also be filmed for a television special. The original Sun Studios are now operated by Graceland Enterprises.

Earl Aid

At Earl Thomas Conley's recent concerts in Washington, PA, fans

brought donations of canned goods to be distributed to the unemployed in the area. Well, when Earl realized what the fans were doing he decided to get in on the act.

Not only did he donate several cases of canned food to the sponsoring radio station, WYTK, but he also donated \$2000 cash to the fund being established. The cause is close to Conley's heart, as he remembers the tough times his own family went through when his father lost a job with the railroad after it converted from steam to diesel power.

B.J.'s Moon Rocks

Here are a couple of bits about B.J. Thomas's forthcoming album, "Throwin' Rocks at the Moon." Scheduled for release early next month, it includes the song "America Is," the official song of the Liberty Centennial Campaign for the restoration of the Statue of Liberty and Ellis Island. This cut will support the campaign for a complete year, with the world premiere scheduled for October.

Another selection from the album, "As long As We've Got Each Other," is the theme song for the new ABC sitcom "Growin' Pains." The half-hour show will premiere September 13.

Bits and Pieces: Kenny Rogers is in the studio working on his new album with former Beatles producer George Martin. Guitarist Stanley Jordan and flautist James Galway will appear on the album, which was recorded in Paris and Los Angeles. Look for the release later this fall . . . Nashville rocker Billy Chincock wrote the new theme music for NBC's soap opera "Search for Tomorrow." "Somewhere In The Night." Chincock's work was chosen over 30 others, and NBC executives flew to Nashville to oversee the recording at Treasure Isle Studios . . . Roy Clark is the national spokesperson for Hunt's Ketchup in its television commercials for the fourth year in a row . . . Razyzy Bailey, Nashville Mayor Richard Fulton, Congressman Bill Boner, and 300 Red

Cap Industry employees signed a 300-ft.-long bolt of denim, which will be made into the world's largest pair of jeans and sent to President Reagan to show support for the Apparel Trade Enforcement Act of '85. The "Make More Jobs for Americans" campaign has garnered over 5000 signatures in 15 states. Burlington Industries and the American Cotton Council are also participating in the campaign to slow apparel imports into the U.S. . . . Look for the Forester Sisters on an upcoming segment of "Dance Fever" . . . Barbara Mandrell gave birth to son Nathaniel Mandrell Audney Friday (9-6) at 10:04am. Nathaniel weighed in at 7lbs. 7 oz. . . Don't tell Jimmy Buffett about child labor laws. During a performance at Jones Beach in New York his five-year-old daughter Savannah Jane played percussion for Dad throughout his entire show. Sources say she didn't miss a beat all night long. Wife Jane also joined him on stage for a number.

Just thought you'd like to know!



BMI TOASTS ACUFF-ROSE-OPRYLAND ALLIANCE — BMI Nashville recently hosted a reception for Acuff-Rose-Opryland Music, Inc. staffers in celebration of Opryland's purchase of the 43-year-old publishing company. BMI Sr. VP Frances Preston presented certificates of honor to Acuff-Rose's Wesley Rose and Opryland USA's E.W. Wendell. Pictured (l-r) are: BMI Nashville VP Roger Sovine, Rose, Preston, and Wendell.

Nashville In Motion

Virginia businessman J.C. Arney just formed **Box Office Attractions**, a talent and booking agency located at 50 Music Square West, Suite 100, Nashville, TN 37203; (615) 327-4252. Arney will serve as Chairman of the new company and **Larry Broderick** will be President. Broderick was formerly with the international operations of **Indigo Music**. The company is currently booking **Sierra** . . . **Susan Coker** joined the **Benson Company** as a publicist. She was formerly with **Milk & Honey Records** in the same capacity. **Laura Lee** has also joined Benson as a publicist after being with **Riversong/Lifesong** . . . **Cynthia Clawson** just signed with **Benson Records**.

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BARBARA BARNES

PROGRAMMERS, ARTISTS SHARE VIEWS

Improving The Support System



Art Blakey



Dick Gibson



Bill Hopkins



Ramsey Lewis



Rick Petrone



Lee Ritenour

This week marks Ira Sabin's fourth JazzTimes Convention in New York City, September 11-14. Its theme, "Help Us Build a Better Support System For Jazz," prompted me to talk with broadcasters and artists about the state of Jazz radio.

Bach To Armstrong

KADX/Denver owner Dick Gibson isn't particularly fond of the way jazz is treated on radio. Explaining why he and some of his peers share this view, Gibson says, "It's like (pianist) Barry Harris was saying the other day, 'Christ, jazz is treated like a big garbage can. Any weird sound that somebody makes, they say it's jazz and throw it in. I know what jazz is and that ain't it!'"

"A lot of people treat jazz like current music; all they play is current releases. When you do that, it fails. A Classical station plays Bach and Brahms, but no one calls that station old hat even though the artists have been dead for over 200 years. That's because they're playing the greatest players of that art form. You can listen to these damn (jazz) stations play every crap that comes in the mail for a month and never hear Louis Armstrong. Well, he's our Bach! Classical music is a great music at the composer level;

jazz is a great music at the player level."



Gibson and his wife Matty are affectionately known as "mom" and "pop" to many jazz artists. In fact, this is the 23rd anniversary of their annual jazz party, where invited musicians jam together during three days of impromptu pairings. And even though his station posted a healthy ratings gain this spring, Gibson describes himself first as a

dedicated jazz enthusiast. "I'm not a radio person. My wife and I are jazz people. We're growing like hell because we're attracting people with good ears and playing the great players. Jazz is a terrible art form to be involved with 'cause nobody knows what it is. (But) jazz is music, not a gimmick."

Give Jazz A Chance

Art Blakey feels the same way about other formatted stations that program some jazz in their regular mix. "That's all right. But it's a tongue-in-cheek idea, and you don't need that. You just got to put it out for what it is. You can't mix water and oil."

In the mid-'50s, Blakey and his Jazz Messengers helped usher in the hard bop era. So how does the celebrated drummer feel about today's jazz-influenced music? "I don't know," he said frankly. "I don't listen to it and don't understand it, so therefore I couldn't give you an opinion."

But he believes radio can help by "just playing it, that's all. Give people a chance to hear it. There's no music like jazz, and it couldn't have happened any place else. No America - no jazz. It's a highly spiritual music. It comes from the

Creator to the artist, then goes to the musicians in split-second timing. If you pass through this life and don't get a chance to listen to it, you miss one of the greatest things in life.

"People should play what's good and not worry about the money," Blakey continues. "If you don't play what you feel is good, the audience will know it. And if you don't like what you're playing, they won't either." The same principle, Blakey says, should apply to Jazz radio programming.



Making Ends Meet

Most Jazz programmers, especially those who are true aficionados, wish it were that simple. They often find themselves caught between what they feel is good music and the responsibilities of competitive programming.

Pianist and three-time Grammy winner Ramsey Lewis lays it on the line. "Most stations weren't

bought to be a public service station. A radio station makes money by being sponsored. Sponsors want to buy time on shows that are listened to by more people."

"You have to realize that stations have to make ends meet to stay on the air," adds WYRS/Stamford, CT PD Rick Petrone. You have to get that audience to listen."

One way artists can do their part is by shortening longer cuts, suggests Petrone. "Not every jazz artist is going to get airplay on a noncommercial entity, where they don't necessarily follow a clock. It's very difficult for many programmers to be comfortable with a nine-minute version of something when a four to 4½-minute one would work as well.

"It would be good for a jazz artist to think about the arrangements of his material. I receive a lot of albums that have four or five songs on them - those long cuts and everybody's playing a solo. I know it must be tough to edit because I'm a musician myself. But artists would not be copping out by playing music they don't want to play. They would just arrange it so that

Continued on Page 116

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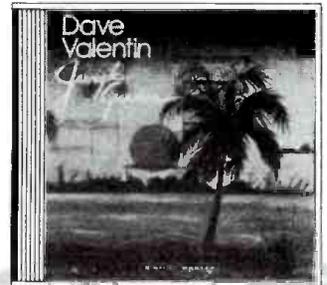


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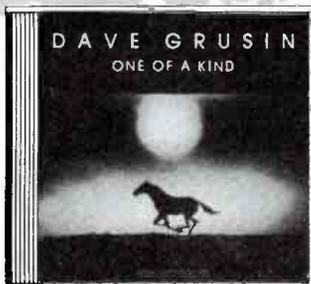


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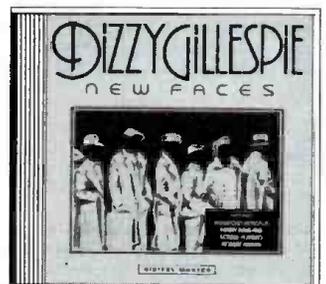


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Continued from Page 114

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Exposing The Music

However, one important question still needs to be answered: how to expose jazz to a larger audience? Lewis feels a new and younger audience has to be eased into appreciating the music. One way would be to offer a mixture of jazz styles from different eras. "That way traditional listeners will be exposed to new artists, and the young listeners would get a good sense of jazz history."

"What I don't like are stations that, when you turn them on, all you hear is music from the '40s and '50s, Big Band, or just all fusion. The audience is small enough without it being broken down into even smaller categories. When you're trying to attract a younger au-

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WMID
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Well, it's hoped these different perspectives will help promote more support for and understanding of Jazz radio. As Art Blakey says, "It's going to take time, but it's getting better."



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Continued from Page 114

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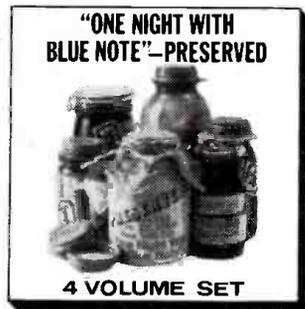
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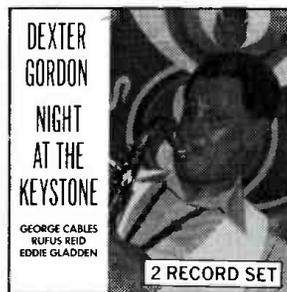


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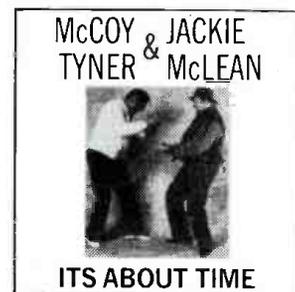
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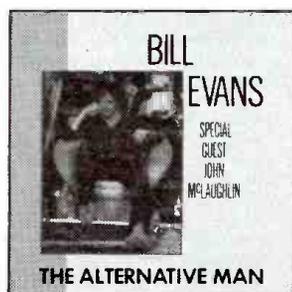
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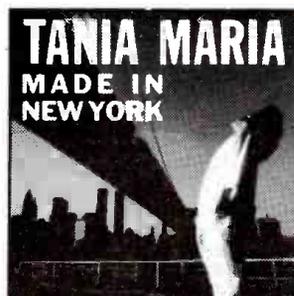
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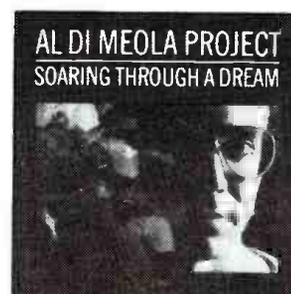
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WALT LOVE

BLACK/URBAN

WJAX Dances On The (Not So) Jagged Edge

by Sean Ross

Spring '85. That's when WJAX-FM was supposed to finally alienate every black person in Jacksonville. CHR crossovers heard on the station were going to drive its constituents back to the city's three more traditional black-oriented AMs.

At least that's what the record folks and the city's other Black/Urban programmers predicted. But it's not what happened - WJAX-FM's last Arbitron was its best ever. The station posted an 8.4-9.7 to become the city's fourth-ranked station overall, leading in teens by nearly ten share points.

The station rose to prominence in the early '80s under PD Steve Fox. Chris Turner, Fox's successor, added deep-crossover product (i.e., Survivor's "I Can't Hold Back") to the music mix last year. So what did current PD Tony Mann do to stir up so much sand when he took over earlier this year? He took the station to a 50/50 music mix, right on the line between B/U and CHR.

"I've been taking the hottest songs from both charts and blending them so we won't lose our old audience. We'll just keep them and add more. We're playing the hot pop stuff like the Power Station, Huey Lewis & the News, Rick Springfield, John Parr, and Pat Benatar. But we're not making it sound like a pop station because we're still playing Con Funk Shun, Sheila E., Prince and Andre Cymone."

Pop Life

"When they started hearing pop records, a lot of people immediately thought we were going CHR. Well, that's not true," Mann asserts. "All we were doing was playing the music we were supposed to be playing. Why call yourself Urban Contemporary if you're playing 90% of the Urban chart and hardly any pop? It should be half and half. That's where we are right now, and we're not going to change."

Mann's ability to straddle the two formats is assisted by the heritage of former CHRs WAPE and WIVY, both of which played lots of black music. Then, too, Jacksonville is one of the few markets without its own CHR. "The way this market is, you have two A/C's (WIVY and WAIV) and one AOR (WFYV) on FM. That leaves a lot of room for CHR music, most of which is crossover-appeal and not what's on AOR. Just a few AOR tunes are hitting the CHR charts, and I'm avoiding those."

Some of them anyway. WJAX's currents include the seemingly unlikely "What About Love" by Heart and "Money For Nothing" by Dire



Tony Mann



Straits. What sort of songs would Mann pass on? "Summer Of '69" by Bryan Adams is an example. That's not a record the Urban audience would stick around for all the time. They might listen to it once or twice, but they'd eventually start punching it out."

"Why call yourself Urban Contemporary if you're playing 90% of the Urban chart and hardly any pop?"

— Tony Mann

Based on that qualification, are the same listeners buying two of the extreme songs on WJAX-FM's playlist, say, "Invincible" and "A Fly Girl?" "I don't think they'd go

as far as Benatar and the Boogie Boys in one breath. But if they call to request 'A Fly Girl' and we've just played it, their second choice will probably be a CHR hit or at least a crossover."

This "down the center" music policy is echoed by a handful of other B/U outlets nationwide, among them WLUM/Milwaukee and WBLZ/Cincinnati. While Mann crosses a lot of the same white records as these stations, his trade research centers on major markets and not particularly on other zebra B/U's. "If I were to pick up a trade magazine, I wouldn't single those out. I'm looking for what's hot in other markets regardless of format; I'm going to mix it all together."

No Liners

Mann insists that WJAX-FM's music policy wasn't its most drastic change. Since taking over, he says, "the atmosphere here is (more) content. There's no pressure. I've tried to get away from the liners and have more personality. Everybody else in town is strictly liner card-oriented. I felt if we got away from that, we'd distinguish ourselves as the personality station."

Mann does afternoons. Two female personalities, Sandy and Shotgun, handle middays and nights, respectively. Johnny Simmons works overnights. And Boo Barron, known for his work at WZYQ/Frederick, MD in the '70s, does a high-profile morning shift that has, at times, been controversial.

"Boo is totally bizarre for all four hours and doesn't let up at any time during his show," explains Mann. "He used to have a feature called the butt-kick or the butt-rub. Listeners would call up and butt-kick somebody they knew using first names only. Of course, if they wanted to do a butt-rub he'd do that also and have the sound effects to go along with it."

"One morning a student called up and wanted to butt-kick one of his teachers. Boo, not meaning any harm, went ahead and did it. It just so happened the teacher called the GM. Then the principal called and that led to the school board calling. They threatened to take us to court but that never did happen. Needless to say, Boo is no longer doing the butt-kick."

X Rocks Jacksonville

Whatever happens to Boo's act, the possibility exists that it may go statewide. Earlier this year, WJAX-FM shortened its longtime 95-X monicker to the "X" in anticipation of a future cable FM deal that could make WJAX the Black/Urban WTBS, sending the station's signal throughout Florida. (Miami is the only other market in the state with a major B/U FM.)

"We wanted to sound as local as possible in all these cities," says Mann. "The change hasn't really affected us locally. People still know us as 95-X. People still refer to WIVY as Y-103 - which they haven't called themselves for two years - and it hasn't bothered them any."

"I'm looking for what's hot in other markets regardless of format."

— Tony Mann

Because Jacksonville is a relatively under-radioed market with no CHR, format-change rumors touch everybody, including ratings winners. With the impending sale of WJAX from Silver Star to Statewide Broadcasting, a company that owns crosstown WAPE but no other B/U stations, the CHR rumors will probably plague WJAX until Statewide takes over around the first of next year.

Ownership and possible market changes notwithstanding, Mann says the format will stand and the promotional budget is getting bigger. "We've never done any real promotions before, but I've always tried to saturate the weekends with some sort of giveaway."

"Now that we do have these numbers (we can promote) like all the other stations, which have always had some kind of big promotion even between books. During the fall we're going to be giving away a cruise, something we've always needed." If a CHR or B/U FM went up against the X, Mann promises that promotion would be boosted even further. "As for the music," he adds, "I wouldn't change anything."



OSBORNE MEETS BORDERLINE CELEBRITIES — Jeffrey Osborne (c) is flanked by KUKU/Phoenix APD/MD Robert Wideman (l) and OM Ed Hamlin after a recent show at the Celebrity Theatre.



KJLH PLAYS WITH DUKE — George Duke was the celebrity guest during a KJLH evening at the L.A. club, Tiberios. From left are club jock Greg Mirra, PD Doug Gilmore, and Duke.

WJAX-FM/ Jacksonville Music Monitor

Middays/Afternoons
(Sample from 8-1-85)

HUEY LEWIS & NEWS *The Power Of Love*

BOOGIE BOYS *A Fly Girl*

KLYMAXX *I Miss You*

RICK SPRINGFIELD *State Of The Heart*

PEACHES & HERB *Remember*

TEARS FOR FEARS *Shout*

PHIL COLLINS *Sussudio*

SISTER SLEDGE *Frankie*

POWER STATION *Bang A Gong (Get It On)*

9.9 *All Of Me For All Of You*

PRINCE *Raspberry Beret*

WHAM *Freedom*

FAT BOYS *The Fat Boys Are Back*



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RATINGS**



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A LITTLE NIGHT SKYDANCING — Rodney Franklin recently headlined at L.A.'s Beverly Theatre. Backstage were (l-r) KACE's Candice Jones, CBS's Doug Wilkins, Franklin, CBS VPs Mauri Lathower and Bob Willcox, and Columbia's Junious Taylor.



JACKSON ARRIVES AT WRKS — WRKS/New York GM Barry Mayo (l) congratulates hometown artist Freddie Jackson on the gold success of his first LP.



GUNNING FOR SHOWDOWN TIX — WBMX-FM/Chicago's midday announcer Steve Gunn and the winner of a pair of Budweiser Showdown tickets use their combined weight and strength to hold up a WBMX sticker.



STRONGER TOGETHER — Shannon visited WILD/Boston earlier this summer to promote her "Stronger Together" single with an on-air interview. Here (l-r) are MD Angela Thomas, Atlantic's Rita Roberts, Shannon, and PD Eloy Smith.



GIBSON JOSHES WITH BEVERLY CROWD — After a show at L.A.'s Beverly Theatre, Jon Gibson (second from right) posed backstage with (l-r) manager Sam Conti, theatre owner Bob Stein, and KJLH/Los Angeles Promotion Director Eleanor Williams.



SMITH BE-GILE'D — WOL/Washington MD Veta Smith was recently introduced to Red Label's Osborne & Giles. Pictured are (l-r) Red Label's Rich Girod, Billy Osborne, Smith, and Zane Giles.



POINT OF MORE RETURNS — Arista's Expose' is in New York working on their follow-up to "Point Of No Return." Visiting WRKS/New York are (l-r) Arista's Dave Jurman, group's Laurie Miller, WRKS PD Tony Quararone, Expose's Ale Lorenzo and Sandra Tolo, producer Hector Jordan, and Arista's Jean Pierre.



COMMODORES COMMANDEER BUTTERBALL — After a Philadelphia concert appearance, the Commodores visited WDAS-FM/Philadelphia. Seen here (l-r) are lead singer J.D. Nicholas, Motown's Lynda Penn, PD/M Joe "Butterball" Tamburro, and the group's Walter Orange.



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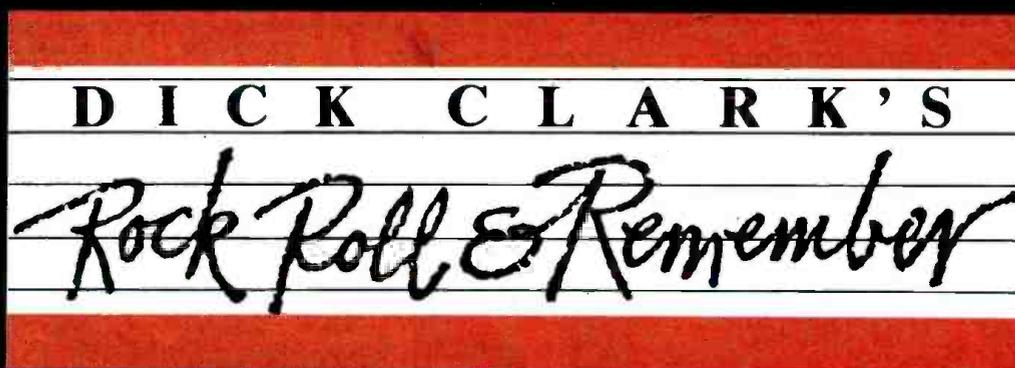
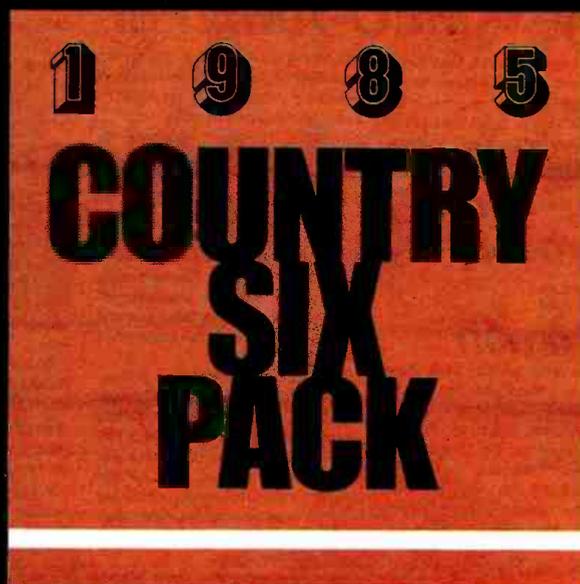


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Current Issue #65 features **Z100/2 Morning Zoo, WCAU-FM/Barsky, KHS/Rick Dees, KFRC/Tom Parker, KHGG/Robert W. Morgan, Seattle's KOKI/Jack Diamond, KXHR/Jack Armstrong, Cleveland's WGCL/Danny Wright & WYMS/Kid Leo**. 90-min. cassette, \$5.50.

Current Issue #64 features **WNBC/Soupy Sales, KMEL/London & Engelman, KIS/Bruce Vidal, KMGG/Laurie Allen, KOST/M.G. Kelly, WJMK/Rock & Roll Reunion, Portland CHRs KKRZ & KMJK, Boston A/Cs WROR & WYVF**. Cassette, \$5.50.

Special Issue #5-62 features **DENVER! CHRs KPKE/Stephen B. & The Hawk, Y108/Chuck Buell, KIMN & KOAQ, A/Cs KHOW/Hal & Charlie & KMJI, AORs KBPI, KBKO & KAZY, Urban KDKO & Oldies KRZN**. 90-min. cassette, \$5.50.

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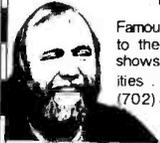
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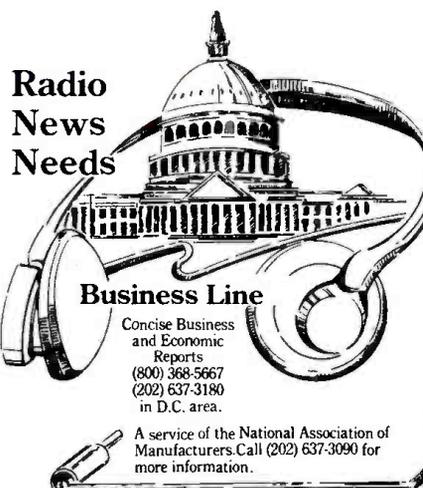
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OPENINGS

OPENINGS

OPENINGS

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Powerhouse FM AOR looking for up & coming adult communicators. Good production a must. T&R: Rick Bryan, 98 16th Street, Wheeling, WV 26003. (9-6)

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WKVT-AM & FM seeking reporter/anchor for drivetime, all-news format. T&R: 1490 Brattleboro, VT 05301. EOE M/F (9-6)

Talk show host, top 50 market. If you can speak your mind & listen, our client may be interested. Rita Martin: 16071 734-2052 (9-6)

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SOUTH

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Louisville, KY 40201

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EAST

Possible future fulltime air position available at Y97FM/Pittsburgh. Uptempo A/C format. T&R: Jay Creswell, OM, Y97FM, Box 57, Braddock, PA 15104. EOE M/F (9-13)

WLAN wants air talent and newscasters with style. T&R: M. Scott, 262 N. Queen St., Lancaster, PA 17603. EOR MF (9-13)

WGR AM550&FM96.9

NEWS DIRECTOR

The WGR stations are looking for "THE" person to direct our award-winning news staff. Reporting and anchor skills a must. Tape/resume to:

Larry Anderson, VP/GM, WGR-AM & FM
464 Franklin Street, Buffalo, NY 14202



An equal opportunity employer

MUSEUM AUCTION OF THE CENTURY Forney, Texas

Friday, October 4th — 1:00 P.M.
Saturday, October 5th — 1:00 P.M.
Sunday, October 6th — 1:00 P.M.

The Private Museum of Glenn "Red" Whaley of Forney, Texas, has been purchased by a corporation out of Kansas City, Missouri and has commissioned **Ferrell's Auction Gallery Inc.** to sell it item by item at auction with no reserve. Mr. Whaley has been doing business for more than 35 years and is a world renowned Antique Dealer and Collector of very rare antiques and collectibles.

LOCATION

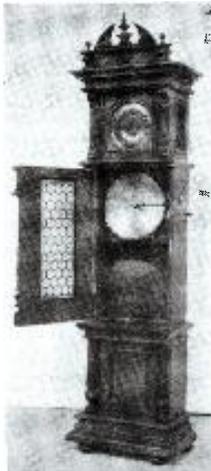
Take I-20 and Hiway 80 East of Dallas 20 miles to County Line Road Exit. Take Exit and Access Road to road that crosses back over I-20 to North Access Road. Turn left ¼ mile to Auction signs.

For more information you may call
Ferrell's Auction Gallery in Kansas City, Missouri, 816-231-2839
Ferrell's Auction Gallery in Forney, Texas, 214-552-1015

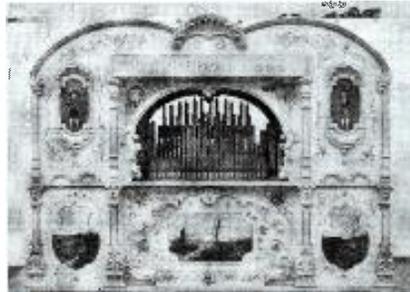
For \$15.00 you can order a 32 page color illustrated brochure that has over 150 color photos.

We have listed a fraction of the rare and outstanding merchandise to be offered at absolute auction.

There are over 150 music machines and music boxes such as Cremona Orchestral Style J • The Derby Nickelodeon • Single and Double Violano Virtuoso • Seeburg Style K Midget Orchestrion • Wurlitzer #125 Military Band Organ • National 53 Key Keyboard Calliope • Singer Coinola Player Piano • Nelson-Wiggen Orchestras • Link Style A-X Player Piano • Valkyrie Orchestrion by Imhof & Mukle • North Tonawanda Mando Orchestra • Verbeek Zoon Double Sided Street Organ • Wurlitzer #105 Band Organ • Wurlitzer Little Dolly Calliola Band Organ • Wurlitzer #103 Band Organs •



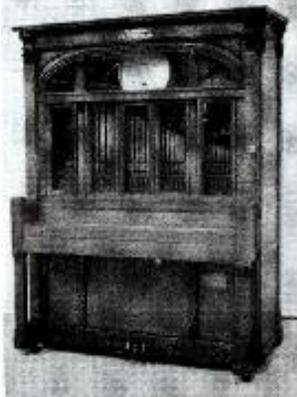
Electro Jazz Dance Organ 15' L. x 8' 7" T. • Mortier Fair Band Organ 13' L. x 9' T. • J. Verbeek Band Organ 11' L. x 8' T. • Large De Cap Elite Dance Organ 25' L. x 13' T. • Wurlitzer Orchestrion • Western Electric Style X Player Piano • 46 Key Monkey Organ with Ranks of Pipes, Pianolas, Flutes, Clarinets & Gurdy • Regina Corona Automatic Changer • Regina Selectable Cylinder Juke Box • Polyphon Lochenspiel 22" Disc with double Xylaphone Floor Model • Regina 27" Disc Automatic Changer with Banjo Attachment Floor Model • Polyphon 25" Disc with Bells Floor Model • Lochmann 25 ¾" Disc Piano Orchestra Mural Floor Model Music Box • Olympia 20 ¾" Disc Floor Model • Kalliope 23" Disc Triple Comb Floor Model • Regina 27" Disc Floor Model • Symphonion Musical Grandfather Clock, Plays 15 ½" Disc • Many other Table Model Disc Music Boxes in Inlaid, Carved, Bombay and other cases • 1015 Juke Box • Flute Sublime Harmonic Tremold Cylinder Music Box with figures • B.A. Bremond 16" Cylinder Changer Music Box • C. Paillard & Co. 19 ½" Cylinder Sublime Harmonic Interchangeable Music Box in Burled Case on 6 drawer base with 8 cylinders "made for Royalty", Plus Many Other Cylinder Music Boxes. Several Cylinder & Disc Phonographs, etc.



Collection of over 150 Slot Machines including Floor Models, such as 3 Mills Owl, 2 Mills Dewey, Caille Big 6, Chicago 45, Puck Musical, etc. Table Models such as several Wattleing Rol-A-Tops including Coin Front, Cherry Front & Bird of Paradise; Wattleing Treasury, Mills 4 Column Vendors, Mills Castle Fronts, Mills Super Bell Lions, Mills Special Front War Eagles, Mills Liberty Bell, Jennings Little Duke,

Mills Baseball, Caille Nude Front, 2 Bally Reliance Dice Machines, Mills Automatic Salesman, 3 - Mills \$1 Slot Machines in Life Size Figures of a Bandit, Fireman & Pirate, etc. Slot Machine Bases, and other Gambling Related Items.

Collection of over 200 Clocks, consisting of several Grandfather Clocks such as Tiffany, Gilbert, Bawd & Dotter, Herchedes, etc. • Over 30 3-Weight Tubular Chime Grandfathers • 1, 2 & 3 Weight German & Vienna Wall Clocks, French & German Wags, American Banjo & other wall clocks, French Picture Clocks, Mechanical R&A Regulators, Mettlach 3-Pc. Mantle Clock Set, 2 Fabulous Bronze Dore 3-Pc. Figural Clock Sets, Skeletal Fuzee, French Boulle Brackets, Crystal Regulators, Carriage Clock including Repeaters, Swinging Arm Clocks, etc.



Specialty — Unusual and Misc. Items:

1959 Mercedes Benz 300 4 door, 1958 Mercedes Benz 190 SL Roadster with Both Tops, 1953 Bentley James Young R Type 2 door Sedan, 1972 Pantera Mid Engine Sports Car, C. Cretors Model #2 Sidewalk Peanut & Popcorn Machine, Bartholomew Peanut Machine "The Boss on Wheels," Bartholomew Bonanza Peanut & Popcorn Machine, Heavily Carved Oak Store Entranceway with display cases, Coin operated Perfume Lady, Coin operated Fortune Teller, Carved Bear Hall Trees & Umbrella Stands, Advertising Memorabilia, Floor & Counter Top Brass Cash Registers, Scales, Oak & Nickel Plated Barber Chairs, Stained Leaded Glass Windows, Fancy Bars, Gallie Grip Machine, Carved Wood & Metal Floor & Table Model Mutoscopes, etc.

Terms: Cash, cashier's check, travelers check. No checks will be accepted without a letter of Bank Guarantee signed by a bank officer and notarized and cleared before auction.

Auctioneer: George R. Ferrell
Texas License # MOE-114-1248

OPPORTUNITIES

OPENINGS

Little Rock K-LITE 94 seeks warm, friendly talents for future openings. T&R: Scott Howard, 2400 Cottdale Ln., Little Rock, AR 72202 EOE M/F (9-13)

MORNINGS: TOP 10 MARKET

Successful A/C major group station needs morning announcer "hoor" who is positive, warm and friendly. Immediate availability. Also accepting tapes and resumes for future opening on-air in news, promotion and sales. Send material to: KMG-C, 1353 Regal Row, Dallas, TX 75247. No calls please. EOE M/F

ND for state of the art stereo AM near Charlotte. Salary & car. T&R/industry requirements: Joe Bello, WADA, Box 2388 Shelby, NC 28151. (9-8)

Hot air talent needed for dominant SE CHR FM. Beautiful growth market. Two hours from beach. T&R: Jeff Clark, WNOX, (Drewer) 50668, Columbia, SC 29250. (9-8)

FM 100

Seeks a dynamic, personality-laden news director! Strong writing and delivery skills most important. Interaction with morning personality a must. T&R and writing examples to: Robert John, Attn: News Position, FM-100, 1960 Union Ave., Memphis, TN 38104. EOE

Team players, aggressive people with experience. Growing company. Future openings. All shifts. T&R: John O'Day, KZZE, 8801 Jenny Lind Road, FortSmith, AR 72903. (9-8)

Copywriter/Production Director needed at KVLV. Winner. National State Production Awards every year since 1980. T&R/writing samples: Box 850, Edinburg, TX 78540. EOE M/F (9-8)

COASTAL CRESTER N.C.'s BEST

New FM for quality star of area (even dolphins not listening anymore) needs sales/GM hands-on leader to take sales team over the top. Plus charm national/regional agencies. Beach Buster/pshistic combo with heart of gold, head for bottom line, and will of steel. Send tape & resume, and phone # for quick contact to: Radio & Records, 1930 Century Park West, #119 Los Angeles, CA 90067. EOE

099-FM/Jackson, MS accepting T&R for future references. Only experienced, hardworking pro need apply. T&R: Brock Bouletre, 1855 Lakeside Drive, Bldg. D, Jackson, MS 39218. (9-8)

Ready for mornings. Legendary west TX rocker needs funny, mature, personality. Team players only. T&R: Jeremy Kerr, KPUR, Box 30,000, Amarillo, TX 79120. (9-8)

ADULT CONTEMPORARY FM

Needs a seasoned innovative people-oriented Program Manager. All the tools are here. Extraordinary work environment. Rapidly growing company. Send resume to Radio & Records, 1930 Century Park West, #114 Los Angeles, CA 90067. EOE.

Bright, cheerful voice with strong personal delivery for morning drive/reporter position. T&R/salary: Dale Dermott, WKTZ, 8665 Baylane Road #108, Jacksonville, FL 32218. (9-8)

BRAND NEW CHR

In Florida coastal resort is looking for a Program Director and entire staff. Here's your chance to develop a winning CHR from the ground up. Send programming philosophies, tape and resume to: Radio & Records, 1930 Century Park West, #118, Los Angeles, CA 90067. EOE

OPENINGS

WSTU 1450

Creative, exciting, witty, professional morning man needed for Southeast Florida "never say die" AM A/C station. Take over great numbers and build more... Top salary and good benefits. Send T&R to: Barry Grant, Operations Manager WSTU, 1000 Alice Ave., Stuart, FL 33494 EOE

Experienced production/on-air person wanted. T&R: WMFO, Box 2092, Ocala, FL 32678. EOE M/F (9-8)

100-kw contemporary TX station needs hardworking ND who is bilingual in Spanish. Call: (512) 724-9800 (9-8)

Afternoon Killer

WMJJ, Birmingham's #1 adult radio station, seeks a foreground afternoon drive personality with strong production skills (preferably multi-track experience). We just lost our guy to Gannett. Major bucks for the right person. Only the best need apply. Cassette and resume to:

John Jenkins, Assistant Program Manager WMJJ/Magic 98 FM
530 Beacon Parkway West, Suite 800
Birmingham, Alabama 35209



Capitol Broadcasting Corporation
EOE

WFKX/Jackson has openings for air talent with production skills. Rush T&R: J. Michael Pruet, Box 2763, Jackson, TN 38302. EOE M/F (9-8)

Excellent opportunity for young journalist. Good writing skills & delivery required. T&R: Maureen Lofton, ND, WJDD, Box 5314, Meridian, MS 38302. (9-8)

Class FM accepting applications for PM drive. Strong/versatile production/professional show. T&R: PD, KLS, Box 7407, Amarillo, TX 79114-7407. (9-8)

MIDWEST

Account Executive: commissioned advertising sales position available for qualified professional. Previous sales experience necessary. Call WAKE Radio (219)462-8111. EOE M/F (9-13)

KWPC seeking T/R, 7-midnight shift at modern Country station. Needed now. Steve Bridges, 3218 Mulberry, Muscatine, IA 52781. EOE M/F (9-13)

KQRS 92

Morning News Personality

Outstanding opportunity for newperson who can retain new credibility while becoming an integral part of an AOR personality morning show. 3-5 years major market experience required. Tapes and resumes only. No calls please. EOE M/F

Send to: Dave Hamilton, Program Director KQRS AM/FM Radio, 917 N. Lilac Drive Minneapolis, MN 55422

We're going places. NOW! We need a Sales Manager for our Milwaukee/Racine CHR. Resume/references: WRKR 2239 N. Prospect, Milwaukee, WI 53202. EOE M/F (9-13)

WWWW 106.7 FM

News anchor/reporter. Minimum 3 years news experience required. Polished on-air sound, strong writing skills and good news sense a must. Tape with resume to Ann Jeffries, 2930 E. Jefferson, Detroit, MI 48207. EOE M/F

OPENINGS

Morning man/MD for Country powerhouse in St. Louis A.D.I. T&R: Steve Beany, KWRE, Box 220, Warrenton, OR 97146. EOE M/F (9-13)

WQHK has immediate opening for local, topical, irreverent, & funny Country morning co-host. T&R: John Curry, WQHK, Box 9000, Ft. Wayne, IN 46896. EOE M/F (9-13)

Wanted: News Director for highly competitive mail market. Good salary. T&R: Ted Pope, Box 660, Scottsbluff, NE 68361. (308) 635-1320 EOE M/F (9-13)

CHR FM

Upper Midwest major market is seeking experienced one-to-one communicators. No screamers! Must have strong production skills. We don't care where you are coming from — only where you are going. Send tape, resume, and salary history to Radio & Records, 1930 Century Park West, #117, Los Angeles, CA 90067. EOE

Top-rated CHR station in IN desperately seeking hot new anchor/reporter. If you're a mover and shaker, please send T&R: Jim Stacy, Box 1410, Lafayette, IN 47902 (317) 474-1410 (9-13)

Need class morning personality ASAP. We've got a great deal if you can become what people talk about. T&R: KLS, 104 S. Emporia, Wichita, KS 67202 (316) 262-4491 EOE M/F (9-13)

Kansas City's KFKF accepting tapes for future parttime openings. T&R: Andy Holt, P.O. Box 6394, Kansas City, MO 64126. No calls. EOE M/F (9-13)

MIDWEST ROCKER

We need exciting extroverted personalities for Midwest Rocker. Dynamite production a must! Show us your best & wildest! Send T&R to: Radio & Records, 1930 Century Park West, #0094, Los Angeles, CA 90067. EOE M/F

KSEZ/Bloux City needs exciting, entertaining FM drive communicator now. T&R: Charlie Stone, Box 177, Sioux City, IA 51102. No calls please. EOE M/F (9-8)

Morning Personality

Searching for an active, adult communicator strong in humor, human interest, phone technique! \$\$\$ available. Growing group station in choice, medium market. Send T&R to: Radio & Records, 1930 Century Park West, #120, Los Angeles, CA 90067. EOE

WEST

KFWB NEWS 98 Radio Audience Promotion Manager

KFWB All-News 98 is looking for an Audience Promotion Manager. You will be responsible for creating the station's advertising campaign, including television, outdoor and radio. You need to have experience in producing creative radio promos and have examples of your work. You must be an excellent writer with examples of that as well. The job will include the creation and execution of public service and audience promotions. Your experience may have come in the creative department of an agency or at a radio station. KFWB is part of Westinghouse Broadcasting & Cable, Inc. and offers excellent benefits and opportunities for advancement. Please write rather than call. Send a brief letter with your resume to: David Graves, VP/General Manager, KFWB Radio, 6230 Yucca St., Hollywood, California 90028. EOE M/F

OPENINGS

Announcers: openings with automation experience send T&R: PD KRLT, Box 5310, Statline, NV 89448. EOE M/F (9-13)

KZEL accepting T&R for parttime openings. T&R: Kar Martin, 2100 W. 11th Ave., Eugene, OR 97402-3578. EOE M/F (9-13)

Chief Engineer. Resume: KBAS/KWAZ, Suite A, 2332 Highway 95, Bullhead City, AZ 86442. EOE M/F (9-13)

Always looking for a good jock. Production a must. This rocker is now at the top. Send T&R: 2104, 2600 N. Maine, Logan, UT 84321. EOE M/F (9-13)

Tired of pandering? Rare fulltime position for intelligent communicator. Unique soft-rock/jazz format. T&R: Peyton Mays, KEZL, 3876 Bridgeway N., Seattle, WA 98103. EOE M/F No calls. EOE M/F (9-13)

\$\$\$

On-air Program Director with CHR experience, proven track record. GREAT \$\$\$. Morning Man — Outrageous! GREAT \$\$\$. Afternoon jock — Must be hot. GREAT \$\$\$. Send T&R to: Radio & Records, 1930 Century Park West, #121, Los Angeles, CA 90067. EOE

If you're a future major-market CHR drivetime personality, then send T&R/photos: Brian Casey, PD, KQ93, 2121 Lanoy Dr., Modesto, CA 95355. EOE M/F (9-30)

KGHL has opening for experienced morning announcer with good production and communication skills. T&R: KGHL, Box 30198, Billings, MT 59107. No calls. EOE M/F (9-13)

MORNING ENTERTAINER NEEDED

We need a morning entertainer for our #1-rated Country FM in the Northwest. Send your work, references, and salary needs to: Radio & Records 1930 Century Park West, #0087, Los Angeles, CA 90067. EOE

We're looking for on-air news/production person. T&R: KOJM, Box 7000, Havre, MT 59501. EOE M/F (9-13)

50-kw KFQD seeks aggressive ND for Alaska's news authority. Presentations: Charlie Harrigan, 9200 Lake Otis Parkway, Anchorage, AK 99507 EOE M/F (9-13)

Opening for PD with commercial Classical experience preferred. Leading NW Classical FM. Resume/letter on programming philosophy: KING FM, Box 24525, Seattle, WA 98124 (9-13)

KVMT/all needs hardworking energetic jock to fill afternoon slot. T&R: Doug Hammond, 2271 N Frontage RD., Vail, CO 81657. EOE No Calls (9-13)

Leading full-service A/C seeks announcers and News Director. Immediate openings. T&R: KSMA, Box 1240, Santa Maria, CA 93468. EOE M/F (9-13)

Powerful CA FM Country is seeking experienced, talented, AM-PM drive personalities. Immediate openings. T&R: KSNH-FM, Box 1240, Santa Maria, CA 93465. EOE M/F

Light hit FM needs morning or afternoon announcer with production skills. Ideal situation for announcer/engineer. T&R: Gary Brill, KIQO, Box Q, Atascadero, CA 93423. (9-8)

Adult AOR on CA coast has immediate opening for nighttime personality/Promotion Director. Females encouraged. T&R: Mark Kaufmann, KMBY, Box 1271, Monterey, CA 93942. EOE M/F (9-8)

OPPORTUNITIES

OPENINGS

Little Rock K-LITE 94 seeks warm, friendly talents for future openings. T&R: Scott Howard, 2400 Cottontail Ln., Little Rock, AR 72202 EOE M/F (9-13)

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Successful A/C major group station needs morning announcer "host" who is positive, warm and friendly. Immediate availability. Also accepting tapes and resumes for future opening on-air in news, promotion and sales. Send material to: KMG-C, 1353 Regal Row, Dallas, TX 75247. No calls please. EOE M/F

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FM 100

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Copyswriter/Production Director needed at KVLV. Winner National State Production Awards every year since 1980. T&R/writing samples: Box 850, Edinburg, TX 78540. EOE M/F (9-6)

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Bright, cheerful voice with strong personal delivery for morning drive/reporter position. T&R/salary: Dale Demott, WK12, 8655 Baypine Road #108, Jacksonville, FL 32216. (9-6)

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OPENINGS

wstuf 1450

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Capitol Broadcasting Corporation EOE

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Excellent opportunity for young journalist. Good writing skills & delivery required. T&R: Maureen Lofton, ND, WJDD, Box 5314, Meriden, MS 39302. (9-6)

Class FM accepting applications for PM drive. Strong/versatile production/professional show. T&R: PD, KLS, Box 7407, Amarillo, TX 79114-7407. (9-6)

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Account Executive: commissioned advertising sales position available for qualified professional. Previous sales experience necessary. Call WAKE Radio (219)462-6111. EOE M/F (9-13)

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KQRS 92

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WWWW 106.7 FM

News anchor/reporter. Minimum 3 years news experience required. Polished on-air sound, strong writing skills and good news sense a must. Tape with resume to: Ann Jeffries, 2930 E. Jefferson, Detroit, MI 48207. EOE M/F

OPENINGS

Morning men/ND for Country powerhouse in St. Louis ADL. T&R: Steve Barry, KWRE, Box 220, Warrenton, MO 63383. EOE M/F (9-13)

WQMK has immediate opening for local, topical, irreverent, & funny Country morning co-host. T&R: John Curry, WQMK, Box 6000, Ft. Wayne, IN 46886. EOE M/F (9-13)

Wanted: News Director for highly competitive small market. Good salary. T&R: Ted Pope, Box 680, Scottsbluff, NE 69361. (308) 635-1320 EOE M/F (9-13)

CHR FM

Upper Midwest major market is seeking experienced one-to-one communicators. No screamers! Must have strong production skills. We don't care where you are coming from — only where you are going. Send tape, resume, and salary history to Radio & Records, 1930 Century Park West, #117, Los Angeles, CA 90067. EOE

Top-rated CHR station in IN desperately seeking hot new anchor/reporter. If you're a mover and shaker, please send T&R: Jim Stacy, Box 1410, Lafayette, IN 47902 (317) 474-1410 (9-13)

Need class morning personality ASAP. We've got a great deal if you can become what people talk about. T&R: KLZS, 104 S. Emporia, Wichita, KS 67202 (316) 262-4491 EOE M/F (9-13)

Kansas City's KFKF accepting tapes for future parttime openings. T&R: Andy Holt, P.O. Box 6384, Kansas City, MO 64126. No calls. EOE M/F (9-13)

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KBEZ/Sioux City needs exciting, entertaining PM drive communicator now. T&R: Charis Stone, Box 177, Sioux City, IA 51102. No calls please. EOE M/F (9-6)

Morning Personality

Searching for an active, adult communicator strong in humor, human interest, phone technique! \$\$\$ available. Growing group station in choice, medium market. Send T&R to: Radio & Records, 1930 Century Park West, #120, Los Angeles, CA 90067. EOE

WEST

OPENINGS

Announcers: operators with automation experience send T&R: PD KRLT, Box 5310, Statina, NV 89449. EOE M/F (9-13)

KJEL accepting T&R for parttime openings. T&R: Ken Martin, 2100 W. 11th Ave., Eugene, OR 97402-3578. EOE M/F (9-13)

Chief Engineer. Resume: KBAS/KWAZ, Suite A, 2332 Highway 95, Buhlhead City, AZ 86442. EOE M/F (9-13)

Always looking for a good jock. Production a must. This rocker is now at the top. Send T&R: 2104, 2600 N. Maine, Logan, UT 84321. EOE M/F (9-13)

Tired of pondering? Rare fulltime position for intelligent communicator. Unique soft-rock/jazz format. T&R: Peyton Mays, KEZK, 3876 Bridgeway N., Seaside, WA 98103. EOE M/F No calls. EOE M/F (9-13)

\$\$\$

On-air Program Director with CHR experience, proven track record. GREAT \$\$\$. Morning Man — Outrageous! GREAT \$\$\$. Afternoon jock — Must be hot. GREAT \$\$\$. Send T&R to: Radio & Records, 1930 Century Park West, #121, Los Angeles, CA 90067. EOE

If you're a future major-market CHR drivetime personality, then send T&R/photos: Brian Casey, PD, KQ93, 2121 Lancer Dr., Modesto, CA 95365. EOE M/F (9-13)

KQML has opening for experienced morning announcer with good production and communication skills. T&R: KQML, Box 30198, Billings, MT 59107. No calls. EOE M/F (9-13)

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50-inw KFQD seeks aggressive ND for Alaska's news authority. Presentations: Charlie Harrigan, 9200 Lake Otis Parkway, Anchorage, AK 99507 EOE M/F (9-13)

Opening for PD with commercial Classical experience preferred. Leading NW Classical FM. Resume/letter on programming philosophy: KING FM, Box 24526, Seattle, WA 98124 (9-13)

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Adult AOR on CA coast has immediate opening for nighttime personality/Promotion Director. Females encouraged. T&R: Mark Kaufmann, KMBY, Box 1271, Monterey, CA 93942. EOE M/F (9-8)

KFWB NEWS 98 Radio Audience Promotion Manager

KFWB All-News 98 is looking for an Audience Promotion Manager. You will be responsible for creating the station's advertising campaign, including television, outdoor and radio. You need to have experience in producing creative radio promos and have examples of your work. You must be an excellent writer with examples of that as well. The job will include the creation and execution of public service and audience promotions. Your experience may have come in the creative department of an agency or at a radio station. KFWB is part of Westinghouse Broadcasting & Cable, Inc. and offers excellent benefits and opportunities for advancement. Please write rather than call. Send a brief letter with your resume to: David Graves, VP/General Manager, KFWB Radio, 6230 Yucca St., Hollywood, California 90028. EOE M/F

OPPORTUNITIES

OPENINGS

Experienced afternoon air talent with creative production. Last announcer now in San Francisco. Send T&R: Ron West, KOWL Box 15460, S. Lake Tahoe, CA 95702. No calls. EOE M/F (9-6)

Hot Morning Man

Needed immediately for number one-rated CHR KZOZ/San Luis Obispo. Must be able to maintain number one status in highly competitive market. Send T&R to GM, KZOZ, P.O. Box 220, Arroyo Grande, CA 93420. EOE M/F

KAPV/Apple Valley needs two experienced parttimers. Knowledge of Country helpful. C&R: Cory Baker, PD, Box 960, Apple Valley, CA 92307, or (619) 274-7251. EOE M/F (9-6)

Growth opportunity available for young CHR air personality with incredible goals & enthusiasm. C&R: Dave O'Conner, K105, Box 4303, Coos Bay, OR 97420. EOE M/F (9-6)

Ventura County radio sales position open for experienced broadcast sales person. Resume: Steve Iker, Box 5053, Ventura, CA 93003. (9-6)

MORNING PERSONALITY

For top 5 market on West Coast. If you're ready to move up to the top let's hear from you. We're looking for a positive entertainer. Send tape & resume to Radio & Records, 1930 Century Park West, #111 Los Angeles, CA 90067 EOE.

POSITIONS SOUGHT

TIM SCOTT seeks airshift with responsibilities, in Eastern IA/Western IL areas. Studio engineer also, with MO experience. For more information: (319) 322-0468 (9-13)

Attractive voice & appearance, plus brains, creativity, & incentive. Too good to be true? Find out! Top 100. CHARLENE: (312) 872-8826 (9-13)

OM/PO available. Experienced in CHR, A/C, MOR, Oldies, & BB. Currently in top 20 market. Prefer FL. Call JIM: (516) 666-3525 after 6pm edt (9-13)

Three years of parttime experience in medium market, plus a Broadcasting Advertising degree. Need a good fulltime job immediately! Call BOB: (402) 291-1882 (9-13)

Outstanding sportscaster ready to begin the football season on your winning team. Football, basketball, baseball, & hockey PBP. Interesting sportscasts. DENNY: (614) 666-7033 (9-13)

The book needs this page. Large metro jock, drivetime, MD, phone & promotion experience. Seeking major/medium market. Any format. (305) 755-1292 (9-13)

Major-market mornings, both A/C & CHR. Last six years in Philadelphia & Dallas. I have friendly, reliable humor. DAVID LANKFORD: (214) 699-3678 (9-13)

Attention small/medium markets: Air talent with three years' experience & production/copywriting skills. Go anywhere. References available upon request. STEVE: (414) 242-0964 (9-13)

Excellent KS jock with six years' experience looking for good CHR/Country station. Good pipes. JOHN McCAY: (913) 823-1885 cdt. (9-13)

20-year veteran seeks PD/MD position in MW. Will relocate. Salary negotiable. JIM: (319) 557-8945 (9-13)

I've done Country, MOR, Oldies & BB. I've also been a ND. Seven years. Community is first & last. MW or Rockies. BROOKS: (609) 393-7078 (9-13)

Broadcast school graduate seeking entry-level position as announcer/disc jockey. Skilled in news, production, copy. Will relocate. Available now. TOM: (319) 753-6882 (9-13)

Hard worker, four years' experience, PBP, looking for chance to grow. High energy, consistently improve your program today. Prefer CHR. TODD: (406) 883-4813 (9-13)

Tan lines. 11-year Cleveland A/C drive jock seeks sunbelt. Warm, wry, adult personality. No bozo, no plastic, yuppies "Letterman" humor. FIG NEWTON: (216) 842-2929 (9-13)

PRO ON THE LOOSE!

I'm a family man and A/C, CHR veteran announcer, programmer and MD. The only place I know is the trenches. "EASY STREET" it's not. But it's where the special people are. I've taken my 4000 oldies into those trenches twice this decade to help just such people build there. It's a place of unique discipline. The money doesn't bring me...the attitude does!

CHUCK (307) 686-7363

POSITIONS SOUGHT

Hardworking female, eight years' experience medium/major markets seeks fulltime position. Currently employed, will relocate. LEAH: (717) 842-2375 (9-13)

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Experienced morning man: news, PD, copywriting, production. Married, family, stable, available now. Southern medium/better market. Larry Kay (717) 653-2500 After 3pm (9-13)

Need fulltime small market job near Houston. No automation please. Call Troy at work after 1pm (409) 532-4141 (9-13)

Controversial talk host "on hold." Skilled interviewer, compelling open phones. "One of the great new breed," says Larry King. Call Ed Lyl (301) 356-6308 (9-13)

Ten-year vet with 3 years on-air in Chicago seeks any type radio-related work in Chicago metro. Call (312) 764-7517 (9-13)

PD/morning man, major-market experience, 18 years in business, looking in Southeast. Call (205) 653-4451 (9-13)

I'm better than E.F. Hutton: when I talk, they really listen. Talented female jock wants job Columbus or Cincinnati. Call (614) 237-5877 (9-13)

My, oh my, wake the kids, phone the neighbors. Time for stupid human tricks with Kid Nordhoff, a high-energy CHR jock. (213) 530-7428 (9-13)

Washing dishes is killing me. Radio is in my blood — help! Kelly (209) 383-3146 (9-13)

Creative broadcasting school graduate seeks production position with urban A/C market. Will relocate. Troy Savage (215) 615-2229 (9-13)

Let this mutant make you a profit. If you're looking for a winning, wacked-out personality, call me! The Kamikaze Dentist. Jeff France (419) 269-6369 (9-13)

PROGRAM DIRECTOR | A/C CHR

Strong track record. Very organized. Strong research. MIKE: (206) 742-4560

Beginning position sought in radio. Broadcasting school graduate. Sharp, talented, hardworking. Will relocate. John (602) 945-8757 (9-13)

Aggressive, innovative, veteran programmer seeks compatible, like-minded employer. Hybrid formats, turnarounds a specialty. Don Brookshire: (713) 440-5874 (9-13)

6 years' experience as CHR, A/C, MD, production director. Personality-oriented position with growth and creative opportunity only. Call Dave: (505) 378-8111 (9-13)

Top 100 nighttime CHR communicator wants to make your station shine. Great numbers, production, and references. Call (409) 860-3385 (9-13)

Seven years' experience announcing CHR and A/C. Open to any offer, work any shift. Prefer WA state or Rockies. Mick (814) 677-3429, 678-0279 (9-13)

Jim McCLOUD, 15-year professional and topical comedy writer available now to up your mornings. Top 50 markets. (415) 365-1306 (9-13)

Fifteen-year on-air vet with top 10 market experience looking for PD position in medium market. Contact Alex Stone (617) 449-6086 (9-13)

Six-year professional with good production, seeking position with stable top 100 market. A/C or Country. Don: (817) 778-3683 (9-13)

Unemployed and hate it! Bring me back north! Six years' experience, smooth and natural delivery. Big potential! Prefer Midwest. East. Mark (813) 474-5064 (9-13)

Talented, creative, dependable DJ. High ratings in S. Florida. I'll give you 100% on and off-air. Travis in N.Y. (718) 238-4103 (9-13)

Country PD available immediately. Proven ratings winner, promotion-minded, troubleshooter, giant killer. First choice is top 50 midwest. Rob Ryan (801) 596-0150 (9-13)

Four-year parttimer in the S.F. market seeks fulltime on-air position in South on Gulf. Multitask production. Prefer AOR, CHR, Urban. Have T&R. (415) 451-3074 (9-13)

Friendly, energetic announcer seeks SW CHR, AOR, A/C station. Six years' experience includes nights. Production Director, and major market weekends. Peter: (714) 474-6373 (9-13)

Not just another pretty (funny) phrase. Writes/ad lib. fast/funny; taste of mind, multi-voiced, misque, political. Currently DJ. John (602) 782-2746 (9-13)

Fourteen-year veteran desires work in top 20 market. ADR/Country strong production skills. Dependable. Community oriented. T&R available. Steve: (301) 363-2269 (9-13)

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Professional looking for career position with stable organization. Strong on-air/production. Team player. PD/MD good track record. Jerry (801) 628-0398 (9-13)

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Orange County commercial copy artist seeks supplemental gig in Southland. Current demos and references. Will accept production or airshift. Tom N (714) 774-9600 (9-13)

Female announcer with degree seeks challenging entry-level position, excellent technical and communication skills. Have references. (602) 996-9273 Leslie Lawson (9-13)

Seasoned pro with medium & major-market experience. Excellent voice. STEVE O'CONNOR: (219) 344-1014 (9-6)

Production/announcing pro with 15 years' experience, seeks stable Country or BB format. WES: (414) 353-3604 (9-6)

Top-quality anchor/reporter looking for new opportunity in medium-major market. Prefer MW, NICK LINBERG: (319) 386-8977 after 6pm cst. (9-6)

Dynamic female air personality with two years' experience seeking fulltime benefits. Would like to make your station my home. (614) 539-6131 (9-6)

Winning CHR mornings killer & PD in top 100 market seeks new challenge in New England or NY. Aircheck on phone. (617) 237-5331 (9-6)

Hot NY-experienced jock makes your station #1. Relocation to any major/medium market. Production & celebrity interviews also. Any airshift. MIKE: (212) 255-3604 (9-6)

Announcer needs work! Creative, dependable, experienced. OJ/news/production. Nice voice with "smile." Any market. Trained. Call RANDALL: (612) 545-3687 (9-6)

Rambo jock available. PDs call RAMBO: (415) 952-9283. No wimps. (9-6)

Humorous NYC area newsman for morning "zoo." Crisp writing/delivery/humor/bits. Make me the second half of your morning team. STEVE: (914) 762-0236 (9-6)

Eight years in the saddle. Looking for Country mornings where fun is not a four letter word. (612) 436-6432 (9-6)

Already talented CHR personality looking for strong leader to follow. Need development to someday conquer America. Team player with radio smarts. ALAN: (707) 462-3329 (9-6)

Former Production Manager at KMET for eight years and video/audio with Fred-Rated. GUS KRUEGER: (213) 472-9509 (9-6)

Top 25 market CHR mornings & Promotion Director. Ex-boss said I'm too much like Howard Stern. Fired. CHR station now B/EZ. (414) 462-9797 (9-23)

I'm the one for sports. If you want strong PBP man & knowledgeable, quality sports announcer, call RICK: (614) 354-2526 before 3pm EDT. (9-6)

I'm looking for my first PD job. Seven years. MW or Rockies. BROOKS: (609) 393-7078 (9-6)

Looking for position in CA as morning person or other available position. Energetic, conscientious, & extremely interested. Cynthia S. Ellis: (212) 245-9146 (9-23)

MD with eight years' experience looking for small/medium market in CO. Creative, dependable, very loyal. Not an egomaniac. Let's make music together. (303) 346-7377 (9-6)

Country mornings, OM/PO experience. Looking for stable, honest group or station seeking personality radio approach. JACK RENO: (606) 371-5469 (9-6)

Making changes? I'm experienced & available for your A/C or AOR station. In South, SW, or West. Call JIM: (601) 693-1377 (9-6)

From small to major market in three years. Five-year pro with untapped resources looking for great gig. MITCH MAHAN: (305) 987-9459 (9-8)

A/C pro weekendening in Ventura. Producing/voicing major projects in LA Weekly, LA/South Bay, A/C weekends and/or production. TY THOMAS: (213) 463-1862 extension A-400. (9-6)

Nine-year professional current assistant MD/DJ looking for medium/major market CHR, B/U that needs versatile team player. DAVID: (303) 632-6953 (9-6)

Lady newscaster/reporter, ten years' experience. News, A/C, Country, seeks solid market opportunity. Great character voices. Don't miss this chance! Shelley: (613) 746-9244 (9-6)

Not just another pretty (funny) phrase. Theatre of the mind DJ shows. Warning: My enthusiasm is highly contagious. JOHN: (602) 782-2746 (9-6)

Stop here. Bright, creative, open-minded person for on-air, promotion, production, programming, etc. Call: Mark West (312) 562-4576 (9-6)

Major market A/C morning drive jock desires AM or PM drive slot in Sunbelt. Witty, warm, unique humor for 25-49 demos. DAVE: (216) 842-2929 (9-6)

POSITIONS SOUGHT

Hey Chicago! 12-year medium market Country, A/C veteran wants to return home. Any shift/weekends. GENE: (608) 756-4022 (9-6)

British radio pro on U.S. visit wants to stay. Seven years' experience & top ratings. For something different, call now. MATT: (404) 934-9656 (9-6)

Cincinnati blues female with four years on the air seeks A/C or CHR shift in Queen City. Have numbers, production & remote experience. TERI: (804) 237-4399 (9-6)

Yankee go back home or West now. A/C, middays. Small/medium market A/C, Jazz, or B/U. MR. MONTE: (601) 485-2626 (9-6)

The best PBP available immediately. NBA, major college, & minor league baseball veteran announcer. PETE AERBAGST: (818) 241-2559 (9-6)

Joan Rivers has bought comedy material from me. I'll write/produce for your morning show. Announce another shift. All markets. KEVIN: (906) 786-8149 (9-6)

MISCELLANEOUS

Need CHR record service from all labels. KBLU, BLUE92, Box 1280, Hinesville, GA 31313.

WKG Radio Broadcast School needs record service from all labels. Contact: Francis, WKG, 141 Ocean Dr., Baton Rouge, LA 70806. (504) 928-0632

KBET/Reno needs A/C service from all labels. Steve Miller, OM, 100 N. Arlington, Suite 240, Reno, NVV 89501. (702) 322-1340.

KLZY FM needs A/C record service from all labels except WEA & MCA. KLZY, 1041 Road 12, Route 1, Powell, WY 82435

Major market station needs Country service from all labels. Contact: John J. Fuller, WJFF, Woody Hill Road, Hope Valley, RI 02832 or (401) 539-8502 (9-6)

KDNT FM needs Country service & Oldies from 1975 through early 1985. Disc's only. Contact: Prince Mayne, Box 1499, Gainesville, TX 76240. (9-6)

WAV-FM/Jacksonville, FL requests record service from all labels. A/C, Oldies format. Tom Murphy, Box 6877, Jacksonville, FL 32236. (9-6)

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 must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

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Already talented CHR personality looking for strong leader to follow. Need development to someday conquer America. Team player with radio smarts. ALAN: (707) 462-3329 (9-6)

Former Production Manager at KMET for eight years and video/audio with Fred-Rated. GUS KRUEGER: (213) 472-9509 (9-6)

Top 25 market CHR mornings & Promotion Director. Ex-boss said I'm too much like Howard Stern. Fred. CHR station now B/EZ. (414) 462-9797 (8-23)

I'm the one for sports. If you want strong PBP man & knowledgeable quality sports announcer, call RICK: (814) 354-2526 before 3pm EDT. (9-6)

I am looking for my first PD job. Seven years. MW or Rockies. BROOKS: (609) 393-7078 (9-6)

Looking for position in CA as morning person or other available position. Energetic, conscientious, & extremely interested. Cynthia S. Ellis: (212) 245-9146 (8-23)

MD with eight years' experience looking for small/medium market in CO. Creative, dependable, very loyal. Not an egomaniac. Let's make music together. (303) 346-7377 (9-6)

Country mornings, OM/MD experience. Looking for stable, honest group or station seeking personality radio approach. JACK RENO: (606) 371-5469 (9-6)

Making changes? I'm experienced & available for your A/C or AOR station. In South, SW, or West. Call JIM: (801) 693-1377 (9-6)

From small to major market in three years. Five-year pro with untapped resources looking for great gig. MITCH MAHAN: (305) 987-9459 (9-6)

A/C pro weekending in Ventura. Producing/voicing major projects in LA Weekly, LA/South Bay, A/C weekends and/or production. TY THOMAS: (213) 463-1862 extension A-400. (9-6)

Nine-year professional current assistant MD/DJ looking for medium/major market CHR. BU that needs versatile team player. DAVID: (303) 632-6953 (9-6)

Lady newscaster/reporter, ten years' experience, News, A/C. Country, seeks solid market opportunity. Great character voice. Don't miss this chance! Shelley: (613) 746-9244 (9-6)

Not just another pretty (funny) phrase. Theatre of the mind DJ shows. Warning: My enthusiasm is highly contagious. JOHN: (602) 782-2746 (9-6)

Stop here. Bright, creative, open-minded person for on-air, promotion, production, programming, etc. Call: Mark West (312) 562-4576 (9-6)

Major market A/C morning drive jock desires AM or PM drive slot in Sunbelt. Witty, warm, unique humor for 25-49 demos. DAVE: (216) 842-2929 (9-6)

POSITIONS SOUGHT

Hey Chicago! 12-year medium market Country, A/C veteran wants to return home. Any shift/weekends. GENE: (608) 756-4022 (9-6)

British radio pro on U.S. visit wants to stay. Seven years' experience & top ratings. For something different, call now. MATT: (404) 934-9656 (9-6)

Cincinnati blues female with four years on the air seeks A/C or CHR shift in Queen City. Have numbers, production & remote experience. TERRI: (804) 237-4399 (9-6)

Yankee go back home or West now. A/C, middays. Small/medium market A/C. Jazz, or B/U. MR. MONTE: (601) 485-2626 (9-6)

The best PBP available immediately. NBA, major college, & minor league baseball veteran announcer. PETE ARBOGAST: (818) 241-2559 (9-6)

Joan Rivers has bought comedy material from me. I'll write/produce for your morning show. Announce another shift. All markets. KEVIN: (906) 786-8149 (9-6)

MISCELLANEOUS

Need CHR record service from all labels. KBLU, BLUE92, Box 1280, Hinesville, GA 31313.

WKMG Radio Broadcast School needs record service from all labels. Contact: Francis, WKMG, 141 Ocean Dr., Baton Rouge, LA 70806. (504) 928-0632

KBET/Reno needs A/C service from all labels. Steve Miller, OM, 100 N. Arlington, Suite 240, Reno, NV 89501. (702) 322-1340.

KLZY FM needs A/C record service from all labels except WEA & MCA. KLZY, 1041 Road 12, Route 1, Powell, WY 82435.

Major market station needs Country service from all labels. Contact: John J. Fuller, WJLF, Woodly Hill Road, Hope Valley, RI 02832 or (401) 539-8502 (9-6)

KDNT FM needs Country service & Oldies from 1975 through early 1985. Disc's only. Contact: Prince Mayne, Box 1499, Gainsville, TX 76240. (9-6)

WAIV-FM/Jacksonville, FL requests record service from all labels. A/C, Oldies format. Tom Murphy, Box 6877, Jacksonville, FL 32236. (9-6)

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.

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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!

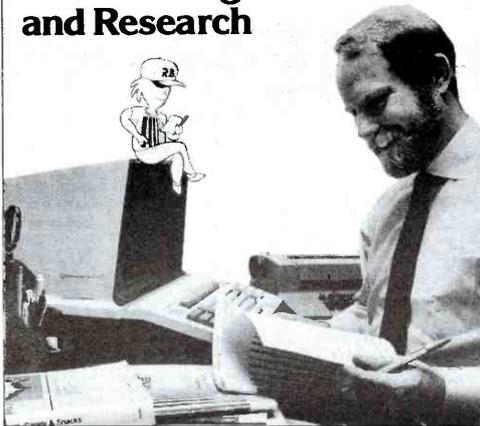
Display & Blind Box advertising orders must be typewritten or printed and accompanied by check mailed to our office in advance.

For opportunities you must place your free listings by mail only. Address all 24-word ads to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

HIBERNETICS

A Guide to Radio Ratings and Research

by Jhan Hiber



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1930 CENTURY PARK WEST LOS ANGELES, CA 90067



NATIONAL MUSIC FORMATS

Added This Week

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Modern Country

JANIE FRICKE "Somebody Else's Fire"
T.G. SHEPPARD "Doncha"
MICKEY GILLEY "You've Got Something On Your Mind"
ED BRUCE "If It Ain't Love"
SOUTHERN PACIFIC "A Thing About You"

Century 21

Greg Stephens (214) 934-2121

The Z Format

HEART "Never"
TEARS FOR FEARS "Head Over Heels"
GLENN FREY "You Belong To The City"
JANE WEIDLIN "Blue Kiss"

The AC Format

CARRIE LUCAS "Hello Stranger"
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Super-Country

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EARL THOMAS CONLEY "Nobody Falls Like A Fool"
GEORGE STRAIT "The Chair"
JANIE FRICKE "Somebody Else's Fire"
JIM GLASER "In Another Minute"

Concept Productions

Elvin Ichihama (916) 782-7754

CHR

HEART "Never"
POWER STATION "Communication"
STARSHIP "We Built This City"
GLENN FREY "You Belong To The City"
PAUL YOUNG "I'm Gonna Tear Your Playhouse Down"

Country

JANIE FRICKE "Somebody Else's Fire"
GEORGE STRAIT "The Chair"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

DON HENLEY "Sunset Grill"
STARSHIP "We Built This City"
BRYAN ADAMS "One Night Love Affair"
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RICKY SKAGGS "You Make Me Feel Like A Man"
EARL THOMAS CONLEY "Nobody Falls Like A Fool"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

A-HA "Take On Me"
MAURICE WHITE "Stand By Me"
CARRIE LUCAS "Hello Stranger"
JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me"

Your Country

JOHN ANDERSON "Tokyo, Oklahoma"
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Hit Rock

PAUL YOUNG "I'm Gonna Tear Your Playhouse Down"
JAN HAMMER "Miami Vice Theme"
TEARS FOR FEARS "Head Over Heels"
ABC "Be Near Me"

Peters Productions, Inc.

George Junak (619) 565-8511

Country Lovin'

ED BRUCE "If It Ain't Love"
KATHY MATTEA "He Won't Give In"
WILLIE NELSON "Me And Paul"
BELLAMY BROTHERS "Lie To You For Your Love"

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GODLEY & CREME "Cry"

Radio Arts

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T.G. SHEPPARD "Doncha"
GEORGE STRAIT "The Chair"
JOHN ANDERSON "Tokyo, Oklahoma"
TOM T. HALL "Down In The Florida Keys"
R. CHARLES w/H. WILLIAMS JR. "Two Old Cats Like Us"

Soft Contemporary

GINO VANNELLI "Hurts To Be In Love"

Sound 10

ABC "Be Near Me"
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Pat Clarke (214) 991-9200

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Transtar

Adult Contemporary

Dave Bogart (303) 578-0700

Country

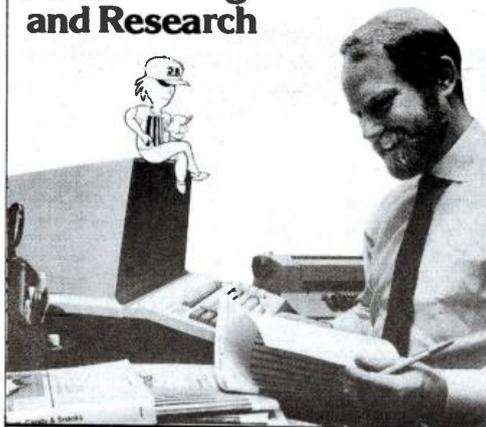
Ed Chandler (213) 460-6383

BARBARA MANDRELL "Angel In Your Arms"
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TEARS FOR FEARS "Head Over Heels"

ABC "Be Near Me"

Peters Productions, Inc.

George Jursak (819) 585-8511

Country Lovin'

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Group W Deals WIND, Buys KMEO-AM & FM

Group W Radio has reached agreements to sell WIND/Chicago to Tichenor Media System, Inc. for \$6,855,000 and to purchase KMEO-AM & FM/Phoenix from Scripps-Howard Broadcasting for an undisclosed price.

Tichenor plans to drop WIND's Talk

Mayberry Joins Mahlman

Longtime radio veteran Josh Mayberry is a new associate at the Mahlman Company. Most recently, Mayberry spent six years as Eastern Sales Manager for the United Stations Radio Networks. During his 25-year career, he has worked for the ABC Radio Networks, Blair Radio, McGavren Guild, and Westinghouse.

Said President Bob Mahlman, "Both the sales and research experience that Josh brings to his new position will add another dimension to our company. We're delighted to have him on board, as we've been coworkers and friends for over 15 years."

programming and convert the station to a Spanish format, while Group W tentatively intends to retain KMEO's Easy Listening presentation.

Tichenor President McHenry Tichenor Jr. commented, "Our positive working relationship with Group W Radio, which began with their purchase of KQXT/San Antonio from our company last year, has made our acquisition of WIND possible.

"We look forward to the opportunity to serve the Hispanic population of Chicago in the manner that has made our stations leaders in the markets we serve."

Tichenor also owns Texas properties KCOR/San Antonio, KLAT/Houston, KGBT & KELT/Harlingen, KUNO/Corpus Christi, and KYSR-AM & FM/El Paso. In addition to KQXT, Group W retains WBSZ/Boston, KDKA/Pittsburgh, KYW/Philadelphia, WINS/New York, KFWS/Los Angeles, KQZY/Dallas, KOSI/Denver, KODA/Houston, and KJQY/San Diego.

Scripps-Howard also owns WBSB/Baltimore, KUPL-AM & FM/Portland, and WMC-AM & FM/Memphis.

WIND operates with 5 kw on 560 kHz. KMEO (AM) is a 1 kw daytimer on 740 kHz; KMEO-FM has 100 kw on 96.9 MHz at 1556 feet.

Beasley Buys WCJX For \$10.6 Million

Wodlinger Broadcasting will sell CHR-formatted WCJX/Miami for \$10.6 million to Beasley Broadcast Group. Last May, Wodlinger paid \$2.95 million to competing applicants who were seeking the former Charter property (known as WMJX), which faced four years of comparative hearings before being assigned.

Wodlinger President Connie Wodlinger told R&R, "Our priorities right now are Houston with TV-5(KOSHU) and Kansas City with KZZC(ZZ99). To have made this station the success it has the potential to be would have required moving to Houston. We decided this was more in our longterm interests."

Beasley President/CEO George Beasley remarked, "Some research

will be conducted, and any programming decisions will predicated on those results. We've been wanting to get into the Miami market for the past several years. The facility is excellent, and I feel we'll be able to compete on a fair level with an excellent return on our investment."

Other Beasley properties include WDMT/Cleveland; WXTU/Philadelphia; WTPJ & WVSR/Charleston, WV; WYNG/Evansville, IN; WBLX & WMOO/Mobile, WMOO/Reedsville-

KGHL & KIDX/BILLINGS, MT

PRICE: \$3 million, including a \$500,000 noncompete agreement.

BUYER: Sunrise Montana, Inc., headed by Richard Elliot, who also owns KUTR & KLTQ/Salt Lake City. SELLER: Copper Broadcasting, Inc. and KIDX, Inc., subsidiaries of Communications Investment Corporation.

CIC also owns KALL & KLCY-FM/Salt Lake City, KGEM & KJOT/Boise, KUPI & KQPI/Idaho Falls, KLCY & KYSS/Missoula Falls, MT, and KVEL & KUIN/Vernal, UT.

DIAL POSITION: 790 kHz; 98.5 MHz. POWER: 5 kw; 85 kw at 370 feet. FORMAT: Country; A/C.

BROKER: Blackburn & Company

WMHE/TOLEDO

PRICE: \$6.7 million

BUYER: Osborn Communications, which recently acquired WKRZ-AM & FM/Wilkes-Barre, PA.

SELLER: Hillebrand Electronics

DIAL POSITION: 92.5 MHz

POWER: 50 kw at 480 feet

FORMAT: A/C

BROKER: Leon Van Bellingham of H.B. LaRue

WLWR/CHAMPAIGN, IL

PRICE: \$1,600,000

BUYER: Joyner Broadcasting, headed by Thomas Joyner and David Well, who also own WLDS & WEAJ/Jacksonville, IL.

SELLER: LRW, Inc.

DIAL POSITION: 94.5 MHz

POWER: 27,390 watts at 401 feet

FORMAT: CHR

BROKER: Cecil L. Richards

Greensboro, NC; WYAV & WLAT/Myrtle Beach, SC; WKML & WFAI/Fayetteville, NC; WRNS & WFTC/Kinston-Washington-Greenville, NC; and WGAC/Augusta, GA.

WCJX operates with 100 kw on 96.5 MHz. The sale is expected to close this month.

WHHQ & WHHR/HILTON HEAD

PRICE: \$3.7 million

BUYER: AmCom General Corporation, headed by George Francis Jr. AmCom also owns KRMD-AM & FM/Shreveport.

SELLER: Hilton Head Broadcasting

DIAL POSITION: 1130 kHz; 106.3 MHz

POWER: 1 kw days; 3 kw at 300 feet

FORMAT: Oldies; Easy Listening

KMBY-FM/SEASIDE-MONTEREY, CALIFORNIA

PRICE: \$1,100,000

BUYER: C&C Communications, headed by Christopher Murray and Chester Tart. Murray is PD at WSOK/Savannah.

SELLER: Johnston Broadcasting Corporation, headed by Stoddard Johnston.

DIAL POSITION: 107.1 MHz

POWER: 910 watts

FORMAT: AOR

BROKER: Kallil & Co.

WKBW/BUFFALO

PRICE: \$2 million

BUYER: Price Communications, which also owns K101/San Francisco, WNIC-AM & FM/Detroit, WTXI/New Orleans, KOMA & KAEZ/Oklahoma City, WIRK & WPCK/West Palm Beach, WIBA-AM & FM/Madison, WOVO & WIOE/Ft. Wayne, and pending FCC approval, WLAC-AM & FM/Nashville.

SELLER: Cap Cities Communications, which retains WJR & WHYI/Detroit, WBAP & KSCS/Dallas, WKHX/Atlanta, and WPRO-AM & FM/Providence.

DIAL POSITION: 1520 kHz

POWER: 50 kw

FORMAT: A/C

CULPEPPER PROPERTIES, INC.

has acquired

KVEE/KIIO

Grand Junction, Colorado

from

WESTERN SLOPE
BROADCASTING CO.

for

\$1,100,000

Our Associates Corky Cartwright and Bill Whitley initiated the transaction and assisted in negotiations.

E.L. Corky Cartwright
47-190 El Agadir Cr.
Palm Desert, CA 92260
(619) 346-0742

William L. Whitley
510 S. Waterview
Richardson, TX 75080
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Parlor 1182.

Bob Biernacki Bob Mahlman
Nancy Mahlman and Josh Mayberry
look forward to seeing you.



THE MAHLMAN COMPANY ONE STONE PLACE BRONXVILLE, NEW YORK 10708 (914) 779 7003

JAZZ

TOP 30

SEPTEMBER 13, 1985

- 1 AHMAD JAMAL/Digital Works (Atlantic)
2 MANHATTAN TRANSFER/Vocalese (Atlantic)
3 McCOY TYNER/Just Feelin' (Palo Alto)
4 BILLY HIGGINS/Mr. Billy Higgins (Riza)
5 VICTOR FELDMAN'S GENERATION BAND/High Visibility (TBA/Palo Alto)
6 WIDESPREAD JAZZ ORCHESTRA/Paris Blues (Columbia)
7 ERNIE WATTS/Musican (Qwest/WB)
8 BILLY COBHAM/Warning (GRP)
9 FLORA PURIM & AIRTO/Humble People (George Wein/Concord)
10 SADAO WATANABE/Maisha (Elektra)
11 DAVID FRISHBERG/Live At Vine Street (Fantasy)
12 ANDY NARELL/Slow Motion (Hip Pocket/Windham Hill)
13 OREGON/Crossing (ECM)
14 FRANK FOSTER & FRANK WESS/Frankly Speaking (Concord)
15 MARY FETTING/In Good Company (Concord)
16 SPYRO GYRA/Alternating Currents (MCA)
17 KENNY PORE/You Don't Know Me (Passport)
18 JOE SAMPLE/Oasis (MCA)
19 PAUL YONEMURA/First Flight Home (Jazz Mind)
20 JORGE DALTO/Urban Oasis (Concord Picante)
21 WOODY SHAW/Setting Standards (Muse)
22 JOHN ANELLO JR./Jackson Street Beat (Cexton)
23 MARTIN LUND/Landscapes (MLM/Zebra)
24 RUBY BRAFF & SCOTT HAMILTON/A First (Concord)
25 LES McCANN/Music Box (Jam)
26 JUDY ROBERTS/You Are There (Pausa)
27 ONE NIGHT WITH BLUE NOTE/Preserved (Blue Note)
28 DAVE VALENTIN/Jungle Garden (GRP)
29 PETER SPRAGUE/Na Pali Coast (Concord)
30 PHIL UPCHURCH/Companions (Jam)

DEBUT

DEBUT

DEBUT

Black/Urban stations contributing to Jazz: WKND/Hartford, Melrose/McClean; KJCB/Lafayette, Beatrice Evans; WYLD-FM/New Orleans, Del Spencer; WGC/Chicago, Graham Armstrong; WDMT/Cleveland, Dean-Dean Rufus; XHRM/San Diego, Duff Lindsey.

NEW & ACTIVE

- MARK EGAN "Mosaic" (Hip Pocket/Windham Hill) 14/10
PHIL UPCHURCH "Companions" (Jam) 14/6
52ND STREET "Scrapelle To The Apple" (Inner City) 14/5
DAVE HOLLAND QUINTET "Seeds of Time" (ECM) 13/4
TIM WEISBERG "High Risk" (Desert Rock) 12/5
DAN SIEGEL "On The Edge" (Pausa) 11/5
AZYMUTH "Spectrum" (Milestone/Fantasy) 8/5
BUD SHANK "Live At The Haig" (Bainbridge) 8/2
CANONED "Canoned" (Guacamole) 8/0

MOST ADDED

- MARK EGAN (10) Mosaic (Hip Pocket/Windham Hill)
RUBY BRAFF & SCOTT HAMILTON (6) A First (Concord)
LES McCANN (6) Music Box (Jam)
PHIL UPCHURCH (6) Companions (Jam)
AL JARREAU "Live in London" (WB) 7/5
MATT BIANCO "Whose Side Are You On?" (Atlantic) 7/3
FUMIAKI MIYAMOTO & NORIO MAEDA "Blue Rondo" (CBS) 6/4
ART PEPPER "New York Album" (Galaxy) 6/1
JOHN STUBBLEFIELD "Confessin'" (Soul Note) 5/3
JEFF BERLIN & VOX HUMANA "Champlons" (Passport) 5/2
GRANT GREEN "Born To Be Blue" (Blue Note) 5/2
DWAYNE SMITH & ART JOHNSON "Heartbound" (Cafe) 5/2

HOTTEST

- AHMAD JAMAL (21) Digital Works (Atlantic)
MANHATTAN TRANSFER (20) Vocalese (Atlantic)
McCOY TYNER (16) Just Feelin' (Palo Alto)
BILLY HIGGINS (11) Mr. Billy Higgins (Riza)

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot records categorized by region: EAST, MIDWEST, WEST, SOUTH. Includes station call letters and record titles.

PAI THANKS! TBA RECORDS logo and address: SALES/PROMOTION: 11026 Ventura Blvd., Suite 2, Studio City, CA 91604 213/877-5106

51 Reporters 47 Current Reports

KKSN/Portland, WDMT/Cleveland, and WHRO/Norfolk called in a frozen playlist. WYLD-FM-New Orleans failed to report for two consecutive weeks; its playlist was frozen.

BLACK/URBAN

BREAKERS

MORRIS OAY The Oak Tree (WB)

78% of our reporting stations on it. Rotations: Heavy 2/0, Medium 26/5, Light 36/18, Total Adds 24 including HOT105, WRKS, WUSL, WVEE, WBMX, WZAK, KDAY, WFXA, JET94, WTLC, KUKQ. A Most Added Record. Debuts at number 31 on the Black/Urban chart.

EL DeBARGE with DeBARGE You Wear It Well (Gordy/Motown)

69% of our reporting stations on it. Rotations: Heavy 2/0, Medium 28/7, Light 29/14, Total Adds 21 including WWIN, WXYV, HOT105, K104, KMJQ, WBMX, KDAY, KSOL, WNHC, WLOU, WDAO, KDKO. A Most Added Record. Debuts at number 39 on the Black/Urban chart.

ARETHA FRANKLIN Who's Zoomin' Who (Arista)

60% of our reporting stations on it. Rotations: Heavy 7/2, Medium 16/4, Light 28/22, Total Adds 28 including WXYV, WDAS, WUSL, WHUR, WVEE, WDA, WOWI, WTMP, WBMX, WDMT, WJLB, XHRM, WPEG, Z103, WTLC. This week's Most Added Record. Debuts at number 40 on the Black/Urban chart.

MAZE featuring FRANKIE BEVERLY I Want To Feel I'm Wanted (Capitol)

60% of our reporting stations on it. Rotations: Heavy 6/0, Medium 21/0, Light 24/5, Total Adds 5, WBMX, KMJM, WFXA, WTKL, KIIZ. Heavy: WYLD-FM, KACE, WATV, KJCB, WORL, WANM.

NEW & ACTIVE

TA MARA & THE SEEN "Everybody Dance" (A&M) 50/21

Rotations: Heavy 2/0, Medium 11/1, Light 37/20, Total Adds 21, WWIN, WXYV, WOWI, WTMP, WDCI, WZAK, WJLB, WKND, OC104, WATY, Z93, KIIZ, WLOU, WJJS, WPLZ, KHYS, WANT, WGRP, WKVM, WWSW, WZEN.

LOOSE ENDS "Choose Me" (MCA) 46/5

Rotations: Heavy 4/0, Medium 22/1, Light 20/4, Total Adds 5, WHRK, WLUM, WFXA, KQXL, WJJS. Heavy: KACE, WOFX, WJMI, WTLC.

EDDIE MURPHY "Party All The Time" (Columbia) 42/20

Rotations: Heavy 0/0, Medium 15/5, Light 27/15, Total Adds 20, WWIN, WXYV, WDA, WYLD-FM, WDCI, KMJM, WNHC, OC104, WTKL, WOKK, WATV, WHYZ, WPDQ, KJCB, WJYL, WLOU, WPLZ, KHYS, WDDO, WVOI.

CHAKA KHAN "Krush Groove" Can't Stop The Street" (WB) 42/15

Rotations: Heavy 3/1, Medium 1/2, Light 28/12, Total Adds 15, HOT105, WYLD-FM, WDCI, WZAK, KDAY, OC104, KQXL, WATV, JET94, WQMG, WQOK, WPLZ, WNDM, WGRP, WKVM. Heavy: KIIZ, WZEN.

DENNIS EDWARDS "Coolin' Out" (Gordy/Motown) 42/8

Rotations: Heavy 2/0, Medium 15/1, Light 25/7, Total Adds 8, WBMX, XHRM, WHYZ, WJJS, WBLX, WPLZ, WANT, KDKO. Heavy: WDCI, WTLC. Mediums include: WRKS, WHUR, K104, WYLD-FM, KACE.

DOUG E. FRESH "The Show" (Reality/Fantasy) 42/4

Rotations: Heavy 1/0, Medium 14/1, Light 11/3, Total Adds 4, K94, WNHC, WHYZ, WJMI. Heavy: WXYV, WRKS, WDAS, WUSL, K104, KMJQ, WJLB, KDAY, KJLB, KSOL, KIIZ, WQOK, WPLZ, WANT, WGRP, WTLC, WZEN. Moves 37-34 on the Black/Urban chart.

DEELE "Suspicious" (Solar/Elektra) 41/8

Rotations: Heavy 3/0, Medium 14/1, Light 24/7, Total Adds 8, WEDR, WZAK, KSOL, WKND, WPDQ, KHYS, Z103, WDAO, Heavy: KDAY, WJMI, KIIZ.

COMMODORES "Janet" (Motown) 41/2

Rotations: Heavy 2/1, Medium 25/0, Light 14/1, Total Adds 2, KSOL, WFXA. Heavy: WATV. Mediums include: WWIN, WHUR, K94, WTMP, WDCI, WDMT, WZAK, WLUM, KACE, XHRM.

STAPLE SINGERS "Are You Ready (Pranite I/CBS) 35/9

Rotations: Heavy 1/0, Medium 12/2, Light 22/7, Total Adds 9, WXYV, WDAS, WHRK, XHRM, WTKL, WQMG, Z103, WWSW, WZEN. Heavy: WDA, WZAK, KIIZ, KJCB, WGRP, WTLC, WWSW, WVOI.

RJ'S LATEST ARRIVAL "Baby I'm Sorry" (Atlantic) 34/18

Rotations: Heavy 2/0, Medium 5/1, Light 27/17, Total Adds 18, KMJQ, WEDR, K94, WOWI, WTMP, KMJM, WTKL, JET94, WQMG, WJAX, WPDQ, WBLX, WQOK, WPLZ, KHYS, KAPE, WDDM, WKRM.

MADONNA "Dress You Up" (Sire/WB) 34/3

Rotations: Heavy 1/0, Medium 13/1, Light 11/2, Total Adds 3, KIIZ, Z103, KBUZ. Heavy: HOT105, WDJY, K94, OC104, WFXA, JET94, WQFX, WJAX, WJYL, WPLZ.

HALL & OATES with KENDRICK & RUFFIN "A Night At The Apollo Live!" (RCA) 30/9

Rotations: Heavy 2/1, Medium 9/1, Light 19/7, Total Adds 9, WYLD-FM, WLUM, WNHC, KQXL, WJYZ, WJJS, WKVM, WWSW, WZEN. Heavy: OC104, Medium: WDA, WOWI, WJLB, KSOL, WTKL, KOKA, WANM, Z103.

VERONICA UNDERWOOD "Victim Of Desire" (Philly World/Antenne) 30/3

Rotations: Heavy 1/0, Medium 12/1, Light 17/2, Total Adds 3, WFXC, WJYL, WANM. Heavy: WOWI, Medium: WDAS, WUSL, KMJQ, WEDR, WKOK, WZAK, WJLB, KOKA, WDAO, WTLC.

RICK JAMES "Spend The Night With Me" (Gordy/Motown) 26/7

Rotations: Heavy 1/0, Medium 7/0, Light 18/7, Total Adds 7, WHRK, WDCI, KMJM, WQMG, WLOU, KAPE, WDDM. Heavy: WJMI, Medium: WUSL, WHUR, WZAK, WAOX, WTKL, WDPN, WWSW.

GEORGE CLINTON "Bullet Proof" (Capitol) 26/6

Rotations: Heavy 2/0, Medium 8/0, Light 16/6, Total Adds 6, K104, WBMX, WDMT, WJLB, KQXL, WKXI. Heavy: KMJQ, WJMI, Medium: WDA, WZAK, KIIZ, KJCB, WGRP, WTLC, WWSW, WVOI.

SISTER SLEDGE "Dancing On The Jagged Edge" (Atlantic) 26/3

Rotations: Heavy 0/0, Medium 8/0, Light 13/3, Total Adds 3, WILD, KQXL, KOKA. Medium: WDA, WEDR, WOWI, KSOL, WTKL, WDPN, WFXC, WWSW.

WINDJAMMER "So Hard" (MCA) 25/6

Rotations: Heavy 0/0, Medium 8/1, Light 17/5, Total Adds 6, WVEE, WEDR, JET94, WQMG, WPLZ, KHYS. Medium: WYLD-FM, WJYL, WTKL, KJCB, WBLX, KOKA, WANM.

TEARS FOR FEARS "Shout" (Mercury/PolyGram) 25/3

Rotations: Heavy 10/1, Medium 10/1, Light 5/1, Total Adds 3, WHRK, K94, Z93. Heavy: WRKS, WAMO, WQOK, WDMT, WZAK, WLUM, KMJM, WQFX, WZEN. Medium: WWIN, WUSL, WVEE, KJLB, WNHC, KIIZ, WJJS, WPLZ, WANT.

MOST ADDED

- ARETHA FRANKLIN (28)
Who's Zoomin' Who (Arista)
- MORRIS OAY (24)
The Oak Tree (WB)
- EL DeBARGE with DeBARGE (21)
You Wear It Well (Gordy/Motown)
- TA MARA & THE SEEN (21)
Everybody Dance (A&M)
- EDDIE MURPHY (20)
Party All The Time (Columbia)

HOTTEST

- READY FOR THE WORLD (44)
Oh Sheila (MCA)
- WHITNEY HOUSTON (33)
Saving All My Love For You (Arista)
- PRINCE (31)
Pop Life (WB)
- FREDDIE JACKSON (30)
You Are My Lady (Capitol)
- KOOL & THE GANG (26)
Cherish (De-Lite/PolyGram)

SIGNIFICANT ACTION

- MELBA MOORE "I Can't Believe It (It's Over)" (Capitol) 24/14
Rotations: Heavy 0/0, Medium 6/3, Light 18/11, Total Adds 14, WWIN, WXYV, WDA, WBMX, WDMT, WZAK, KMJM, WATV, WJYL, WANT, KAPE, KOKA, WTLC, KUKQ. Medium: WJMI, WGRP, WWSW.
- ISLEY JASPER ISLEY "Caravan Of Love" (CBS Associated) 23/10
Rotations: Heavy 0/0, Medium 10/3, Light 13/7, Total Adds 10, WDA, WBMX, WNHC, WXOK, WJMI, WPDQ, WLOU, KOKA, WKND, WDAO. Medium: K104, WOWI, WLUM, KSOL, WKXI, WANM, WTLC.
- HUEY "BABY" HARRIS "You've Got To Be A Winner" (Profile) 23/4
Rotations: Heavy 4/0, Medium 4/0, Light 15/4, Total Adds 4, KSOL, WNHC, KHYS, KOKA. Heavy: WOWI, WQOK, WTLC, WZEN. Medium: WDAS, WEDR, WDMT, WXOK.
- 450 SL "The Rock" (Golden Boy) 20/4
Rotations: Heavy 0/0, Medium 7/1, Light 13/3, Total Adds 4, WXYV, WBLX, WANM, KUKQ. Medium: WHUR, WEDR, WXOK, WENI, WKXI, KHYS.
- DIMPLES "Shake 'Em Down" (RCA) 19/5
Rotations: Heavy 0/0, Medium 4/0, Light 15/5, Total Adds 5, K104, WATV, WQMG, WBLX, KAPE. Medium: WOWI, WQMG, KDAY, WANM.
- RED HOT CHILI PEPPERS "Hollywood (Africa)" (EMI America) 19/3
Rotations: Heavy 1/0, Medium 3/1, Light 15/2, Total Adds 3, WBMX, WXOK, KJCB. Heavy: WFXA. Medium: WOWI, KSOL.
- RUN D.M.C. "Jam Master Jammin'" (Profile) 19/3
Rotations: Heavy 3/0, Medium 5/1, Light 11/2, Total Adds 3, WTKL, WXOK, WLOU. Heavy: WDA, WOWI, WZAK. Medium: WDMT, KDAY, WATV, KOKA.
- VIKKI LOVE with NUANCE "Stop Playing On Me" (4th & Broadway/Island) 18/11
Rotations: Heavy 0/0, Medium 7/5, Light 11/6, Total Adds 11, WXYV, WDAS, WHUR, KMJQ, WZAK, KSOL, WKND, WFXC, WJMI, WKXI, KHYS. Medium: WEDR, WTLC.
- MARZ "I Got A Boyfriend Now" (Manhattan) 18/3
Rotations: Heavy 1/0, Medium 2/0, Light 15/3, Total Adds 3, WDMT, Z103, WGRP. Heavy: KDAY. Medium: KSOL, WKXI.
- PAUL YOUNG "I'm Gonna Tear Your Playhouse Down" (Columbia) 17/5
Rotations: Heavy 0/0, Medium 2/0, Light 15/5, Total Adds 5, WYLD-FM, WTMP, WJAX, WJYL, WWSW. Medium: OC104, KOKA.
- DIANA ROSS "Eaten Alive" (RCA) 15/14
Rotations: Heavy 1/1, Medium 6/5, Light 8/6, Total Adds 14, WWIN, WHUR, KMJQ, WDA, WLUM, KDAY, WNHC, WFXC, WKXI, WPDQ, WANT, KOKA, WANM, WTLC. Medium: KSOL.
- BRENDA K. STARR "Pickin' Up Pieces" (Mirage/Atco) 15/5
Rotations: Heavy 1/0, Medium 2/0, Light 12/5, Total Adds 5, WHUR, WQMG, KIIZ, WLOU, WTLC. Heavy: HOT105. Medium: WHRK, WANM.
- TRAMANE "Fall Down (Spirit Of Love)" (A&M) 15/5
Rotations: Heavy 0/0, Medium 3/1, Light 12/4, Total Adds 5, WHUR, WOWI, KSOL, WFXC, WWSW. Medium: WANM, WTLC.
- KURTIS BLOW "America" (Mercury/PolyGram) 15/4
Rotations: Heavy 2/0, Medium 4/1, Light 9/3, Total Adds 4, XHRM, WTKL, WFXC, KAPE. Heavy: KDAY, WFXA. Medium: WWIN, WBLX, WANM.
- GO WEST "Eye To Eye" (Chrysalis) 15/3
Rotations: Heavy 2/0, Medium 3/0, Light 10/3, Total Adds 3, WRKS, WDCI, WLUM. Heavy: WAMO, WVEE. Medium: KACE, WBLX, WZEN.
- SMOKE CITY "Dreams" (Epic) 15/3
Rotations: Heavy 0/0, Medium 3/0, Light 12/3, Total Adds 3, WATV, WQMG, WTLC. Medium: WOWI, WDMT, WLOU.
- PHIL COLLINS "Don't Lose My Number" (Atlantic) 15/2
Rotations: Heavy 6/1, Medium 6/1, Light 3/0, Total Adds 2, WLUM, Z103. Heavy: WFXA, JET94, WQFX, WJAX, WJJS. Medium: WVEE, WHRK, K94, WBLX, OC104.
- CHERYL LYNN "Fade To Black" (Columbia) 14/6
Rotations: Heavy 0/0, Medium 5/0, Light 9/6, Total Adds 6, WOWI, WNHC, WKXI, WJAX, KJCB, WVOI. Medium: KACE, JET94, WJMI, KOKA, KIIZ.
- NONA HENDRYX "If Looks Could Kill (DOA)" (RCA) 14/5
Rotations: Heavy 0/0, Medium 6/0, Light 8/5, Total Adds 5, WWIN, KQXL, WATV, WQMG, KHYS. Medium: WILD, KACE, WKXI, KJCB, WANM, WWSW.
- CURTIS MAYFIELD "Baby It's You" (CMC) 14/1
Rotations: Heavy 1/0, Medium 7/0, Light 6/1, Total Adds 1, WKND. Heavy: WANM. Medium: WWIN, WILD, WAMO, K104, WQMG, KOKA, WZEN.
- KOKO POP "Brand New Beat" (Motown) 13/1
Rotations: Heavy 1/0, Medium 6/0, Light 6/1, Total Adds 1, WLOU. Heavy: Z103. Medium: WZAK, WJLB, KDAY, WFXC, WTLC, WWSW.
- FAT BOYS "Hardcore Reggae" (Sutra) 11/7
Rotations: Heavy 0/0, Medium 3/2, Light 8/5, Total Adds 7, WWIN, WXYV, WVEE, WZAK, KDAY, WQOK, WANM. Medium: WDAS.
- UTFO "Bite It" (Select) 11/6
Rotations: Heavy 0/0, Medium 1/1, Light 10/5, Total Adds 6, WUSL, WVEE, WEDR, WZAK, WKXI, WZEN.
- ROSIE GAINES "Skoool-Ology (Ain't No Strain)" (Epic) 11/2
Rotations: Heavy 0/0, Medium 2/0, Light 9/2, Total Adds 2, WKND, WXOK. Medium: WNHC, WWSW.
- ROXANNE SHANTE "Bite This" (Pop Art) 11/2
Rotations: Heavy 0/0, Medium 6/2, Light 5/0, Total Adds 2, WXYV, WDA. Medium: WDAS, WOWI, WANM, WTLC.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting station. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the Black/Urban 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.

It's A Good Time For Good Music

MORRIS DAY

"The Oak Tree"

#1

BREAKERS

THE FAMILY

"The Screams Of Passion"

7

JENNIFER HOLLIDAY

"Hard Times For Lovers"

19

SHEILA E.

"Sister Fate"

32

CHAKA KHAN

"Can't Stop The Street"

—COMING SOON—

New Releases From

PATTI AUSTIN

THE ISLEY BROTHERS

SHEILA E.



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LAKE, RIVER, ADAMS & HOTS

EAST

WVW/Baltimore
Newman/Dunn
TA HARA & SEEN
CARL CARLTON
DIANA ROSE
PAT BOYS
DURELL COLDMAN
DEBARGE
JYV
HEBA MOORE
PAUL LAURENCE
EDDIE MURPHY
BOBBY MONACK
Hot: WHITNEY HOUSTON
9.9
FRANCE
FAMILY
STARPOINT

WVY/Baltimore
Roy Sampson
ROXANNE SHARPE
CHARLIE SINGLETON
DEBARGE
450 BL
JULI GRAMAM
VICKI LOVE/BUANCE
EDDIE MURPHY
TA HARA & SEEN
PAT BOYS
ARISTA FRANKLIN
HEBA MOORE
HAND LOVER
STAFFE SINGERS
IYV
Hot: DOUG E. FRESH
9.9
READY FOR THE MOR
STARPOINT
JESSE JOHNSON

WLD/Boston
Smith/Thomas
LILLO THOMAS
CHERRIELEE
COLLEGE ABRAMS
SISTER SLEDGE
Hot: WHITNEY HOUSTON
READY FOR THE MOR
FREDDIE JACKSON
ATLANTIC STARR
CANDO

WKND/Hartford
Jordan/McLean
CANDO
PRINCESS
TA HARA & SEEN
JEMIFIER HOLIDAY
DEBARGE
NICKI GARZIE
COURT'S HATFIELD
DEBARGE
VICKI LOVE/BUANCE
READY FOR THE MOR
FRANCE
BOBBY MONACK
FAMILY
ATLANTIC STARR

WKND/New Haven
Name Jordan
ISLEY JASPER & IS
DEBARGE
EVELYN KING
DOUG E. FRESH
RUDY HARRIS
EDDIE MURPHY
DIANA ROSE
Hot: STEVE ARBONTO
WHITNEY HOUSTON
9.9
TINA TURNER
JESSE JOHNSON

WKND/Washington
Libby Lawson
KLYNKA
COLLEGE ABRAMS
WHITNEY HOUSTON
CHARLIE LUCAS
KLEGG
BOB CHANDLER
SLY & BOBBIE
EDDIE MURPHY
TRAKITE
HOWARD HENNETT
VICKI LOVE/BUANCE
FRANCE
STARBLE CLARKE
Hot: JIM STARR
POINTER SISTERS
KLYNKA
BOBBY MONACK
STARPOINT
WDY/Washington
Babe Bailey
Hot: EDDIE MURPHY
ANDRE CYNOBE
BOBBY MONACK
DOUG E. FRESH

WEST

KOK/Oakland
Jay Johnson
DENNIS EDWARDS
DEBARGE
CARL CARLTON
DURELL COLDMAN
LONNIE HILL
Hot: KOL & THE GANG
FRANCE
DOUG E. FRESH
JESSE JOHNSON

KAC/Los Angeles
necole
Hot: WHITNEY HOUSTON
KOL & THE GANG
TINA TURNER
BOBBY MONACK

WNN/Birmingham
Michael Star
Hot: WHITNEY HOUSTON
KOL & THE GANG
FRANCE
JESSE JOHNSON

KUK/Oakland
Robert Whelan
KDAY/Los Angeles
Patterson/McKee
DOUG E. FRESH
MORIS DAY
CHAKA KHAN
DEBARGE
PAT BOYS
DR. ROCK & CO.
SUNDAY HILL GARD
LAWMARTER HELLE
Hot: DOUG E. FRESH
JESSE JOHNSON

KAC/Los Angeles
necole
Hot: WHITNEY HOUSTON
KOL & THE GANG
TINA TURNER
BOBBY MONACK

KJLN/San Diego
Duff Lindsay
ARISTA FRANKLIN
WHITNEY HOUSTON
STARBLE SINGERS
DOUG E. FRESH
Hot: WHITNEY HOUSTON
KOL & THE GANG
FRANCE
JESSE JOHNSON

KJLN/San Diego
Duff Lindsay
ARISTA FRANKLIN
WHITNEY HOUSTON
STARBLE SINGERS
DOUG E. FRESH
Hot: WHITNEY HOUSTON
KOL & THE GANG
FRANCE
JESSE JOHNSON

SOUTH

WVEE/Atlanta
Scotty Andrews
PAT BOYS
HOTEL COLDMAN
MORIS DAY
ATLANTIC STARR
ARISTA FRANKLIN
Hot: KOL & THE GANG
WHITNEY HOUSTON
FRANCE
BOBBY MONACK
READY FOR THE MOR
DOUG E. FRESH

WPEC/Oakland
Fred Graham
ARISTA FRANKLIN
Hot: BOBBY MONACK
COM PUNK SIBBS
POINTER SISTERS
ANDRE CYNOBE
KLYNKA
JETA/Chattanooga
Frank St James
MIDWINTER
DURELL COLDMAN
R.J.'S LATEST ARRIV
MORIS DAY
CHAKA KHAN
Hot: FRANCE
POINTER SISTERS
ARISTA FRANKLIN
FRANCE
PHIL COLLINS
READY FOR THE MOR
ATLANTIC STARR
CREDIT LYNE
LOOSE ENDS
ARISTA FRANKLIN
Hot: CHARLIE SINGLETON
HAZE
Hot: ARISTA FRANKLIN
DANE E. FRESH
HARVIN GATE

WKXJ/Atlanta
Tony Sewell
MORIS DAY
ANDRE CYNOBE
POINTER SISTERS
CHARLIE LUCAS
LONNIE HILL
FAMILY
ARISTA FRANKLIN
STROKE
HOTEL COLDMAN
KLYNKA
STARPOINT
DANE E. FRESH
FIVE STAR

WKXJ/Atlanta
Tony Sewell
MORIS DAY
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MIDWEST

WVW/Baltimore
Newman/Dunn
TA HARA & SEEN
CARL CARLTON
DIANA ROSE
PAT BOYS
DURELL COLDMAN
DEBARGE
JYV
HEBA MOORE
PAUL LAURENCE
EDDIE MURPHY
BOBBY MONACK
Hot: WHITNEY HOUSTON
9.9
FRANCE
FAMILY
STARPOINT

WVY/Baltimore
Roy Sampson
ROXANNE SHARPE
CHARLIE SINGLETON
DEBARGE
450 BL
JULI GRAMAM
VICKI LOVE/BUANCE
EDDIE MURPHY
TA HARA & SEEN
PAT BOYS
ARISTA FRANKLIN
HEBA MOORE
HAND LOVER
STAFFE SINGERS
IYV
Hot: DOUG E. FRESH
9.9
READY FOR THE MOR
STARPOINT
JESSE JOHNSON

WLD/Boston
Smith/Thomas
LILLO THOMAS
CHERRIELEE
COLLEGE ABRAMS
SISTER SLEDGE
Hot: WHITNEY HOUSTON
READY FOR THE MOR
FREDDIE JACKSON
ATLANTIC STARR
CANDO

WKND/Hartford
Jordan/McLean
CANDO
PRINCESS
TA HARA & SEEN
JEMIFIER HOLIDAY
DEBARGE
NICKI GARZIE
COURT'S HATFIELD
DEBARGE
VICKI LOVE/BUANCE
READY FOR THE MOR
FRANCE
BOBBY MONACK
FAMILY
ATLANTIC STARR

WKND/New Haven
Name Jordan
ISLEY JASPER & IS
DEBARGE
EVELYN KING
DOUG E. FRESH
RUDY HARRIS
EDDIE MURPHY
DIANA ROSE
Hot: STEVE ARBONTO
WHITNEY HOUSTON
9.9
TINA TURNER
JESSE JOHNSON

WKND/Washington
Libby Lawson
KLYNKA
COLLEGE ABRAMS
WHITNEY HOUSTON
CHARLIE LUCAS
KLEGG
BOB CHANDLER
SLY & BOBBIE
EDDIE MURPHY
TRAKITE
HOWARD HENNETT
VICKI LOVE/BUANCE
FRANCE
STARBLE CLARKE
Hot: JIM STARR
POINTER SISTERS
KLYNKA
BOBBY MONACK
STARPOINT
WDY/Washington
Babe Bailey
Hot: EDDIE MURPHY
ANDRE CYNOBE
BOBBY MONACK
DOUG E. FRESH

WKXJ/Atlanta
Tony Sewell
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ANDRE CYNOBE
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85 Reporting Stations 73 Current Reports

The following stations report a frozen list this week:

- WMLB/Pittsburgh
- WABZ/Cincinnati
- WKVC/Columbus
- WAOK/Atlanta
- WENN/Birmingham
- WDNC/Columbia
- KDLZ/LF Worth
- WQFX/Gulfport
- WORLD/Orlando
- WAAA/Winston Salem
- KACE/Los Angeles

WDJY/Washington failed to report this week and its list was frozen.

KRNB/Memphis is no longer an R&R reporter.

R&R welcomes HOT105 (WHT)/Miami as a BU reporter.

COUNTRY

NEW & ACTIVE

- MEL McDANIEL "Stand Up" (Capitol) 89/46**
 Rotations: Heavy 0, Medium 30, Light 59, Total Adds 46 including WCAO, WXTU, WNYR, WAMZ, KISS-FM, WSM, KRMD, WJBE, WCXI, WFMS, KTRP, KUZZ, KKCS, KSOP, KGA. Debuts at number 43 on the Country chart.
- T.G. SHEPPARD "Ooncha" (Columbia) 86/28**
 Rotations: Heavy 0, Medium 41, Light 45, Total Adds 28 including WBOS, WIXY, WILQ, WZZK, WCOS, WFNC, KKYX, KSO, WDAF, WIL, KUZZ, KKCS, KFRE, KRPM, KGA. Moves 47-40 on the Country chart.
- JENNINGS/NELSON/CASH/KRISTOFFERSON "Desperados Waiting For A Train" (Columbia) 78/24**
 Rotations: Heavy 1, Medium 27, Light 50, Total Adds 24 including WBOS, WTSV, WILQ, KEAN, WXBQ, KPLX, WLVI, WWWV, KCJB, WOW, WXCL, KTRP, KVOC, KVEG, KRPM. Debuts at number 45 on the Country chart.
- VERN GOSLIN "I Know The Way To You By Heart" (Complet/PolyGram) 75/17**
 Rotations: Heavy 0, Medium 38, Light 37, Total Adds 17 including WAJR, WNYR, KPLX, WAMZ, WOKK, WRNL, WUSQ, WMNI, WCXI, KCJB, WOW, KVOC, KUUY, KFRE, KRWQ, KVEG, KRPM. Moves 48-44 on the Country chart.
- RICKY SKAGGS "You Make Me Feel Like A Man" (Epic) 74/39**
 Rotations: Heavy 0, Medium 16, Light 58, Total Adds 39 including WCAO, WPOR, WYII, WEZL, WUSY, WKLO, WESC, WLVI, KKYX, WXCL, KTTS, KFDI, KLZ, KSN, KMPS, KGA. Debuts at number 49 on the Country chart.
- GEORGE STRAIT "The Chair" (MCA) 73/53**
 Rotations: Heavy 2, Medium 18, Light 53, Total Adds 53 including WBGW, WNYR, WILQ, KILT-FM, KSSN, WCMS, WIRK, WGEE, WDAF, K102, KFDI, KUZZ, KYGO, KCKC. Debuts at number 47 on the Country chart.
- JIM GLASER "In Another Minute" (NobleVision/MCA) 69/32**
 Rotations: Heavy 0, Medium 18, Light 52, Total Adds 32 including WCAO, WPOR, WYII, WEZL, WUSY, WKLO, WESC, WLVI, KKYX, KSO, WOW, K102, KIK-FM, KLZ, KSOP, KGA.
- WILLIE NELSON "Me And Paul" (Columbia) 64/32**
 Rotations: Heavy 0, Medium 18, Light 46, Total Adds 32 including WCAO, WHN, WVA, WFNC, WLVI, WPAP, WIRK, WMNI, WFMS, KVOC, KKAL, KUZZ, KGH, KNIX, KMPS. Debuts at number 50 on the Country chart.
- TOM T. HALL "Down On The Florida Keys" (Mercury/PolyGram) 60/7**
 Rotations: Heavy 0, Medium 28, Light 32, Total Adds 7, WAMZ, WKIX, WUSN, WJBE, KFRE, KVEG, KGA. Medium: WVAM, WTSV, WIXY, WFNC, WQYK, KTRP, KRSY.
- JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me" (MCA) 59/17**
 Rotations: Heavy 1, Medium 18, Light 40, Total Adds 17, WVAM, WCAO, WSNQ, WPOR, WVA, WUSY, WFNC, WSLR, KBMR, WAXX, WTSO, WXCL, KTTS, KIK-FM, KKAL, KEIN, KSON.
- LANE BRODY "Baby's Eyes" (EMI America) 51/14**
 Rotations: Heavy 0, Medium 13, Light 38, Total Adds 14, WCAO, WVA, WXBQ, WGTO, WESC, WPAP, WIRK, KSO, WKKK, WAXX, WTSO, WXCL, KKAL, KVOC.
- BRENDA LEE "I'm Takin' My Time" (MCA) 50/5**
 Rotations: Heavy 2, Medium 24, Light 24, Total Adds 5, WNYR, WIXY, WLVI, WAXX, WCUZ. Heavy: KSO, KRKT, Medium: WBGW, WEZL, WDXE, KRMD, KTTS, KEIN, KIGO.
- BANDANA "Lovin' Up A Storm" (WB) 48/15**
 Rotations: Heavy 1, Medium 9, Light 38, Total Adds 15, WGN, WQBE, WXBQ, WGTO, WFNC, WDXE, WLVI, WPAP, KKYX, KSO, KVDC, KEIN, KSOP, KRPM, KIGO.
- SHELLY WEST "I'll Dance The Two-Step" (Viva) 48/9**
 Rotations: Heavy 0, Medium 15, Light 33, Total Adds 9, WGN, WCAO, WUSY, WLVI, WMNI, WKKK, KVOC, KRWQ, KSOP, Medium: WTSV, KKYX, KXXY, KTTS, KRKT.

SIGNIFICANT ACTION

- JANIE FRICKE "Somebody's Else's Fire" (Columbia) 44/39**
 Rotations: Heavy 1, Medium 9, Light 34, Total Adds 38 including WAJR, WDSY, WNYR, KASE, WESC, WIRK, WFMS, WTHI, KYGO, KTOH.
- MEL TILLIS "California Road" (RCA) 40/5**
 Rotations: Heavy 0, Medium 13, Light 27, Total Adds 5, WVA, KASE, WEZL, WGEE, WXCL. Medium: WYII, KKYX, KTRP, KKAL, KTOH.
- KEITH WHITLEY "I've Got The Heart For You" (RCA) 37/9**
 Rotations: Heavy 0, Medium 9, Light 28, Total Adds 9, WVAM, WBGW, WDSY, WUSY, WOKK, KKYX, WDAF, WOW, KTTS, KIGO.
- GAIL DAVIES "Break Away" (RCA) 34/33**
 Rotations: Heavy 0, Medium 8, Light 26, Total Adds 33 including WQBE, WDSY, WPOR, KISS-FM, WSM, WIRK, KXXY, KIK-FM, KTOH, KGA.
- SHOPPE "Holdin' The Family Together" (MTM) 33/8**
 Rotations: Heavy 1, Medium 8, Light 24, Total Adds 8, WNYR, WFNC, KFGO, WXCL, KTTS, KUZZ, KQIL, KSOP. Heavy: WOKK.

- RAY STEVENS "The Haircut Song" (MCA) 31/8**
 Rotations: Heavy 3, Medium 8, Light 20, Total Adds 8, WGN, KIX106, KEAN, WGTO, WPAP, WTQR, KBMR, KTOM. Heavy: KILT-FM.
- RANDY TRAVIS "On The Other Hand" (WB) 28/2**
 Rotations: Heavy 0, Medium 13, Light 15, Total Adds 2, WSNQ, WLVI. Medium: KLVI, KRMD, KSO, KFDI, KRST, KIK-FM, KEIN, KIGO.
- NICOLETTE LARSON "Building Bridges" (MCA) 26/11**
 Rotations: Heavy 1, Medium 5, Light 20, Total Adds 11, WGN, WILQ, KASE, WFNC, WDXE, WLVI, WPAP, WOW, KFDI, KQIL, KIGO.
- JOE STAMPLEY "I'll Still Be Loving You" (Epic) 26/9**
 Rotations: Heavy 0, Medium 4, Light 22, Total Adds 9, WOKQ, WYII, WDXE, WPAP, KFGO, KVOC, KEIN, KRSY, KSOP. Medium: KTTS.
- JIM COLLINS "I Want To Be A Cowboy Th' I Die" (White Gold) 25/1**
 Rotations: Heavy 0, Medium 4, Light 21, Total Adds 1, WCAO, Medium: WOKK, KKYX, KFDI. Light: KEAN, WGTO, WAXX, WTSO, KSOP, KGA.
- MARVEL FELTS "Out Of Sight, Out Of Mind" (Evergreen) 22/6**
 Rotations: Heavy 0, Medium 3, Light 19, Total Adds 6, WGN, WFNC, WLVI, WKIX, KFGO, KTTS. Medium: WVAM, WPAP, WOW, Medium: KQIL, KTOH.
- CHUCK PYLE "Drifters Wind" (Urban Sounds) 20/10**
 Rotations: Heavy 0, Medium 2, Light 18, Total Adds 10, WIXY, WLVI, WCMS, WKIX, WAXX, KFGO, KTTS, KRKT, KRWQ, KSO.
- TOM JONES "Not Another Heart Song" (Mercury/PolyGram) 20/7**
 Rotations: Heavy 0, Medium 3, Light 17, Total Adds 7, WFNC, WPAP, WKIX, WOW, KRKT, KSOP, KRPM. Medium: KKYX, Light: WVAM, WSNQ.
- LOY BLANTON "Sailing Home To Me" (Soundwaves) 18/3**
 Rotations: Heavy 0, Medium 2, Light 16, Total Adds 3, WPAP, WXCL, KTTS. Medium: WFNC, KRMD, Light: KSO, WOW, KFDI, KQIL, KSOP.
- ATLANTA "Can't You Hear That Whistle Blow" (MCA) 17/5**
 Rotations: Heavy 0, Medium 2, Light 15, Total Adds 5, WSNQ, WYII, WPAP, WCXI, KRWQ. Medium: KEIN, Light: WVAM, KRMD, WCUZ, KVOC, KFOI.
- MASON DIXON "Houston Heartache" (Texas) 15/4**
 Rotations: Heavy 1, Medium 5, Light 9, Total Adds 4, WLVI, KYXX, WKIX, KGA. Heavy: KPLX. Medium: KEAN, KLVI, KKYX, KRMD. Light: KFGO.
- HOLLY DUNN "My Heart Holds On" (MTM) 10/9**
 Rotations: Heavy 0, Medium 1, Light 9, Total Adds 9, WVAM, WBGW, WKYG, KYXX, WLVI, KRKT, KVOC, KRWQ, KRSY. Light: WCMG.
- KAREN TAYLOR-GOOD "Up On Your Love" (Mesa) 8/8**
 Rotations: Heavy 0, Medium 0, Light 8, Total Adds 8, WYII, WDXE, WOKK, WCMS, KRMD, KTTS, KRSY, KTOH.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
KATHY MATTEA/Heart Of The Country (Mercury/PG)	<i>From My Heart</i>
LORETTA LYNN/Just A Woman (MCA)	<i>Just A Woman</i>
SOUTHERN PACIFIC/Perfect Stranger (WB)	<i>Southern Pacific</i>
GARY MORRIS/100% Chance Of Rain (WB)	<i>Anything Goes</i>
JOHN ANDERSON/Down In Tennessee (WB)	<i>Tokyo, Oklahoma</i>
ALABAMA/Down On Longboat Key (RCA)	<i>40 Hour Week</i>
JOHN ANDERSON/A Little Rock & Roll (& Some...) (WB)	<i>Tokyo, Oklahoma</i>
CRYSTAL GAYLE/Touch And Go (WB)	<i>Nobody Wants To Be Alone</i>
GARY MORRIS/Anything Goes (WB)	<i>Anything Goes</i>
NITTY GRITTY DIRT BAND/As Long As You're Loving Me (WB)	<i>Partners, Brothers...</i>
NITTY GRITTY DIRT BAND/Partners, Brothers, and Friends (WB)	<i>Partners, Brothers...</i>
HANK WILLIAMS JR./Something To Believe In (WB/Curb)	<i>Five-O</i>
BELLAMY BROTHERS/Feelin' The Feelin' (MCA/Curb)	<i>Howard & David</i>
OAK RIDGE BOYS/Love Is Everywhere (MCA)	<i>Step On Out</i>
JOHN SCHNEIDER/Say Hello To Goodbye (MCA)	<i>Trying To Outrun The...</i>

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Dimensions: 8 1/4" X 2 3/4" X 6 1/2" Model 40 A

Simultaneous display of Peak and Persistence functions. With AM, FM, and TV It's not just a third standard; It's becoming the standard.

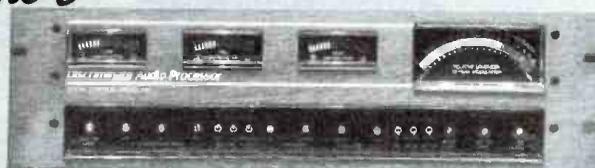
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RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

Prev. Two Last
Weeks Weeks Weeks

10	4	2	1	MARIE OSMOND with DAN SEALS/Meet Me In Montana (Capitol/Curb)
13	8	5	2	OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA)
8	5	3	3	EDDIE RABBITT/She's Comin' Back To Say Goodbye (WB)
2	1	4	4	RONNIE MILSAP/Lost In The Fifties Tonight (RCA)
14	10	8	5	JUICE NEWTON/You Make Me Want To Make You Mine (RCA)
15	12	9	6	CHARLY MCCLAIN with WAYNE MASSEY/With Just One Look In Your Eyes (Epic)
9	6	7	7	CONWAY TWITTY/Between Blue Eyes And Jeans (WB)
20	14	12	8	RONNIE McDOWELL/Love Talks (Epic)
25	22	16	9	ALABAMA/Can't Keep A Good Man Down (RCA)
21	17	15	10	STEVE WARINER/Some Fools Never Learn (MCA)
22	19	13	11	EDDY RAVEN/I Wanna Hear It From You (RCA)
18	16	14	12	MERLE HAGGARD/Kern River (Epic)
1	2	4	13	FORESTER SISTERS/I Fell In Love Again Last Night (WB)
3	3	7	14	WAYLON JENNINGS/Drinkin' And Dreamin' (RCA)
23	21	18	15	CRYSTAL GAYLE/A Long And Lasting Love (WB)
24	23	19	16	VINCE GILL/If It Weren't For Him (RCA)
28	24	21	17	EXILE/Hang On To Your Heart (Epic)
32	26	23	18	GARY MORRIS/It'll Never Stop Loving You (WB)
27	25	22	19	GEORGE JONES/Who's Gonna Fill Their Shoes (Epic)
36	29	27	20	BARBARA MANDRELL/Angel In Your Arms (MCA)
34	30	26	21	JOHN SCHNEIDER/I'm Gonna Leave You Tomorrow (MCA)
11	9	10	22	SYLVIA/Cry Just A Little Bit (RCA)
30	27	24	23	KATHY MATTEA/He Won't Give In (Mercury/PG)
47	37	33	24	LEE GREENWOOD/I Don't Mind The Thorns... (MCA)
40	35	31	25	STATLERS/Too Much On My Heart (Mercury/PG)
35	33	30	26	LOUISE MANDRELL/I Wanna Say Yes (RCA)
33	31	29	27	ED BRUCE/If It Ain't Love (RCA)
19	18	17	28	JOHN CONLEE/Blue Highway (MCA)
—	40	36	29	HANK WILLIAMS JR./This Ain't Dallas (WB/Curb)
37	34	32	30	LORETTA LYNN/Heart Don't Do This To Me (MCA)
39	36	34	31	SOUTHERN PACIFIC/Thing About You (WB)
4	7	11	32	SAWYER BROWN/Used To Be (Capitol/Curb)
45	39	37	33	MICKEY GILLEY/You've Got Something On Your Mind (Epic)
5	11	20	34	NITTY GRITTY DIRT BAND/Modern Day Romance (WB)
BREAKER	—	—	35	RAY CHARLES with HANK WILLIAMS JR./Two Old Cats Like Us (Columbia)
BREAKER	—	—	36	JOHN ANDERSON/Tokyo, Oklahoma (WB)
BREAKER	—	—	37	BELLAMY BROTHERS/Lie To You For Your Love (MCA/Curb)
BREAKER	—	—	38	EARL THOMAS CONLEY/Nobody Falls Like A Fool (RCA)
BREAKER	—	—	39	JUDY RODMAN/You're Gonna Miss Me When I'm... (MTM)
—	47	44	40	T.G. SHEPPARD/Doncha (Columbia)
—	49	44	41	DAN FOGELBERG/Down The Road/Mountain Pass (Full Moon/Epic)
6	13	25	42	ROSANNE CASH/I Don't Know Why You Don't Want Me (Columbia)
DEBUT	—	—	43	MEL MCDANIEL/Stand Up (Capitol)
—	48	—	44	VERN GOSDIN/I Know The Way To You By Heart (Compaq/PG)
DEBUT	—	—	45	JENNINGS/NELSON/CASH/KRISTOFFERSON/Desperados Waiting For A Train (Columbia)
16	20	35	46	KEITH STEGALL/Pretty Lady (Epic)
DEBUT	—	—	47	GEORGE STRAIT/The Chair (MCA)
7	15	28	48	REBA McENTIRE/Have I Got A Deal For You (MCA)
DEBUT	—	—	49	RICKY SKAGGS/You Make Me Feel Like A Man (Epic)
DEBUT	—	—	50	WILLIE NELSON/Me And Paul (Columbia)

SEPTEMBER 13, 1985

Total
Reports/Adds Heavy Medium Light

156/1	137	17	2
156/0	135	19	2
152/0	126	20	6
153/1	136	13	4
154/1	120	26	8
148/1	103	36	9
144/0	115	19	10
152/2	80	62	10
155/1	70	83	2
156/3	74	73	9
154/5	65	83	6
138/2	65	54	19
134/0	96	27	11
134/0	87	29	18
153/1	49	95	9
143/0	54	68	21
155/3	41	102	12
154/3	22	108	24
139/3	44	77	18
150/11	14	107	29
138/8	17	90	31
99/0	48	35	16
117/5	25	63	29
147/13	9	90	48
137/10	17	89	31
141/11	13	86	42
134/8	10	87	37
107/0	34	55	18
141/28	3	73	65
117/7	21	63	33
123/9	11	75	37
91/0	29	42	20
119/19	6	70	43
78/0	26	32	20
98/14	3	53	42
94/14	5	47	42
111/55	1	35	75
111/54	1	34	76
93/12	2	45	46
86/28	0	41	45
85/13	1	42	42
56/0	12	28	16
89/46	0	30	59
75/17	0	38	37
78/24	1	27	50
44/0	12	18	14
73/53	2	18	53
49/0	7	24	18
74/39	0	16	58
64/32	0	18	46

MOST ADDED

- BELLAMY BROTHERS (55)
Lie To You For Your Love (MCA/Curb)
- EARL THOMAS CONLEY (54)
Nobody Falls Like A Fool (RCA)
- GEORGE STRAIT (53)
The Chair (MCA)
- MEL MCDANIEL (46)
Stand Up (Capitol)
- RICKY SKAGGS (39)
You Make Me Feel Like A Man (Epic)
- JANIE FRICKE (38)
Somebody Else's Fire (Columbia)
- GAIL DAVIES (33)
Break Away (RCA)
- JIM GLASER (32)
In Another Minute (Noble/Vision/MCA)
- WILLIE NELSON (32)
Me And Paul (Columbia)
- T.G. SHEPPARD (28)
Doncha (Columbia)

HOTTEST

- RONNIE MILSAP (94)
Lost In The Fifties Tonight (RCA)
- MARIE OSMOND w/ DAN SEALS (92)
Meet Me In Montana (Capitol/Curb)
- OAK RIDGE BOYS (62)
Touch A Hand, Make A Friend (MCA)
- FORESTER SISTERS (47)
I Fell In Love Again Last Night (WB)
- JUICE NEWTON (45)
You Make Me Want To Make... (RCA)
- EDDIE RABBITT (44)
She's Comin' Back To Say Goodbye (WB)
- CONWAY TWITTY (37)
Between Blue Eyes And Jeans (WB)
- ALABAMA (36)
Can't Keep A Good Man Down (RCA)
- WAYLON JENNINGS (29)
Drinkin' And Dreamin' (RCA)
- GEORGE JONES (14)
Who's Gonna Fill Their Shoes (Epic)

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

BREAKERS

BELLAMY BROTHERS

Lie To You For Your Love (MCA/Curb)

On 71% of reporting stations. Rotations: Heavy 1, Medium 35, Light 75, Total Adds 55 including WPTX, WBOS, WXTU, WZZK, WMC, WSIX, WQYK, WTQR, WUBE, WMNI, WWWW, WFMS, KKCS, KYGO, KJWJ, KRAK, KMPS, KGA. Moves 50-37 on the Country chart.

EARL THOMAS CONLEY

Nobody Falls Like A Fool (RCA)

On 71% of reporting stations. Rotations: Heavy 1, Medium 34, Light 76, Total Adds 54 including WRKZ, WNYR, WILQ, WXBG, KPLX, WESC, WMC, WLWI, KJJY, WMIL, WOW, WIL, K102, KIK-FM, KNIX, KSAN. Debuts at number 38 on the Country chart.

RAY CHARLES with HANK WILLIAMS JR.

Two Old Cats Like Us (Columbia)

On 63% of reporting stations. Rotations: Heavy 3, Medium 53, Light 42, Total Adds 14, WPTR, WYRK, WIXY, WZZK, WUSO, WSLR, WMNI, KSO, WIL, WTOD, KYAK, KVOC, KNEW, KRAK. Moves 41-35 on the Country chart.

JOHN ANDERSON

Tokyo, Oklahoma (WB)

On 60% of reporting stations. Rotations: Heavy 5, Medium 47, Light 42, Total Adds 14, WPTR, WSEN, WKLO, WFNC, WSIX, KYXX, WUBE, WKMF, WTOD, KYAK, KNEW, KRAK, KRPM, KGA. Moves 40-36 on the Country chart.

JUDY RODMAN

You're Gonna Miss Me When I'm Gone (MTM)

On 60% of reporting stations. Rotations: Heavy 2, Medium 45, Light 46, Total Adds 12, WIXY, WSEN, WSIX, WUSN, WML, KXXY, KTRP, KVOC, KUZZ, KGHL, KVOC, KVEG. Moves 42-39 on the Country chart.

THANK YOU, RADIO!
EARL THOMAS CONLEY "Nobody Falls Like A Fool"

PB-14172

R&R Debut 38 111/54 Most Added this week

BB last week 68 this week 49

CB last week 71 this week 59

FIRST WEEK BREAKER

IT'S A SMASH!



RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

Three Weeks Ago	Two Weeks Ago	Last Week	Artist	Title
10	4	2	1 MARIE OSMOND with DAN SEALS	Meet Me In Montana (Capitol/Curb)
13	8	5	2 DAK RIDGE BOYS	Touch A Hand, Make A Friend (MCA)
8	5	3	3 EDDIE RABBITT	She's Comin' Back To Say Goodbye (WB)
2	1	1	4 RONNIE MILSAP	Lost In The Fifties Tonight (RCA)
14	10	8	5 JUICE NEWTON	You Make Me Want To Make You Mine (RCA)
15	9	6	6 CHARLY McCLAIN with WAYNE MASSEY	With Just One Look In Your Eyes (Epic)
9	6	7	7 CONWAY TWITTY	Between Blue Eyes And Jeans (WB)
20	14	12	8 RONNIE McDOWELL	Love Talks (Epic)
25	22	16	9 ALABAMA	Can't Keep A Good Man Down (RCA)
21	17	15	10 STEVE WARINER	Some Fools Never Learn (MCA)
22	19	13	11 EDDY RAVEN	Wanna Hear It Frorp You (RCA)
18	16	14	12 MERLE HAGGARD	Kern River (Epic)
1	2	4	13 FORESTER SISTERS	I Fell In Love Again Last Night (WB)
3	3	7	14 WAYLON JENNINGS	Drinkin' And Dreamin' (RCA)
23	21	18	15 CRYSTAL GAYLE	A Long And Lasting Love (WB)
24	23	19	16 VINCE GILL	If It Weren't For Him (RCA)
28	24	21	17 EXILE	Hang On To Your Heart (Epic)
32	26	23	18 GARY MORRIS	I'll Never Stop Loving You (WB)
27	25	22	19 GEORGE JONES	Who's Gonna Fill Their Shoes (Epic)
36	29	27	20 BARBARA MANDRELL	Angel In Your Arms (MCA)
34	30	26	21 JOHN SCHNEIDER	I'm Gonna Leave You Tomorrow (MCA)
11	9	10	22 SYLVIA	Cry Just A Little Bit (RCA)
30	27	24	23 KATHY MATTEA	He Won't Give In (Mercury/Pg)
47	37	33	24 LEE GREENWOOD	I Don't Mind The Thorns... (MCA)
40	35	31	25 STATLERS	Too Much On My Heart (Mercury/Pg)
35	33	30	26 LOUISE MANDRELL	Wanna Say Yes (RCA)
33	31	29	27 ED BRUCE	If It Ain't Love (RCA)
19	18	17	28 JOHN CONLEE	Blue Highway (MCA)
—	40	36	29 HANK WILLIAMS JR.	This Ain't Dallas (WB/Curb)
37	34	32	30 LORETTA LYNN	Heart Don't Do This To Me (MCA)
39	35	34	31 SOUTHERN PACIFIC	Thing About You (WB)
4	7	11	32 SAWYER BROWN	Used To Be (Capitol/Curb)
45	39	37	33 MICKY GILLEY	You've Got Something On Your Mind (Epic)
5	11	20	34 NITTY GRITTY DIRT BAND	Modern Day Romance (WB)
BREAKER			35 RAY CHARLES with HANK WILLIAMS JR.	Two Old Cats Like Us (Columbia)
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BREAKER			37 BELLAMY BROTHERS	Lie To You For Your Love (MCA/Curb)
BREAKER			38 EARL THOMAS CONLEY	Nobody Falls Like A Fool (RCA)
BREAKER			39 JUDY RODMAN	You're Gonna Miss Me When I'm... (MTM)
—	47	40	40 T.G. SHEPPARD	Doncha (Columbia)
—	49	44	41 DAN FOGELBERG	Down The Road/Mountain Pass (Full Moon/Epic)
6	13	25	42 ROSANNE CASH	I Don't Know Why You Don't Want Me (Columbia)
DEBUT			43 MEL McDANIEL	Stand Up (Capitol)
—	48	43	44 VERN GOSDIN	I Know The Way To You By Heart (Compaq/Pg)
DEBUT			45 JENNINGS/NELSON/CASH/KRISTOFFERSON	Desperados Waiting For A Train (Columbia)
16	20	35	46 KEITH STEGALL	Pretty Lady (Epic)
DEBUT			47 GEORGE STRAIT	The Chair (MCA)
7	15	28	48 REBA McENTIRE	Have I Got A Deal For You (MCA)
DEBUT			49 RICKY SKAGGS	You Make Me Feel Like A Man (Epic)
DEBUT			50 WILLIE NELSON	Me And Paul (Columbia)

SEPTEMBER 13, 1985

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BREAKERS

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EARL THOMAS CONLEY

Nobody Falls Like A Fool (RCA)

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RAY CHARLES with HANK WILLIAMS JR.

Two Old Cats Like Us (Columbia)

On 63% of reporting stations. Rotations: Heavy 3, Medium 53, Light 42, Total Adds 14, WPTX, WYRK, WIXY, WZZK, WUSQ, WSLR, WMNI, KSO, WIL, WTOD, KYAK, KVOC, KNEW, KRAK. Moves 41-35 on the Country chart.

JOHN ANDERSON

Tokyo, Oklahoma (WB)

On 60% of reporting stations. Rotations: Heavy 5, Medium 47, Light 42, Total Adds 14, WPTX, WSEN, WKLO, WFNC, WSIX, KYXX, WUBE, WKMF, WTOD, KYAK, KNEW, KRAK, KRPM, KGA. Moves 40-36 on the Country chart.

JUDY RODMAN

You're Gonna Miss Me When I'm Gone (MTM)

On 60% of reporting stations. Rotations: Heavy 2, Medium 45, Light 46, Total Adds 12, WIXY, WSEN, WSIX, WUSN, WMIL, KXXY, KTPK, KVOC, KUZZ, KGHL, KVOC, KVGE. Moves 42-39 on the Country chart.

THANK YOU, RADIO!
EARL THOMAS CONLEY "Nobody Falls Like A Fool"

PB-14172

FIRST WEEK BREAKER

R&R Debut **38** 111/54 Most Added this week
BB last week **68** this week **49**
CB last week **71** this week **59**

IT'S A SMASH!



BEFORE THE WEEK IS OUT
EVERYBODY IN THE COUNTRY'S
GONNA BE DOING IT
WITH BETTY.

BETTY'S BEIN' BAD

The brand new single by

SAMMYER
B R O W N

From their forthcoming album,

SHAKIN'



Capitol

Produced by Randy L. Scruggs

CURB
RECORDS

ADULT/CONTEMPORARY

BREAKERS

No records qualified for breaker status this week.

NEW & ACTIVE

A-HA "Take On Me" (WB) 78/30

Rotations: Heavy 13/1, Medium 33/9, Light 32/20, Total Adds 30, WFBR, WARM99, KVIL-FM, W101, WSNY, WNIC, KUDL, KTKY, KMG, B100, KFMB, KJR, WAEB, V100, KEY103, WXTX, WJDX, WIVY, KELT, WSP, KIOA, WTRX, WLHT, KOIL, WHEH, KQX, KVUU, KSL, WGLL, WGSV, K99. Debuts at number 22 on the A/C chart.

MOTELS "Shame" (Capitol) 78/7

Rotations: Heavy 11/0, Medium 50/4, Light 17/3, Total Adds 7, WTVN, WNIC, WMGG, KJR, V100, WIVY, WLHT, Heavy: WKBW, WARM99, 2WD, WSLF, WEIM, WSKY, WCKO, WCHV, KRLB, KQSW, KALE. Mediums include: WARM99, WSNY, KGW, B100, KIFM, WAEB, WKYE, KEY103, WRVA, KIOA, KQ99, WTRX, WMGN, WHNN, KWAV, KBEST. Moves 23-21 on the A/C chart.

GINO VANNELLI "Hurts To Be In Love" (CBS Associated) 75/37

Rotations: Heavy 1/0, Medium 30/13, Light 44/24, Total Adds 37 including WFBR, WPIX, WHTX, WARM99, WSNY, WMYX, KKL, KIFM, WAEB, WFSM, WKYE, WGY, KEY103, WBT, WSLF, WRAL, WNAM, WHBC, KIOA, WTRX, WISN, WLTE, KSL, KBEST, WKNE, WGLL, WTKO, KRLB, WJBC, 194. Heavy: KMGQ.

DARYL HALL & JOHN OATES "The Way You Do The Things You Do/My Girl" (RCA) 73/20

Rotations: Heavy 8/2, Medium 38/7, Light 27/11, Total Adds 20, WFBR, WKBW, WTAE, WCLY, KVIL-FM, W101, KMG, KEY103, WRVA, WNAM, WPMK, KQUA, WTKO, WGLL, WTVN, WGSV, KFSB, WBOW, KTWQ, K99. Heavy: KELT, WCKQ, WCHV, WORG, KRSS, KALE. Debuts at number 23 on the A/C chart.

JOHN PARR "St. Elmo's Fire (Man in Motion)" (Atlantic) 69/14

Rotations: Heavy 29/1, Medium 33/10, Light 7/3, Total Adds 14, WMMJ, WTVN, KYKY, KJR, WSLF, WEZS, WHBC, WING, KLYF, WGN, KOIL, WHNN, 2WM, WJUS, Heavy: WKBW, KVIL-FM, 2WD, WLTF, KMG, V100, WKYE, WIVY, WHAS, WSTF, WAVE, WNAM, KQ99, WTRX, WLHT, WENS, WPMK, KRAV, KDUK, KQUA, WNNR, WEIM, WSKI, WCKO, WCHV, KRLB, WKYX, KTYL. Moves 22-20 on the A/C chart.

DURELL COLEMAN "Somebody Took My Love" (Island) 66/12

Rotations: Heavy 3/0, Medium 31/4, Light 32/8, Total Adds 12, WCLY, KIFM, WDOM, WBT, WJDX, WIVY, WSLF, WRVA, WAVE, KOIL, KBOI, WGLL. Heavy: WTKO, KRSS, KALE. Mediums include: WFBR, WKBW, WPIX, KUDL, WCCO, KGW, KFMB, KEY103, WNAM, WHBC.

AMY GRANT "Wise Up" (A&M) 66/4

Rotations: Heavy 5/0, Medium 36/2, Light 25/2, Total Adds 4, WCLY, WBT, WMMJ, WORG, Heavy: WCCO, WZC, WEIM, KTYL, KALE. Mediums include: WKBW, KGW, WKYE, KEY103, WSLF, WNAM, WHBC, KIOA, WTRX, WGN, WHNN, KBEST, WGLL, 194.

DAVID FOSTER "Love Theme From 'St. Elmo's Fire'" (Atlantic) 61/11

Rotations: Heavy 9/1, Medium 34/4, Light 19/6, Total Adds 11, WKBW, WSB-FM, WSNY, KGW, WTRX, KQX, KVUU, KF, WTVN, WCKQ, KTYL. Heavy: WLS, KUDL, KOST, KIFM, WKYE, WGY, WEZC, WHBY. Mediums include: WFBR, KVIL-FM, 2WD, KLS, WMYX, B100, WXTX, KTWQ. Debuts at number 24 on the A/C chart.

MAURICE WHITE "Stand By Me" (Columbia) 59/22

Rotations: Heavy 0/0, Medium 19/3, Light 40/19, Total Adds 22, KVIL-FM, KMJI, KGW, WAEB, WKYE, WKGW, KEY103, WEIZ, WJDX, WRVA, KQUA, KBEST, WMMJ, WKNE, WGLL, WPPA, WCHV, WKYX, WZLQ, WCIL, WKUS, KFDD, WSKY, WFFX, KTYL, KTWQ, KOSW, KALE.

CARRIE LUCAS "Hello Stranger" (Constellation/MCA) 55/11

Rotations: Heavy 1/0, Medium 27/2, Light 27/9, Total Adds 11, WFBR, WKBW, WXTX, WEIZ, WNAM, WHBC, KIOA, WTVN, WPPA, WCKQ, WAEV, WFFX, KTYL. Heavy: WORG. Mediums include: WKBW, WCLY, KFMB, KIFM, K106, WSLF, WHBY, WISN, KSL, WGLL.

PHIL COLLINS "Don't Lose My Number" (Atlantic) 53/0

Rotations: Heavy 21/0, Medium 20/0, Light 12/0, Total Adds 0. Heavy: WHTX, WLTF, V100, WIVY, WHAS, WAVE, KLYF, KQ99, WLHT, WPMK, WMGN, WHHE, KRAV, KQUA, WNNR, WSKI, WPPA, WSKY, WCHV, WKYX, KTYL. Medium: 2WD, KMG, B100, WFSM, WKYE, WING, WENS, KQX, KDUK, KWAV, KBEST, WTVN, KRLB, WORG, WZLQ, 194, KFSB, KKL, KALE.

MATT BIANCO "Whose Side Are You On?" (Atlantic) 50/1

Rotations: Heavy 3/0, Medium 25/0, Light 22/1, Total Adds 1, WLTS. Heavy: WKBW, WCCO, KIFM. Medium: WFBR, WCLY, WGY, KEY103, WHBY, WHBC, KIOA, WHNN, WNNR, WSKI, WTVN, WGSV, WORG, WZLQ, KTYL, WJBC, WCIL, WMT-FM, WJON, KTWQ, KQSW, KRSS, KMG, KALE.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 KOOL & THE GANG	136/0	118	16	2
2 WHITNEY HOUSTON	139/4	113	23	3
3 TINA TURNER	133/1	105	26	2
4 WHAMI	128/0	105	22	1
5 BILLY JOEL	120/0	81	33	6
6 MICHAEL FRANKS	121/3	75	42	4
7 HUEY LEWIS & THE NEWS	107/1	84	21	2
8 STEVIE WONDER	129/24	37	82	10
9 COMMODORES	120/6	50	59	11
10 COREY HART	98/0	39	48	11
11 HOWARD JONES	106/3	40	59	7
12 GODLEY & CREME	113/6	30	60	23
13 NATALIE COLE	104/1	38	55	11
14 AIR SUPPLY	106/0	31	66	9
15 RONNIE MILSAP	98/0	59	30	9
16 BILLY OCEAN	94/0	44	39	11
17 MICHAEL McDONALD	99/1	31	51	17
18 ARETHA FRANKLIN	82/0	21	50	11
19 PAUL YOUNG	73/0	14	41	18
20 JOHN PARR	69/14	29	33	7
21 MOTELS	78/7	11	50	17
22 A-HA	78/30	13	33	32
23 DARYL HALL & JOHN OATES	73/20	8	38	27
24 DAVID FOSTER	61/11	9	34	18
25 KENNY LOGGINS	47/0	13	23	11

MOST ADDED

- GINO VANNELLI (37)
Hurts To Be In Love (CBS Associated)
- A-HA (30)
Take On Me (WB)
- TEARS FOR FEARS (27)
Head Over Heels (Mercury/PolyGram)
- STEVIE WONDER (24)
Part-Time Lover (Tamla/Motown)
- MAURICE WHITE (22)
Stand By Me (Columbia)

HOTTEST

- KOOL & THE GANG (95)
Cherish (De-Lite/PolyGram)
- WHAMI (79)
Freedom (Columbia)
- TINA TURNER (79)
We Don't Need Another Hero (Thunderdome) (Capitol)
- WHITNEY HOUSTON (77)
Saving All My Love For You (Arista)
- HUEY LEWIS & THE NEWS (80)
Power Of Love (Chrysalis)

JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me" (MCA) 49/8

Rotations: Heavy 0/0, Medium 22/0, Light 27/8, Total Adds 6, WLTS, WNAM, WMMJ, WKNE, WKUS, KWEB, KALE. Medium: WCCO, WKYE, WGY, KEY103, WXTX, WAVE, WHBY, WHBC, KSL, KBEST, WGLL, WSKI, WCKQ, WGSV, WAHR, WORG, WFFX, WJBC, WMT-FM, WJON, KTWQ.

POINTER SISTERS "Dare Me" (RCA) 46/4

Rotations: Heavy 10/1, Medium 26/1, Light 10/2, Total Adds 4, V100, WIVY, KQUA, WGLL. Heavy: WSNY, WMMJ, WNNR, WEIM, WSKI, WPPA, WCHV, KKL, KQSW. Medium: WHTX, KVIL-FM, WLTF, KMG, B100, WAEB, WFSM, WXTX, WNAM, WTRX, WLHT, WENS, WMGN, KDUK, KWAV, KBEST, KRLB, WORG, WKYX, WZLQ, WFFX, KTYL, KFSB, WKUS, KALE.

TEARS FOR FEARS "Head Over Heels" (Mercury/PolyGram) 42/27

Rotations: Heavy 0/0, Medium 10/4, Light 32/23, Total Adds 27, WFBR, WARM99, WSB-FM, WARM99, WSNY, KFMB, KIFM, WKYE, WJDX, WSLF, WNAM, KIOA, KQUA, KBEST, KPFL, WNNR, WKNE, WPPA, WSKY, WORG, WKYX, WFFX, 194, KFSB, KTWQ, K99, KRSS. Medium: WAEB, WSKI, WCKQ, WCHV, KTYL, KALE.

DON HENLEY "Sunset Grill" (Geffen) 42/15

Rotations: Heavy 1/0, Medium 21/3, Light 20/12, Total Adds 15, 2WD, KMG, WNAM, KQ99, WLHT, WENS, KBEST, KPFL, WMMJ, WSKI, WFFX, WKUS, WBOW, KFDD, KTWQ, Heavy: WAVE, WMGN, WARM99, LOVE94, WARM99, WKYE, KEY103, WAVE, WMGN, KWAV, WNNR, WEIM, WGLL, WPPA, WSKY, WCKQ, WCHV, WKYX, KTYL, KQSW.

ERIC TAGG "Woman I Love" (RMC) 42/4

Rotations: Heavy 0/0, Medium 14/0, Light 26/4, Total Adds 4, WGW, WAVE, WSKY, KFDD. Medium: WKYE, WJDX, KIOA, WMGN, KSL, WKNE, WSKI, WGSV, WAHR, WCIL, WMT-FM, WJON, KKL, KRSS.

ABC "Be Near Me" (Mercury/PolyGram) 41/10

Rotations: Heavy 1/0, Medium 17/1, Light 23/9, Total Adds 10, WSB-FM, B100, WNAM, KQ99, WHNN, WMMJ, KFSB, WJON, WBOW, KRNO. Heavy: KOST. Medium: WARM99, KVIL-FM, WAEB, WKYE, WMGN, WEIM, WSKI, WPPA, WSKY, WCKQ, WKYX, WFFX, KTWQ, KQSW, KALE.

STING "Fortress Around Your Heart" (A&M) 41/6

Rotations: Heavy 3/0, Medium 20/1, Light 18/5, Total Adds 6, WSNY, WHNN, WCHV, WZLQ, 194, WKUS. Heavy: WHTX, WARM99, Medium: WARM99, KOST, WKYE, WAVE, WMGN, KWAV, KBEST, WMMJ, WNNR, WEIM, WGLL, WSKI, WPPA, WSKY, WFFX, KTYL, KTWQ, KOSW, KALE.

EL DeBARGE with DeBARGE "You Wear It Well" (Gordy/Motown) 39/8

Rotations: Heavy 0/0, Medium 20/4, Light 19/4, Total Adds 8, WAEB, K106, WXTX, KELT, WNAM, WMGN, WGLL, WAGE, Medium: WPIX, WHTX, KOST, WNNR, WSKI, WPPA, WCKQ, WCHV, WGSV, WKYX, WFFX, WCIL, WJON, KQSW, KMG, KALE.

MADONNA "Dress You Up" (Sire/WB) 36/4

Rotations: Heavy 8/0, Medium 15/2, Light 15/2, Total Adds 4, V100, WENS, WHHE, KQUA. Heavy: KVIL-FM, 2WD, KMG, KQ99, WMMJ, WSKI, WCKQ, KRLB. Medium: WAEB, WICC, WLHT, WNNR, WEIM, WNAM, WSKY, WORG, WKYX, KTYL.

JOHN DENVER "Don't Close Your Eyes, Tonight" (RCA) 31/4

Rotations: Heavy 4/0, Medium 15/1, Light 12/3, Total Adds 4, WLTS, KJR, WJDX, KFDD. Heavy: WPRO, WNNR, WEIM, WTKO. Medium: WFBR, KVIL-FM, WCCO, KGW, WLAC-FM, WRVA, WAHR, KTYL, WCIL, KFSB, KWEB, WBOW, KRSS, KALE.

JOHN COUGAR MELLENCAMP "Lonely Di' Night" (Riva/PolyGram) 31/4

Rotations: Heavy 4/0, Medium 15/1, Light 12/3, Total Adds 4, V100, WENS, KBEST, WCHV, Heavy: WSKI, WCKQ, KTYL, KALE. Medium: KVIL-FM, 2WD, WKYE, KEY103, WAVE, WNNR, WEIM, WTVN, WPPA, WSKY, WKYX, WFFX, KKL, KQSW.

HUGH MASEKELA "The Joke Of Life" (Jive/Arista) 30/0

Rotations: Heavy 0/0, Medium 10/0, Light 20/0, Total Adds 0. Medium: WFBR, WHBY, KSL, WTKO, WTVN, WAHR, WKYX, WJBC, WMT-FM, KRSS.

SIGNIFICANT ACTION

LAURA BRANIGAN "Spanish Eddle" (Atlantic) 26/1

Rotations: Heavy 5/1, Medium 14/0, Light 7/0, Total Adds 1, WGLL. Heavy: WKBW, KEY103, WKYX, KQSW. Medium: WHTX, WLTS, WHBC, WTRX, WMGN, KSL, WMMJ, WSKI, WPPA, 194, KFSB, WKUS, KKL, KALE.

GLENN FREY "You Belong To The City" (MCA) 24/18

Rotations: Heavy 0/0, Medium 7/3, Light 17/15, Total Adds 18, K106, WXTX, WRAL, WAVE, WMGN, WNNR, WSKY, WCKQ, WGSV, KRLB, WKYX, WZLQ, KTYL, WMT-FM, KKL, KTWQ, KMG, KALE. Medium: WHTX, WARM99, WARM99, WMMJ.

EURHYTHMICS "There Must Be An Angel" (RCA) 24/2

Rotations: Heavy 3/0, Medium 11/0, Light 10/2, Total Adds 2, WAEB, WKYE. Heavy: WFBR, WPPA, WCHV. Medium: WARM99, WRVA, WNAM, WMGN, KWAV, WMMJ, WNNR, WSKY, KKL, KRSS, KALE.

JAN HAMMER "Miami Vice Theme" (MCA) 23/11

Rotations: Heavy 0/0, Medium 8/2, Light 15/9, Total Adds 11, WHTX, LOVE94, WNAM, KIOA, WNNR, WPPA, KRLB, WORG, WZLQ, KFDD, KKL, WCCO. Medium: 97AIA, WSNY, WEIZ, KVUU, WGLL, WJBC.

UB40 with CHRISSE HYNDE "I Got You Babe" (Virgin/A&M) 22/1

Rotations: Heavy 0/0, Medium 14/0, Light 8/1, Total Adds 1, B100. Medium: WCLY, 2WD, WAVE, KQUA, KWAV, WNNR, WEIM, WSKI, WSKY, WCKQ, WCHV, WAHR, WZLQ, KTYL.

MELISSA MANCHESTER "Just One Lifetime" (MCA) 20/19

Rotations: Heavy 0/0, Medium 2/2, Light 18/17, Total Adds 19, WCCO, WMMJ, WEIM, WTKO, WKNE, WSKI, WCKQ, WAGE, WKYX, WAEV, WFFX, WJBC, WCIL, KFSB, WWEB, WJON, KTWQ, KRSS, KMG, KALE.

JOHN WAITE "Every Step Of The Way" (EMI America) 19/3

Rotations: Heavy 0/0, Medium 11/2, Light 8/1, Total Adds 3, KVIL-FM, 2WD, WNAM. Medium: WMGN, WNNR, WEIM, WPPA, WCKQ, WKYX, WZLQ, KTYL, KKL.

FREDDIE JACKSON "You Are My Lady" (Capitol) 17/12

Rotations: Heavy 0/0, Medium 8/3, Light 9/9, Total Adds 4, WCCO, WNAM, KWEB, KTWQ. Medium: WHBY, WGLL, WCKQ, WKYX, KTYL, KRSS, KALE. Medium: WPIX, WSB-FM, WSNY, KOST, WHBY.

TIM WEISBERG "You've Got To Know" (Desert Rock) 15/1

Rotations: Heavy 0/0, Medium 2/0, Light 13/1, Total Adds 1, WKUS. Medium: KIFM, WNNR.

BRUCE SPRINGSTEEN "I'm Goin' Down" (Columbia) 14/7

Rotations: Heavy 0/0, Medium 3/0, Light 11/7, Total Adds 7, WKYE, WRAL, WNAM, KQ99, WENS, KBEST, WZLQ. Medium: WHTX, WAVE, WCKQ.

JACK WAGNER "Too Young" (Qwest/WB) 13/4

Rotations: Heavy 0/0, Medium 3/0, Light 10/4, Total Adds 4, WCCO, WNAM, KWEB, KTWQ. Medium: WHBY, WGLL, WCKQ.

DAVID BOWIE & MICK JAGGER "Dancing In The Street" (EMI America) 11/4

Rotations: Heavy 0/0, Medium 5/2, Light 6/2, Total Adds 4, KVIL-FM, V100, WNAS, WPPA. Medium: WGLL, WCHV, WKYX.

DIRE STRAITS "Money For Nothing" (WB) 10/4

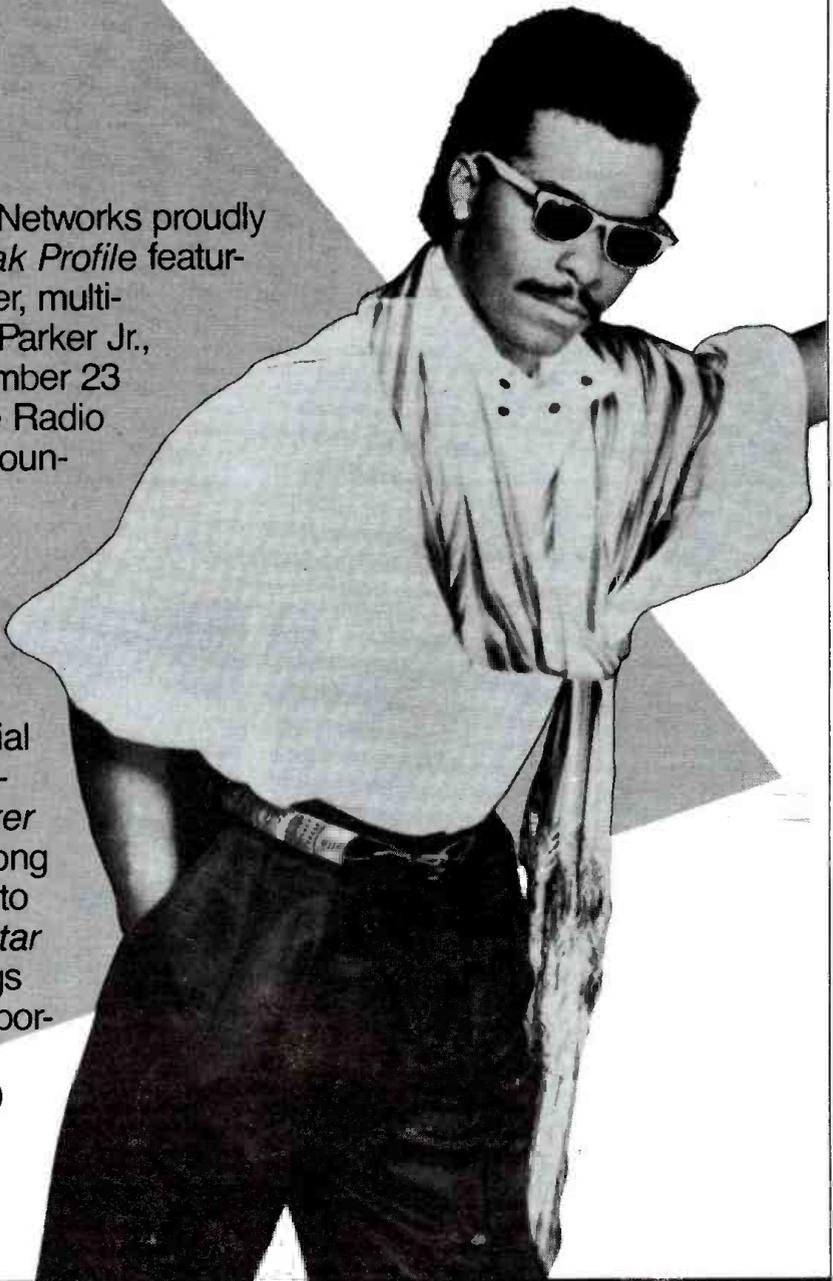
Rotations: Heavy 1/0, Medium 5/2, Light 4/2, Total Adds 4, B100, V100, WNAS, WSKY. Heavy: WAVE. Medium: WHTX, KRLB, KKL.

WESTWOOD ONE PRESENTS

S T A R T R A K P R O F I L E

Ray Parker Jr.

The Westwood One Radio Networks proudly present an exclusive *Star Trak Profile* featuring superstar singer, composer, multi-instrumentalist and producer Ray Parker Jr., airing the week of Monday, September 23 on more than 250 Westwood One Radio Network affiliates throughout the country. During the hour-long show, Parker talks about what inspires his music, how he uses new technology to create new sounds in the studio, and the writing and recording of *Sex And The Single Man*, his first album of new material since 1984's *Ghostbusters* soundtrack. *Star Trak Profiles Ray Parker Jr.*—60 minutes of repartee and song you and your listeners won't want to miss! It's another exclusive from *Star Trak Profiles*—the series that brings you the biggest names in contemporary music *all year long!* Contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



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

AOR TRACKS

159 REPORTS

Total
Reports/Adds Power Heavy Medium

Three Weeks	Two Weeks	Last Week	Rank	Artist/Track	Total Reports/Adds	Power	Heavy	Medium	
1	1	1	1	JOHN C. MELLENCAMP /Lonely Ol' Night (Riva/Pg)	150+/1	57+	142+	8+	
5	2	2	2	D. BOWIE & M. JAGGER /Dancing In The Street (EMI America)	145-/1	40+	117-	27+	
2	3	3	3	STING /Fortress Around Your Heart (A&M)	123-/1	35+	109-	12-	
11	7	5	4	LOVERBOY /Lovin' Every Minute Of It (Columbia)	134+/0	29+	104+	30-	
3	4	4	5	HUEY LEWIS & THE NEWS /Back In Time (Chrysalis)	115-/0	24-	95-	18-	
13	9	8	6	HOOTERS /And We Danced (Columbia)	138-/1	13+	70+	63-	
—	19	13	7	STARSHIP /We Built This City (Grunt/RCA)	134+/8	14+	73+	58-	
58	21	16	8	BRUCE SPRINGSTEEN /I'm Goin' Down (Columbia)	121+/9	23+	82+	38-	
17	16	12	9	DIRE STRAITS /One World (WB)	128+/10	12+	75+	51-	
14	14	11	10	TEARS FOR FEARS /Head Over Heels (Mercury/Pg)	123+/4	14+	78+	43-	
7	6	7	11	JOHN WAITE /Every Step Of The Way (EMI America)	115-/0	22+	74-	39-	
12	11	9	12	CHEAP TRICK /Tonight It's You (Epic)	122-/2	18+	60+	59-	
42	24	19	13	BRYAN ADAMS /One Night Love Affair (A&M)	116+/7	15+	63+	52-	
—	—	25	14	ROGER DALTRY /After The Fire (Atlantic)	141+/34	7+	41+	91+	
21	17	15	15	MARILLION /Kayeigh (Capitol)	133+/5	6+	46+	81-	
15	15	14	16	NIGHT RANGER /Four In The Morning (Camel/MCA)	119-/2	14+	57+	60-	
6	5	6	17	MICHAEL McDONALD /No Lookin' Back (WB)	105-/0	17-	74-	29-	
29	18	18	18	MR. MISTER /Broken Wings (RCA)	127+/16	11+	41+	77+	
10	10	10	19	TALKING HEADS /And She Was (Sire/WB)	100-/3	10-	58-	33-	
32	20	20	20	SAGA /What Do I Know? (Portrait/CBS)	127+/7	1-	19+	96=	
—	—	43	21	GLENN FREY /You Belong To The City (MCA)	114+/58	4+	24+	81+	
50	40	30	22	HEART /Never (Capitol)	106+/23	3+	31+	71+	
—	41	29	23	JOHN C. MELLENCAMP /R.O.C.K. In The U.S.A. (Riva/Pg)	102+/25	1+	34+	57+	
30	23	23	24	EDDIE & THE TIDE /One In A Million (Atco)	105-/2	1+	19+	75=	
35	29	26	25	U2 /Bad (Island)	98+/7	6+	23-	62+	
40	32	28	26	OUTFIELD /Say It Isn't So (Columbia)	105+/8	0-	15+	79+	
36	27	27	27	DIO /Rock 'N' Roll Children (WB)	99+/3	1+	14+	75-	
4	8	17	28	DIRE STRAITS /Money For Nothing (WB)	63-/0	21-	53-	8-	
46	35	31	29	R.E.M. /Driver 8 (IRS/MCA)	94+/12	8+	22+	65+	
—	47	32	30	JOHN C. MELLENCAMP /Small Town (Riva/Pg)	78+/12	1+	25+	50=	
—	49	35	31	NICK LOWE & HIS COWBOY OUTFIT /I Knew The Bride... (Col.)	80+/11	2=	15+	58+	
9	12	22	32	MOTELS /Shame (Capitol)	67-/0	6-	38-	25-	
26	22	24	33	X /Burning House Of Love (Elektra)	80-/3	4+	13-	51-	
8	13	21	34	GODLEY & CREME /Cry (Polydor/Pg)	61-/0	10+	26-	32-	
59	46	39	35	MICHAEL McDONALD /Bad Times (WB)	74+/13	0=	22+	49+	
44	38	33	36	RATT /You're In Love (Atlantic)	75-/2	1+	11+	56-	
34	33	34	37	DIRE STRAITS /So Far Away (WB)	58-/5	1+	24+	32-	
DEBUT	—	—	38	THOMPSON TWINS /Lay Your Hands On Me (Arista)	77	177	0	6	50
—	56	45	39	JON BUTCHER AXIS /Stop (Capitol)	72+/11	0=	2=	55+	
60	48	40	40	ROMANTICS /Test Of Time (Nemperor/CBS)	66-/6	1=	5+	54=	
56	59	55	41	STING /Love Is The Seventh Wave (A&M)	46+/10	0=	20+	24+	
—	—	59	42	JAN HAMMER /Miami Vice Theme (MCA)	48+/20	5+	19+	26+	
—	—	56	43	QUARTERFLASH /Talk To Me (Geffen)	64+/14	0=	4=	51+	
57	52	48	44	ADVENTURES /Send My Heart (Chrysalis)	55+/10	0=	7=	41+	
—	—	49	45	JOHN C. MELLENCAMP /Rain On The Scarecrow (Riva/Pg)	42+/7	0=	14+	24-	
18	30	35	46	PHIL COLLINS /Don't Lose My Number (Atlantic)	33-/1	6-	22-	10+	
—	—	58	47	HALL & OATES w/ RUFFIN & KENDRICK /The Way.../My Girl... (RCA)	44+/3	2+	16+	22+	
DEBUT	—	—	48	STEVIE RAY VAUGHAN & DOUBLE .../Look At Little Sister (Epic)	51	148	0	5	35
DEBUT	—	—	49	STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Say What! (Epic)	49	146	0	6	30
31	43	41	50	HUEY LEWIS & THE NEWS /Power Of Love (Chrysalis)	29-/0	4-	21-	8-	
—	—	60	51	A-HA /Take On Me (WB)	35+/4	5+	17+	15-	
DEBUT	—	—	52	MOTLEY CRUE /Home Sweet Home (Elektra)	41+/17	1+	4=	28+	
16	25	38	53	JOHN CAFFERTY & THE BEAVER .../C-I-T-Y (Scotti Bros./CBS)	33-/0	0-	9-	24-	
DEBUT	—	—	54	PAUL YOUNG /I'm Gonna Tear Your Playhouse Down (Columbia)	42+/11	1=	5=	29+	
51	51	51	55	WHAT IS THIS /It'll Be Around (MCA)	41-/2	0=	1-	33-	
DEBUT	—	—	56	KISS /Tears Are Falling (Mercury/Pg)	41	141	0	2	26
DEBUT	—	—	57	KATE BUSH /Running Up That Hill (EMI America)	31+/5	3+	10+	12-	
28	37	53	58	JOHN PARR /St. Elmo's Fire (Man In Motion) (Atlantic)	24-/0	1-	13-	11-	
25	36	52	59	MOTLEY CRUE /Smokin' In The Boys Room (Elektra)	26-/0	1=	6-	18-	
DEBUT	—	—	60	TALKING HEADS /Stay Up Late (Sire/WB)	19+/7	3+	11+	8+	

MOST ADDED

- THOMPSON TWINS (77)**
Lay Your Hands On Me (Arista)
- GLENN FREY (58)**
You Belong To The City (MCA)
- STEVIE RAY VAUGHAN & DOUBLE TROUBLE (48)**
Look At Little Sister (Epic)
- STEVIE RAY VAUGHAN & DOUBLE TROUBLE (46)**
Say What! (Epic)
- KISS (41)**
Tears Are Falling (Mercury/PolyGram)

HOTTEST

- JOHN C. MELLENCAMP (57)**
Lonely Ol' Night (Riva/PolyGram)
- DAVID BOWIE & MICK JAGGER (40)**
Dancing In The Street (EMI America)
- STING (35)**
Fortress Around Your Heart (A&M)
- LOVERBOY (29)**
Lovin' Every Minute Of It (Columbia)
- HUEY LEWIS & THE NEWS (24)**
Back In Time (Chrysalis)

BREAKERS

GLENN FREY

You Belong To The City (MCA)

72% of our reporters on it. 114/58 including adds at: WIYY, WBAB, KZEW, WSHE, KYYS, KTCZ, KLOS, KUPD. Moves 43-21 on the Tracks chart.

HEART

Never (Capitol)

67% of our reporters on it. 106/23 including adds at: WMMR, WDVE, WEBN, WIMZ, WQMF, KEZO, KZEL, KOMP. Moves 30-22 on the Tracks chart.

JOHN COUGAR MELLENCAMP

R.O.C.K. In The U.S.A. (Riva/PolyGram)

64% of our reporters on it. 102/25 with adds at: WMMR, WLWV, KLOS, KZAP, WPLR, WRDU, KGGG, WIBA. Moves 29-23 on the Tracks chart.

U2

Bad (Island)

62% of our reporters on it. 98/7 with adds at: WAQY, WRQK, KGGG, KPOI, WRKI, KXZL, KFMZ. Moves 26-25 on the Tracks chart.

NEW & ACTIVE

PREFAB SPROUT "When Love Breaks Down" (Epic) 38/22 (16/15)

Adds: WBCN, WBAB, WLUP, KYYS, WOBK, WIMZ, WZZD. Powers 2: Heavy 2: KTCZ, WLIR. Medium 20 including WNEW, KAZY, KBCC, WFPV, WLAV.

GARY MYRICK "When Angels Kiss" (Network/Geffen) 33/8 (26/9)

Adds: WMMR, WYNF, WXRT, 91X, WPDH, WOUR, WWWW, WCPZ. Powers 2: Heavy 3: WLIR, WIZN, KSPN. Medium 24 including WBCN, KYYS, WQFM, KBCC, KMET, KOME, KLAQ.

SQUEEZE "Hits Of The Year" (A&M) 32/18 (14/14)

Adds including KZEW, WSHE, WNOR, KRQO, 91X, WOUR. Heavy 2: WNEW, KCGI. Medium 21 including WBCN, WBAB, WMMR, WLUP, WFPV, WRKI.

CHEECH & CHONG "Born In East L.A." (MCA) 32/13 (23/10)

Adds including WIYY, KZEW, KORS, KLOS, WPOH, KM00, KILO, KOMP. Heavy: KLAQ. Medium 11 including WLWQ, KRQO, KZAP, KISW, KNCN.

COREY HART "Boy In The Box" (EMI America) 30/8 (26/4)

Adds: WBCN, WEZX, WAQY, KLAQ, KOMP, WHMD, KZQD. Heavy 3: CHEZ, K97, KOKB. Medium 20 including WFPV, WHEB, WAPL, KGGG, WROU, KSTM.

APRIL WINE "Rock Myself To Sleep" (Capitol) 29/3 (29/1)

Adds: KKCI, WZEV, WXTT. Heavy 1: KXIX. Medium 24 including WRIF, WQFM, WAQX, KLAQ, KISS, KGGG, WNET, KFMG, KILO, WZZO, KTYD.

SIMON F "I Want You Back" (Chrysalis) 28/5 (23/4)

Adds: CHOM, WNEW, KRQO, KISW, WTPA. Heavy 1: WLIR. Medium 15 including KZEW, WQFM, WOBK, KILO, KUFO, KTYD.

ABC "Be Near Me" (Mercury/PolyGram) 26/5 (23/0)

Adds: KTXQ, KAZY, WONE, KGGG, WBLM. Powers 1: Heavy 3: KRQO, WLIR, KRQJ. Medium 16 including WMMR, WXRT, KBCC, WHFS, WROU, KSTM.

VANDENBERG "Once In A Lifetime" (Atco) 26/0 (27/7)

Adds: 0: Heavy 0: Medium 19 including WNOR, WQFM, KSHE, KOME, KISS, WAPL, KFMG, KILO.

DIRE STRAITS "Walk Of Life" (WB) 25/3 (22/2)

Adds: WAPL, KOZZ, KVRE. Powers 1: Heavy 13 including WLUP, KBCC, KMET, KLBJ. Medium 10 including WDVE, DC101, WIOT, KFMG, KOMP, KUFO.

GARY MYRICK "I Stand For Love" (Network/Geffen) 25/1 (24/2)

Adds: KOMP. Heavy 3: WIZN, KSPN, KRQJ. Medium 18 including KTXQ, KRQO, KGB, WAAF, KNCN, WTUE, KATT, WGRJ.

JOHN C. MELLENCAMP "Justice And Independence '85" (Riva/PolyGram) 21/3 (22/3)

Adds: WTKX, KFMG, KEZE. Heavy 5 including KROR, WCCC, WHEB, KZOK. Medium 13 including WIYY, WKLS, KZAP, KLAQ, WKDF, KILO.

BRUCE SPRINGSTEEN "Jany, Don't Lose Heart" (Columbia) 20/13 (5/5)

Adds including WIYY, WBAB, DC101, KZEW, WYNF, KLOS, WCKG. Heavy 18 including WNEW, KBCC, WPLR, WWWW. Medium 8 including WKLS, WXRT, WQHA, WOUR.

STING "Shadows In The Rain" (A&M) 20/3 (22/3)

Adds: CHOM, WKLS, KSPN. Heavy 9 including WNEW, KMET, 91X, KROR, KPOI, WRKI. Medium 11 including WBAB, KISW, WQHA, KEZO, KILO, KZEL.

LOVERBOY "Dangerous" (Columbia) 19/8 (13/5)

Adds including KTXQ, KILO, KFMX, KRAL, KFMQ. Heavy 4: CHOM, WFPV, WAPL, WKLT. Medium 9 including DC101, KNKN, KOMP, KWHL.

IDLE EYES "Tokyo Rose" (Mirage/Atco) 19/4 (15/1)

Adds: WSHE, WTKX, WXTT, KSPN. Heavy 1: KRQJ. Medium 11 including WBAB, KBCC, KINK, 91X, KGB, WOBK, KILO.

TODD RONOGEN "Something To Fall Back On" (WB) 18/18 (0/0)

Adds including KBCC, WQHA, KLBJ, WONE, WAPL, WTUE, WLAV. Heavy 0: Medium 12 including WBAB, KZEW, WXRT, WLVO, KAZY, WPDH, WRUF.

YNGWIE MALMSTEEN'S RISING FORCE "Don't Let It End" (Mercury/PolyGram) 18/3 (17/6)

Adds: KYYS, WAAF, KRIX. Heavy 0: Medium 13 including WYNF, KGB, WPLR, WYSP, KNKN, KFMG, KOMP.

STING "We Work The Black Seam" (A&M) 18/2 (18/0)

Adds: KPOI, WKLT. Powers 1: Heavy 7 including KBCC, KFOG, WHFS, WFPV. Medium 11 including WDVE, WNOR, KTCZ, KLAQ, KFBO, WIOT, KOZZ.

GREGG ROE "Young Love" (Columbia) 18/1 (18/1)

Adds: KEZE. Heavy 2: WRIF, KRQJ. Medium 12 including WDVE, KL0L, KFOG, KOME, KISW, KDJK.

HELIX "The Kids Are All Shakin'" (Capitol) 18/1 (20/2)

Adds: KM00. Heavy 1: KTAI. Medium 10 including WBCN, WBAB, WNEW, KISS, KFMG, KILO.

DUKE JUPITER "The Line Of Your Fire" (Motown) 16/16 (0/0)

Adds including WQHA, WYSP, WHEB, WAPL, WIZN, KSDY, KZQD. Heavy 0: Medium 10 including KOME, WCCC, WAOX, KLBJ, KFMG, KILO, WRUF.

BRYAN FERRY "Don't Stop The Dance" (WB) 16/3 (15/2)

Adds: CHOM, Q107, KGL. Powers 1: Heavy 7 including WXRT, KINK, KFOG, WHFS, WLUR, KZAM. Medium 8 including WQHA, KSTM, KEZX.

EPA
IS PROUD TO ANNOUNCE
A NEW ALBUM FROM AOR RADIO'S
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"SOUL TO SOUL"



FEATURING

"SAY WHAT!" 49
"LOOKIN' OUT THE WINDOW"
"LOOK AT LITTLE SISTER" 48
"CHANGE IT"

AOR ALBUMS BREAKERS

Album Chart Debut 23



Distributed by CBS Records

AOR ALBUMS

159 REPORTS

SEPTEMBER 13, 1985

Three Weeks	Two Weeks	Last Week	Album	Total Reports/Adds	Power	Heavy	Medium
1	1	1	1 JOHN C. MELLENCAMP/Scarecrow (Riva/PG)	153+/1	59+	147+	6+
2	2	2	2 DIRE STRAITS/Brothers In Arms (WB)	154=0	35-	118+	35=
3	3	3	3 STING/The Dream Of The Blue Turtles (A&M)	139-/2	38+	120-	16-
4	4	4	4 LOVERBOY/Lovin' Every Minute Of It (Columbia)	134+/0	29+	104+	30-
5	5	5	5 MICHAEL McDONALD/No Looking Back (WB)	133-/2	17-	84-	46+
6	6	6	6 BACK TO THE FUTURE/Soundtrack (MCA)	119-/0	27-	101-	16-
7	7	7	7 HOOTERS/Nervous Night (Columbia)	142-/1	13+	72+	65-
8	8	8	8 BRUCE SPRINGSTEEN/Born In The U.S.A. (Columbia)	126+/9	23+	86+	39-
9	9	9	9 TEARS FOR FEARS/Songs From The Big Chair (Mercury/PG)	125+/4	14+	78+	44-
10	10	10	10 BRYAN ADAMS/Reckless (A&M)	119+/3	18+	70+	47-
11	11	11	11 JOHN WAITE/Mask Of Smiles (EMI America)	120-/0	22+	74-	44-
12	12	12	12 TALKING HEADS/Little Creatures (Sire/WB)	107-/2	13-	62-	35-
13	13	13	13 CHEAP TRICK/Standing On The Edge (Epic)	123-/2	18+	60+	60-
14	14	14	14 HEART/Heart (Capitol)	121+/11	6=	44+	75+
15	15	15	15 NIGHT RANGER/7 Wishes (Camel/MCA)	120-/3	14+	57+	61-
16	16	16	16 MARILLION/Misplaced Childhood (Capitol)	133+/5	6=	46+	81-
17	17	17	17 MR. MISTER/Welcome To The Real World (RCA)	132+/17	11+	41+	79+
18	18	18	18 SAGA/Behavior (Portrait/CBS)	131+/7	1-	19+	97=
19	19	19	19 U2/Wide Awake In America (Island)	101+/7	6+	26-	62+
20	20	20	20 R.E.M./Fables Of The Reconstruction (IRS/MCA)	101+/7	9+	24-	70+
21	21	21	21 EDDIE & THE TIDE/Go Out And Get It (Atco)	107-/2	1=	19-	77+
22	22	22	22 OUTFIELD/Play Deep (Columbia)	106+/9	0=	15+	80+
23	23	23	23 STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Soul To Soul (Epic)	99+/92	0=	9+	66+
24	24	24	24 DIO/Sacred Heart (WB)	99=2	1+	14+	75-
25	25	25	25 MOTELS/Shock (Capitol)	73-/0	6-	40-	27-
26	26	26	26 X/Ain't Love Grand (Elektra)	81-/2	4+	14-	52-
27	27	27	27 GODLEY & CREME/The History Mix Volume 1 (Polydor/PG)	65-/0	10+	28-	34-
28	28	28	28 NICK LOWE & HIS COWBOY OUTFIT/The Rose Of England (Columbia)	80+/11	2=	15+	58+
29	29	29	29 RATT/Invasion Of Your Privacy (Atlantic)	79-/2	1+	13=	56-
30	30	30	30 ROMANTICS/Rhythm Romance (Nemperor/CBS)	75+/9	1=	6+	60+
31	31	31	31 MOTLEY CRUE/Theatre Of Pain (Elektra)	63-/8	2+	11-	42+
32	32	32	32 JON BUTCHER AXIS/Along The Axis (Capitol)	80+/16	0=	2=	59+
33	33	33	33 QUARTERFLASH/Back Into Blue (Geffen)	68 /17	0	5	53
34	34	34	34 ADVENTURES/The Adventures (Chrysalis)	63+/11	0=	7=	48+
35	35	35	35 PHIL COLLINS/No Jacket Required (Atlantic)	39-/0	7-	27-	11+
36	36	36	36 GARY MYRICK/Stand For Love (Network/Geffen)	62+/9	2+	4-	47+
37	37	37	37 HALL & OATES/Live At The Apollo w/Ruffin & Kendrick (RCA)	48+/3	2+	17+	24+
38	38	38	38 JEFF BECK/Flash (Epic)	43-/0	3-	5-	33-
39	39	39	39 A-HA/Hunting High And Low (WB)	38+/4	5+	18+	16-
40	40	40	40 SQUEEZE/Cosi Fan Tutti Frutti (A&M)	41+/17	0=	6+	25+
			"Lonely" (150) "R.O.C.K." (102) "Small" (78)				
			"World" (128) "Money" (63) "So Far" (58)				
			"Fortress" (123) "Seventh" (46) "Shadows" (20)				
			"Lovin' " (134) "Dangerous" (19) "Steal" (11)				
			"No Lookin' Back" (105) "Bad" (74)				
			"Back" (115) "Power" (29)				
			"And We Danced" (138)				
			"I'm Goin' Down" (121)				
			"Head" (123)				
			"One Night" (116) "Summer" (15)				
			"Every Step" (115)				
			"And She Was" (100) "Stay Up Late" (19)				
			"Tonight It's You" (122)				
			"Never" (106) "What About" (15) "If Looks" (11)				
			"Four" (119)				
			"Kayleigh" (133)				
			"Broken Wings" (127)				
			"What Do I Know?" (127)				
			"Bad" (98)				
			"Driver 8" (94) "Can't Get" (18)				
			"One In A Million" (105)				
			"Say It Isn't So" (105)				
			"Little Sister" (51) "Say What!" (49) "Change" (10)				
			"Children" (99)				
			"Shame" (67)				
			"Burning House" (80)				
			"Cry" (61)				
			"I Knew The Bride" (80)				
			"You're In Love" (75) "Lay It Down" (10)				
			"Test Of Time" (66)				
			"Home Sweet Home" (41) "Smokin' " (26)				
			"Stop" (72)				
			"Talk To Me" (64)				
			"Send My Heart" (55)				
			"Don't Lose" (33)				
			"When Angels Kiss" (33) "I Stand" (25)				
			"Way/Girl" (44)				
			"Gets Us All" (30)				
			"Take On Me" (35)				
			"Hits Of The Year" (32)				

BREAKERS

STEVIE RAY VAUGHAN & DOUBLE TROUBLE
Soul To Soul (Epic)

62% of our reporters on it. 99/92 including adds at: WNEW, WMMR, KTXQ, KZEW, WLWQ, WQFM, KMET, KGB, KFOG. Debuts at #23 on the Albums chart.

CHARTS — Records showing significant upward momentum are bulleted. Heavy rotation figure is the sum of a record's power and heavy reports. A record's amount of light reports can be determined by subtracting its heavy and medium reports from its total reports. Symbols represent more (+), fewer (-), or equal (=) reports compared to last week. On the album chart, current singles are **bolded**, and the number of stations playing each of an album's most-reported tracks is listed in parentheses.

BREAKERS — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

the
ADVENTURES

Don't Let Them Start Without You!

Thousands of SRO concert goers are now demanding more of their daring new sound on their current tour with "Tears For Fears."

COMING TO YOUR MARKET SOON:

Sept. 11	Austin, Tex.	Sept. 22	Gainesville, Fla.
Sept. 12	San Antonio, Tex.	Sept. 24	Atlanta, Ga.
Sept. 14	Dallas, Tex.	Sept. 25	Nashville, Tenn.
Sept. 15	Houston, Tex.	Sept. 27	Detroit, Mich.
Sept. 16	Baton Rouge, La.	Sept. 28	Columbus, Ohio
Sept. 17	New Orleans, La.	Sept. 30	Baltimore, Md.
Sept. 19	Jacksonville, Fla.	Oct. 2	Worcester, Mass.
Sept. 20	W. Palm Beach, Fla.	Oct. 4-6	New York, N.Y.
Sept. 21	Tampa, Fla.		

34 R&R ALBUM CHART
44 R&R TRACK CHART

Chrysalis

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AOR ALBUMS

MOST ADDED

STEVIE RAY VAUGHAN & DOUBLE TROUBLE (92)
Soul To Soul (Epic)

PREFAB SPROUT (22)
Two Wheels Good (Epic)

MR. MISTER (17)
Welcome To The Real World (RCA)

SQUEEZE (17)
Così Fan Tutti Frutti (A&M)

QUARTERFLASH (17)
Back Into Blue (Geffen)

HOTTEST

JOHN C. MELLENCAMP (59)
Scarecrow (Riva/PolyGram)

STING (38)
The Dream Of The Blue Turtles (A&M)

DIRE STRAITS (35)
Brothers In Arms (WB)

LOVERBOY (29)
Lovin' Every Minute Of It (Columbia)

BACK TO THE FUTURE (27)
Soundtrack (MCA)

NEW & ACTIVE

PREFAB SPROUT "Two Wheels Good" (Epic) 42/22 (0/0)
Adds including WBCN, WBAB, WLUP, KYYS, WQBK, WIMZ, WWWV, KKGR. Powers 2: Heavy 3: KTCZ, WLIR, KCGL. Medium 23 including WNEW, KBCO, WPLR, WFVY, WONE, WWCK, WLAV.

COREY HART "Boy In The Box" (EMI America) 41/6 (44/5)
Adds: WEZX, WAQY, KLAQ, KOMP, WHMD, KZQQ. Heavy 6: Q107, CHEZ, WIBA, K97, KDKB, KRSP. Medium 28 including WBCN, KMET, WAPL, KGGO, WWWV, KWHL, KOLA.

APRIL WINE "Walking Through Fire" (Capitol) 32/4 (31/1)
Adds: KKCI, KEZE, WZEW, WCXT. Heavy 1: KRIX. Medium 25 including WRIF, WQFM, KISS, KGGO, WWCT, KILO, KPOL, WZZQ, KTYD.

SIMON F "Gun" (Chrysalis) 30/5 (25/5)
Adds: CHOM, WNEW, KROQ, KISW, WTPA. Heavy 2: KTCZ, WLIR. Medium 16 including KZEW, WQFM, WQBK, WHFS, WRQK, KILO, KTYD.

YNGWIE MALMSTEEN'S RISING FORCE "Marching Out" (Mercury/PolyGram) 29/4 (27/8)
Adds: KYYS, WAAF, KRIX, WLAV. Heavy 0: Medium 20 including WBCN, WYNF, KUPD, KGB, WYSP, KISS, KOMP.

ABC "How To Be A Zillionaire" (Mercury/PolyGram) 27/5 (0/0)
Adds: KTXQ, KAZY, WONE, KGGO, WBLM. Powers 1: Heavy 4: KROQ, WLIR, KROU, KCGL. Medium 16 including WMMR, WXRT, KBCC, WHFS, WRDU, KSTM.

VANDENBERG "Ahh!" (Atco) 27/1 (27/7)
Adds: WBAB. Heavy 0: Medium 19 including WNOR, WQFM, KSHE, KOME, WYSP, KISS, WAPL, KFMG, KILO, KWHL.

IDLE EYES "Idle Eyes" (Mirage/Atco) 21/4 (18/1)
Adds: WSHE, WTKX, WCXT, KSPN. Heavy 1: KROU. Medium 13 including WBAB, KBCC, KINK, 91X, KGB, WQBK, KKGR, KTYD.

ERIC MARTIN "Eric Martin" (Capitol) 20/1 (23/5)
Adds: WIZN. Heavy 0: Medium 12 including WBCN, WYNF, KZAP, WTUE, KATT, KILO, WRUF.

GREGG ROLE "Gregg Role" (Columbia) 19/2 (18/1)
Adds: KLAQ, KEZE. Heavy 2: WRIF, KROU. Medium 12 including WDVE, KLLO, KFOG, KOME, KISW, WCKG, KDJK, WHMD.

BIG DADDY "Meanwhile... Back In The States" (Rhino) 17/8 (11/8)
Adds: WNEW, KZEW, WLUP, KMET, WRDU, WRQK, WWTR, KTCL. Heavy 1: KBCC. Medium 7 including WBCN, WXRT, WQFM, WQBK.

MONDO ROCK "Mondo Rock" (Columbia) 15/2 (15/6)
Adds: WLAV, KSTM. Heavy 0: Medium 13 including KTCZ, KBCC, WRCN, KLAQ, WONE, WTUE.

DON HENLEY "Building The Perfect Beast" (Geffen) 14/4 (10/2)
Adds: KGON, WXLN, KGGO, WOOJ. Heavy 3: WLLZ, KBPI, WZZO. Medium 9: WBCN, KUPD, KINK, WIMZ.

ROBIN TROWER "Beyond The Mist" (Passport) 13/2 (12/5)
Adds: WQFM, KNKN. Heavy 1: WRIF. Medium 6 including WLLZ, KBCC, WFVY, WHMD, KUFO.

CURE "The Head On The Door" (Elektra) 12/4 (8/1)
Adds: WBCN, KSTM, KTCL, KROU. Powers 3: Heavy 5 including KROQ, WHFS, WLIR, KCGL. Medium 4 including WXRT, KBCC.

UNTOUCHABLES "Wild Child" (MCA) 12/1 (11/3)
Adds: WXRT. Heavy 1: KTCL. Medium 9 including KAZY, KBCC, KROQ, WHFS, WONE, KEZX, KTYD.

PROPAGANDA "A Secret Wish" (Island) 10/1 (9/1)
Adds: KSTM. Powers 1: Heavy 2: WLIR, KCGL. Medium 8 including KTCZ, KBCC, WHFS, CHEZ, WIZN, KTCL.

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.

BROADCASTERS ON NOTICE

Senators Deplore Negative Ads, Back Free Response Time

After several months of delays, the Senate Commerce Committee this week held its first hearing on legislation (S. 1310) requiring stations to provide free response time to counter negative political ads, unless the attacking candidate makes the criticism in person. The mere mention of an opponent's name would qualify the spot as negative.

While Chairman John Danforth (R-MO) said the terms of his bill aren't "locked in concrete," it was evident that there's a bipartisan groundswell of support on his committee for some form of curbs on negative ads.

The greatest concern, bordering on outrage, centers on hardhitting 30-second TV ads sponsored by independent political action committees (PACs). But it's clear that radio, with its immediacy and pervasive reach among voters, will almost surely be included in any legislative solution.

Packwood Warns Broadcasters

Sen. Bob Packwood (R-OR), who expects a negative onslaught from anti-abortion forces when he seeks

reelection next year, issued a stern warning: "There is sweeping this Congress a justifiable revulsion at these unethical and immoral 30 and 60-second commercials. If the broadcast industry doesn't regulate the problem itself, I think Congress will try to. It wouldn't get to that stage if the broadcast media would exercise self-restraint" in accepting independent ads, which don't enjoy the same guaranteed access to the airwaves as ads placed directly by federal candidates.

Retiring Sen. Barry Goldwater (R-AZ), the target of withering ads in the 1964 presidential race, called negative advertising "the most disgusting development in politics."

"Frankly, I'm glad I'm getting out of the damned business," Gold-

water grumbled. "I'm getting goddamn sick and tired of what I have to watch on television," he said, referring to ads of all types.

Hollings, Gore Back Free Spot Time

Going well beyond Danforth's proposal, Sens. Fritz Hollings (D-SC) and Al Gore (D-TN) suggested that stations should be required to give free spot time in equal amounts to opposing candidates or parties. Gore said such a provision should be "a condition of their license."

In written testimony, former Senate Majority Leader Howard Baker (R-TN) strongly endorsed the bill, condemning "the paid commercial, usually on TV or radio, that is a sneak attack on a decent person . . . most of the things you see and hear on these commercials are dishonest, and downright mean and dirty."

Baker continued, "I believe that if a candidate for public office has



"Frankly, I'm glad I'm getting out of the damned business."

— Barry Goldwater



"If the broadcast industry doesn't regulate the problem itself, I think Congress will try to."

— Bob Packwood

something bad to say about his opponent, he should say it himself, on the platform, on radio, on television, or wherever."

NCPAC Charges "Kangaroo Court"

The American Civil Liberties Union (ACLU) opposed the bill as "subtle censorship costumed as

good government legislation." And a prime user of negative ads, the National Conservative Political Action Committee (NCPAC), called a press conference to denounce the hearing as a "kangaroo court." NCPAC Chairman Terry Dolan charged that Sen. Danforth "thinks he can shut up his opposition with laws like this."

FM Drop-In Glut Keys Broadcasters' Fear

Can 19 radio stations survive in markets with a population of only 60,000 people? Broadcasters in the Florida Keys think the answer is a resounding "no" and have taken their case to the FCC.

After the Commission proposed three Docket 80-90 FM drop-ins for their archipelago, six area stations banded together to form the Florida Keys Radio Association. They chipped in for economic and engineering studies, and ultimately a petition for reconsideration, asking the FCC to put a freeze on the three new allocations.

So far there's been no Commission action on their plea. However, the Fowler FCC is well-known for its hardline "marketplace" philosophy, which holds that the agency should ignore economic factors, license as many stations as possible, and then let them battle for survival.

Local broadcasters counter that oversaturation will so dilute profitability that most stations will be forced into jukebox status, denying listeners the local news and public affairs stations are supposed to program as service to the "public interest."

There are now 12 stations serving the 60,000 residents of the narrow, 110-mile stretch of islands. CPs have been issued for three additional stations now under construction, and a hearing is underway to award yet another channel. Adding three drop-ins under Docket 80-90 would raise the total of radio stations in the region to 19.

According to an economic study prepared by Fraser, Gross and Kadlec, markets with that many stations usually serve at least

160,000 listeners — nearly three times the population of the Keys.

One of the leaders of the anti-drop-in effort is John Galanes, who until last month owned WKFF/Plantation Key: "I think one station in three is making money," he observes. "All the rest are for sale. And I know of several stations that have no teletype and no network. If you're going to do any public service at all, you've got to have an economic base."

Galanes and his group were heartened when NRBA filed a petition at the FCC supporting their position. In a recent report to members, NRBA President Bernie Mann called the situation "ridiculous."

"This virtually unrestricted allocation of new FM stations is not economically feasible and will harm the public interest," Mann wrote.

One local broadcaster who's not too worried is WKIZ & WFYV/Key West President/GM Gayle Swofford. "My philosophy is let them come," says Swofford, who nevertheless believes the FCC is making a "big mistake" by failing to recognize that a single station serves only a narrow slice of populated land. "The fish don't listen to the radio," he notes.

Along with WKFF, other members of the Florida Keys Radio Association are WWUS/Pine Key, WKRY/Key West, and three Marathon stations, WMUM, WFFG, and WPLC.

NEWS BRIEFS

Denver, Zappa Headline Senate Porn Rock Hearing

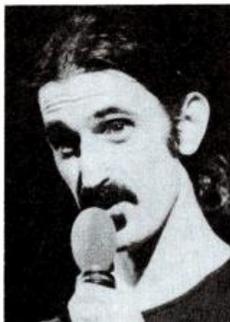
Performers John Denver and Frank Zappa will be among the witnesses testifying next week (9-19) when the Senate Commerce Committee opens its long-awaited hearing on the issue of so-called "porn rock" lyrics.

Other witnesses will be NAB President Eddie Fritte; RIAA President Stanley Gortikov; Carpe Caldwell, WWDC (DC-101)/Washington personality; National PTA VP Millie Waterman; KAAM & KAFM/Dallas Exec. VP/GM William Steding; Robin Sabatini, WRKC/Camp Springs, MD; and as-yet-unannounced leaders of the Parents Music Resource Center.

The hearing opens at 9am in Rm. 235 of the Russell Senate Office Building in Washington.



John Denver



Frank Zappa

\$10,000 Fines Upheld For KWOD, WDLF

The full FCC has turned down KWOD/Sacramento's appeal of a \$10,000 fine for causing "spurious emissions" by failing to construct its antenna in compliance with the terms of its construction permit.

Rejecting KWOD's application for review, the Commission said the sta-

tion was solely responsible for correcting the problem, and could not shift blame to a consulting engineer, or to another station which could have helped by raising its antenna.

Meanwhile, the Mass Media Bureau refused to lower a \$10,000 fine for WDLF/Panama City, FL for misleading promotional announcements about the value of prizes in a station contest.

In other actions, WKLH-AM & FM

St. Johns, MI was fined \$4900 for failing to maintain a main studio in its community of license; WKBH/Holmen, WI was assessed \$2850 for EBS violations, lack of a locked fence around its antenna, and failure to do equipment performance measurements; and WANC/Pineville, KY was hit for \$750 due to a malfunctioning high voltage safety interlock system for its main transmitter.

EAST

MOST ADDED
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

EAST

PARALLEL TWO

Q100/Allentown, PA
R-106/Providence, RI
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WOLU/Worcester, MA

Rob Anderson
Robert Wagoner
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WYU/Bath, ME

Rob Anderson
Robert Wagoner
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

BRXX/Burlington, VT

Rob Anderson
Robert Wagoner
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WYUQ/Bedford, MD

Kenneth Joe
Murry/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVHN/Dean City, MO

Bryan Gibbs
Jeff Adams
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WQAN/Portland, ME

Falchun/Conrad
Oingo Boingo
Roger Daltrey
Fredrick Jackson
Thompson Twins

WVMP/Wheeling, WV

Bob Foster
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

EAST

SOUTH

PARALLEL TWO

WVSR/Charlottesville, VA
WVLT/Wayne, VA
Corey Hart
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WBFO/Augusta, GA

Steve Stevens
Bryan Adams
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WSKZ/Chattanooga, TN

Page Chase
Mickey Houston
Glenn Frey
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

MTX/Jackson, MS

Jan Hammer
Brian Adams
Paul Young
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

KX100/Nashville, TN

Murry/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

Z87/Tampa, FL

Kaplan/Conrad
Fredrick Jackson
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

KISR/FL Smith, Ark

Rock Hayes
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

G101/Meridian, MS

Coyote/Brock
Glenn Frey
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

W202/Savannah, GA

Somebody's Famous
Tommy Stinson
Power Station
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

KTOT/Fla
Bill Shannon
Murry/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WCFM/Chattanooga, TN

Tom Pastor
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVON/Johnson City, TN

Steve Taylor
Mickey Houston
Glenn Frey
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WKXV/Nashville, TN

Glen Frey
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WZLX/Nashville, TN

Larry/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

KFMV/Atlanta, TX

Dom Tom
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WYKX/Gainesville, FL

Lo Patrick
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

KWES/Chattanooga, TN

John Clev
Roger Daltrey
Paul Young
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVFN/Huntington, NC

Bob Kyles
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVAM/Knoxville, TN
Rob Anderson
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WLAN/Fall Church, VA
Diamond/Michaeas
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

EAST

PARALLEL TWO

WVZL/Birmingham, AL
WVZL/Birmingham, AL
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

WVZL/Birmingham, AL

Wally/Conrad
Thompson Twins
Corey Hart
Glenn Frey
Freddie Jackson

SOUTH

MOST ADDED
Thompson Twins
Corey Hart
Ready For The World
Dire Straits
Freddie Jackson

248 Reporters
238 Current Reports

The following stations report a frozen playlist this week:

KTKS/Dallas
KS103/San Diego
KZZZ/San Antonio
Y106/Orlando

The following stations failed to report this week; therefore their playlists were frozen:

WAKM/Huntington
WABZ/Fall Church
WGGZ/Baton Rouge
WSTO/Evanville
WZLZ/Indianapolis
WKRC/Columbus Rapids

MIDWEST

MOST ADDED Thompson Twins Tears For Fears Glenn Frey Bryan Adams HOTTEST Dire Straits Kool & The Gang Phil Collins A-HA

HRAD & IOTS

WEST

MOST ADDED Thompson Twins Glenn Frey Tears For Fears HOTTEST Dire Straits A-HA Ready For The World

MIDWEST

PARALLEL TWO

WKDD/Akron, OH Matt Patrick GLENN FREY HEART DON HENLEY THOMPSON TWINS BRYAN ADAMS GLENN FREY JOHN COUGAR 10-8 A-HA 20-10 TEARS FOR FEARS 36-26 WKAU/Applenton, OH Scott Howitt TEARS FOR FEARS DON HENLEY FREDDIE JACKSON THOMPSON TWINS CHEECH & CHONG DIR STRAITS 3-1 PRINCE 5-4 KOO & THE GANG 8-5 A-HA 14-7 READY FOR THE WOR 18-12 WNCN/Columbus, OH Haven/Wheeler GLENN FREY HEART MADDONA 12-8 A-HA 13-9 KOO & THE GANG 15-10 KENNY LOGGINS 25-19 WHITNEY HOUSTON 21-15 KIK/Dayton, OH Jim O'Hara BRYAN ADAMS PAUL YOUNG THOMPSON TWINS CARLY SIMON GINO VANNELLI PHIL COLLINS 3-1 DIR STRAITS 4-2 READY FOR THE WOR 23-15 STEVIE WONDER 25-19 JAN HAMMER 33-24 WGTZ/Dayton, OH John Robertson GLENN FREY HEART STARSHIP COREY HART DIR STRAITS 3-1 PRINCE 5-4 MADDONA 10-6 KOO & THE GANG 13-7 A-HA 14-9 KRNL/Des Moines, IA Gino/Finch MADDONA BILLY JOEL 10-3 READY FOR THE WOR 25-10 PRINCE 22-22 MADONA D-25 A-HA 28-28 KZIO/Duluth, MN Michaels/Herman TEARS FOR FEARS BRYAN ADAMS GLENN FREY COREY HART THOMPSON TWINS PHIL COLLINS 2-2 KOO & THE GANG 6-3 DIR STRAITS 5-4 MADDONA 10-10 JOHN COUGAR 22-15 WSTO/Evansville, IN Chris Taylor none HOTT: KOO & THE GANG 1-1 DIR STRAITS 2-2 ARTHA FRANKLIN 3-3 NOTLEY CREW 9-9 JOHN COUGAR 10-10 WMEF/Ft. Wayne, IN Tony Richards HEART BRYAN ADAMS BILLY LEWIS & THE GLENN FREY TEARS FOR FEARS DIR STRAITS 5-1 PHIL COLLINS 4-2 KOO & THE GANG 9-5 JOHN COUGAR 8-6 MADDONA 12-8 WGRD/Grand Rapids, MI Suetris/Stevens A-HA GLENN FREY HEART HOTT: PHIL COLLINS 3-1 DIR STRAITS 5-3 JOHN COUGAR 15-9 JOHN CAFFERTY 16-10 BOWIE & JAGGER 21-12

KAYT/Tulsa, OK Blair/Stephens TEARS FOR FEARS BRYAN ADAMS GLENN FREY BRUCE SPRINGSTEEN DON HENLEY STEVIE WONDER HEART COREY HART STARSHIP STING HOTT: HUEY LEWIS & THE 1-1 DIR STRAITS 3-3 KOO & THE GANG 4-4 COREY HART 5-5 BILLY JOEL 6-5 WKFR/Kalamazoo, MI Terry Weinacht LOVERBOY (dp) TEARS FOR FEARS JAN HAMMER DEBORAH COREY HART (dp) POWER STATION (dp) FREDDIE JACKSON (dp) JOHN PARR 2-1 MADDONA 10-6 BRUCE SPRINGSTEEN D-33 KIRO/Wichita, KS Jack Oliver BRYAN ADAMS HEART CHEECH & CHONG SCOTTY BROWN THOMPSON TWINS JANE WIEDLIN GLENN FREY DIR STRAITS 6-1 PHIL COLLINS 4-2 KOO & THE GANG 8-4 JOHN COUGAR 17-9 WHITNEY HOUSTON 20-11 WHOT/Youngstown, OH Dick Thompson BRYAN ADAMS ROGER DALTRY COREY HART GINGO BOINGO (dp) 9-9 DEAD OR ALIVE (dp) HEART THOMPSON TWINS OMD (dp) BILLY JOEL 12-8 JOHN PARR 1-1 JOHN COUGAR 12-8 A-HA 15-10 BOWIE & JAGGER 24-15 KJIB/Oklahoma City, OK Cahill/Mullins COREY HART FREDDIE JACKSON THOMPSON TWINS STARSHIP HOTT: PHIL COLLINS 1-1 JOHN COUGAR 13-6 READY FOR THE WOR 18-11 A-HA 22-15 STING 23-14 KOPM/Oklahoma City, OK Cooper/Cassey LOVERBOY (dp) DODIE HOPPERT (dp) THOMPSON TWINS (dp) MORRIS DAY (dp) HOTT: JOHN PARR 1-1 DIR STRAITS 9-2 KOO & THE GANG 8-5 PHIL COLLINS 10-6 STEVIE WONDER 26-18 KOKO/Omaha, NB Taylor/Dean TEARS FOR FEARS PAUL YOUNG THOMPSON TWINS STARSHIP HOTT: DIR STRAITS 3-1 MADDONA 6-3 KOO & THE GANG 9-6 JOHN PARR 11-7 READY FOR THE WOR 17-8 A-HA 28-28 KZSP/Pearis, IL Keith Edwards STING GLENN FREY HEART HEART 2-1 DIR STRAITS 3-1 KOO & THE GANG 6-4 KENNY LOGGINS 18-5 MADDONA 12-8 WZOK/Rockford, IL McGee/Dent ABC PAUL YOUNG DON HENLEY TEARS FOR FEARS (dp) COREY HART (dp) HEART HOTT: DIR STRAITS 4-1 PHIL COLLINS 3-2 MADDONA 9-7 A-HA 18-6 JOHN COUGAR 16-9 WIOG/Saginaw-Bay City, MI Belcher/Shannon JOHN COUGAR HOTT: JOHN PARR 2-1 PHIL COLLINS 3-2 DIR STRAITS 4-3 TINA TURNER 5-5 KOO & THE GANG 21-9 WROU/Toldeo, OH Joe Thomas BRYAN ADAMS THOMPSON TWINS NIGHT RANGER FREDDIE JACKSON TEARS FOR FEARS CHEECH & CHONG HOTT: HUEY LEWIS & THE 1-1 PHIL COLLINS 2-2 DIR STRAITS 4-3 READY FOR THE WOR 11-5 JAN HAMMER D-8

PARALLEL THREE

KYBB/Blairmont, NB Bob Back THOMPSON TWINS HOOTERS HEART BRYAN ADAMS TEARS FOR FEARS OMD (dp) HOTT: DIR STRAITS 3-2 PHIL COLLINS 6-3 JOHN COUGAR 16-12 BOWIE & JAGGER 31-17 WBNQ/Bloomington, IL Justin/Robbins TEARS FOR FEARS THOMPSON TWINS HOTT: CHEAP TRICK (dp) HOTT: JOHN PARR 1-1 PHIL COLLINS 2-2 PRINCE 12-8 DIR STRAITS 4-4 A-HA 16-7 99KG/Salina, KS Denny Collier THOMPSON TWINS TEARS FOR FEARS JANE WIEDLIN FREDDIE JACKSON DON HENLEY HOTT: JOHN PARR 2-1 DIR STRAITS 5-2 PHIL COLLINS 4-3 A-HA 19-11 READY FOR THE WOR 27-17 KRCC/Sioux Falls, SD Dan Kitley HOOTERS STARSHIP PAUL YOUNG TEARS FOR FEARS HOTT: DIR STRAITS 5-3 DIR STRAITS 5-3 CHEECH & CHONG 20-12 A-HA 23-13 READY FOR THE WOR 27-14 BOWIE & JAGGER 28-16 US3/South Bend, IN J.K. Dewar MADDONA HOTT: READY FOR THE WOR 20-3 WHEAT PRINCE 28-5 ROGER DALTRY 15-12 HOWARD JONES 26-21 KKRO/Cedar Rapids, IA Ted Jacobson none HOTT: KOO & THE GANG 2-2 DIR STRAITS 4-4 PHIL COLLINS 5-5 WHAM 6-6 MADDONA 8-8 KOCC/Cedar Rapids, IA Dion/Harmon JAN HAMMER HEART THOMPSON TWINS ROGER DALTRY (dp) ABC HOTT: DIR STRAITS 7-1 PHIL COLLINS 6-2 WHAM 8-3 MADDONA 18-6 WHITNEY HOUSTON 23-14

KWTO/FM/Springfield, MO Mike Schmidt STEVIE WONDER BRUCE SPRINGSTEEN DON HENLEY PAUL YOUNG HOTT: DIR STRAITS 5-1 KOO & THE GANG 4-2 PHIL COLLINS 8-3 MADDONA 16-11 JOHN COUGAR 16-12 YMF/Fargo, ND Anderson/Paimon KOO & THE GANG COREY HART HEART JAN HAMMER THOMPSON TWINS HOTT: DIR STRAITS 5-1 PHIL COLLINS 4-3 BRYAN ADAMS 11-8 GOOLEY & CREWE 12-9 A-HA 18-12 KXKL-FM/Grand Forks, ND Nordling/Right PAUL YOUNG GLENN FREY BRYAN ADAMS HOOTERS HOTT: DIR STRAITS 8-1 KOO & THE GANG 7-6 MADDONA 12-9 A-HA 15-11 READY FOR THE WOR 18-13 WZLY/Lafayette, IN Stacy/Loutsev WALLY LOUTSEV LOVERBOY (dp) OMD THOMPSON TWINS HEART HOTT: WHAM 1-1 KOO & THE GANG 13-7 KOO & THE GANG 17-8 JOHN COUGAR 15-9 KFRK/Lincoln, NE Tiana Johnson TEARS FOR FEARS BRYAN ADAMS GLENN FREY BRUCE SPRINGSTEEN FREDDIE JACKSON CHEECH & CHONG JANE WIEDLIN GLENN FREY DIR STRAITS 1-1 KING 16-7 MADDONA 14-8 KOO & THE GANG 28-9 STING 22-11 KPSB/Boise, IO Larry Ooms DON HENLEY TEARS FOR FEARS GLENN FREY THOMPSON TWINS FREDDIE JACKSON COREY HART HOTT: DIR STRAITS 1-1 A-HA 2-2 WHITNEY HOUSTON 12-5 CHEECH & CHONG 15-8 STING 14-7 KIVS/Boise, ID Tom Evens US40 THOMPSON TWINS GINGO BOINGO (dp) CHEAP TRICK (dp) ROGER DALTRY KATE BUSH DEBORAH COREY HART HOTT: DIR STRAITS 1-1 A-HA 5-3 DAVID POSTER 12-6 MADDONA 11-7 READY FOR THE WOR 15-11 KIKK/Colorado Springs, CO John Dantzer STEVIE WONDER THOMPSON TWINS DEAD OR ALIVE GINO VANNELLI (dp) MR. MISTER (dp) FREDDIE JACKSON PAUL YOUNG (dp) HOTT: KOO & THE GANG 4-3 DIR STRAITS 4-1 A-HA 10-4 READY FOR THE WOR 12-5 BOWIE & JAGGER 15-8 KYVA/Billings, MT Charlie Fox STARSHIP TEARS FOR FEARS GLENN FREY HOTT: PHIL COLLINS 3-1 DIR STRAITS 4-2 A-HA 14-8 JOHN COUGAR 16-12

WEST PARALLEL TWO

KNMG/Albuquerque-Santa Fe, NM Carey Edwards BRUCE SPRINGSTEEN PAUL YOUNG STARSHIP DON HENLEY BRYAN ADAMS GLENN FREY TEARS FOR FEARS THOMPSON TWINS HOTT: JOHN PARR 1-1 DIR STRAITS 6-2 KOO & THE GANG 10-6 MADDONA 12-7 A-HA 18-8 KXXK/Bakersfield, CA Squire/Kemper DON HENLEY BRYAN ADAMS HOTT: DIR STRAITS 3-1 DIR STRAITS 4-2 MADDONA 7-3 WHITNEY HOUSTON 20-11 READY FOR THE WOR 22-13 KQXR/Bakersfield, CA Doug DeRoo WHITNEY HOUSTON STEVIE WONDER THOMPSON TWINS FREDDIE JACKSON CHEECH & CHONG JANE WIEDLIN GLENN FREY DIR STRAITS 1-1 KING 16-7 MADDONA 14-8 KOO & THE GANG 28-9 STING 22-11 KPSB/Boise, IO Larry Ooms DON HENLEY TEARS FOR FEARS GLENN FREY THOMPSON TWINS FREDDIE JACKSON COREY HART HOTT: DIR STRAITS 1-1 A-HA 2-2 WHITNEY HOUSTON 12-5 CHEECH & CHONG 15-8 STING 14-7 KIVS/Boise, ID Tom Evens US40 THOMPSON TWINS GINGO BOINGO (dp) CHEAP TRICK (dp) ROGER DALTRY KATE BUSH DEBORAH COREY HART HOTT: DIR STRAITS 1-1 A-HA 5-3 DAVID POSTER 12-6 MADDONA 11-7 READY FOR THE WOR 15-11 KIKK/Colorado Springs, CO John Dantzer STEVIE WONDER THOMPSON TWINS DEAD OR ALIVE GINO VANNELLI (dp) MR. MISTER (dp) FREDDIE JACKSON PAUL YOUNG (dp) HOTT: KOO & THE GANG 4-3 DIR STRAITS 4-1 A-HA 10-4 READY FOR THE WOR 12-5 BOWIE & JAGGER 15-8 KYVA/Billings, MT Charlie Fox STARSHIP TEARS FOR FEARS GLENN FREY HOTT: PHIL COLLINS 3-1 DIR STRAITS 4-2 A-HA 14-8 JOHN COUGAR 16-12

WSPS/Stevens Point, WI Boutey/Stefan TEARS FOR FEARS HEART GLENN FREY THOMPSON TWINS JAN HAMMER OMD (dp) HOTT: DIR STRAITS 1-1 A-HA 5-2 NOTLEY CREW 2-3 MADDONA 10-4 STEVIE WONDER 33-23 KSDV/Topeka, KS Kevin Rabert JANE WIEDLIN PAUL YOUNG OMD THOMPSON TWINS COREY HART HOTT: DIR STRAITS 1-1 BILLY JOEL 4-3 WHITNEY HOUSTON 11-4 STING 16-15 STEVIE WONDER 33-23

KQOI/Farmington, MT Michael Heenan CHEAP TRICK (dp) GLENN FREY TEARS FOR FEARS BRYAN ADAMS STARSHIP HOTT: DIR STRAITS 7-1 PHIL COLLINS 11-3 KOO & THE GANG 6-5 JOHN COUGAR 14-12 READY FOR THE WOR 22-15 KTRN/Casper, WY Todd Cavanaugh GINO VANNELLI (dp) THOMPSON TWINS COREY HART GLENN FREY HEART JACK WAGNER (dp) HUEY LEWIS & THE HOTT: JOHN PARR 1-3 KOO & THE GANG 5-2 DIR STRAITS 6-3 MADDONA 9-6 A-HA 12-8 KCPX/Salt Lake City, UT Aulsham/Main TEARS FOR FEARS THOMPSON TWINS FREDDIE JACKSON LOVERBOY (dp) DEAD OR ALIVE HOTT: DIR STRAITS 8-2 BOWIE & JAGGER 28-14 JOHN CAFFERTY 22-19 TEARS FOR FEARS D-38

KZZU/Spokane, WA Bill Steira THOMPSON TWINS HOTT: DIR STRAITS 5-1 JOHN PARR 1-2 PHIL COLLINS 3-4 PRINCE 9-5 KROT/Tucson, AZ Gille/Johnson GLENN FREY (dp) COREY HART (dp) HEART MAURICE WHITE HOTT: JOHN PARR 4-2 DIR STRAITS 8-3 PHIL COLLINS 7-4 POINTER SISTERS 13-4 A-HA 17-11 KZEI/Lewiston, ID Joyce McCall ROGER DALTRY THOMPSON TWINS FREDDIE JACKSON MR. MISTER TEARS FOR FEARS HOTT: DIR STRAITS 1-1 JOHN COUGAR 8-5 A-HA 14-8 SCRITTI POLITTI 21-13 STING 27-17 KHTX/Reno, NV John Chinniv HALL & OATES DON HENLEY DAVID POSTER ROMANTIC EDIE MURPHY THOMPSON TWINS OMD HOTT: WHAM 2-1 A-HA 5-3 MADDONA 18-33 STEVIE WONDER 30-20 STARSHIP D-32

KZSU/Spokane, WA Bill Steira THOMPSON TWINS HOTT: DIR STRAITS 5-1 JOHN PARR 1-2 PHIL COLLINS 3-4 PRINCE 9-5 KROT/Tucson, AZ Gille/Johnson GLENN FREY (dp) COREY HART (dp) HEART MAURICE WHITE HOTT: JOHN PARR 4-2 DIR STRAITS 8-3 PHIL COLLINS 7-4 POINTER SISTERS 13-4 A-HA 17-11 KZEI/Lewiston, ID Joyce McCall ROGER DALTRY THOMPSON TWINS FREDDIE JACKSON MR. MISTER TEARS FOR FEARS HOTT: DIR STRAITS 1-1 JOHN COUGAR 8-5 A-HA 14-8 SCRITTI POLITTI 21-13 STING 27-17 KHTX/Reno, NV John Chinniv HALL & OATES DON HENLEY DAVID POSTER ROMANTIC EDIE MURPHY THOMPSON TWINS OMD HOTT: WHAM 2-1 A-HA 5-3 MADDONA 18-33 STEVIE WONDER 30-20 STARSHIP D-32

PARALLEL THREE

KGOT/Anchorage, AK Kay Taylor ARTHA FRANKLIN THOMPSON TWINS FREDDIE JACKSON COREY HART HOTT: DIR STRAITS 4-1 A-HA 10-4 READY FOR THE WOR 12-5 BOWIE & JAGGER 15-8 KYVA/Billings, MT Charlie Fox STARSHIP TEARS FOR FEARS GLENN FREY HOTT: PHIL COLLINS 3-1 DIR STRAITS 4-2 A-HA 14-8 JOHN COUGAR 16-12

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

PARALLELS

Parallel 1: Selected stations in major markets that are format dominant and/or exert a significant national influence.

Parallel 2: Selected stations in secondary markets that are format 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 3: Selected stations in smaller markets that are format dominant and/or exert a significant local influence. This parallel may contain some secondary market stations that do not qualify for parallel two status.

238 Reports

JOHN DOE
"Hi Song (Anytbel)"
LP: He Song

100/25 44%

Regional	100	National	25
# 1	100	# 1	25
# 2	100	# 2	25
# 3	100	# 3	25
# 4	100	# 4	25
# 5	100	# 5	25
# 6	100	# 6	25
# 7	100	# 7	25
# 8	100	# 8	25
# 9	100	# 9	25
# 10	100	# 10	25

EXAMPLE

100/25 - 100 CHR reporting stations on air this week including 25 new adds.

44% - Percentage of all CHR reporting stations playing the song this week.

Regional Reach - Percentage of reporters playing the song within each region.

Up 51 - Number of stations moving it up on the charts.

Down 20 - Number of stations reporting no movement this week. (On to On, Add to On, 31-33, etc.)

Down 0 - Number of stations moving it down on their charts.

Adds 25 - Total number of stations adding it this week.

ABC
Be Near Me (Mercury/PolyGram)
LP: How To Be A Zillane

187/13 67%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

EL DEBARGE with DeBARGE
You Wear It Well (Motown)
LP: Rhythm Of The Night

71/12 29%

ROGER DALTRY
After The Fire (Atlantic)
LP: Under A Raging Moon

51/26 21%

DAVID FOSTER
Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

60/18 39%

DAVID ADAMS & MICK JAGGER
Dancing In The... (EMI America)

222/4 94%

BRYAN ADAMS
One Night Love Affair (A&M)
LP: Rockcess

198/22 80%

JOHN CAFFERTY & BEAVER BROWN BAND
G-T-Y (Scotts Bros./CBS)
LP: Tough As A Nailer

198/2 80%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

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You Wear It Well (Motown)
LP: Rhythm Of The Night

71/12 29%

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After The Fire (Atlantic)
LP: Under A Raging Moon

51/26 21%

DAVID FOSTER
Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

60/18 39%

DAVID ADAMS & MICK JAGGER
Dancing In The... (EMI America)

222/4 94%

BRYAN ADAMS
One Night Love Affair (A&M)
LP: Rockcess

198/22 80%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

EL DEBARGE with DeBARGE
You Wear It Well (Motown)
LP: Rhythm Of The Night

71/12 29%

ROGER DALTRY
After The Fire (Atlantic)
LP: Under A Raging Moon

51/26 21%

DAVID FOSTER
Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

60/18 39%

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Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

60/18 39%

DAVID ADAMS & MICK JAGGER
Dancing In The... (EMI America)

222/4 94%

BRYAN ADAMS
One Night Love Affair (A&M)
LP: Rockcess

198/22 80%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

EL DEBARGE with DeBARGE
You Wear It Well (Motown)
LP: Rhythm Of The Night

71/12 29%

ROGER DALTRY
After The Fire (Atlantic)
LP: Under A Raging Moon

51/26 21%

DAVID FOSTER
Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

60/18 39%

DAVID ADAMS & MICK JAGGER
Dancing In The... (EMI America)

222/4 94%

BRYAN ADAMS
One Night Love Affair (A&M)
LP: Rockcess

198/22 80%

PHIL COLLINS
Don't Lose My Number (Atlantic)
LP: No Jacket Required

241/0 97%

PARALLELS

M

MADONNA

Cross You Up (Sire/WB)
LP: Live A Virgin

24/62 86%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

N

NIGHT RANGER

Four in The Morning (Cameo/MCA)
LP: 7 Wishes

18/88 76%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

OMD

So In Love (Virgin/A&M)
LP: Cash

7/633 30%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

POWER STATION

Communication (Capitol)
LP: Power Station

16/21 80%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

ROMANTICS

Test Of Time (Nemperor/CBS)
LP: Rhythm Romance

6/65 27%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

STARSHIP

We Built This City (Grun/ACA)
LP: Knee Deep In The Hoopla

17/21 72%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

JOHN DOUGAR MELLENCAMP

Lonely Of Night (Riva/RCA)
LP: Scarecrow

24/64 87%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

ONGO BONGO

Word Science (MCA)
LP: Soundtrack Word Science

6/24 27%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

POINTER SISTERS

Dare Me (RCA)
LP: Contact

20/22 81%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

READY FOR THE WORLD

On The Beach (A&M)
LP: Ready For The World

22/6 89%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

BRUCE SPRINGSTEEN

I'm Going Down (Columbia)
LP: Born In The U.S.A.

23/13 89%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

STING

Fortress Around Your Heart (A&M)
LP: The Dream Of The Blue Turtles

22/26 84%

Regional Rank	1	National Rank	1
W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

EAAT

W 1	1	W 1	1
M 1	1	M 1	1
C 1	1	C 1	1

PARADELS

THE BOOKSHELF

SURVIVOR
First Night (Scott Bros./CBS)
 LP: VHS Single

Regional: 22% National: 22%
 Rank: 101
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

THOMPSON TWINS
Lay Your Hands On Me (Arista)
 LP: Here To The Future

Regional: 58% National: 58%
 Rank: 148/148
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

JOHN WAITE
Every Step Of The Way (EMI America)
 LP: The Man Of Genius

Regional: 88% National: 88%
 Rank: 188/1
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STEVIE WONDER
Part-Time Lover (Tama/Motown)
 LP: In Square Circle

Regional: 84% National: 84%
 Rank: 223/14
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

TEARS FOR FEARS
Head Over Heels (Mercury/PG)
 LP: Longs From The Big Chair

Regional: 84% National: 84%
 Rank: 208/81
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

UB40 w/CHRISSE HYNDIE
I Got You Babe (Virgin/A&M)
 LP: Little Backstreet

Regional: 84% National: 84%
 Rank: 168/8
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

WHAM!
Freedom (Columbia)
 LP: Make It Big

Regional: 88% National: 88%
 Rank: 228/6
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

PAUL YOUNG
I'm Gonna Tear Your... (Columbia)
 LP: The Secret of Association

Regional: 79% National: 79%
 Rank: 187/22
 Date: 8/11
 Weeks: 1
 N/A
 P1

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

STATION	TIME	PROGRAM
WTTW	10:30-11:30	WTTW 10:30-11:30
WTTW	11:30-12:30	WTTW 11:30-12:30
WTTW	12:30-1:30	WTTW 12:30-1:30
WTTW	1:30-2:30	WTTW 1:30-2:30
WTTW	2:30-3:30	WTTW 2:30-3:30
WTTW	3:30-4:30	WTTW 3:30-4:30
WTTW	4:30-5:30	WTTW 4:30-5:30
WTTW	5:30-6:30	WTTW 5:30-6:30
WTTW	6:30-7:30	WTTW 6:30-7:30
WTTW	7:30-8:30	WTTW 7:30-8:30
WTTW	8:30-9:30	WTTW 8:30-9:30
WTTW	9:30-10:30	WTTW 9:30-10:30

371) THE GUITAR GREATS. John Tabler & Stuart Grundy Profiles based on in-depth interviews with masters of electric

“the screams
of passion”



THE FIRST
SINGLE FROM

The Family

Early CHR Action:

WKSE 30-22 KTUX add
FM102 20-18 KIYS 23-20
WNOK-FM add 40 WPFM 21-14
KAMZ 21-17 Z102 debut 37
WFMI add

BLACK/URBAN 12-7

Produced and Arranged by David Z. and The Family
Orchestra Produced, Composed and Arranged by Clare Fischer
Album Ships Aug. 12 • 1985 Warner Bros. Records Inc.



PARALLELS

SIGNIFICANT ACTION

B KATE BURN <i>Running Up That...</i> (EMI America) LP: Hours of Love P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		E EDDIE & THE TIDE <i>One in a Million</i> (Alco) LP: Go Out And Get It P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		M MIR. MISTER <i>Broken Wings</i> (RCA) LP: Welcome To The Real World P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30	
C CHEECH & CHONG <i>Born in East L.A.</i> (MCA) LP: Get Out Of My Room P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		F FAMILY <i>Screams Of Passion</i> (WB) LP: The Family P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		N S.O. <i>All Of Me For All Of You</i> (RCA) LP: S.O. P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30	
D DEAD ON ALIVE <i>Lower Come Back To Me</i> (Epic) LP: Youthquake P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		H JENNIFER HOLIDAY <i>Hard Time For Lovers</i> (Geffen) LP: Baby You Love Me P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		O OUTFIELD <i>Say It Isn't So</i> (Columbia) LP: Play Deep P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30	
R DAMA ROSS <i>Eden Alive</i> (RCA) LP: Eden Alive P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		S SCRITTI POLITI <i>Perfect Way</i> (WB) LP: Cops & Psychs 85 P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30			
L HUEY LEWIS & THE NEWS <i>Back In Time</i> (MCA) LP: Back To The Future Soundtrack P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		T TALKING HEADS <i>And She Was</i> (Sire/WB) LP: Little Creatures P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30			
V VINCE GIARDINO <i>It's A Wonderful Life</i> (MCA) LP: Back Cars P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		W MAURICE WHITE <i>Stand By Me</i> (Columbia) LP: Maurice White P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30			
X DEPECHE MODE <i>Master And Servant</i> (Sire/WB) LP: Some Great Reward P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30		Y JANE WIEDLIN <i>Blue Kiss</i> (RS/MCA) LP: Jane Wiedlin P1: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P2: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30 P3: 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30			

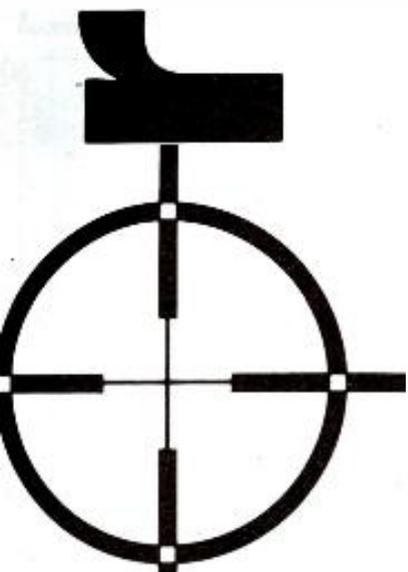
CARLY SIMON
My New Boyfriend (Epic)
LP: Spoiled Girl

TALKING HEADS
And She Was (Sire/WB)
LP: Little Creatures

GINO VANNELLI
Hurts To Be In Love (HM)
LP: Back Cars

MAURICE WHITE
Stand By Me (Columbia)
LP: Maurice White

JANE WIEDLIN
Blue Kiss (RS/MCA)
LP: Jane Wiedlin



Predictor

Get your hands on The Predictor!

Visit with us at Radio '85 in Dallas
Loews Anatole, Suite 1165

Everyone's talking about the breakthrough diary-based perceptual research technique, The Predictor. Fusing our Arbitron and market research expertise, Jhan Hiber & Associates has tested and developed a strategic research approach that uses a diary-type research tool to help stations achieve success in a diary-type ratings sweep. The Predictor thus offers a better chance than telephone studies of having your perceptual research pay off with Arbitron increases. Indeed, in all markets where The Predictor was tested the stations showed notable growth in the Spring Arbitron scorecard. Improvements of between 17% and 33% were achieved. The Predictor works!

Stop by our suite, #1165, in the Anatole to get your hands on a copy of The Predictor. You may want to call our office, or the suite itself, to schedule a private consultation session. Also, stop by the "Popular Research Methods" panel on the morning of Friday, September 13, in Dallas to hear Jhan Hiber discuss how The Predictor taps into that elusive "diarykeeper profile" person's perceptions.

Predictor projects are going on now in large and medium markets. See us in Dallas to discuss details and market availability. Let your competition be the ones using antique strategic research.

JHAN HIBER & ASSOCIATES

P.O. Box 1220, Pebble Beach, California 93953 (408) 625-3356

The Painful Truth.

The moment you realize that the project you believed in, and knew was a hit, wasn't. Then the self-doubt sets in. Did I do all I could to insure its ultimate success? If AIR was not a part of your plan, the answer is no.

AIR guarantees that each CHR project, gets off to a running start. AIR is designed to give maximum radio exposure to each individual project the week you choose. We also provide you with a valuable report so you can adjust your "Battleplan" accordingly.

Look, nobody can say you have a retail home run, but AIR can give insight into radio's mind. After all, the first two steps to any successful project are radio listening and radio airplay. We proved we can handle the first step, you've already proven you can handle the second.

AIR . . . the fastest, most reliable tool for getting radio to listen to music. Call Alan Smith at (301) 964-5544 for more information.

WEEK #9

AIR Priorities

WEEK #9

Listen to the selections listed below. Decide if each has the potential to attain 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, September 18, 1985

TITLE	ARTIST	LABEL
(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	WARNER BROS.
JANET	THE COMMODORES	MOTOWN
PARTY ALL THE TIME	EDDIE MURPHEY	COLUMBIA
HURTS TO BE IN LOVE	GINO VANELLI	CBS ASSOCIATED
BOY IN THE BOX	COREY HART	EMI AMERICA

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR 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.

STARSHIP

We Built This City (Grunt/RCA)

72% of our reporters playing it. Moves: Up 35, Debuts 52, Same 59, Down 1, Adds 31 including WBEN-FM, WAVA, KAFM, WLS-FM, WHYT, WZUU, Y108. Complete airplay in Parallels.

BREAKERS

BRYAN ADAMS

One Night Love Affair (A&M)

80% of our reporters playing it. Moves: Up 17, Debuts 74, Same 45, Down 0, Adds 62 including WXXS-FM, B94, Z93, Q102, WCZY, KWK, KWOD. Complete airplay in Parallels.

GLENN FREY

You Belong To The City (MCA)

67% of our reporters playing it. Moves: Up 11, Debuts 40, Same 47, Down 0, Adds 67 including K106, PRO-FM, Y100, B96, KHTR, KZZP, KMJK. Complete airplay in Parallels.

HOOTERS

And We Danced (Columbia)

61% of our reporters playing it. Moves: Up 68, Debuts 13, Same 52, Down 2, Adds 17 including B104, Y100, WNSY, KOPA, KZZP, KKRZ, KITS. Complete airplay in Parallels.

POWER STATION

Communication (Capitol)

60% of our reporters playing it. Moves: Up 35, Debuts 41, Same 53, Down 0, Adds 21 including Q107, Y100, Z299, KITS, KNBQ, Z106, KFIV. Complete airplay in Parallels.

NEW & ACTIVE

- THOMPSON TWINS "Lay Your Hands On Me" (Arista) 146/146
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 146 including WXXS-FM, WPHD, WCAU-FM, WAVA, Z93, 195, WQUE-FM, WGCL, WMM5, 92X, Z299, Q103, KZZP, KMEL, KUBE
- HEART "Never" (Capitol) 141/86
Moves: Up 2, Debuts 91, Same 42, Down 0, Adds 66 including WHIT, WKSE, PRO-FM, CHUM, Z93, KAFM, KRBE, Q102, WGL, 92X, WHYT, Z299, Q103, KWOD, KPLUS 35-30.
- COREY HART "Boy In The Box" (EMI America) 134/69
Moves: Up 6, Debuts 18, Same 41, Down 0, Adds 69 including WHIT, WNSY, WCAU-FM, PRO-FM, WAVA, KAFM, KRBE, WQUE-FM, WGCL, Z299, KHTR, Q103, CKGM 12-8, WMM5 40-36, WLDF-FM 30-25.
- DAVID FOSTER "Love Theme From 'St. Elmo's Fire'" (Atlantic) 96/18
Moves: Up 25, Debuts 14, Same 39, Down 0, Adds 18 including K104, WGF, WFS, WBCY, WOKI, WHYT-FM, KOMQ, WZON, WYKS, WGLF, KHFX, KZOO, WANS-FM 34-27, WANS-FM 22-14, KYS 12-6.
- CHEAP TRICK "Tonight It's You" (Epic) 93/19
Moves: Up 20, Debuts 17, Same 37, Down 0, Adds 19 including KEGL, Z299, Y108, WKEE, WANS-FM, WKZL, KDON-FM, WFBG, WKHI, KNOE-FM, WCIL-FM, KBOZ-FM, K104 23-18, WTLO 27-22, WAZY-FM 32-27.
- FREDDIE JACKSON "You Are My Lady" (Capitol) 77/45
Moves: Up 7, Debuts 11, Same 14, Down 0, Adds 45 including K106, WNSY, WCAU-FM, B94, PRO-FM, WNSY, FM102, WERZ, WANS-FM, KJ103, KDON-FM, WHSL, Z100 20-14, 940 24-16, WCZY 16-12.
- OMD "So In Love" (Virgin/A&M) 75/33
Moves: Up 7, Debuts 5, Same 30, Down 0, Adds 33 including WPHD, Y100, WMM5, FM102, WWSR, KK104, WHOT, KBOY, KPDP, WKHI, KNIN, KHFX, KMEL, 13-11, Z104 24-19, WFFF 31-26.
- EL DEBARGE with DeBARGE "You Wear It Well" (Gordy/Motown) 71/12
Moves: Up 10, Debuts 15, Same 28, Down 0, Adds 12, WCZY, REBO, KKRZ, Q100, WERZ, WBBO, WROQ, WANS-FM, WOKI, WKFR, KYS, KZOO, B97 20-20, KMEL 26-23, WRON 28-23.
- DINGO BOINGO "Weird Science" (MCA) 68/24
Moves: Up 19, Debuts 8, Same 17, Down 0, Adds 24 including 940, Z93, B97, WQUE-FM, WSPK, WGF, WKRZ-FM, WROQ, WHOT, KIKX, 1033CR, WZYP, KJIS-FM 18-13, KPLUS 29-20, KZOO 19-11.
- ROMANTICS "Test Of Time" (Nemperor/CBS) 66/5
Moves: Up 0, Debuts 5, Same 49, Down 0, Adds 5, WGCL, WZLD, WGLY, WGLF, KHFX, WNSY 6-40, WCZY 37-30, WERZ 38-31, WOKI 38-35, WKOD 31-29, WGRD 31-29, WRON 25-22, 95XIL 39-34, WGAN d32, WJZ 31-28.
- SURVIVOR "First Night" (Scotti Bros./CBS) 56/0
Moves: Up 25, Debuts 3, Same 26, Down 2, Adds 0, WNSY 30-27, PRO-FM 26-24, KAFM 23-15, KEGL 10-6, KBEQ 29-26, Z299 23-20, WERZ 30-24, WTLO 30-25, KCPX 23-20, WGLY 33-29, WRON 30-27, 95XIL 14-4, WOD 39-33, KWS 30-25, KBIM 35-30.
- ROGER DALTRY "After The Fire" (Atlantic) 51/25
Moves: Up 2, Debuts 1, Same 23, Down 0, Adds 25 including WGL, WMM5, KPLUS, WKEE, WGF, KK104, KTFM, WHOT, KYS, KCAQ, KSKD, WGAN, KQIZ-FM, KBIM, KFMN 34-31.
- AMY GRANT "Wise Up" (A&M) 51/2
Moves: Up 12, Debuts 1, Same 36, Down 0, Adds 2, WCGO, KSMB, 293 16-14, KAFM 26-19, KOPA on, WKEE d-40, K104 13-7, WZKS 26-20, WRQC on, WKFR 40-37, KAY1 107 30-27, KSKD 36-30, KDON-FM 32-28, KFMN 26-24, KNOE-FM 40-37.

MOST ADDED

- THOMPSON TWINS (146)
Lay Your Hands On Me (Arista)
- COREY HART (69)
Boy In The Box (EMI America)
- GLENN FREY (67)
You Belong To The City (MCA)
- HEART (66)
Never (Capitol)
- BRYAN ADAMS (62)
One Night Love Affair (A&M)

HOTTEST

- DIRE STRAITS (212)
Money For Nothing (WB)
- A-HA (116)
Take On Me (WB)
- READY FOR THE WORLD (114)
Oh Sheila (MCA)
- KODL & THE GANG (110)
Cherish (De-Lite/PolyGram)
- MADONNA (93)
Dress You Up (Sire/WB)

SIGNIFICANT ACTION

- 9.9 "All Of Me For All Of You" (RCA) 44/13
Moves: Up 9, Debuts 6, Same 16, Down 0, Adds 13, Z100, 195, WMM5, WCZY, WKRZ-FM, KBFM, Y107, WHOT, KCAQ, 95XXX, WJZ, KTRIS, WXXS-FM 33-27, WKSE 20-16, Q104 30-25, Z102 37-31.
- CHEECH & CHONG "Born In East L.A." (MCA) 42/24
Moves: Up 1, Debuts 1, Same 16, Down 0, Adds 24 including WPHD, WMM5, KZZP, KWOD, KWSS, WKEE, WRCK, KAMZ, WRNO, WROQ, WRON, KKRZ, WNSY on, KEZB 30-25, KTRIS 4-39.
- HUEY LEWIS & THE NEWS "Back In Time" (Chrysalis) 40/9
Moves: Up 10, Debuts 6, Same 15, Down 0, Adds 9, WLDF-FM, KUBE, KC101, WKOD, WMEE, WVIC, Q104, Z102, KTRIS, KEGL 13-7, WCZY 38-21, WAPI 16-9, WNOK-FM 40-32, WRON 30-18, KCPX 29-24.
- SCOTTI POLLIT "Perfect Way" (EMI) 39/8
Moves: Up 11, Debuts 4, Same 16, Down 0, Adds 8, KWSS, WNOK-FM, KLUC, WPFM, WHSL, KBIM, KZOO, SL96, WCAU-FM on, 195 6-40, KPLUS 34-26, BL105 29-25, KIVS 27-21, KFMN 39-36, KTRIS 34-31, KOZE 21-13.
- KATE BUSH "Running Up That Hill" (EMI America) 38/8
Moves: Up 1, Debuts 0, Same 29, Down 0, Adds 8, WPHD, WCAU-FM, 94Q, WKRZ-FM, KK104, KIVS, KMGX, WXXS-FM on, PRO-FM on, WMM5 on, WHYT on, Z299 on, KWS 24-20.
- EDDIE & THE TIDE "One In A Million" (Atco) 31/8
Moves: Up 3, Debuts 0, Same 22, Down 0, Adds 6, WFM, WGLY, WZON, OK100, 95XIL, SL96, WPHD on, WCAU-FM on, WMM5 on, KWOD 38-37, K104 on, WZLD on, K093 35-33, KDON-FM 28-23, WAZY-FM on.
- MR. MISTER "Broken Wings" (RCA) 26/20
Moves: Up 2, Debuts 3, Same 1, Down 0, Adds 20 including 94Q, KAFM, KKRZ, KMJK, KPLUS, WERZ, WTLO, WBBO, KHFI, WZLD, KIKX, KSKD, WDSR, KK104 39-36, KTRIS 27-22.
- TALKING HEADS "And She Was" (Sire/WB) 26/3
Moves: Up 5, Debuts 2, Same 16, Down 0, Adds 3, WLRS, KSKD, KFMW, WHIT on, B96 32-28, 92X on, WRCK 27-26, WNOK-FM on, KK104 28-20, WKZL d-40, KZIO on, 95XXX 35-33, WZYP 40-34, WCIL-FM d-34, OK95 on.
- MAURICE WHITE "Stand By Me" (Columbia) 25/7
Moves: Up 4, Debuts 4, Same 10, Down 0, Adds 7, 94Q, WBBO, WFM, KQMG, KCAQ, KRD, WCGO, Q103 on, KMK 31-26, KMEL 20-18, WWSR 34-33, WANS-FM d-40, 94Q d-30, WRFV d-30, KMXX d-40, Q104 23-17.
- GINO VANELLI "Hurts To Be In Love" (CBS Associated) 24/9
Moves: Up 1, Debuts 1, Same 11, Down 0, Adds 9, WPHD, WFM, KIK, KIKX, KSNB, KFV, KPDP, 95XXX, KTRIS, CKGM 34-32, CKO1 34-32, CFR 30-28, CHUM 26-24, KAMZ on.
- DEAD OR ALIVE "Lover Come Back To Me" (Epic) 20/19
Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 19 including WXXS-FM, WKSE, KPLUS, Q100, WERZ, WSPK, WFM, KK104, KTFM, WHOT, KIKX, KBOZ, KSKD, KPDP, 195 on.
- JANE WIEDLIN "Blue Kiss" (IRS/MCA) 19/19
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 19 including WPHD, 93Q, WRCK, KKRZ, KQZR, KIKX, K093, KDON-FM, WJZ, WCGO, KISR, WHSL, KCMQ, KJLS-FM, 99KG.
- DIANA ROSS "Eaten Alive" (RCA) 18/8
Moves: Up 0, Debuts 2, Same 8, Down 0, Adds 8, WXXS-FM, Y100, WNOK-FM, WFM, KTFM, 95XXX, WKSF, WJAD, B94 on, 195 d-30, KMJK on, FM102 on, KTXL d-40, KQKQ on, KCAQ on.
- JENNIFER HOLLADAY "Hard Time For Lovers" (Geffen) 17/6
Moves: Up 2, Debuts 1, Same 8, Down 0, Adds 6, K104, WANS-FM, OK100, 95XIL, Q104, WHSL, WXXS-FM on, WKSE d-37, CKO1 on, Y100 on, WHYT on, FM102 15-14, WNOK-FM 28-23, KMGX on.
- FAMILY "The Screams Of Passion" (WB) 15/3
Moves: Up 6, Debuts 1, Same 4, Down 1, Adds 3, WNOK-FM, WFM, KTXL, WKSE 30-22, WHYT on, FM102 20-18, K104 on, KAMZ 21-17, KIVS 23-20, OK100 38-36, WFFM 21-14, Z102 d-37.
- FIVE STAR "All Fall Down" (RCA) 12/4
Moves: Up 3, Debuts 0, Same 9, Down 0, Adds 4, 195, WCZY, FM102, WNOK-FM, WXXS-FM on, CKO1 on, Z100 21-17, Y100 on, WHYT on, KMEL 30-26, WTIC-FM 28-25.
- NATALIE COLE "A Little Bit Of Heaven" (Modern/Atco) 11/0
Moves: Up 6, Debuts 0, Same 5, Down 0, Adds 0, WXXS-FM on, Y100 on, WSSX 31-28, KAMZ 29-26, KTFM 30-29, OK100 5-2, 95XIL 8-2, WFFM 38-33, KTRIS on-dp.
- OUTFIELD "Say It Isn't So" (Columbia) 10/5
Moves: Up 2, Debuts 0, Same 3, Down 0, Adds 5, K104, WRCK, WTLO, 95XIL, WFKX, 95XXX 14-12, KFMN 31-27, WHSL on, WDRB on-dp, OK95 on.
- CARLY SIMON "My New Boyfriend" (Epic) 10/2
Moves: Up 0, Debuts 0, Same 8, Down 0, Adds 2, KIK, WHSL, WCAU-FM on-dp, WTLO on-dp, WZLD on, WANS-FM on, WKFR on-dp, WRON on, WHOT on-dp, WKH on.
- DEFENCE "Master And Servant" (Sire/WB) 10/0
Moves: Up 2, Debuts 0, Same 7, Down 1, Adds 0, CKO1 on, KRBE 37-36, KPLUS 28-19, WRNO on, WROQ on, KSKD on-dp, KSMB on-dp.

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 of reports 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 50% 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.

CHR Rotation Criteria: Fulltime Adds and/or Ones: four plays in a 24-hour period, three of them before midnight. Dayparted Adds and/or Ones: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 152
Adds & Hits Begin on Page 150
P-1 Playlists Begin on Page 147

"WHO'S ZOOMIN' WHO?"

Bretha

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ON ARISTA RECORDS.
ADDS SEPT. 16

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Urban Breaker



CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
7	5	2	1 DIRE STRAITS/Money For Nothing (WB)
6	4	3	2 PHIL COLLINS/Don't Lose My Number (Atlantic)
2	2	1	3 JOHN PARR/St. Elmo's Fire (Atlantic)
16	12	9	4 MADONNA/Dress You Up (Sire/WB)
12	9	5	5 KOOL & THE GANG/Cherish (De-Lite/PG)
10	8	7	6 WHAMI/Freedom (Columbia)
8	7	6	7 PRINCE/Pop Life (WB)
25	17	11	8 A-HA/Take On Me (WB)
3	3	4	9 TINA TURNER/We Don't Need Another Hero (Thunderdome) (Capitol)
1	1	8	10 HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis)
20	18	14	11 JOHN COUGAR MELLENCAMP/Lonely Ol' Night (Riva/PG)
33	22	16	12 READY FOR THE WORLD/Oh Sheila (MCA)
17	14	13	13 POINTER SISTERS/Dare Me (RCA)
—	29	20	14 DAVID BOWIE & MICK JAGGER/Dancing In The Street (EMI America)
37	23	19	15 WHITNEY HOUSTON/Saving All My Love For You (Arista)
11	10	10	16 PAT BENATAR/Invincible (Chrysalis)
39	27	22	17 STING/Fortress Around Your Heart (A&M)
29	24	21	18 GODLEY & CREME/Cry (Polydor/PG)
—	—	31	19 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
34	26	23	20 JOHN CAFFERTY/C-I-T-Y (Scotti Bros./CBS)
9	11	16	21 BILLY JOEL/You're Only Human (Second Wind) (Columbia)
4	6	12	22 BRYAN ADAMS/Summer Of '69 (A&M)
38	28	26	23 JOHN WAITE/Every Step Of The Way (EMI America)
—	—	33	24 BRUCE SPRINGSTEEN/I'm Goin' Down (Columbia)
18	16	18	25 MOTLEY CRUE/Smokin' In The Boys Room (Elektra)
—	35	32	26 LOVERBOY/Lovin' Every Minute Of It (Columbia)
5	13	17	27 ARETHA FRANKLIN/Freeway Of Love (Arista)
28	25	25	28 EURYTHMICS/There Must Be An Angel (RCA)
35	30	29	29 MICHAEL McDONALD/No Lookin' Back (WB)
—	—	36	30 DARYL HALL & JOHN OATES/The Way You Do The Things You Do (RCA)
DEBUT	—	—	31 JAN HAMMER/Miami Vice Theme (MCA)
—	—	38	32 NIGHT RANGER/Four In The Morning (I Can't...) (Cameo/MCA)
—	40	35	33 UB40 with CHRISSIE HYNDE/I Got You Babe (Virgin/A&M)
DEBUT	—	—	34 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
—	—	40	35 DON HENLEY/Sunset Grill (Geffen)
DEBUT	—	—	36 PAUL YOUNG/I'm Gonna Tear Your Playhouse Down (Columbia)
15	15	27	37 HOWARD JONES/Life In One Day (Elektra)
21	20	24	38 MOTELS/Shame (Capitol)
13	19	28	39 COREY HART/Never Surrender (EMI America)
DEBUT	—	—	40 ABC/Be Near Me (Mercury/PG)

N&A Begins on Page 158

ADULT CONTEMPORARY

1	1	1	1 KOOL & THE GANG/Cherish (De-Lite/PG)
11	7	5	2 WHITNEY HOUSTON/Saving All My Love For You (Arista)
3	2	2	3 TINA TURNER/We Don't Need Another Hero (Thunderdome) (Capitol)
5	4	4	4 WHAMI/Freedom (Columbia)
2	3	3	5 BILLY JOEL/You're Only Human (Second Wind) (Columbia)
14	10	9	6 MICHAEL FRANKS/Your Secret's Safe With Me (WB)
9	8	7	7 HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis)
—	23	19	8 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
22	15	12	9 COMMODORES/Janet (Motown)
6	6	6	10 COREY HART/Never Surrender (EMI America)
17	16	14	11 HOWARD JONES/Life In One Day (Elektra)
23	21	17	12 GODLEY & CREME/Cry (Polydor/PG)
14	14	13	13 NATALIE COLE/A Little Bit Of Heaven (Modern/Atco)
21	17	15	14 AIR SUPPLY/The Power Of Love (You Are My...) (Arista)
13	11	10	15 RONNIE MILSAP/Lost In The '50s (RCA)
4	5	6	16 BILLY OCEAN/Mystery Lady (Jive/Arista)
19	18	17	17 MICHAEL McDONALD/No Lookin' Back (WB)
6	9	11	18 ARETHA FRANKLIN/Freeway Of Love (Arista)
7	12	16	19 PAUL YOUNG/Everytime You Go Away (Columbia)
—	24	22	20 JOHN PARR/St. Elmo's Fire (Man In Motion) (Atlantic)
—	25	23	21 MOTELS/Shame (Capitol)
DEBUT	—	—	22 A-HA/Take On Me (WB)
DEBUT	—	—	23 DARYL HALL & JOHN OATES/The Way You Do The Things You... (RCA)
DEBUT	—	—	24 DAVID FOSTER/Love Theme From 'St Elmo's Fire' (Atlantic)
15	22	25	25 KENNY LOGGINS/Forever (Columbia)

N&A Begins on Page 137

AOR TRACKS

Three Weeks	Two Weeks	Last Week	
1	1	1	1 JOHN C. MELLENCAMP/Lonely Ol' Night (Riva/PG)
5	2	2	2 D. BOWIE & M. JAGGER/Dancing In The Street (EMI America)
2	3	3	3 STING/Fortress Around Your Heart (A&M)
11	7	5	4 LOVERBOY/Lovin' Every Minute Of It (Columbia)
3	4	4	5 HUEY LEWIS & THE NEWS/Back In Time (Chrysalis)
13	9	8	6 HOOTERS/And We Danced (Columbia)
—	19	13	7 STARSHIP/We Built This City (GrunT/RCA)
58	21	16	8 BRUCE SPRINGSTEEN/I'm Goin' Down (Columbia)
17	16	12	9 DIRE STRAITS/One World (WB)
14	14	11	10 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
7	6	7	11 JOHN WAITE/Every Step Of The Way (EMI America)
12	11	9	12 CHEAP TRICK/Tonight It's You (Epic)
42	24	19	13 BRYAN ADAMS/One Night Love Affair (A&M)
—	—	25	14 ROGER DALTREY/Alter The Fire (Atlantic)
21	17	15	15 MARILLION/Kayleigh (Capitol)
15	15	14	16 NIGHT RANGER/Four In The Morning (Cameo/MCA)
6	5	6	17 MICHAEL McDONALD/No Lookin' Back (WB)
29	18	18	18 MR. MISTER/Broken Wings (RCA)
10	10	10	19 TALKING HEADS/And She Was (Sire/WB)
32	20	20	20 SAGA/What Do I Know? (Portrait/CBS)
BREAKER	—	—	21 GLENN FREY/You Belong To The City (MCA)
BREAKER	—	—	22 HEART/Never (Capitol)
BREAKER	—	—	23 JOHN C. MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
30	23	23	24 EDDIE & THE TIDE/One In A Million (Atco)
BREAKER	—	—	25 U2/Gad (Island)
40	32	28	26 OUTFIELD/Say It Isn't So (Columbia)
36	27	27	27 OIO/Rock 'N' Roll Children (WB)
4	8	17	28 DIRE STRAITS/Money For Nothing (WB)
46	35	31	29 R.E.M./Driver 8 (IRS/MCA)
—	47	32	30 JOHN C. MELLENCAMP/Small Town (Riva/PG)

Complete Tracks Chart Begins on Page 139

BLACK/URBAN

18	9	5	1 FREDDIE JACKSON/You Are My Lady (Capitol)
4	3	1	2 READY FOR THE WORLD/Oh Sheila (MCA)
24	14	8	3 BOBBY WOMACK/I Wish He Didn't Trust Me So Much (MCA)
3	2	2	4 KOOL & THE GANG/Cherish (De-Lite/PG)
10	8	6	5 POINTER SISTERS/Dare Me (RCA)
13	10	7	6 ANDRE CYMONE/Dance Electric (Columbia)
26	15	12	7 FAMILY/The Screams Of Passion (WB)
2	1	3	8 WHITNEY HOUSTON/Saving All My Love For You (Arista)
16	13	9	9 STARPOINT/Object Of My Desire (Elektra)
21	18	13	10 KLYMAXX/I Miss You (Constellation/MCA)
35	24	15	11 MAURICE WHITE/Stand By Me (Columbia)
—	—	28	12 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
8	4	4	13 PRINCE/Pop Life (WB)
20	17	14	14 DAZZ BAND/Hot Spot (Motown)
5	5	11	15 9.9/All Of Me For All Of You (RCA)
23	21	16	16 BAR-KAYS/Your Place Or Mine (Mercury/PG)
29	22	18	17 FIVE STAR/All Fall Down (RCA)
—	39	27	18 CAMEO/Single Life (Atlanta Artists/PG)
37	29	22	19 JENNIFER HOLLIDAY/Hard Times For Lovers (Geffen)
—	36	26	20 RENE & ANGELA/I'll Be Good (Mercury/PG)
7	7	10	21 BILLY OCEAN/Mystery Lady (Jive/Arista)
—	34	29	22 ATLANTIC STARR/Silver Shadow (A&M)
33	26	23	23 HOWARD JOHNSON/Stand Up (A&M)
12	12	21	24 CON FUNK SHUN/I'm Leaving Baby (Mercury/PG)
39	33	30	25 O'JAYS/Just Another Lonely Night (PIR/Manhattan)
22	20	20	26 SHANNON/Stronger Together (Mirage/Atco)
17	16	24	27 BOOGIE BOYS/A Fly Girl (Capitol)
—	—	33	28 CHARLIE SINGLETON/Make Your Move On Me Baby (Arista)
6	11	17	29 TINA TURNER/We Don't Need Another Hero (Thunderdome) (Capitol)
—	40	35	30 COLONEL ABRAMS/Trapped (MCA)
BREAKER	—	—	31 MORRIS DAY/The Oak Tree (WB)
38	35	32	32 SHEILA E/Sister Fate (WB)
—	—	36	33 PEABO BRYSON/There's Nothin' Out There (Elektra)
—	—	37	34 DOUG E. FRESH/The Show (Reality/Fantasy)
—	—	38	35 CARL CARLTON/Private Property (Casablanca/PG)
19	19	25	36 NATALIE COLE/A Little Bit Of Heaven (Modern/Atco)
—	—	40	37 DURELL COLEMAN/Somebody Took My Love (Island)
1	6	19	38 JESSE JOHNSON'S REVUE/I Want My Girl (A&M)
BREAKER	—	—	39 EL DeBARGE with DeBARGE/You Wear It Well (Gordy/Motown)
BREAKER	—	—	40 ARETHA FRANKLIN/Who's Zoomin' Who (Arista)

N&A Begins on Page 130

TRANSTAR

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PRO:MOTIONS

Katz Taps Boehme As VP

Gerry Boehme has been named a Divisional VP for Katz Radio. He will also continue to serve as Director of Katz Radio Research. Boehme has been with the company since 1978, advancing to Associate Director of Radio Research two years later and assuming the research director post in 1985. Prior to joining Katz, Boehme worked with Selcom, Inc.

ESP Bows

John Enrioo, formerly with Professional Advertising Consultants and the Fiction label, has established Extra Sensory Promotion. ESP, which specializes in national record promotion and marketing for independent labels, will primarily focus on jazz, blues, and progressive rock product. The new firm is based at 5313 Bakman Ave, #302, North Hollywood, CA 91601; (818) 765-8707.

Grode Named MCA VP



Lance Grode

Lance Grode has been appointed VP/Business and Legal Affairs for MCA Records. He has been with the label for two years as Director/Business and Legal Affairs. Prior to joining MCA, Grode served as the Senior Director/Business Affairs for the Telecommunications Division of 20th Century Fox.

Rosenblatt Joins Geffen



Michael Rosenblatt

Michael Rosenblatt has joined Geffen Records' A&R staff. He was previously East Coast Director for A&R at MCA, a post he held for two years. Prior to that, Rosenblatt spent six years as A&R Director for Sire Records.

Clark Manages WSTF Sales

WSTF/Orlando has appointed Mel Clark as its Sales Manager. He moves up in-house from an AE post. Before joining the station he worked at Y106/Orlando.

Conte Directs Atlantic Media Relations



Patti Conte

Patti Conte has been appointed Director of Media Relations for Atlantic Records. She assumes the newly-created post after serving as the label's Associate Director of Publicity since 1982. Conte first joined Atlantic in 1978 as assistant to the national publicity director.

Tiller Joins Maxagrid As President



James Tiller

Maxagrid has appointed James Tiller President. He joins the firm from his position as VP/GM of KISS/San Antonio.

WB Taps Shaffer, Wagner



Sandy Shaffer



Jim Wagner

Sandy Shaffer has been named Merchandising Manager for Warner Bros. Records. With the label during the last four years as assistant to the National Merchandising Manager, she also spent five years as a singles buyer for Integrity Entertainment. In related activity Jim Wagner moves up to Marketing Manager/Creative Services. For two years he served as WB's National Merchandising Field Specialist, then spent five years as National Merchandising Manager. During the past year he headed up the label's advertising department.

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WTOP & WTKS Up Cave, McTigue

Jerry Cave, National Sales Manager at WTOP & WTKS/Washington, has been promoted to Local Sales Manager. His background includes sales posts with WFMD & WFRE/Frederick, MD and WASH/Washington. Succeeding him as the stations' NSM is Daniel McTigue. Prior to joining the outlets as an AE, McTigue was an AE for CBS Spot Sales.

PROS ON THE LOOSE

Anita — Middays WYSP/Philadelphia (215) 732-4977

Don "The Doctor" Ballje — Production/Swing WQFM/Milwaukee (312) 888-4954

David Collin — News Director KXOK/St. Louis (314) 991-5847

Mike Frazier — Middays K106/Baltimore (301) 883-1201

R.T. Griffin — MD WCKX/Detroit (616) 749-9429

John "Hutch" Hutchinson — MD KLPX/Tucson (602) 325-2533

Erv Jezek — MD/Swing WAUR/Chicago (312) 325-5875 or (312) 653-5527

Bob Leonard — PD WBWB/Bloomington, IN (812) 333-2554

Bob Lewis — Nights WSNY/Columbus, OH (614) 457-4902

Jeff Michaels — News Director WZOU/Boston (617) 424-9380

Lesley Patten — 10pm-2am WYSP/Philadelphia (215) 735-8491

Jay Richards — Nights WCXI/Detroit (313) 697-8363

Michael Story — MD/Mornings KNBQ/Shreveport, LA (318) 869-1324

CHRONICLE

Born To:

R&R's softball team catcher Jeff Jackson and wife Joni, daughter Megan Marie, September 4.

OVER
EIGHT MILLION
HITS A WEEK.

No other FM group in the history of broadcasting has attracted as many listeners as we have. And these are the Program Directors that help make it happen: Joe McCoy at WCBS/FM in New York; Ed Scarborough at KKHR in Los Angeles; Buddy Scott at Chicago's WBBM/FM; Scott Walker at WCAU/FM in Philadelphia; Chris Miller at San Francisco's Rocker KRQR; Charlie Quinn at Boston's WHTT; Andy Lockridge at KTXQ in Dallas; Bob Hughes at WLTT in Washington, DC.; Steve Matt at Houston's KLTR; Dave Robbins at KHTR St. Louis; Mark Zintel at Tampa's WYNF and Larry Coates at WSUN(AM) St. Petersburg. When you're talking hits, you're talking the CBS/FM Group...the biggest Hit of all.

Source: Arbitron Spring 1985. Persons 12+, TSA Cume, 6am-Mid Mon-Sun

**THE
CBS-FM
GROUP**

THE BIGGEST. THE BEST.

PRO:MOTIONS

Shank New Record Bar Sr. VP



Mike Shank

Record Bar Inc. has named **Mike Shank Sr.** VP/Finance. Prior to his appointment, Shank was Executive VP at the **Financial Institutes Assurance Corporation**, based in Raleigh.

Partner Productions Bows

Bobby Fischer and **Dan Mitchell** have established **Partner Productions**. The Nashville-based firm will handle record production, artist development, and song co-writing. **Fischer & Lucus, Inc.** will continue to distribute and promote records, while Mitchell has signed four writers (**Robby Feutz**, **Lorin Reyzek**, **Joe Lake**, and **Joe Henderson**) to his newly-formed publishing company **Rebel Run**.

JCI Taps Wandel As VP/Controller

JCI, a disc and video production, marketing, and distribution company, has appointed **Robert Wandel Jr.** VP and Controller. Before joining the company, Wandel served as VP/Finance at **Connecting Point Of America** in Denver.

Schwartz New CBS/Records Group VP



Howard Schwartz

Howard Schwartz has been elevated to VP/Operations Research & Development, **CBS/Records Group Operations (U.S.)**. Prior to his promotion, Schwartz had worked as VP/Manufacturing Engineering since 1978. He has been affiliated with CBS Records since 1962, when he came aboard as an Industrial Engineer.

Jim West Represents McVay Media

Jim West, President of the **Jim West Company**, has assumed the marketing and promotion representation of **McVay Media**. West will market the A/C and CHR consultancies, as well as consult **McVay Media** stations in the areas of promotion and sales.

McGathy Relocates

AOR independent promoter **Bill McGathy**, can now be reached at this new address: 148 W. 28th Street, 5th Floor, New York, NY 10001; the new phone number is (212) 924-7775.

Levine Names Mitchell



Michael Mitchell

Michael Mitchell has been appointed Tour Press Director of the Music Division at **Michael Levine Public Relations**. Prior to joining the PR firm, Mitchell was a journalist with the *Columbus Dispatch* and a DJ with Columbus outlets **WNCI** and **WOSV**.

Drexler Joins Chappell/Intersong



Marcy Drexler

Marcy Drexler has been named Professional Manager for **Chappell/Intersong Music Group-USA's** New York staff. She joins the company from **MCA Records**, where she was A&R Manager. Before that she worked as A&R Coordinator at **Arista Records**.

CBS Advances Conti

Lawrence Conti has been named Director/Technical Operations for the **CBS**-owned stations. He will be responsible for the capital planning and technical operations of the division's 18 facilities. Previously, Conti had held a similar post at CBS outlet **WHTT/Boston** since 1969.

Pinkerton New WJBM & WKXX Chief Engineer

Jeffery Pinkerton has been named Chief Engineer of **Gateway Radio Partners, Inc.'s WJBM & WKXX/St. Louis**. Before this appointment he held a similar post at crosstown **KXOK**.

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I'm a winner. And I'm tired of the what's-your-sign, whoopee cushion news. Send me a sound I can sell with a two-week Rip'N'Read trial — complimentary, of course.

NAME	STATION	
POSITION	FORMAT	
ADDRESS		
CITY	STATE	ZIP
PHONE ()	SHOE SIZE	

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CHANGES

Margaret Belden, former Account Executive for Ackerley Communications/New York, Named Account Executive at Christal Radio/New York.

Jim Buress, former CBS Records/College Representative, appointed Field Promotion Representative at RCA Records.

Marilyn Kaplan, former Media Supervisor for Western International Media, appointed Account Executive at WRFM/New York.

Ann Marie LaPorta, former Assistant Account Executive for Katz Radio/New York, named Account Executive at WRFM/New York.

Mariann Deluca, former Research Manager at Republic Radio Sales, named Station Information Supervisor at Torbet Radio.

Steven C. Malone, former sales trainee at WMAQ-TV, appointed Sales Account Executive for WKQX-FM/Chicago.

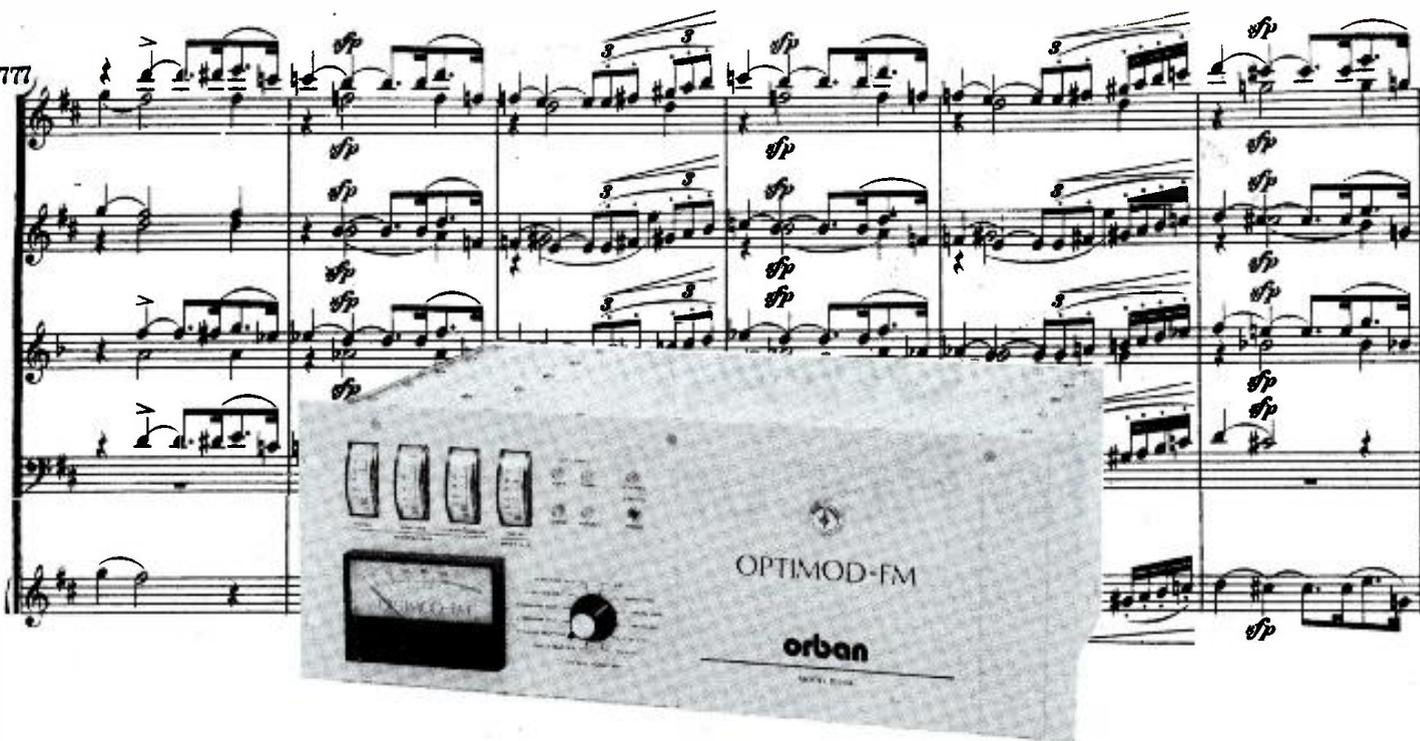
Alison Witlin, promoted from Assistant to the Vice President to Professional Manager at Unicity Music/Los Angeles.

Mark Stocke, former Radio Promotion Services Supervisor, promoted to Philadelphia Special Projects Coordinator/Singles Specialist at WEA.

Steven J. Moskowitz, former Sales Representative for MCI Communications, Inc./Philadelphia joined Katz Radio/New York as Account Executive.

Rhona Waxenberg, former Account Executive for WPIX Radio/New York, left to join Major Market Radio as Account Executive.

Greg Phifer, former National Promotion Director for Nightmare, Inc. (management company for Journey), joined RCA as Field Promotion Representative.



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OPTIMOD-FM was designed and built by people who have worked professionally in the recording industry. People with educated ears who *know* natural, musical sound—and who aren't satisfied with anything less. And people who are also skilled in the art of sophisticated, mathematical design techniques.

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JHAN HIBER

Arbitron: On-Air Mania To Recur?

Steve Dahl has done it again! The man who tried to singlehandedly stomp on Disco has caused another major industry stir. Arbitron's reaction to recent on-air remarks by the WLS/Chicago personality and his colleagues may lead to so much havoc that Dahl's Disco Demolition will end up looking like a finishing school social.

You may have read the news story regarding the WLS infraction and Arbitron's response (R&R 8-30). Let me now take you through the entire scenario (since I've heard many of the remarks involved), then review what Arbitron did (and didn't do). Finally, we'll make a plea for broadcaster sanity over what even Arbitron officials admit is a gray area.

The History

There have probably been on-air announcements aimed at actual/potential diarykeepers ever since it was realized just how valuable those diaries are. During my days at Arbitron in the late '70s, it came to our attention that some stations, in a variety of markets, were trying to take casual DJ remarks about a survey one step further — to make an on-air mention of the Arbitron survey and/or diary an integral part of their marketing activity. This was soon to be deemed a no-no.

During 1978-79 a crop of these structured announcements sprouted from the fertile minds of broadcasters searching for a shortcut to ratings nirvana. At that time Arbitron began to develop a new policy to deter such potentially biasing actions. The move was to place stations engaging in such activity at the bottom of each ratings book data page (later expanded to cover data from the computer tapes too). This "below the line" (under a dotted line separating the offender from other stations on the page) policy has been used numerous times to punish stations that aired the announcements or in some other way brought attention to Arbitron and/or the diary.

You might wonder if the on-air announcements ever made a difference. Arbitron, in conjunction with San Diego area broadcasters, did a test in the summer '79 sweep. All stations in the metro ran the same on-air announcement. When the results were analyzed, overall listening was comparable to surveys when no statements had been run encouraging folks to fill in their diaries. Also, no stations had unusually great or poor books in the context of the universal announcements.

The bottom-line concern with such announcements (or any other special station activity) is that the ratings become polluted. Says Arbitron VP/General Counsel Tony Kelsey, "We have to let broadcasters exercise their First Amendment rights. At the same time we have a duty to produce objective research." In other words, the major concern is with ratings distortion.

The WLS Situation

What was the "Dahl Dilemma" all about? According to tapes supplied to Arbitron by complaining Chicago broadcasters, here are the key facts:

1) Soon after the spring '85 numbers came out, Dahl and sidekick Garry Meier began lamenting their poor showing on-air. Newspaper comments about the latest results were read over the air.

According to Kelsey, any on-air references to past sweeps is perfectly permissible. "Stations can brag about being number one or number 15" he told R&R.

2) It seems that in hoping to bolster their summer numbers (according to those who took a dim view of the events), the duo began to discuss specifics of the ongoing sweep. Items such as the different premiums paid to various types of diarykeepers (blacks vs. non-ethnics), the length of time people keep diaries, the name of the survey company, and the term diary all were discussed. Dahl was heard to plead, "We know you listeners are active and have better things to do, but please don't put us through this (a down book) again."

This was interpreted by the complaining stations as a suggestion for diarykeepers to make sure to vote for Dahl in the diary, perhaps even putting in more QHs than actually listened.

3) Comments of this genre continued for several days.

4) After receipt of complaints from other stations, Arbitron took action. Chicago office manager Scott Herman called WLS and told the station that the on-air comments were a "violation." Nevertheless, the on-air survey-related patter did not cease, continuing for another day.

5) WLS sportscaster Les Grobstein was, according to information supplied to Arbitron, heard to banter with the team as they talked about diarykeepers. Specifically, the topic was getting the ratings back up by giving away automobiles. The guys suggested that seven cars be given away, and there was the urging that "we make sure we give seven cars to seven diarykeepers."

6) Arbitron then officially requested WLS's side of the story, including any tapes the station wanted to submit on its behalf. WLS VP/GM Jeff Trumper told R&R, "It was just a bit, a humorous way of making fun about the ratings slip."

Whether the several days of on-air discussions were of an impromptu nature or a shrewd plan may never be known. The duo is nearing the end of their contract with WLS, and perhaps this was a stunt to garner attention. And grab attention it did. Local newspapers wrote up the brouhaha, and certainly the ad community was talking about it.

Arbitron's Options/Action

With written and verbal complaints from six Chicago subscribers, how did Arbitron handle the situation? Normally, the Special Station Activities Committee, a group of mid-level Arbitron execs, handle these complaints. However, given the market and the station involved (not to mention the ABC/Cap Cities implications), the decision on this one went all the way to the top — Chairman Ted Shaker. Said Kelsey, "Ted and (President) Rick Aurichio made this decision."

What were Arbitron's options? In descending order of severity they menu looked like this:

• Not publish the summer Chicago book due to the possible distortion of the ratings. (WLS is a subscriber to the summer book).

• Delist WLS-AM from the summer market report. This is the typical rating distortion punishment, having been meted out several times since the policy was enacted in 1977. Removal of the offending station typically costs the station significant revenues.

• Put WLS "below the line," separated on the data pages and computer printouts from the others by a dotted line. A message noting why the station has been so placed accompanies the separated numbers on each data page or printout.

New Diary: Debut Next Spring?

During a meeting last week with the RAB's GOALS Committee, Arbitron officials presented their proposed new "daypart diary." This latest diary revision breaks each diary day into four dayparts.

According to RAB Sr. VP Bob Galen, "Arbitron mentioned they might implement the usage of the daypart diary as early as the next spring or summer sweep." And what's Galen's perspective on the new diary? "The response rate goes up, which means more usable diaries come back. That's good for radio. However, some long-listening-span formats, such as Beautiful/Easy Listening and Black/Urban, do suffer some slippage."

A comparison between the current diary and the proposed daypart revision will be the focus of next week's Ratings & Research column.

Arbitron Fills Radio/Agency VP Slot

Ms. Chris Mueller, an Arbitron veteran who was most recently Eastern Manager, Radio Advertiser/Agency Sales, has been promoted to VP. She fills the vacancy created by the departure of Jim Ridings, who returned to broadcasting in Knoxville. Ms. Mueller has previous ad agency experience and also served with the John Blair rep firm in New York. Her appointment is effective immediately.

All of the above actions would also be accompanied by a note on the cover of the ratings book, drawing the users' attention to Page 5B, where there'd be a detailed description of the offense and the station's side of the story.

• The cover note and a Page 5B review of the situation.

• Nothing.

What did the top executives decide? The mildest action was taken — that of a cover note drawing attention to the description of the events on page 5B.

Why no delisting, or at least a below-the-line ostracism? Kelsey summarized, "Ted looked at the funny nature of the comments, that they weren't sanctioned by the station, and weren't formalized as the old on-air announcements used to be." However, the Arbitron official admitted, "They did steer close to the line of demarcation."

It was a very difficult ruling for Arbitron, and now one must ask how far the ratings firm should go to protect the integrity of its estimates. Some argue that with the current mood of deregulation, Arbitron should keep its hands off and let the chips fall where they may. Others feel that radio's revenues might be hurt by any doubt injected into the estimates used in sales, thus the firm should be consistently vigilant.

Consider this, then, a plea: To Arbitron — please redefine your stance, as explicitly and as quickly as possible. Is it laissez faire, or is it protector? Somewhere in between? What's acceptable and what's not? Let your subscribers and advertisers who use these numbers know the rules.

Broadcaster Reactions

How did broadcasters in Chicago react to the WLS decision? What might be the next step, as broadcasters try to read between the lines of Arbitron's policies?

One GM said, "As a result of this

decision I don't think there's a clearcut understanding of what is or is not rating distortion anymore." Others felt Arbitron caved in to pressure from Cap Cities, or that the ratings firm wanted to avoid a possible lawsuit should WLS have been delisted. Another manager said, "You can bet some guy in Boise would've been slapped down." Indeed, in seemingly less serious cases in past years the station involved was at least put below the line.

Some creative minds might say that Dahl, et al. have opened another horizon in terms of what can be gotten away with. Talk stations are now considering how they can fit ratings discussions into their format. Other broadcasters might not be far behind.

Until Arbitron clarifies its stance, stations are in never-never land. Here's hoping there'll be some response from either Arbitron or the Advisory Council. We need quick and definitive action regarding the on-air policy. Until that happens, we face the self-defeating spectre of on-air "games" looming over our business and perhaps rendering the numbers useless altogether.

A word to stations: let's give Arbitron a chance to document its policy — quickly. Self-restraint is the order of the day, lest chaos and on-air mania spread.

It may be OK for Steve Dahl to have demolished Disco. But to have him demolish the integrity of Arbitron's ratings is a whole different matter. If I was still on Arbitron's Special Station Activity Committee I'd have voted for delisting WLS. The ratings firm may yet regret that action wasn't taken.

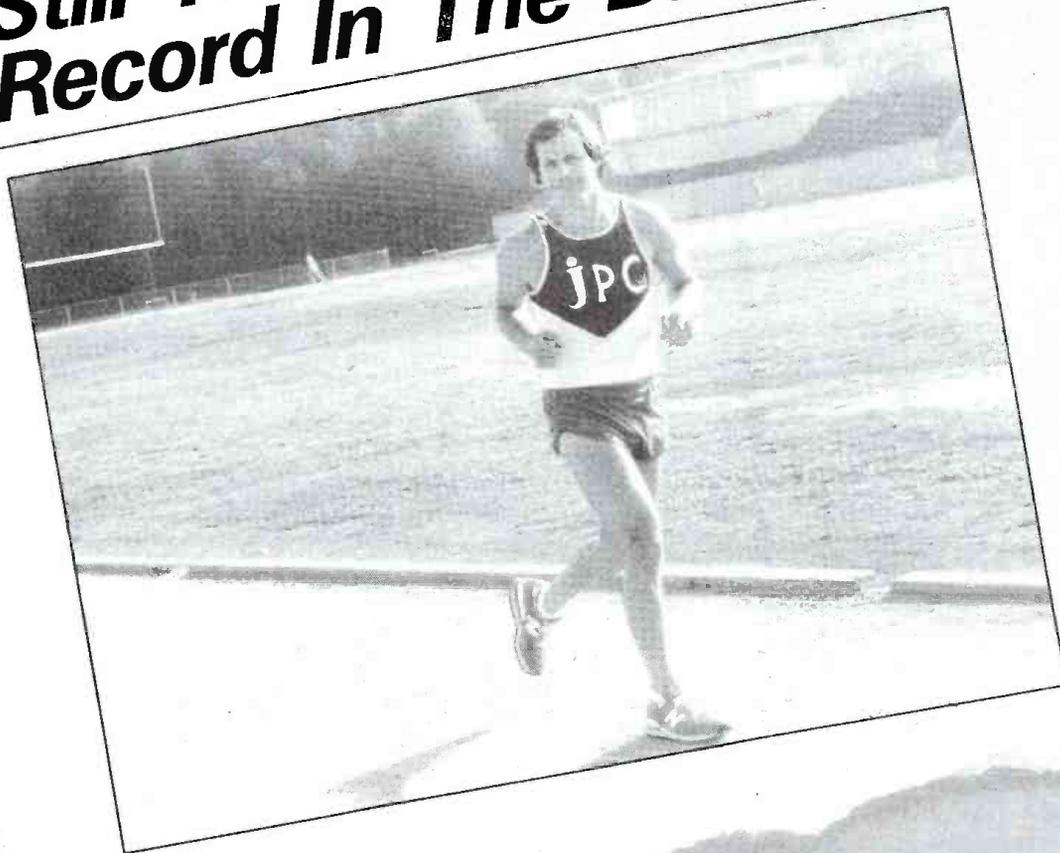
Stay tuned for further developments. And don't forget to let Arbitron and/or the Advisory Council know how you feel about this issue.

Next week: a look at Arbitron's proposed new daypart diary.

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Radiogram!

PROGRAMMER ALERT — A UNIQUE SPECIAL PROGRAMMING OPPORTUNITY THIS "RADIO '85" WEEK. BARBRA STREISAND IN A RARE TV APPEARANCE GUESTS ON BARBARA WALTERS' SPECIAL IT AIRS FRIDAY, SEPTEMBER 13TH 8PM CT, MT; 9PM ET, PT ON THE ABC TELEVISION NETWORK. BABS' PIECE WILL FOCUS ON HER PASSION FOR MUSIC AND UPCOMING "BROADWAY" ALBUM. "BROADWAY" IS A SCHEDULED FALL RELEASE. THE SHOW'S FOOTAGE CAPTURES BARBRA RECORDING STEPHEN SONDHEIM'S "PUTTING IT TOGETHER." VIEWERSHIP ESTIMATED AT 50-70 MILLION. WHAT A GREAT WEEK TO DO A BARBRA STREISAND RETROSPECTIVE. BARBRA — YESTERDAY, TODAY, AND TOMORROW — ALWAYS A UNIQUE PROGRAMMING OPPORTUNITY.



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RATINGS

Birch Spring Quarterlies, 12 +

New York

WHTZ Churns Towards 10; WRKS Widens Black/Urban Lead; WNEW-FM Climbs To Fourth; WNBC Jumps

	Winter '85	Spring '85
WHTZ (CHR)	8.5	9.6
WRKS (B/U)	6.3	8.1
WPLJ (CHR)	6.6	6.2
WNEW-FM (AOR)	5.1	5.9
WINS (News)	6.0	4.6
WOR (Talk)	4.8	4.5
WNBC (AC)	3.0	3.7
WBLS (B/U)	3.9	3.1
WKTU (CHR)	3.7	3.0
WNEW (BBnd)	2.4	3.0
WABC (Talk)	3.7	2.9
WCBS-FM (Gold)	3.9	2.9
WPAT-FM (B/EZ)	3.0	2.8
WAPP (CHR)	3.0	2.5
WHN (Ctry)	2.1	2.4
WRFM (B/EZ)	1.7	2.3
WADO (Span)	2.3	2.2
WLTW (AC)	1.7	2.2
WCBS (News)	2.2	2.0
WGXR-FM (Clas)	.9	1.7
WLIR (AOR)	1.0	1.4
WNCN (Clas)	.3	1.4
WPIX (AC)	2.4	1.4
WSKQ (Span)	1.6	1.2
WYNY (AC)	1.8	1.2
WMCA (Talk)	1.3	1.1
WWRL (B/U)	.6	1.1
WBLI (CHR)	.6	1.0
WJIT (Span)	1.2	1.0

Los Angeles

KIIS-FM Still Far Ahead; KROQ Rockets Into Third; KJOI Happy With Spring Increase

	Winter '85	Spring '85
KIIS-FM (CHR)	13.5	12.3
KABC (Talk)	6.0	6.3
KROQ (AOR)	4.3	5.6
KLOS (AOR)	5.0	4.5
KMET (AOR)	4.2	4.5
KJOI (B/EZ)	2.7	3.8
KOST (AC)	3.5	3.3
KFWB (News)	2.7	3.2
KKHR (CHR)	2.5	3.0
KNX (News)	3.0	3.0
KALI (Span)	3.8	2.9
KLVE (Span)	2.2	2.9
KTNQ (Span)	2.6	2.8
KRTH (Gold)	2.4	2.5
KMPC (BBnd)	3.8	2.4
KBIG (B/EZ)	2.7	2.4
KIQQ (CHR)	1.7	2.3
KRLA (Gold)	1.1	2.3
KHTZ (AC)	1.9	2.0
KACE (B/U)	1.2	1.8
KUTE (B/U)	1.5	1.7
KZLA (Ctry)	1.3	1.6
KDAY (B/U)	2.1	1.5
KLAC (Ctry)	1.3	1.5
KJLH (B/U)	1.8	1.5
KWKW (Span)	1.4	1.5
KFI (AC)	1.6	1.5
KKGO (Jazz)	1.9	1.4
KMGG (AC)	2.1	1.3

Chicago

WGN Steady; WBMX Climbs Into Second Past WGCFM; WBBM-FM, WLS-FM, WKQX, Post CHR Gains; WLUP Jumps

	Winter '85	Spring '85
WGN (Talk)	7.9	7.9
WBMX (B/U)	5.9	7.2
WGCFM (B/U)	8.6	6.8
WBBM-FM (CHR)	4.6	5.7
WLUP (AOR)	4.3	4.6
WBBM (News)	5.3	4.9
WLS-FM (CHR)	4.0	4.9
WXRT (AOR)	4.5	4.1
WLS (CHR)	3.9	3.8
WKQX (CHR)	2.8	3.7
WMAQ (Ctry)	3.9	3.4
WCLR (AC)	4.3	3.3
WIND (Talk)	2.5	3.2
WJJD (BBnd)	2.4	3.1
WLOO (B/EZ)	2.6	2.7
WUSN (Ctry)	3.6	2.6
WJMK (Gold)	3.3	2.5
WFYR (AC)	1.9	2.3
WMET (AC)	2.2	2.1
WLAK (B/EZ)	4.0	2.0
WFMT (Clas)	1.4	1.9
WUJO (Span)	1.3	1.5
WCKG (AOR)	1.2	1.3
WAIT (BBnd)	1.0	1.2

Pittsburgh

KDKA Softer Even With Baseball; WBZZ Dominant CHR Again; WDVE Returns To Double Digits

	Winter '85	Spring '85
KDKA (AC)	15.6	14.6
WBZZ (CHR)	11.9	11.6
WDVE (AOR)	9.8	10.5
WSHH (B/EZ)	7.2	7.9
WAMO-FM (B/U)	7.6	7.4
WHTX (CHR)	5.8	5.3
WWSW (AC)	4.2	3.6
WHYW (AC)	3.2	3.5
.WTKN (Talk)	3.0	3.5
KQV (News)	2.7	3.0
WTAE (AC)	3.2	2.8
WDSY (Ctry)	2.8	2.7
WPNT (AC)	2.3	2.6
WYDD (AOR)	2.3	2.5
WJAS (BBnd)	3.1	2.1
WEEP (Ctry)	1.2	1.5

St. Louis

KMOX Talk Tops 20; KSHE Holds In Mid-Teens; KHTR Grabs CHR Title; KSD Controls A/C Race

	Winter '85	Spring '85
KMOX (Talk)	19.2	20.4
KSHE (AOR)	16.2	15.2
KMJM (B/U)	9.6	8.3
KHTR (CHR)	5.1	7.0
KWK (CHR)	5.4	5.8
KSD (AC)	4.2	5.5
WIL-FM (Ctry)	5.3	4.8
KEZK (B/EZ)	4.4	4.3
KYKY (AC)	3.2	3.7
KUSA (Ctry)	4.5	3.6
WRTH (BBnd)	3.0	3.3
KXOK (Talk)	2.7	2.7
KATZ (B/U)	1.8	1.5
KGLD (Gold)	1.3	1.4
KADI (AC)	1.4	1.3
WIL (Ctry)	1.5	1.2
WZEN (B/U)	1.1	1.1

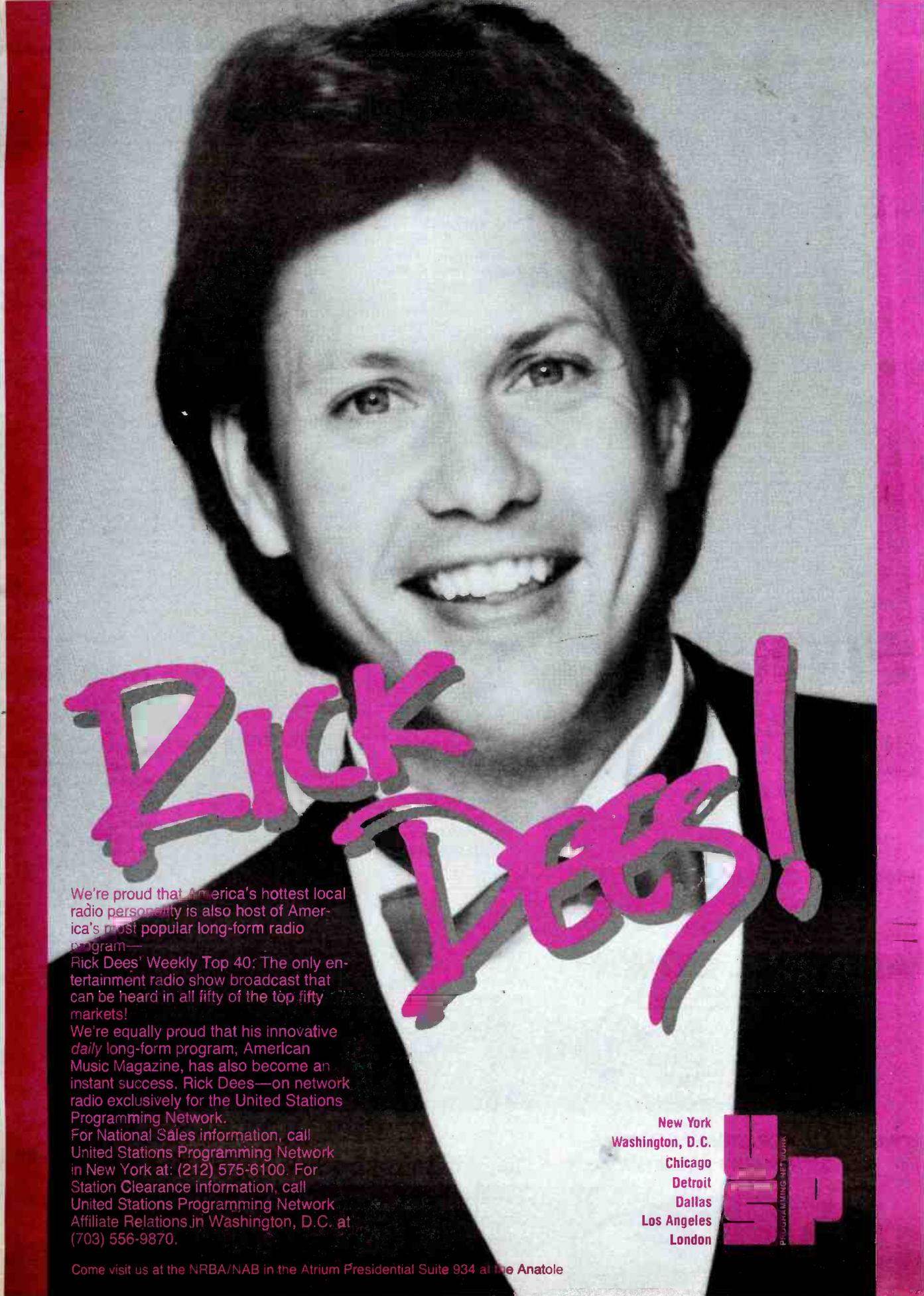
Philadelphia

WMMR Adds Three, Scores Double Digits; WUSL Widens Black/Urban Lead; WCAU, WMGK, WYSP Notch Notable Increases

	Winter '85	Spring '85
WMMR (AOR)	7.2	10.4
WUSL (B/U)	8.2	9.1
WCAU-FM (CHR)	7.7	7.4
KYW (News)	7.4	7.0
WCAU (N/T)	4.7	6.0
WEAZ (B/EZ)	7.6	5.4
WMGK (AC)	4.4	5.3
WDAS-FM (B/U)	7.0	5.2
WYSP (AOR)	4.0	4.6
WPEN (BBnd)	5.0	4.5
WPDB (Talk)	4.5	3.8
WIP (AC)	4.6	3.5
WNSN (AC)	3.4	3.2
WXTU (Ctry)	1.9	3.2
WZGO (CHR)	2.5	3.1
WIOQ (AOR)	2.8	3.0
WFIL (Gold)	2.2	2.7
WKSZ (AC)	2.8	2.1
WFLN (Clas)	1.8	1.7
WDAS (B/U)	.8	1.2

Format Legend

AC—Adult/Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Blk—Black, BM/Easy—Beautiful Music/Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, N/T—News/Talk, Rel—Religious, Span—Spanish, Talk—Talk, Urbn—Urban Contemporary.



Rick Dees!

We're proud that America's hottest local radio personality is also host of America's most popular long-form radio program—

Rick Dees' Weekly Top 40: The only entertainment radio show broadcast that can be heard in all fifty of the top fifty markets!

We're equally proud that his innovative daily long-form program, American Music Magazine, has also become an instant success. Rick Dees—on network radio exclusively for the United Stations Programming Network.

For National Sales information, call United Stations Programming Network in New York at: (212) 575-6100. For Station Clearance information, call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 556-9870.

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



Come visit us at the NRBA/NAB in the Atrium Presidential Suite 934 at the Anatole

9.9



"ALL OF ME"

CHR SIGNIFICANT ACTION

WXKS-FM 33-27 *WTLQ on* *WRQC on*
WKSE 20-16 *WBBQ on* *Z104 38-36*
Z100 add *KXX106 deb 35* *WHOT add*
94Q 28-24 *WSSX on* *KCAQ add*
Z93 deb 27 *WROQ on* *95XXX add*
I95 add *WNOK-FM on* *WGAN add*
Y100 21 *WZLD on* *WJAD on*
WMMS add *KAMZ on* *WJZR add*
WCZY add 26 *WOKI deb 36* *WCGQ 36-34*
WHYT 33 *WFMI on* *Q104 30-25*
FM102 deb 27 *KBFM add* *Z102 37-31*
WYSR on *Y107 add* *WVBS d-36*
KC101 on *Y106 on* *KGOT on*
RI-104 on *KTFM deb 28* *KTRS add*
WKRZ-FM add *KTUX 31-26*

Billboard Black Chart: 7* Cashbox: 10*

FIVE STAR



"ALL FALL DOWN"

CHR SIGNIFICANT ACTION

WXKS-FM 195 *FM102*
CKOI *Y100* *KMEL*
WPLJ *WCZY* *WTIC-FM*
Z100 *WHYT* *WNOK-FM*

Black/Urban R&R: 17 Billboard: 23*

TWO RCA BLACK/URBAN SMASHES
...AND CROSSING QUICKLY!!



RATINGS

Birch Spring Quarterlies, 12 +

San Francisco

KGO Loses Two, Still Tops;
KYUU, KSOL Stronger
Second-Third; KIOI
Doubles; KNBR Boosted
By Baseball

	Winter '85	Spring '85
KGO (N/T)	9.6	7.3
KYUU (AC)	6.1	6.4
KSOL (B/U)	5.5	6.2
KIOI (AC)	2.4	4.8
KNBR (Misc)	2.2	4.0
KMEL (CHR)	3.7	3.8
KABL-FM (B/EZ)	2.9	3.7
KCBS (N/T)	4.3	3.8
KBLX (B/U)	4.1	3.3
KITS (CHR)	1.6	2.9
KRQR (AOR)	2.4	2.9
KSAN (Ctry)	3.1	2.8
KKHI-AM & FM (Clas)	1.5	2.8
KQAK (AOR)	1.8	2.7
KFOG (AOR)	2.6	2.6
KFRG (CHR)	3.0	2.5
KSFO (AC)	2.3	2.3
KOME (AOR)	2.4	2.1
KLOK-FM (AC)	2.1	1.9
KOIT-FM (B/EZ)	1.9	1.9
KWSS (CHR)	2.6	1.9
KBAY (B/EZ)	1.6	1.6
KNEW (Ctry)	1.7	1.6
KABL (B/EZ)	1.5	1.3
KYA (Gold)	1.6	1.3
KDFC-FM (Clas)	1.5	1.2
KJAZ (Jazz)	1.1	1.2
KRE (B/U)	—	1.2
KEZR (AC)	.8	1.0
KLIV (BBnd)	.8	1.0
KSJO (AOR)	1.1	1.0

Detroit

WJR Hovers Near Double
Digits; WJLB Rises As
WDRQ Becomes A/C WLTI;
WHYT Extends CHR
Margin; AORs Softer;
WKSG, WXYT, CKLW
More Robust

	Winter '85	Spring '85
WJR (Misc)	9.2	9.9
WJLB (B/U)	6.7	8.6
WHYT (CHR)	8.3	7.3
WRIF (AOR)	7.6	8.4
WCZY (CHR)	5.9	5.7
WJOI (B/EZ)	4.8	4.8
WLLZ (AOR)	5.4	4.8
WNIC-FM (AC)	4.9	4.8
WKSG (Gold)	3.1	4.4
WXYT (Talk)	3.3	4.4
CKLW (BBnd)	3.0	4.1
WJZZ (Jazz)	2.8	3.1
WWWW (Ctry)	3.4	3.1
WOMC (AC)	2.9	3.0
WWJ (News)	4.9	3.0
WLTI (AC)*	—	2.7
WMJC (AC)	2.1	2.2
WCXI-FM (Ctry)	2.8	1.8
WCLS (AC)	2.0	1.6
WCXI (Ctry)	1.2	1.3
WGPR (B/U)	.8	1.1
WQRS (Clas)	1.1	1.1

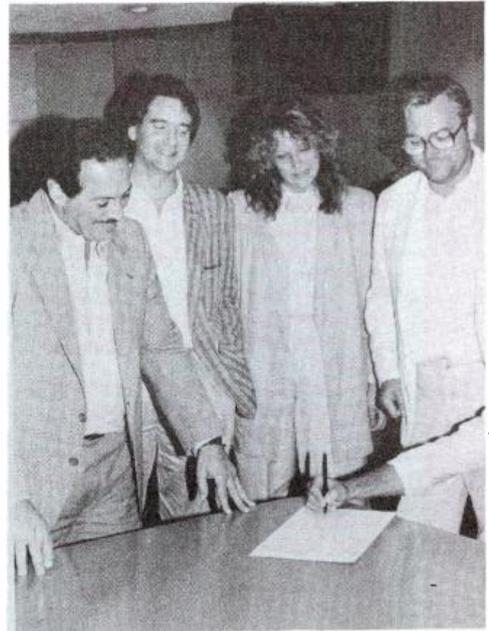
*Formerly WDRQ (B/U)

Dallas-Ft. Worth

KVIL-FM Up Two, Tops 12;
KKDA-FM Zooms, Potent
Runner-Up; KTKS Leads
CHR; KPLX Cops
Country Crown

	Winter '85	Spring '85
KVIL-FM (AC)	10.3	12.4
KKDA-FM (B/U)	7.9	11.4
KTXO (AOR)	6.1	7.0
KTKS (CHR)	6.8	8.8
KEGL (CHR)	7.8	8.3
KRLD (News)	5.0	8.0
KMEZ (B/EZ)	4.8	5.8
KPLX (Ctry)	3.9	5.4
WBAP (Ctry)	7.8	5.4
KSCS (Ctry)	5.5	4.6
KZEW (AOR)	3.8	4.3
KAFM (Ctry)	6.0	3.1
KMGC (AC)	1.9	1.9
KNOK (B/U)	3.7	1.9
KQZY (B/EZ)	2.2	1.8
KAAM (Gold)	.7	1.8
KLUV (AC)	1.6	1.5
KROX (Gold)	1.3	1.4
WRR (Clas)	1.3	1.3
KLIF (Ctry)	.5	1.1

Matt Bianco On Atlantic's Side



British group Matt Bianco signed with Atlantic recently, with an LP and single just out. Pictured at the signing are (l-r) Atlantic Sr. VP Vince Faraci, co-manager Clive Corcoran, WEA Intl.'s Jennifer Cohen, manager Carl Leighton-Pope, and the arm of a reclusive group member.

Houston

KMJQ, KKQB-FM Slip But
Rank 1-2; KRBE-FM Bolts
Into CHR Contention; KQUE
Takes Giant A/C Step

	Winter '85	Spring '85
KMJQ (B/U)	11.0	10.3
KKQB-FM (CHR)	11.6	9.1
KIKK-FM (Ctry)	8.1	8.4
KSRR (AOR)	7.6	7.2
KLTR (AC)	5.9	6.0
KRBE-FM (CHR)	3.9	5.9
KLLO (AOR)	8.5	5.4
KQUE (AC)	2.3	4.9
KILT-FM (Ctry)	4.5	4.8
KMFK (AC)	5.4	4.7
KODA (B/EZ)	5.7	4.6
KTRH (News)	4.9	4.5
KPRC (N/T)	4.0	3.3
KLEF (Clas)	1.7	1.8
KLAT (Span)	.9	1.4
KXYZ (Span)	.5	1.4
KRBE (AOR)	.5	1.2
KYOK (B/U)	1.4	1.2
KGOL (Rel)	1.3	1.1
KILT (Ctry)	1.8	1.1
KIKK (Ctry)	.5	1.0

TARGETING RADIO
TO AMERICA

NEW YORK
WASHINGTON
CHICAGO
DETROIT
DALLAS
LOS ANGELES
LONDON



United we stand!

Put us all together and you'll see, and hear, one of the strongest voices in radio today—United Stations Radio Networks. A voice that covers America, delivering bold, innovative and competitive ideas in programming to every demographic group you can name. Shows created for US1, US2 and US Programming that are uniquely tailored to meet broadcaster, advertiser and audience needs. Presented by the most dynamic personalities in the business—Dick Clark,

John Madden and Rick Dees to name a few.

But more than our programming network, there's our growing affiliate network—already over 2500 strong. Reinforced by the strength of our communications network... via satellite over 6 live channels on Satcom 1R.

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United Stations Radio Networks
We've got America by the ears!SM



REED BUNZEL

NETWORKS/PROGRAM SUPPLIERS

MERCHANDISING & MARKETING

The National Campaign

Radio and promotion have been courting each other ever since the first smart manager realized the value of exploitation. Research indicates a direct relationship between promotion, listenership, and consumerism, an attractive package for the marketing-minded. Advertisers and audiences alike appreciate the value of a free lunch, and contests and giveaways have become a way of radio life.

With the recent boom in syndicated and network programming, it was only natural that radio promotion worked its way onto the national scene. With prizes ranging in scope from T-shirts to car and trip giveaways, network advertisers have begun to recognize the value of the national radio contest. By copying (and adapting) local promotion techniques, many national programmers have become heavily involved in merchandising and marketing efforts.

Building Listener Loyalty

Obviously, these marketing efforts have a two-fold advantage for the advertiser. First, he gets his product promoted in a desirable forum that transcends the straightforward message of the commercial spot; second, the promotion generates an "excitement" for his product within the context of the show. "It gives the advertiser a chance to be more visible than if he just bought time in a program and did nothing," explains Dean Marion, Director/Marketing at Westwood One, which earlier this year established a department solely for the purpose of handling merchandising campaigns. "It also gives the advertiser more mileage in terms of impact by doing something extra that fits in with the lifestyles of the listeners."

A well-constructed marketing campaign also creates a bond between the listener, the station, the syndicator, and the sponsor. "In-show promotion increases listener involvement," says Radio International's Director/Creative Services Joe Trelin. "It gets the listener to listen week after week, and ingrains the show in their minds. You present an image to your audience, and that overall picture serves to reinforce everyone involved."

"Advertisers like these promotions," adds Jeff Leve, President of NSBA Radio Network. "It serves to not only promote the show, but it also promotes the advertiser's good will. You can't buy good will, and that's just what these advertisers are giving away. Everyone benefits by creating listener loyalty; it creates a positive effect all around."

A National Scope

National marketing techniques can take many different forms, from sweepstakes to product tie-ins to standard giveaways. As a result, each can find itself in competition with local promotional efforts. Listeners also might feel that the odds of winning a local contest are better than those which offer a national field of entrants. How effective, then, is a promotion contained within a national radio program

compared with a local campaign?

Trelin explains that one key to success is to make the entire effort sound local. "We try to localize the program and promotion as much as possible," he says. "By making the show sound as if it's actually part of the local station, the programmer and the listener feel it is more their own. By associating it this way the listener feels the show is part of the station, and the programmer sees it as more than an hour-killer."



Dean Marion

Leve agrees that localism can induce audience participation. "If the promotion inside a program is realistically marketed as something the listener can become involved with, it doesn't seem impossible to win. On the other hand, if it carries the tag line 'heard on great stations everywhere,' the promotion is going to sound out of reach. By downplaying the national context, and by getting support from the individual stations, the



DUTCH TREAT — "Secret Service" agents Andy Denemark and Jon Sinton (from left) keep a protective eye on a busy President Reagan as he strolls through the streets of New York. NBC's Frank Cody, Burkhardt/Abram's Lee Abrams, and NBC's Willard Lochridge keep the "paper prez" company.

promotion will get great response."

Comments Marion, "If the promotion is well-organized and the prizes are of higher quality than those given away on the local level, it will have no trouble from a station effort. When we can give away five round-trips to Hawaii for two and over \$50 runner-up prizes in only one show, we aren't going to run into the problem of listener involvement."

The Prize Is Right

The extent of the prize can also determine the success of the promotion. As with any local radio campaign, what prize is best? One expensive prize with long-shot odds, or more modest prizes awarded to more winners?

"Listeners like quality prizes," Marion continues. "Quality is most important. Quantity is also a factor, but the value of the prize is crucial. If I had my choice I'd pick one good prize rather than a bunch of useless junk."

"The bigger the prize the better," Leve adds. "One big trip to someplace exotic is better than a lot of little prizes. Remember, the contest is not going to be advertised 150 times a day, so you have to do something fairly stupendous to compete with the local effort. Larger is definitely better."

Trelin believes a good premium is one that can't be found in either K-Mart or Neiman-Marcus. "The best prize is not necessarily big or little," he comments. "What works is the attractive prize — one people can't get anywhere else. For instance, you can't just go out and buy a lunch for two with Nik Ker-shaw or Go West, and we've had a lot of success with that type of giveaway. Listeners feel they are getting something different."

Gaining Acceptance

Just as advertisers balked at the first efforts for barter syndication, they also were somewhat reluctant to enter the field of national contests. Such giveaways had long been the province of cereal boxes, direct-mail flyers, and clip-out coupons. Network radio was a secondary thought to TV, and the impact of any significant campaign was undocumented.

"Advertisers were very suspicious a few years ago," Marion recalls, "but they are now becoming a lot more intrigued by the merchandising aspects of a program. When we started our first promotional efforts, the advertisers said, 'Why should I spend all this money just to give something away?' But when they saw the results, it was a much different story."



Joe Trelin

NETWORK SPOTS

Say Goodnight, Gracie . . .

Robert Michelson, Inc. has acquired the exclusive radio syndication rights for both the "Burns & Allen" and "Jack Benny" radio series. Each series is comprised of 52 30-minute episodes, offered on a market-exclusive, cash basis. The programs date from 1946 to 1950, and special guests include Caesar Romero, Gene Kelly, Richard Widmark, Mariene Dietrich, Ronald Reagan, Jane Wyman, and Al Jolson.

For more information contact Susan Scharf at (212) 243-2702.



Gracie Allen and George Burns

Line One Is A Live One

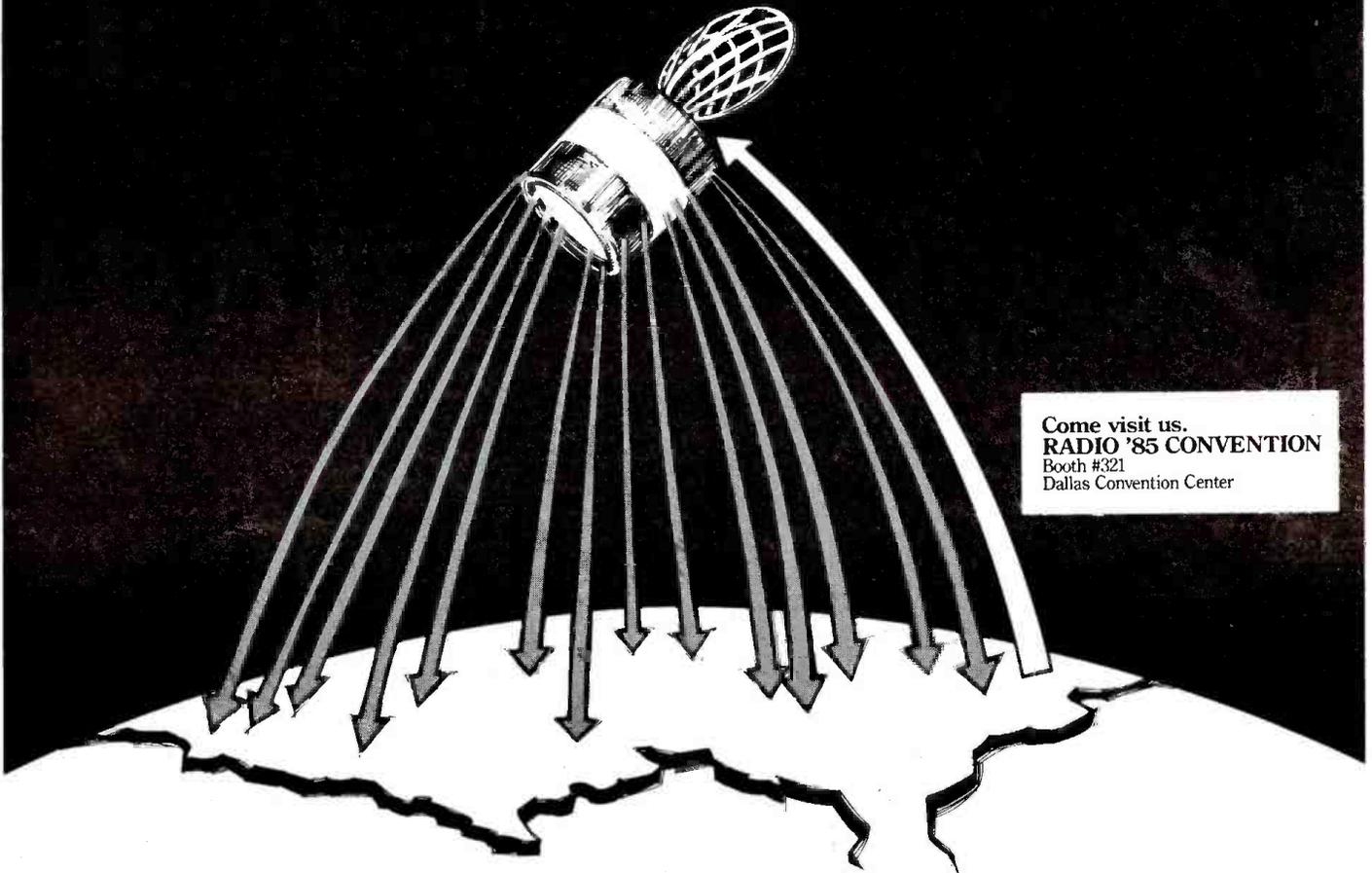
Westwood One Radio Networks is introducing a weekly, one-hour live-via-satellite music, interview, and call-in show next month (10/7). "Line One" is designed to put listeners in touch with the "biggest names in rock music," and will use toll free phone lines — 800-ROCKERS — for easy call-in access. WNEW-FM/New York personality Carol Miller and KMET/Los Angeles personality Sky Daniels will be acting as coast-to-coast co-hosts of "Line One," which will feature Steve Perry as its opening night guest.

Call (213) 204-5000 for more information.



Steve Perry

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This is the same satellite delivery system the Mutual Radio Network uses to deliver programming to its affiliated stations nationwide. And since Mutual was the first commercial radio network to develop, own and operate its own system, Mutual's been bouncing shows across the country for a pretty long time.

Short programs or long. Live or pre-recorded. Once-a-month or daily. We can deliver your show more efficiently than the system you've been using. We can do it instantly and even simultaneously to stations all over the country.

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So start bouncing your program off Mutualink. It's the best way to get it there.

For more information call Bill Wisniewski at (703) 685-2122 or send in the coupon.

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Mutual Broadcasting System, Inc.
1755 S. Jefferson Davis Highway
Arlington, VA 22202

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Company _____

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City _____ State _____ Zip _____

Telephone _____

Mutualink™

MUSIC CALENDAR

NEWS & INFORMATION FEATURES

September 16-20

The Weekend

September 21-22

American Country Portraits (BRE)
Glen Campbell

The Countdown (WO)
Ready For The World/Kool & The Gang

Countdown America With John Leader (USR1)
Pointer Sisters

Country Report Countdown (WRN)
Marty Robbins/Waylon Jennings/Alabama

Dick Clark's Rock, Roll & Remember (US)
The Who

Dr. Demento (WO)
Bears

Future Hits (WO)
Motes/Aretha Franklin/Billy Joel

Great Sounds (US)
Les Paul

Hot Ones (USR1)
Eurythmics

Musical! (WO)
Broadway & Hollywood Legends

Music Of The City (SI)
Pop reflections with Carrie Lucas

On The Radio (NSBA)
Huey Lewis

Playback (SI)
Feature year: 1968

Power Cuts (GSN)
Lovestory (9/22)

Rick Dees' Weekly Top 40 (US)
John Caffery & the Beaver Brown Band

Rock Chronicles (WO)
Rockers against alcohol/"Born To Run"
UB40 & Chrissie Hynde/Heart

Rock Over London (RI)
Kaja

Rock Reunion (BRE)
The Doors

Rock Salutes Motown (NBCE)
Phil Collins hosts

Rock Week (WO)
Hooters/John Cougar Mellencamp

Scott Shannon's Rockin' America Top 30 (WO)
Hall & Oates/Tina Turner/Kool & The Gang

Solid Gold Saturday Night (USR2)
Nothin' but number 1s (9/21)

Street Beat '85 (BRE)
Freddie Jackson

Super Gold (TRAN)
Elvis by request (9/21)

Superstar Portraits (BRE)
Bob Dylan

Superstars Of Rock (BRE)
Sting

That's Love (WO)
Dan Fogelberg/Judy Collins/Kevin Costner

Top 30 USA (CBSR)
Pop's greatest instrumentals

Weekly Country Music Countdown (US)
Ed Bruce

The Week Of

September 23-27

Country Closeup (NP)
John Anderson/Restless Heart

Country Today (MJJ)
John Anderson

Earth News (WO)
Summer of '85's hottest films

Encore With William B. Williams (WO)
1952: Tony Bennett

In Concert (WO)
China Crisis/Midnight Oil/Alison Moyet

Live From Gilley's (WO)
George Strait

Metalshop (MJJ)
Scorpions

Off The Record (WO)
Motel: John Caffery/Michael McDonald

Off The Record Special (WO)
Cheap Trick

Shootin' The Breeze (WO)
9.9/Shannon/Dazz Band

Special Edition (WO)
Ozzy/Lynn

Star Trak (WO)
Kool & The Gang/Eurythmics/Motley Crue

Star Trak Profile (WO)
Ray Parker Jr.

WEDNESDAY

September 25

Country Calendar (CW)
Royce Kendall

Country Report (WRN)
Alabama/Judds

THURSDAY

September 26

Country Calendar (CW)
Brenda Lee

Country Report (WRN)
Nitty Gritty Dirt Band/Ricky Skaggs

FRIDAY

September 27

Country Calendar (CW)
Jeff Cook (Alabama)

Country Report (WRN)
Sylvia/Judds

COMEDY

Comedy Show (CW)
Court: Jack Benny/Don Wilson/
Don Ameche/Edgar Bergen/
Monty Python/Red Skelton

Hiney Wine (DM)
Hiney drive-through/"A Tale Of Two
Hineys"/Hineyween/humming Hineys

Laugh Machine (PRN)
Bill Cosby/Reiner & Brooks/Bob & Ray/
Robin Williams/Smothers Brothers

Party Drop-Ins (ASR)
House party #3/party dos & don'ts/
Rancho/Nicaragua/health nut

Radio Hotline (ASR)
Close personal friend/munchies/hi, Mom!
sexual harassment/call to duty

Stevens & Grdnic's Comedy Drop-Ins (ASR)
Robert Weir: PSA/radio juggler/
no news/believe it or else/Merv hurt me

United Spots Of America (ASR)
The president has been eaten (Dr. Rock)/
cansp advisory board/three guys
named Bob/spatler

GENERAL INFORMATION

Ed Busch Talk Show (AP)
Headhunting/university socialism (9/14)
AIDS/workfare/NATO allies (9/15)

Computer Program (PRN)
Keyboards/monitors/ROMS & RAMS/
bits & bytes/memory

News Blimp (PRN)
Beach radio restrictions/aid
efforts/Jetsons/sequel double-
takes/walleyeball

Newsline Extra (NBC)
The other China

Something You Should Know (SBS)
Computer theft (9/16)
Protecting credit cards (9/17)
Letting go (9/18)

Sound Advice (PRN)
Goals (9/19-20)
Testing stereos/shopping/testing
bass/midrange/highs

Sporting News Report (CW)
Ron Guidry/Jim Plunkett/NFL rule
changes/twelve Long

Sports Flashback (CW)
Mr. Inside/Army vs. Notre Dame/Jackie
Robinson/Mickey Mantle

Waldenbooks Review (WO)
Ann Beattie/"Great Sex"/"Salad"/"Vital Lies,
Simple Truth"

MONDAY

September 23

Country Calendar (CW)
Forester Sisters

Country Report (WRN)
Judds/Nitty Gritty Dirt Band

TUESDAY

September 24

Country Calendar (CW)
Judy Rodman

Country Report (WRN)
Ricky Skaggs/Sylvia

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

Not only that, NEWSPower lets you pre-program your news. So you get only the news you need—state and local reports, sports, financial, world news and weather.

There's something else. With NEWSPower 1200, you get a direct line to the most pervasive, precise news staff in the world.

And when you consider all that, you realize something.

You realize that AP NEWSPower 1200 can be a tremendous advantage in your business, no matter what kind of competition you run up against.

For details about NEWSPower 1200, call Glenn Serafin, at AP Broadcast Services (800) 821-4747.

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Owning Your First Station: The Process And Pitfalls

By Barry Skidelsky

The road to radio ownership is a forked one. At the fork is the decision to build or buy and, as always, there are up and down sides to both. Most can be expressed in terms of time and money. But, for various reasons, buying is the way most often taken.

There are a limited number of approaches to building a radio station. You must either commission an engineering study for a possible petition to the FCC, buy a Construction Permit (CP), apply for a vacant allocation (usually the best ones are already taken), or take advantage of the new FM allocations soon to open up under Docket 80-90. This last route holds particular promise and deserves serious investigation by a would-be first-time radio owner.

But whether you decide to build or buy, the path to ownership is similar. Generally speaking, this

"Sellers typically feel as if they've already sold the station, so you'll want to make sure the status quo is maintained."

process includes: analysis and plan, negotiation and finance, engineering and legal, followed by takeover and operation. Since the process is obviously complex, this is not intended to be a comprehensive article. Instead, consider it an hours d'oeuvre among food for thought.

Are You Ready?

A good plan is essential — the lack of one is a prime cause of failure. Start with self-assessment. Ask yourself if you're ready for ownership. Do you have enough talent and experience across the entire realm of programming, sales, engineering, and management? If not, get it or associate with people who have complementary skills or clout.

Get your money together now, so when you find an opportunity, you can move quickly to seize it. It's never too early to make the contacts and secure the interest for commitments from other investors and lenders.

At the heart of your plan should be a solid analysis of the facility, competition, and market. Obviously, the better the technical facility (signal, power, equipment, etc.), the more reach and potential audience. Compare not only facility but format, audience, advertisers, ratings, revenue, and pricing. Mar-

ket analysis also examines such things as market revenue, local economy, and retail sales.

In addition to these details, your plan should outline your operating strategies. These include management strategies on staffing and community involvement; financial policies on collections, promotions, trade or barter; incentives and controls; and, most importantly, your strategies for expense and revenue.

Projecting Ahead

Use historic and current information to help make your projections but keep your numbers credible. Cut non-relevant expenses from seller-supplied financial statements, verified by prior tax filings with the IRS. Then extrapolate your basic costs, which you may find helpful to classify by organization, construction (or capital improvements), or operation.

Revenue strategies include your approach to pricing and plans for development of audience and sales. As ours is a revenue-driven business (i.e., once that basic "nut" is met, most of every subsequent dollar that comes in drops to the bottom line), revenue projections are key.

Basically, there are two ways to forecast revenue: top down and bottom up. Top down refers to a station's projected share of a given market's total radio revenue. Radio revenue roughly equals .004 times retail sales. You may consider the reasonableness of equating audience and billing shares. Bottom-up analysis multiplies a percentage of total units sold by an average unit spot rate. Do both analyses and average the result.

Now that you've identified a property and done your acquisition analysis, arrange for accounting and engineering audits so you can determine a fair market value and negotiate an agreement in principle.

Financing Techniques

Among the valuation approaches are market revenue (versus an estimated billing potential as outlined above), average-revenue per station, market void analysis (for turnarounds, which often use "stick" or antenna value as a

basis), comparable sales (watch your apples and oranges), standard multiples (of gross and cash flow) with adjustments, and discounted cash flow. Although reliance on just one approach is foolish, this last mention deserves weight as debt is repaid from cash flow.

Obviously, you wouldn't want to negotiate a deal where cash flow could not support the debt, unless you were looking for a tax loss. A better alternative would be to arrange for interest-only payments during the first year or so, affording you an improved opportunity to build things up. Under-financing is another major cause of failure.

Another useful financing technique is seller paper, where the owner takes back from you a note, which may or may not be subordinated to senior debt. This is often

"Nothing speaks more loudly of your credibility and commitment than a solid track record and a substantial personal stake."

more necessary than useful since most institutional lenders are reluctant to get heavily involved with first-time owners.

Clearly, the best source of financing is equity-contributed by personal investors and yourself. In fact, nothing speaks more loudly of your credibility and commitment than a solid track record and a substantial personal stake.

In essence, financing will structure not only the transaction, but also the buyer. This brings us to the legal considerations. Sales of existing stations are usually set up as asset rather than stock deals. This minimizes liabilities and maximizes the tax advantages. Buyers are usually structured as small Chapter S corporations or limited partnerships, both also tax advantageous.

FCC Filing

Agreements in principle then become contracts. While public notice is arranged, applications are pre-



Barry Skidelsky

Barry Skidelsky, head of New York City-based Barry Skidelsky & Associates, is an attorney/consultant who specializes in mergers, acquisitions, profit improvement, and turnarounds. A former WMMR/Philadelphia air personality and WRKS/New York AE, he also served as GM of WBOS/Boston.

pared for filing with the FCC. The FCC has recently adopted new "get-tough" policies regarding applications, so make sure you hire an attorney early on who understands radio.

Applications are processed in three stages. The first, tenderability, is most crucial. Here applications are examined for completeness. If they're found to be incomplete or otherwise defective, they will be returned. In light of the new 30-day "windows," which replaced the traditional "cutoff lists," you risk foreclosure by untimely resubmission.

The second stage, acceptability, determines compliance with FCC rules and regulation. If the application passes, it's assigned a file number and moves to the final review, a determination of grantability. Routine assignments and uncontested new station applications are handled surprisingly quickly.

Miscellaneous legal considerations include local zoning or environmental matters. Local counsel can be quite useful here. Also, file early with the FAA to make sure your tower and antenna aren't designated air hazards.

Closing Blessing

The period between contract execution and closing is difficult. Sellers typically feel as if they've already sold the station, so you'll want to make sure the status quo is maintained (i.e., no dollar-a-holler

"A good plan is essential — the lack of one is a prime cause of failure."

deals to old buddies). Therefore, it's in your best interests to close as quickly as possible once the FCC blesses your deal.

Before the closing, do as much as possible to facilitate it. This means making sure all documents and proofs (of rent and taxes paid, etc.) are assembled. Closing is no time for surprises.

Finally, take care of the little things. Change the locks, transfer the telephone number to your company name, consider the trademark registration of your call letters or slogans. Now all you have to do is make a go of it. Good luck.

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Striving For Excellence In Your Career And Yourself

By Vincent Gardino

What does it take for an organization to achieve excellence? What does it take to build a very fine department into one that's blue chip?

Five basic characteristics distinguish excellence in an organization. All of us should make the commitment to seek excellence in these areas:

- Carefully crafted formal plans and disciplined execution against these plans.

- Effective and intellectual leadership in developing strategy, plans and tactics, and personal leadership in building conviction and motivation among our associates.

- High levels of innovation to create new business-building ideas that work in the marketplace. This means taking the best ideas and solutions from one situation and adopting them creatively to a new environment.

- Thoughtful risk-taking. Not risk for the sake of risk but calculated risk, where the odds favor success and the rewards are significant enough to compensate for the downside risks.

- Effective integration and teamwork with other departments — not at the expense of individual performance but in addition to it.

Most important activities require the dedicated, synergistic efforts of a number of departments in order to get results. This simple fact alone tells us how important teamwork is to our success. Decisions must be based on "we" and "ours," not "they" and "theirs."

Getting Results

What it takes to be personally successful is an emotional, complex, and highly subjective issue. There are two basic qualities that make the difference between the distinguished executive and one who is merely good at his job. These two qualities separate the businessmen from the craftsmen,

the leaders from the managers, the builders from the planners. The best businesspeople are those who consistently get results and work effectively with people. It's as simple as that.

One vital attribute of a successful manager is risk-taking. Risk-taking occurs on two levels: company and personal. It begins on the personal level, based on the conviction that your facts and judgement are correct even if nobody else shares your belief.

Another attribute in getting results is an absolute passion for execution — a passion for making sure that every detail is implemented effectively. There is a tendency to be process-oriented, rather than results-oriented; to be concerned with techniques and systems rather than with getting results through hands-on execution.

The most successful businessmen have a low tolerance for excessive planning. They seem to operate at a very high level of thought and translate that vision into very specific assignments, tasks, and actions. In other words, they think big and act small: They develop good ideas and immediately think in terms of the execution required to make their ideas successful.

Excellent companies and excellent managers succeed on execution. They use strategy and plans as a means of achieving consensus and conviction. Then they move immediately to the business of getting results, with meticulous attention to detail and follow-up on every project. They have an intense results orientation and the conviction that nothing happens without solid execution.

But these attributes are only

preliminary hurdles. My experience shows that successful executives who work very effectively with people have three things in common: scrupulous integrity, personal leadership, and an intense commitment to the business.

Pursuit Of Integrity

It may seem strange at first to see an old-fashioned virtue like integrity on a list of hard-nosed business values. However, it's the bedrock virtue people look for in their leadership. Integrity means resolving all issues the "right" way — that is, with no shading of opinions or facts, no questionable interpretations, no covering up. We cannot take (or expect subordinates to take) actions that are "unfair" to employees, customers, or consumers. A dedication to integrity and fairness must extend to all people at all times.

The pursuit of integrity and fairness are fulltime activities. They cannot be turned on or off to suit our will. Perhaps the key test of an organization and the people within it is how sensitive it is to individuals' dignity.

When someone says "I have a great deal of respect for that man," it doesn't mean he's an outstanding leader, always right, brilliant, or daring. It normally means you trust him. It means he shares your most important values about people and has a high degree of predictability.

Integrity takes many practical forms as well. Your superiors must be confident they can depend on you to tell them what they should know. Likewise, you must expect your subordinates to do the same with you. Full disclosure is the key — anything short of this prevents people from functioning properly.

Integrity is candid, frank reports on what's going on in our business, good or bad. It's avoiding a defensive posture, admitting our mis-



Vincent Gardino

Vincent Gardino is Executive VP/COO of Seicom Radio. He joined the rep firm after nearly six years with ABC, first as an AE with WABC/New York and then as Director of both the ABC Direction and ABC Entertainment Networks. His radio career also includes sales posts with Metro Radio Sales and Katz Radio.

takes, and asking for help when we need it. It's telling the truth on performance appraisals, talking about real weaknesses as well as real strengths; being respected for your honesty, not for your praise.

Integrity is telling your boss or subordinates that they're wrong and doing it nicely so it leaves their pride intact, if not their ideas. It often takes a lot of personal courage to practice integrity.

Leading By Example

Personal leadership and effectiveness are key leadership ingredients. A personal leader makes his impact more by example than by words. He takes on the tough challenge himself and delegates other challenges people can address themselves.

He defines, communicates, and enforces high standards of performance but supports his people enthusiastically in meeting their goals. He directs people to get the results without undue emphasis on style, systems, and techniques. He motivates people to work up to their full potential and stretch beyond their current reach and grasp.

Leaders have a vision of success — a positive attitude about the business and the people around them. It's contagious, and people respond to it well. Nobody wants to lock step with a cynic.

This positive attitude seems to spring forth from conviction based on fact and judgement. Because of this, leaders have the ability and desire to sell a point of view

throughout the organization. They view selling as an enjoyable part of the leadership process, not as an undesirable necessity for getting their way.

Most successful executives are very effective at working with sales organizations. Salespeople may not be the ultimate judges on the subject. But they do have a good feel for sincerity, conviction, and courage because these are attributes with which all good salesmen are endowed.

Paying The Price

Nearly everybody has the desire to be a leader, but not everybody has the desire to lead. You have to develop the stomach for it, the guts to take a stand on a tough issue and move it through the resolution. Taking a stand often requires conflict with people.

If you want to lead, you have to be willing to pay the price in time, effort, and the personal dedication that it entails. Leadership is a very personal thing. It works on subtlety and nuance, and is a matter of listening, thinking, and adjusting. In the end, it's a matter of caring deeply about the success of your business. It's stretching to reach for higher performance standards and putting yourself on the firing line for results.

Success is really the pride that comes with accomplishment, the esteem and acceptance of our peers, and the personal growth and satisfaction that flows naturally from reaching out to meet new challenges — and helping other people do the same.

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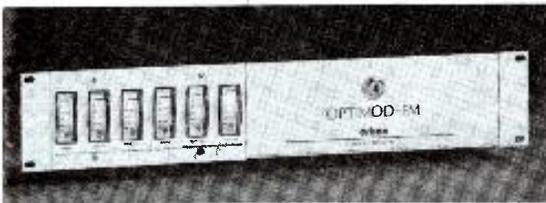
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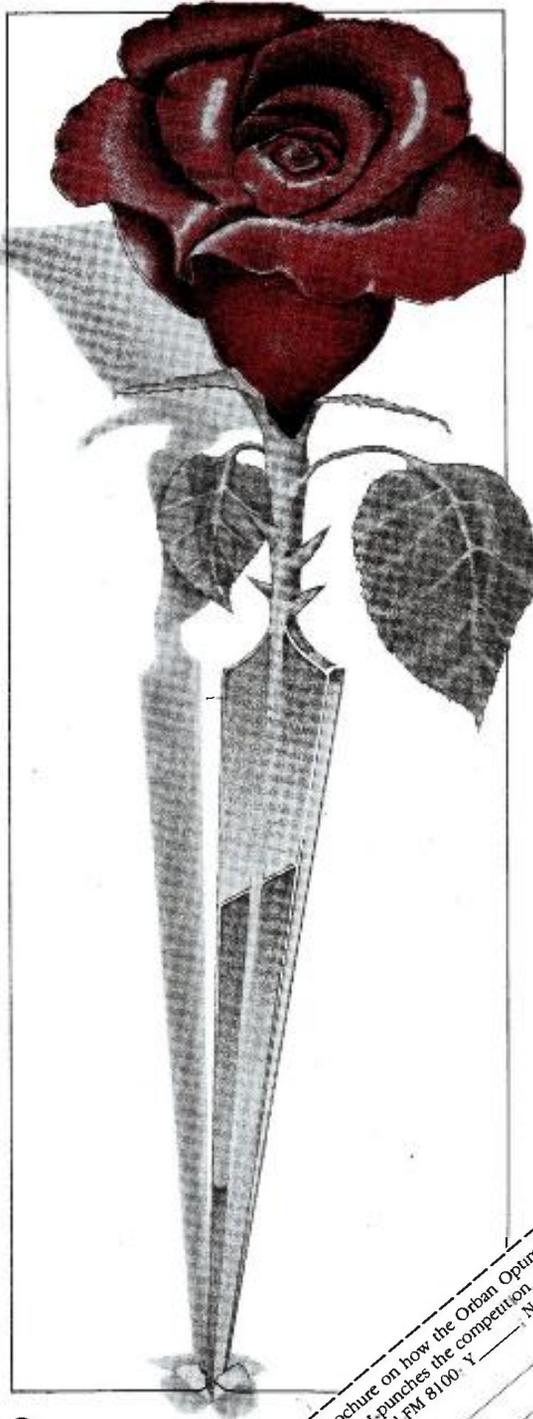


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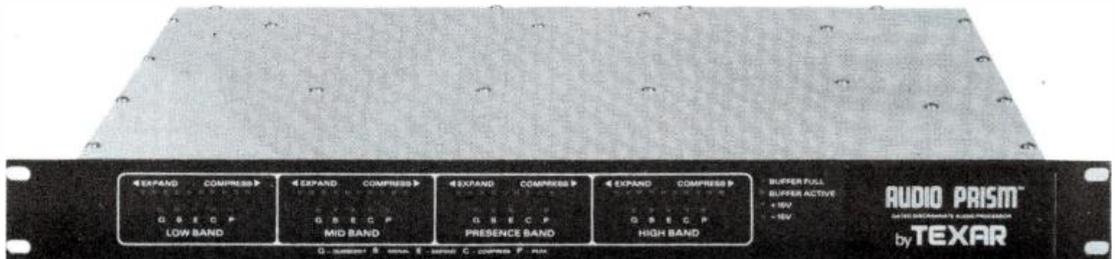
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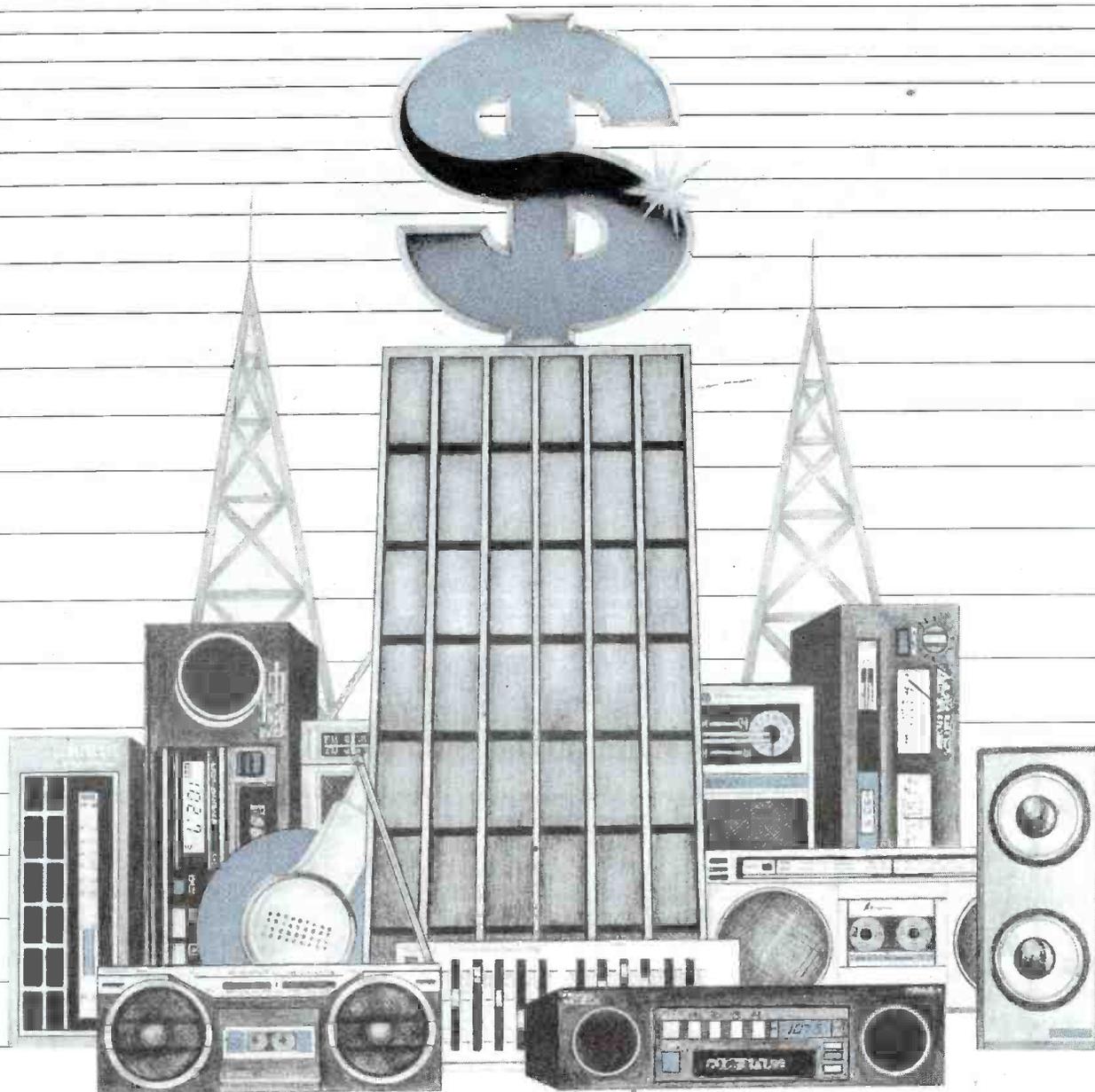
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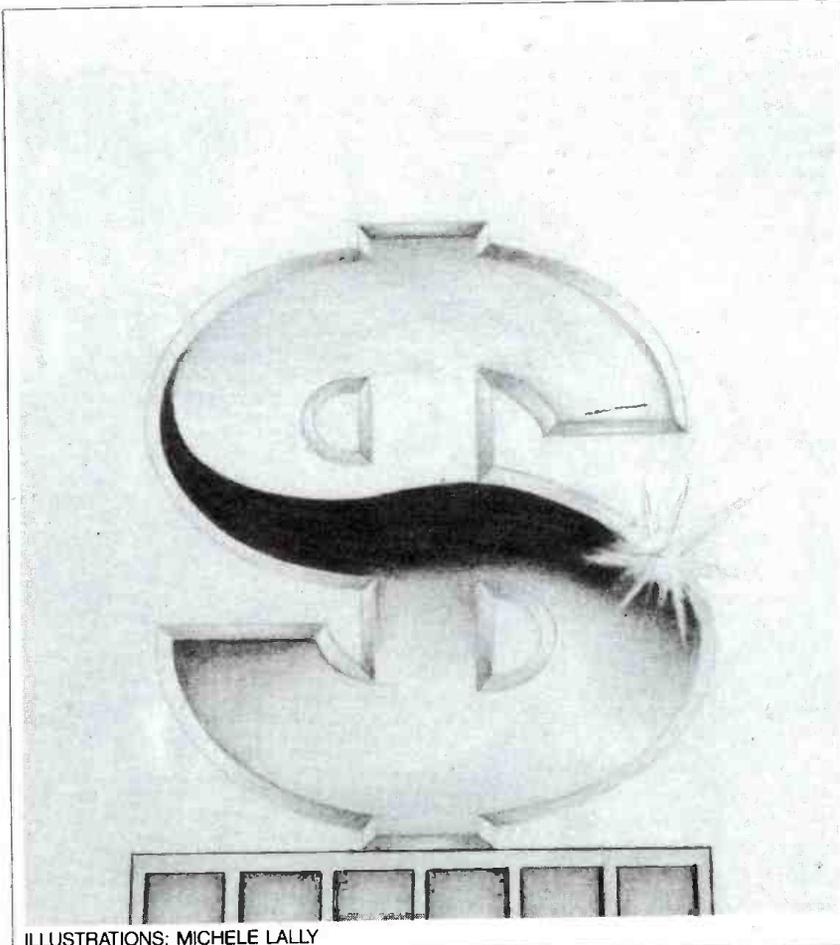
Economy 1986 : Facts, Fiction & Figures

Daniel Pavsek
VP/Bank Economist
Ameritrust

It appears that the U.S. economy is teetering on the balance between recession and rebound. The direction to which the scale shifts will depend on the nature of the nation's monetary and fiscal policies, and the state of mind of the consumer and business sector. However, despite the continued weakness of the economy, there are signs of a possible rebound during the next three quarters.

Since the second quarter of 1984, the national economy has expanded 2%, a figure below the longterm trend for real GNP growth. A period of below-trend growth is often referred to as a growth recession, as opposed to a recession, which is

"With consumer demand remaining relatively strong, coupled with the drop in interest rates this summer, chances are that a resurgence in inventory investments will materialize in the coming months."



ILLUSTRATIONS: MICHELE LALLY

"Final sales . . . rose at a 4.8% rate last quarter, after falling to .3% the previous quarter, (which) increases the probability that investment will bounce back this quarter."

characterized by negative GNP growth.

Consumer Demand & Inventory

Strong Christmas sales and 4.3% growth during the fourth quarter of 1984 led retailers to believe that the first half of 1985 would be prosperous. In anticipation of this they began to load their shelves; unfortunately, the strong first half never materialized, meaning that the strong fourth quarter turned out to be a false signal. As a result, businesses were stuck with \$19.1 billion of unsold inventories during the first three months of 1985. To correct this they have been liquidating these inventories, and as a result of this second quarter inventory investment fell to \$8.3 billion.

With consumer demand remaining relatively strong, coupled with the drop in interest rates this summer, chances are that a resurgence in inventory investment will materialize in the coming months. The fact that final sales (real GNP less the change in business inventories) rose at a 4.8% rate last quarter, after falling to .3% the previous quarter, increases the probability that investment will bounce back this quarter.

ECONOMY/See Page 42

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Economy 1986:

Continued from Page 41

Economic Expansion

During the 2nd half of 1985 the economy should expand close to 3%. Continuing into early 1986, first quarter growth is expected to reach 2.5% and then slow to 1.4% during the second quarter. As 1986 nears an end, higher inflation and rising interest rates will result in a fourth quarter decline of .5% in GNP.

Judging from recent testimony by Federal Reserve chairman Paul Volcker, continued economic growth is a primary goal for monetary policy. This explains, in part, why the Fed has allowed the money supply to continue to grow above its projected target. The decision to allow M1 to grow so rapidly was made in part because of the strong dollar, which has kept the lid on inflation. A weaker dollar would be acceptable to the Fed, and applauded by the import-competing sector, but a precipitous drop would be too inflationary and would impede the influx of foreign capital.

The most likely chain of events

"First quarter growth is expected to reach 2.5% and then slow to 1.4% during the second quarter. As 1986 nears an end, higher inflation and rising interest rates will result in a fourth quarter decline of .5% in GNP."

over the next several quarters will be a gradual decline in the dollar as a result of rapid M1 growth. Add to this the government's budget financing needs, and the Fed may be forced into a tighter monetary policy — regardless of the condition of the economy. Given this scenario, interest rates are expected to increase between 80 to 100 basis points over the next twelve months. By the end of 1986 the prime rate is expected to reach 12.5%, while the federal funds rate pushes 10.5%.

Interest & Investment

While M1 was advancing at a 12% rate during the first half of 1985, interest rates were falling — hitting bottom in June. This drop in interest rates will boost the interest rate-sensitive sectors of the economy, such as housing and capital investment. Following a second quarter average of 1.79 million units, housing starts for the second half of the year should approach an annual rate of 1.9 million. Housing should peak in late 1985 and then mark a steady decline throughout 1986. Higher mortgage rates will push housing starts down to 1.6 million by the fourth quarter of 1986.

A degree of uncertainty is added to the housing picture as a result of the President's tax reform proposal, Treasury II, which contains numerous reforms which would negatively affect real estate investment. However, much of the fear that spread throughout the housing industry has been calmed in recent weeks as the odds of significant reforms passing this year appear increasingly remote.

Business investment was sur-



Daniel Pavsek

prisingly robust during the second quarter of 1985, rising 11.8% and improving on the 1.6% decline recorded during the first quarter. What made the turnaround somewhat perplexing was that it came during a time when the dollar was near its historical highs, and manufacturing output and employment were dragging. However, the second quarter increase does not appear to be a one-quarter aberration. The decline in interest rates that began in September of last year, together with the sharper dip they took this summer, should sustain business investment for the next nine to twelve months.

Investment in non-residential structures should continue throughout 1986, increasing 11% for the entire year. Unlike investment in nonresidential structures, which tends to lag behind the rest of the economy, investment spending on producers of durable equipment is expected to rise 9.9% in the first six months of 1986. This rate should fall 4.2% the second half of the year — concurrent with a 5% decline in industrial production.

Personal Spending

Consumer spending has almost singlehandedly kept the economy afloat during the past several quarters. However, as the economy picks up steam in the second half of the year, personal consumption is expected to remain near — or slightly below — its current levels. The reasoning is based on the outlook for an upward trend in interest rates and an inflation rate approaching 5% in 1986. After increasing 4.8% during the first half of 1985, personal consumption expenditures are expected to increase only 4.5% during the second half of 1985.

Total consumption for 1986 will sink to 3.8%, with demand for big-ticket items rising only 3% as opposed to 4.3% growth in the consumption of services and a 3.6%

"The lethargy emanating out of Washington in regard to tackling the budget deficit offers little reason to project any major reductions in the deficit for the next two years."

advance in the spending of non-durables. A positive note is the anticipated strength in employment. Though employment levels sagged this summer, with manufacturing employment bearing the brunt of the decline, more people are expected to be working in the months to come. The unemployment rate should fall from its current rate of 7.3% to around 6.8% in the first six months of 1986, then move back to 7.1% by the fourth quarter as production slows and capacity utilization falls below 81%.

A Balanced Budget?

The lethargy emanating out of Washington in regard to tackling the budget deficit offers little reason to project any major reductions in the deficit for the next two years. For calendar year 1985 the deficit is expected to average \$191.5 billion. Despite an anticipated drop in defense spending next year, most other components of federal spending will remain near their present levels. Coupled with a weaker economy in late 1986, the budget deficit is expected to average \$189.9 billion for calendar year 1986.

The United States trade deficit continued to expand during the second quarter of 1985, swelling to \$33.3 billion. Exports fell 12.9% while imports were unchanged. Despite the anticipated drop in the dollar, it appears that the United States will remain a net exporter in the international marketplace.

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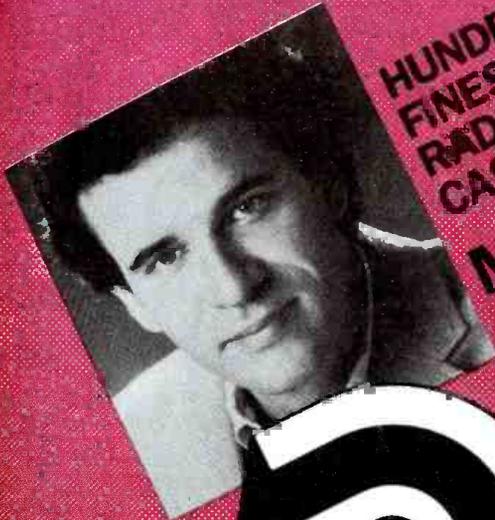
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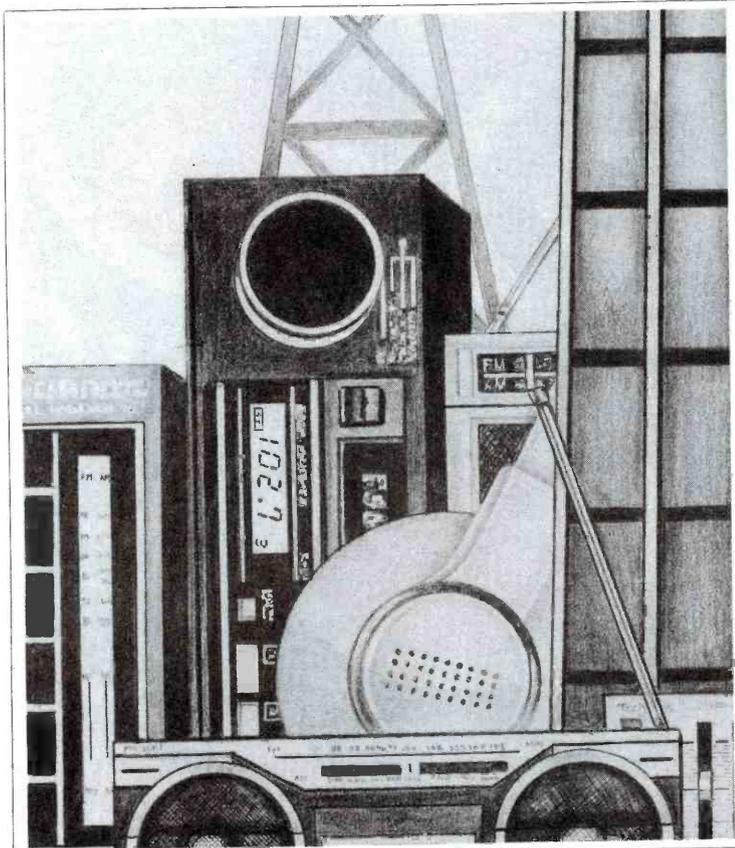
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Radio Advertising
Bureau

In the first five months of 1985 radio advertising in the aggregate is up 14.5% over the same period in 1984. If the rate of spending continues along this track, we should close the year with growth of 15%, or \$6.7 billion. Spending is up 13.6% percent for network radio in the first six months of '85; 11.9% for spot radio and about 15.2% on the local level. This will give us three banner years in a row — 1983, 1984, and 1985.

To give you some context for these numbers, the rate of inflation

“(Radio advertising) is growing at double the rate of GNP growth, and about triple the rate of the increase for retail sales. The outlook for radio advertising revenues is strong and will continue to be strong for the rest of the year.”



“Effecting a change in buying patterns will ultimately increase radio’s share. Age and sex demographics will predominate in the way advertising is bought on both a national and local basis . . .”

in the United States is about 4%, so a lot of this money should translate directly into profitability. Radio is outpacing the general growth of all advertising in the United States, which is now running at a rate of 11.4%. We are growing at double the rate of GNP growth, and about triple the rate of the increase for retail sales. The outlook for radio advertising revenues is strong and will continue to be strong for the rest of the year.

A Background On Buying

Yet, in spite of strong sales, commercial flights are getting shorter. Rep firms are reporting that one-week flights are the most requested, accounting for almost a third of all commercial flights bought on national spot or unwired basis. Up-front buying has been very soft even for prime programming — such as fall sports. Many sports programs, which were traditional sellouts in advance, now have availabilities. This is true at the local, college, and even the national level. The question of sports saturation is one that the industry will have to address.

The industry is full of laudatory
RADIO/See Page 46

Wishing on a star to increase your ratings? Then let our microphones go to work for you. We have an extensive library of newly-conducted celebrity interviews, all air-quality and reasonably priced, 100s* to choose from. Celebrity promo packages also available.

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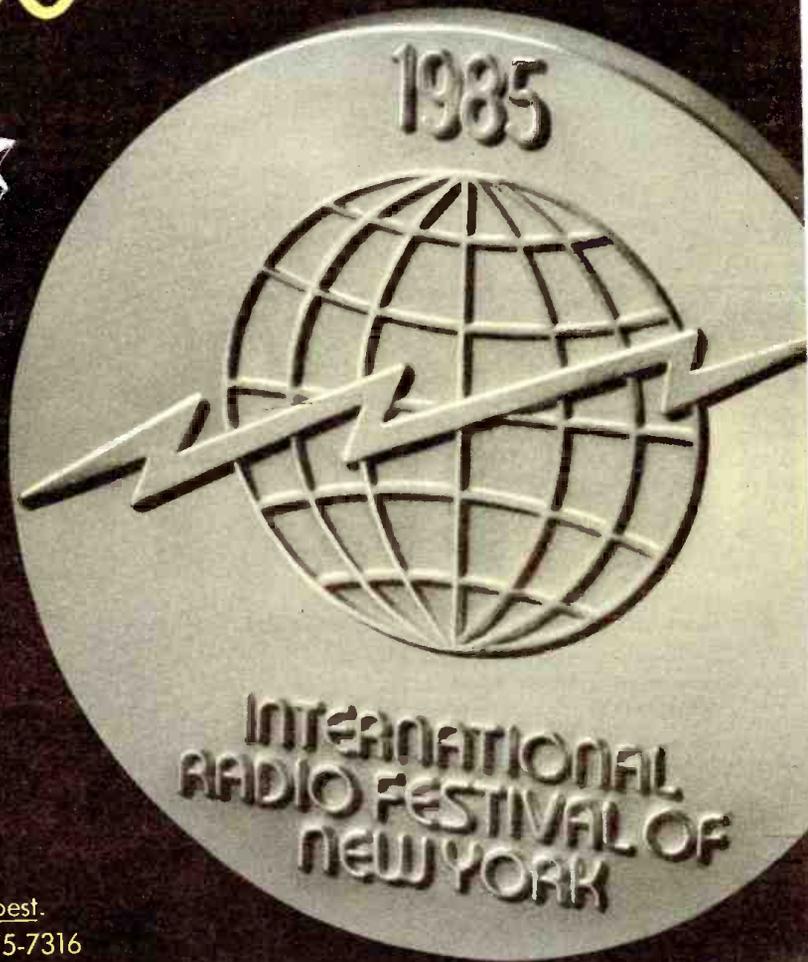
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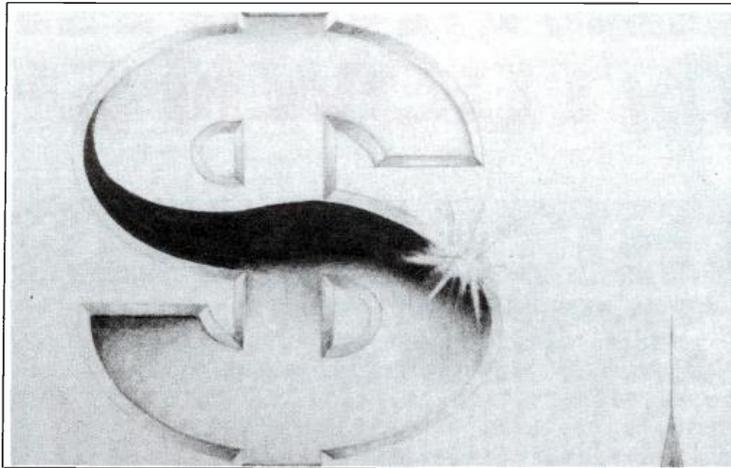
Continued from Page 46

Loss Leaders

Two major categories on the national advertising landscape have posted radio losses in the last year. In the computer marketplace, where an enormous shakeout is in progress, radio advertising is down by half. The outlook is that area of advertising (on radio and elsewhere) will continue to be down until the market shakes itself out and until hardware and software become more differentiated in consumers' minds. Radio advertising for consumer electronics, which is enjoying its 9th straight year of boom business, is also off about 45%.

Some of this is a reaction to strong consumer demand. Yet with more new models on the way, manufacturers and local retail and electronic/appliance dealers

"Continued economic growth will add up at rates less than the margin posted in 1984 . . . Low interest rates — which will help housing, automobiles, and other durable goods — will hurt advertising (which) is directed at the saver and not the borrower."



should commit to more advertising in time for an early and shortened holiday selling season. Intense price competition and new sources of supply and shrinking profit margins — especially during the Christmas shopping season — should give us a lever for selling radio advertising.

The General Outlook

In general terms, continued economic growth will add up at rates less than the margin posted

in 1984. Low interest rates — which will help housing, automobiles, and other durable goods — will hurt retail banking, since most bank advertising is directed at the saver and not the borrower. Low inflation in the 4% range throughout 1985 will benefit most people, especially those on fixed incomes. 1985 will witness shakeouts in computers, long distance phone companies, airlines, video equipment providers, and financial services. In theory, these changing businesses

present new radio opportunities. Megamergers in oil, package goods, and diversified corporations will probably have less of an impact on radio advertising than it will on television, since in many cases the agencies will have added clout to control media and rates of expenditure.

Pending changes in federal tax legislation will leave many businesses uncertain for future planning. The possible loss of tax write-offs for entertainment could seriously hurt hotels, restaurants, and amusement establishments. However, the law has not yet been passed. If the Federal Reserve continues to carefully control the money supply, it could hold down the rate of inflation and favorably affect the rate of consumer spending.

Retail sales have had a mixed performance in the first two quarters. Despite a two-month dip in retail sales, consumers are still optimistic. Sales declined in May and

"Consumers are expected to continue spending, partly because they're still willing to take on debt. Net consumer credit has risen at an annual rate of 25%, the fastest climb in the last 30 years."

again in June but those declines are from a very high level. Sales soared 3.1% in April, so a decline in May and June is not unusual after a surge. The same pattern existed in the first quarter of 1984, when the economy was booming. In fact, retail spending for the second quarter as a whole rose at almost double the rate it did in the first quarter, an 11.4% gain. Lower sales of hard goods accounted for all of the June decline, though half the hard goods slippage could be attributed to a lower pace of automobile sales. Purchases of building materials, furniture, and appliances also fell. Soft good sales were unchanged.

The Consumer Outlook

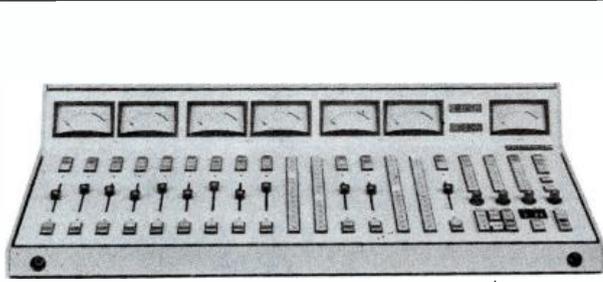
Consumers are expected to continue spending, partly because they're still willing to take on debt — which suggests a certain confidence about the future. Consumers' outstanding installment credit expanded dramatically in April and May. Net consumer credit has risen at an annual rate of 25%, the fastest climb in the last 30 years. At some point in the future, consumers will have to trim their high rate of credit purchases — but that moment probably isn't here yet. Most retailers are hoping that the current trend will continue at least through Christmas 1985. The Radio Advertising Bureau, recognizing the factors affecting the marketplace for advertising, is guardedly optimistic for the second half of 1985.

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Booth 627 at "Radio 85"

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FASTLINK is an amazing sales tool. It supplies you with the information you need when you

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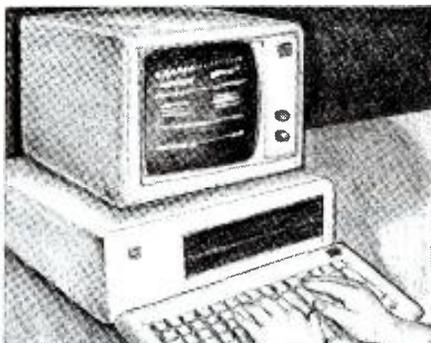
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Business Of Broadcasting

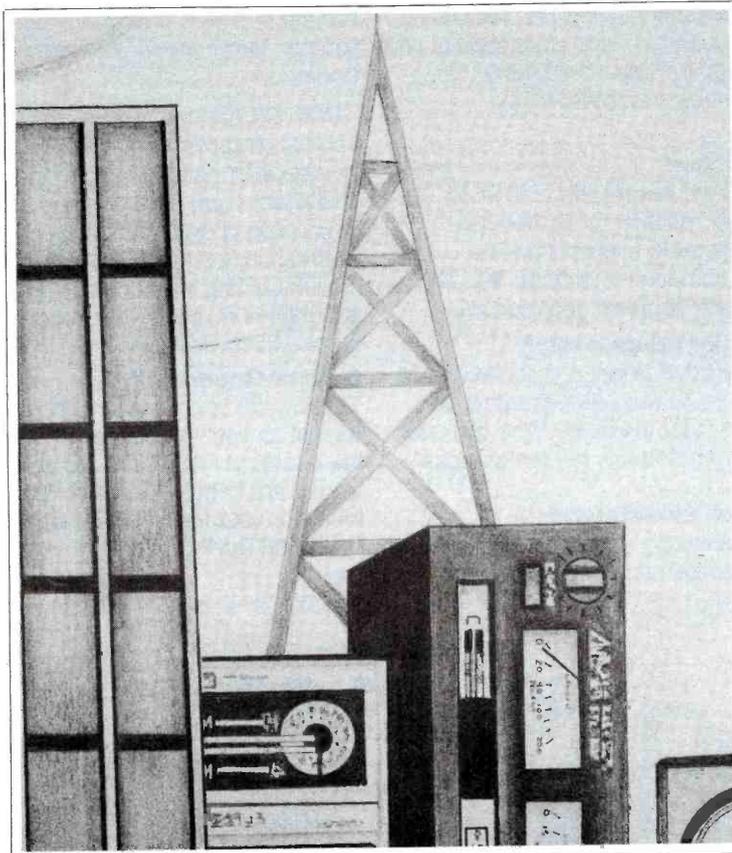
The Changing Face Of Finance

Bob Mahlman
President
The Mahlman Co.

The purchase and sale of all radio stations in the next 15 months will most likely follow lines similar to what has been occurring in this area for the past 24 months. Significant and important trends have changed the reasons for a sale or purchase of a radio station, and many of the reasons for purchasing or selling a station — and who the “players” are — have changed dramatically in the past few years. The business may never be the same as it was.

The recent activity among the big players, creating the big mergers, has received considerable publicity and has made many “un-

“Significant and important trends have changed the reasons for a sale or purchase of a radio station, and the business may never be the same as it was.”



“Radio is a business that can have higher profit margins than many other businesses, and the ‘show-biz’ aspect makes it more fun than operating a tool and die shop or a corner grocery store.”

known” broadcast companies the subject of cocktail conversation with non-broadcast onlookers. It has focused more attention on radio in 1985 and certainly has accelerated the attention from Wall Street financiers and bankers who may have been marginally interested in getting into the business. Many companies not in radio ownership or investment are also now considering the radio business, largely because of all the attention it received in 1984 and '85.

Merger Mania

While the large mergers are garnering much of the attention, however, the vast majority of radio stations are privately held and fall into the category of small business. Even this area of station ownership has been affected by the events which occurred in the past few years — and which will continue to occur.

The fundamental reasons why the majority of individuals and companies buy radio stations and enter the business have not dramatically changed. Radio is a franchise business limited by government, and a shortage of franchises exist (despite all of us complaining

BROADCASTING/See Page 52

RUSTY WALKER

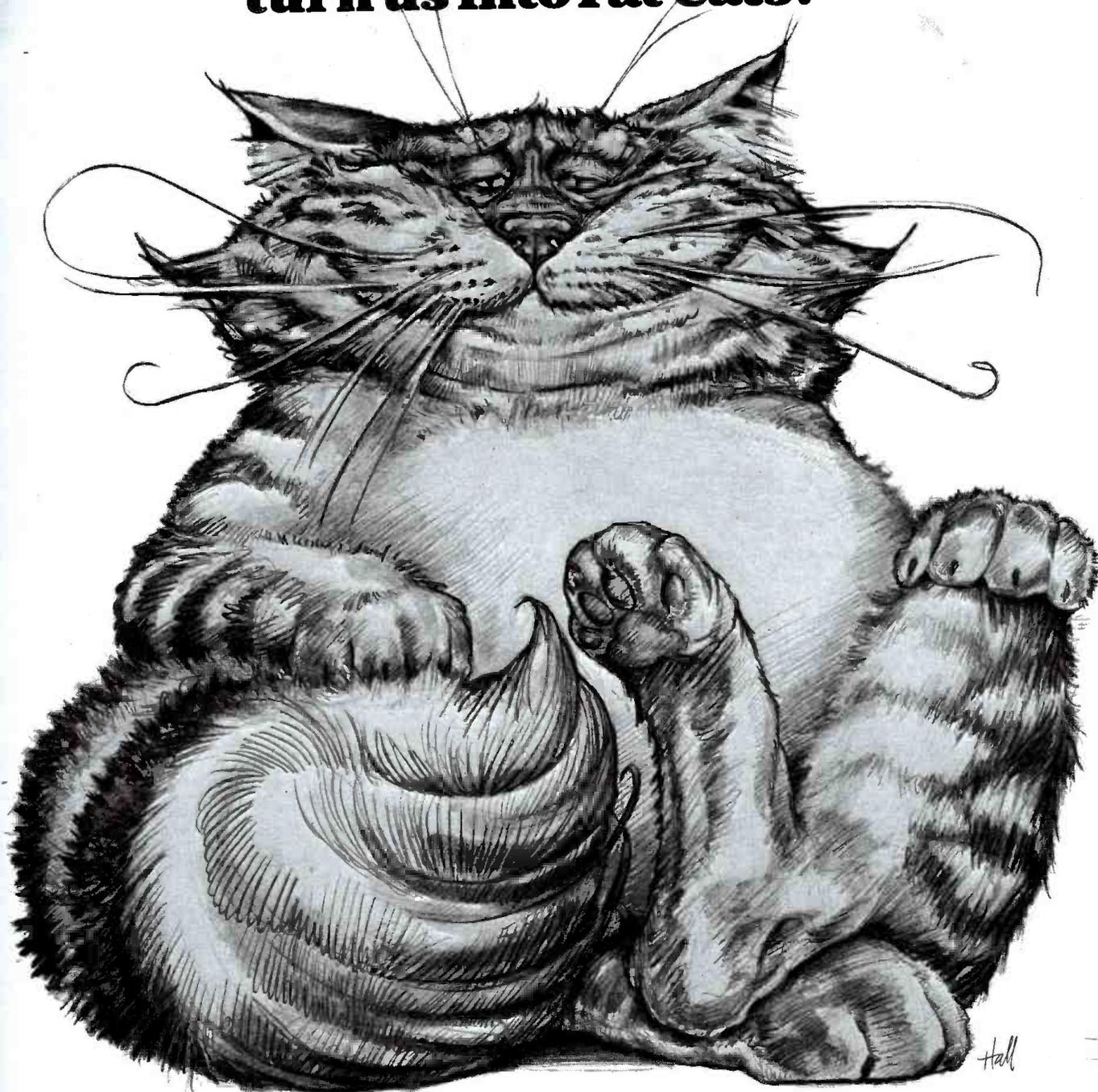
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How? By listening to the people who know our listeners best.

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By delivering news and information that is written,

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Visit us in Dallas at Loews Anatole, Atrium suite #1234.



NBC Radio's Young Adult Network

Business Of Broadcasting

Continued from Page 50

about too much competition). It is also an easy business to enter. Radio stations have steadily appreciated in value for more than 20 years, despite threats from all kinds of media. Interested parties can enter the business at various levels, from a \$250,000 radio station on up. Radio is a business that can have higher profit margins than many

"Government involvement, competition, employee attrition, mismanagement, market changes, and demographic fluctuations contribute to a station's success or failure, which ultimately can lead to why a station is bought or sold."

other businesses; and the "showbiz" aspect makes it more fun than operating a tool and die shop or a corner grocery store.

Because radio is a business that depends almost 100% on the abilities of people and not just technology, it is subject to human frailties. The principles of how to operate a radio station have been known for many years, but rarely does a radio station have its act all together for a very long time. Government involvement, competition, employee attrition, mismanagement, market changes, and demographic fluctuations contribute to a station's success or failure, which ultimately can lead to why a station is bought or sold.

Some of the elements which can lead to change are outlined below:

Government Regulations — The FCC

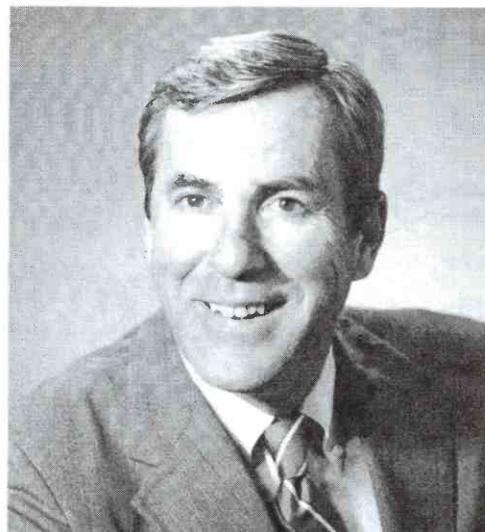
There are a number of positive changes at the FCC which have made the buying and selling of a radio station a good business decision rather than a federal case:

- It is easier to buy and sell sta-

"The availability of money with which to finance radio stations has dramatically changed in just two or three years. Attend any seminar on 'How To Buy A Radio Station' and the audience will be 70% bankers and other finance people."

tions today than it was five years ago.

- The formal ascertainment process does not exist, and many operating restrictions are less cumbersome.
- The average sale can go through in less than three months. (This is important since it creates a fast market to either sell or buy and it is no longer a four-to-six-month process).
- The general climate concerning radio at the FCC continues to



Bob Mahlman

lean towards the "self-regulation of the market forces."

The license challenge process has changed. Also, much of the broadcaster's fear of the FCC being unreasonable no longer exists, contributing to better communications effort within the industry it regulates.

Financial Resources

The availability of money with which to finance radio stations has dramatically changed in just two or three years. Attend any seminar on "How To Buy A Radio Station" and the audience will be 70% bankers and other finance people.

More than 300 banks nationwide are currently financially comfortable with our business. Five years ago it was difficult to get a banker to understand the financing of a

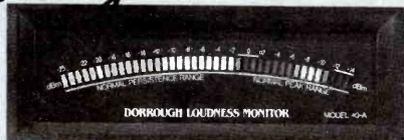
"Today there are more venture capital firms, limited partner concepts, and equity partners, and lessons are being learned from finance people who are entering radio acquisition."

business which has few physical assets, is a cash flow business, and has a license with real value which, at that time, had to be renewed every three years.

The banks and other financial sources now visit our conventions, attend our seminars, and are aggressively selling themselves.

BROADCASTING/See Page 54

The Dorrrough Loudness Monitor



Dimensions: 8 1/4" X 2 7/8" X 6 1/2" Model 40-A

Simultaneous display of Peak and Persistence functions. With AM, FM, and TV. It's not just a third standard; it's becoming the standard.

Each day more broadcasters and production houses discover how accurate this visual display can be for achieving uniform loudness from source to source. Available as a single unit complete with power supply, dual or single rack mount, or small console mounting.

The Discriminate Audio Processor



Model 610

FM's Hottest A complete processing package including its own stereo generator.

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| #1 DO YOU WANT YOUR RATINGS TO SKYROCKET? | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| #2 DO YOU WANT THE HOTTEST HITS AND EXCLUSIVE INTERVIEWS WITH THE ARTISTS WHO RECORDED THEM? | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| #3 DO YOU WANT DRIVE-TIME PERSONALITY ON YOUR WEEKENDS? | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| #4 ARE YOU LOOKING FOR WAYS TO INCREASE YOUR BILLING? | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| #5 DO YOU WANT TO HAVE THE HOTTEST HOUR IN RADIO TODAY ... JUST LIKE OVER 350 OTHER WINNING CHR STATIONS? | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

If you answered "YES!" to any or all of these questions, you should be "ON THE RADIO." It's the first weekly, 60-minute music magazine and it's hosted by Ron O'Brian from KISS-FM Los Angeles. Featuring R&R's top 5 records, superstar profiles, comedy, music news and more, "ON THE RADIO" is available to all markets on the barter basis. For more information, phone your NSBA representative today at (213) 306-8009.

Is there a single daypart or program separating your station from its potential success? Are you outperforming your competitors in all but one daypart? Would the fine tuning of a single daypart make the difference between ratings dominance and mediocrity?

If you've ever asked yourself any of these questions, without knowing the reasons behind a daypart's under-achievement,

Surrey's latest innovation will provide the answers.

The Radio Daypart Analysis (RDA) is Surrey's new approach to dissecting and scrutinizing a specific radio daypart, program, or program segment.

The method is similar to the procedure used in auditorium music testing. A group of specifically selected target respondents listen to a specially prepared audio tape of the

questionable daypart or program. Along with other measures, the respondents evaluate the material in two major categories: program composition, or how the material is presented; and, program appeals, or the variety of emotions and information the daypart provides. All of this information is then synthesized to provide the daypart or program evaluation.

Don't let a single daypart or

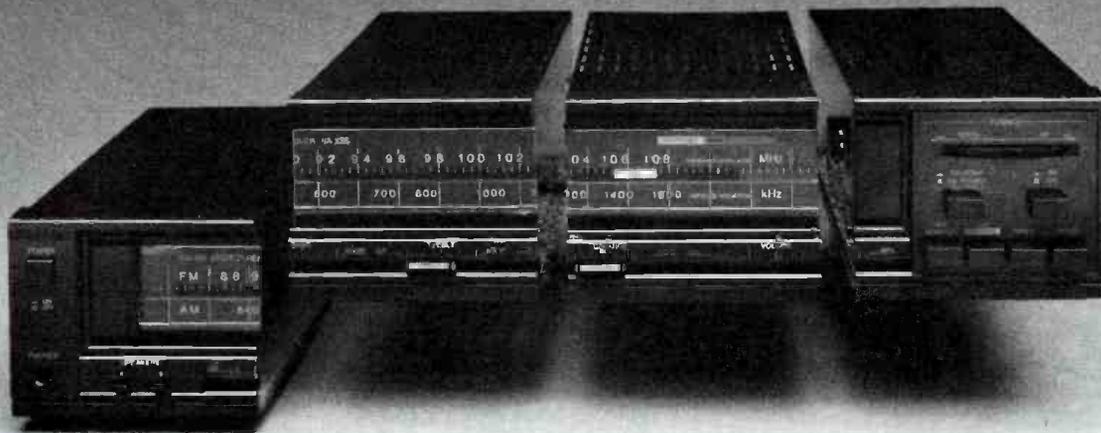
program separate your station from its potential success. Why guess when you can know what listeners have to say about your station's "weak link?" Pull your dayparts together with Surrey's Radio Daypart Analysis. Call us at



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(303) 989-9980 to find out how the new Radio Daypart Analysis can help you.

WHAT A DIFFERENCE A DAYPART MAKES.



Business Of Broadcasting

Continued from Page 52

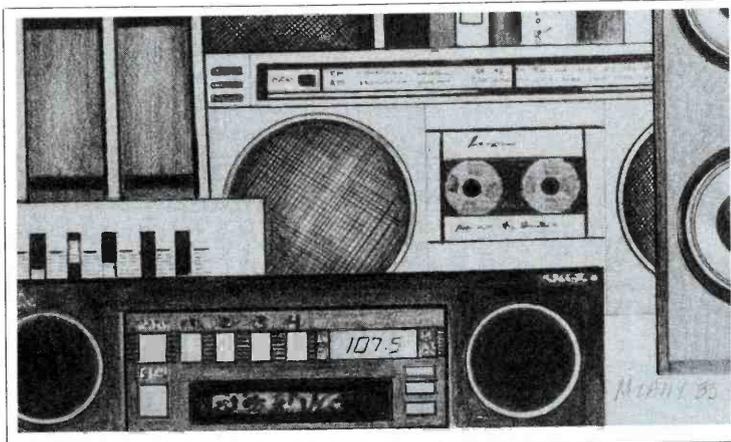
Many are rather sophisticated about our business, and are familiar with almost every facet from engineering to programming. The number of bank-type financing sources has dramatically increased in just the past two years and will continue to increase.

Diverse Financial Availability

Today there are many more abundant ways to finance a radio acquisition than existed just a few years ago. There are more venture capital firms, limited partner concepts, and equity partners, and lessons are being learned from real estate finance people who are entering radio acquisition.

Bankers are about to combine with their own venture capital divisions to almost completely finance acquisitions. Also, more "equity partner/broadcasters" are developing, a type of business arrange-

"The major objective of the 'commodity buyer' is to 'buy low and sell high' — as soon as possible, and not keep a station for more than five years."



ment that will almost totally finance an acquisition while allowing the broadcaster to operate it. The broadcaster retains a portion of equity (ownership) and has the opportunity to buy out his equity partners' stock over a period of time so that he finally gets 100% ownership. Essentially these types of firms avoid using their own capital, instead 'laying off' the debt to banks, individuals, insurance companies, etc.

Probably the single largest factor changing the transaction of radio stations is the money that is

available through a far greater number of sources than ever existed before. This availability will continue to increase because the profit and success stories are now well-established in the financial community.

The Commodity Buyer & Seller

There is another new breed of buyer/seller on the radio scene: the commodity buyer. In the past 20 years the objective of ownership was to build a station or a group

over a long period of time and dispose only of those stations which either became too small for the group or, for whatever reason, were no longer vital to the success of the owner or group. In any case, the broadcaster considered himself in the business for the long-range profit and financial appreciation. There were exceptions, but those who constantly bought and sold stations were almost accused of being sinful — "trafficking in stations" was considered "bad" at the FCC and also by many broadcasters.

Enter the "commodity buyer," which can take many shapes. The major objective of the commodity buyer is to "buy low and sell high" — and as soon as possible. The objective is to not keep a station for more than five years. To do this, the buyer makes a station successful, increases the cash flow, and then sells it for as high a price as possible. This new breed of buyer can range from the former manager buying his first station to the large, well-known financial invest-

"As long as interest rates do not climb to 1982 levels, and as long as the new 'freedoms to operate' remain in place, the next 15 months will continue to show a record number of radio stations being bought and sold."

ment firms which finance and take a large equity position "as part of its portfolio." In any case, each party would keep the station, or stations, only as long as it takes to make the sale of the station worthwhile within the investment criteria.

The commodity buyer is in the radio business for the long run, but not necessarily with any one station. They are essentially "station traders" — not a new practice in business, but uncommon in the radio industry in the past.

To Be Continued . . .

Radio broadcasting has never lacked the innovator or the entrepreneur. As long as interest rates do not climb to 1982 levels, and as long as the new "freedoms to operate" remain in place, the next 15 months will continue to show a record number of radio stations being bought and sold. Video technologies do not appear to be any more of a threat in the near future than they have been in the recent past, and radio will continue to thrive. Financing sources and resources are increasing, new financing methods are available, and more and different types of buyers and sellers are interested in the radio business for a variety of reasons. It is easy and fast to get into station ownership, expand significantly in the arena, or to get out fast.



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MEMO

TO: Stations Not Reaching Their Ratings Potential

RE: A Format That Will Make Your Station # 1
With Women 25-49

FROM: **Ron Cutler Productions**
1639 Westwood Blvd. Los Angeles, CA 90024 213-478-2166

START DATE: Oct. 1, 1985



Cristal Radio



Katz Radio



Republic Radio

Katz Radio Group. The best.

Broadcast Budget:

A Station's Call To Action

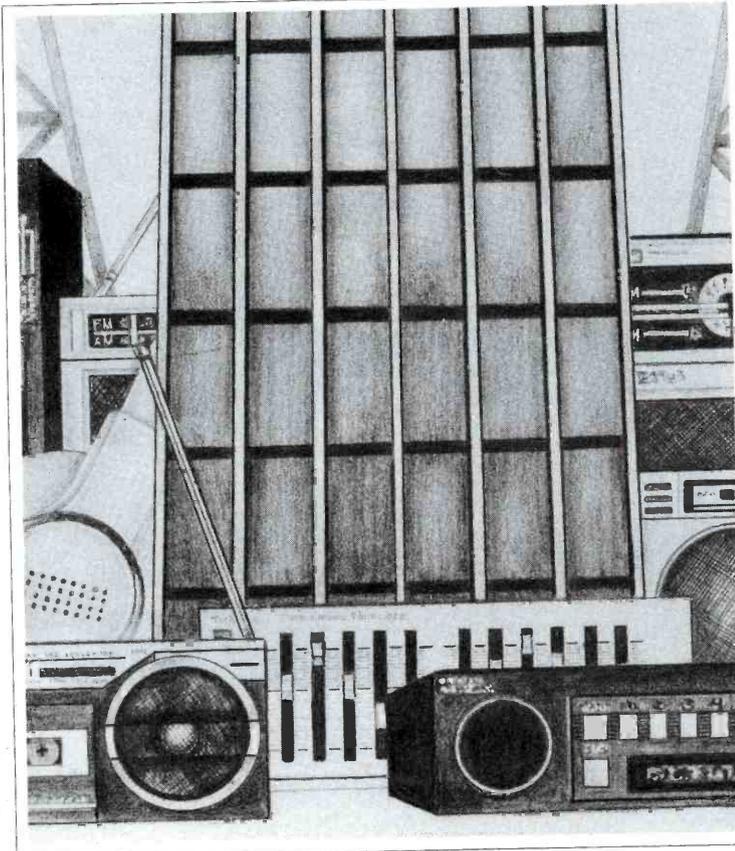
Thomas Buono
President
Broadcast Investment
Analysts

A radio budget is a formal statement of station management's plan of action and financial expectations. At a radio station the budget must be an integrated document, drawing on input from all departments. If properly prepared, the budget becomes a valuable planning and control document — a benchmark for evaluating future performance.

Some definite benefits can be derived from preparing a station budget. This preparation process promotes forward thinking, generates in-depth revenue and expense analysis, communicates station goals and objectives, encourages inter-departmental cooperation, and establishes organizational responsibilities.

Budget Prerequisites

In order for the budget process to be worthwhile, however, a number of prerequisites must be met. These include support from top management, the establishment of station and departmental goals, a knowledge of revenue generation trends and the station's cost structure, adequate systems and procedures to prepare the budget, and



sufficient lead time to do it right. With this general overview of the budget process, we now turn to some specific techniques for estimating station revenues and expenses and the conversion to a cash budget.

Estimating Revenues

There are essentially three different techniques for estimating revenues at a radio station. These are the "Base Plus Growth" technique, the "Share of Market" approach, and the "Inventory Pricing" method.

1. The "Base Plus Growth" technique is the easiest to use. It requires an examination of present-year performance and the estimation of station revenue expansion in the future. Current year revenues, adjusted for extraordinary or non-recurring items, are used as the base. Key factors to examine in estimating station revenue growth are:

- Projected retail sales growth in the market
- Historic station growth
- Changes in operations and/or the competitive environment.

For mature stations, this approach is not time-consuming and probably generates reasonable results.

2. The "Share of Market" method is a macro approach, requiring an examination of the market's revenue and an allocation of that revenue to your station. Through 1980, the FCC provided financial data on broadcasting markets. De-regulation has eliminated the filing requirement and, consequently, this information is no longer provided by the Commission. However, a number of sources have filled this void. CPA firms

BUDGET/See Page 58

**Top
Quality
Music...**



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101 60's 101 30's 101 Others!

11 Disc Library

\$189.00

TOTAL BUYOUT

LASER TRAX

177 Electronic cuts (54 60's!)

4 Disc Library

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TOTAL BUYOUT

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WHAT WOULD YOU GIVE TO DOUBLE OR TRIPLE YOUR STATION'S SALES?

Pam Lontos is an exciting, dynamic speaker whose Video Course on Sales Training, Motivation, Self-Improvement and Goal Setting is helping radio and television stations all across America, Australia and in South Africa.

Using a humorous approach to training, Pam inspires and teaches while she shares her proven techniques for getting



overwhelming sales results.

Pam's video sales training course "The Basics of Broadcast Selling" includes 30 training sessions that can be used effectively with individuals or with group sales meetings.

It's so effective, video viewers improve sales results, increase income and station profits within the first three days by following Pam's methods.

AT 2/3 TRADE ON FIRST 100 29 ORDERS

SALES RESULTS

- As sales manager & sales trainer "doubled sales" at KMGC-Dallas in first month
- Increased sales 500% first year
- Increased sales from \$50,000 to \$272,000 per month in 12 months
- Increased another company's sales from \$10,000 to over \$200,000 per month in two years
- Corp. Director of Sales responsible for 7 radio & TV stations & world's largest media production co.
- Conducted broadcast sales clinics in 18 cities for Radio Advertising Bureau
- Featured speaker on 5 NAB, RAB & NRBA Conventions
- Author of "The Basics of Broadcast Sales", "Tune Into Success In Broadcast Sales", "Cash In On Your Dreams", "Think Thin To Be THIN"
- Has appeared or trained on programs with Paul Harvey, Art Linkletter, Zig Ziglar, Dr. Denis Waitley, Douglas Edwards, Barry Goldwater, Tom Landry, Burt Reynolds, Bob Hope, etc. . . .
- Featured as motivational speaker & sales trainer on Phil Donahue Show, P.M. Magazine, Burt Reynolds Theater, CBS Live at Five, and Hour Magazine
- Is scheduled or has spoken to almost every state broadcast association's annual convention
- Co-Host TV Lifetime Show "Whole New You"
- Increased station's billing up 300% - 500% all over America

Would you like to reduce your sales personnel turnover?

It costs a station about \$10,000 plus lost customers for each turnover!

Would you like to have a more "professionally trained staff"?

The best trained salespeople get the most positive & profitable sales results!

Would you like to increase your sales up to 500%?

Other stations have already had these results & you can too!

Would you like America's top broadcast sales trainer to speak in each of your sales meetings?

It would be too expensive in person, but is very practical thru video!

With competition for advertising so strong, don't you need all the help you can get?

Pam Lontos Video Sales Course can & will help your sales increase!

The "BASICS OF BROADCAST SELLING" includes:

- Positive Thinking
- Getting Appointments
- Telephone Techniques
- Consultant Selling
- Eliminating Objections
- Kinds of Buyers
- Asking Right Questions
- Selling Yourself
- Goal Setting
- How Emotion Sells
- Trial Closes
- and more.



COMMENTS TO PAM

- "Your seminar was interesting and enlightening. You are terrific!" David Copperfield, Magician
- "Your sales forum at the NAB was superb! It will make our whole business of radio better for years to come! You were the star of the program!" Miles David, Radio Advertising Bureau, Inc.
- "You are a winner & your sales techniques work!" Zig Ziglar, Motivational Speaker
- "You are a perfectionist when it comes to techniques which teach salespeople to increase billing rapidly & create new accounts!" James V. Zdanck, G.M., WSAH-FM 100
- "It was the best! May we return to the well of your talents for future N.A.B. Meetings?" Wayne Cornils, V.P. Radio Advertising Bureau, Inc.
- "In 3 days sales were a whopping 315% over average days. In my 20 years in radio I've never seen anything like it, Pam!" Bill Bro, Peoria, IL
- "I owe you all the credit for our station "tripling its billing!" Trudy Colland, G.M., KFAM, S.L.C., Utah
- "Many of our stars such as Martin Sheen, Burt Reynolds, Julie Harris, Carol Burnett, Charles Dunning, etc., have given inspiration to our audiences and our staff and now having watched you and what I might call a "ONE WOMAN SHOW" have touched us all as well." Dudley Remus, Executive Producer, Burt Reynolds Theater
- "Pam is easy to recommend! She is dedicated & makes a difference!" Dom Deloiso, Movie Star

PAM LONTOS

CALL PAM NOW AT (214) 680-2022

OR WRITE: 12160 ABRAMS, SUITE 417, DALLAS, TX 75243

Broadcast Budget:

Continued from Page 56

have been contracted to perform the market revenue and expense compilation, and a new industry-wide effort is under way. Additionally, publications such as Jim Duncan's "Market Guide" and "American Radio" provide market revenue estimates for a number of markets.

If your market is too small, or if you do not have access to these market reports, you can estimate your own market revenues. In general, market revenues are closely tied to retail sales. For most developed radio markets, market revenues represent \$3 to \$4 per \$1000 of retail sales. For less competitive, rural markets, the ratios are usually less. If 1980 revenue data is available on your market, it is an excellent starting point.

Once market revenues have been estimated, your station's expected share has to be determined. The best indicator of your estimated revenue share is your estimated audience share. Depending

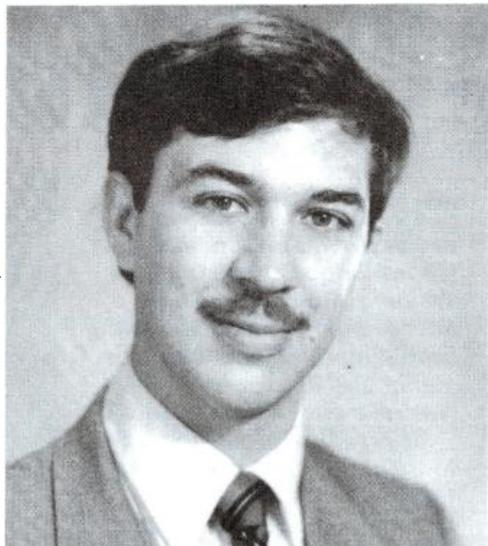
"The 'Inventory Pricing' model . . . requires the determination of your total inventory, an estimate of what your average spot will be, and an estimate of your 'sellout rate.'"

on historic audience share to revenue share performance, as well as your format and commercial load, a relationship can be determined. For example, an old-line MOR AM station may have a much higher revenue share than its audience share. Although the "Share of Market" approach is not as useful in unrated markets, since it requires an estimate of audience shares, the exercise will provide you with some insight into your share of potential market revenues.

The "Inventory Pricing" model is a more mechanical, micro ap-

proach for estimating revenues. It requires the determination of your total inventory, an estimate of what your average spot will be, and an estimate of your "sellout" rate. Under this approach, a thorough examination of present and/or past station performance proves invaluable. This research is helpful in identifying potential problems, such as 12:00 to 3:00 sell-out, and key factors, such as advertiser trends. Past relationships should be adjusted for any expected future changes, such as programming changes or a higher rate card. This technique is also well-suited for sensitivity analysis. For example, you can easily determine the impact on revenues of an X% increase in the sellout rate.

Each of these approaches has some merit. The estimate of revenues from both a macro and micro perspective should add a degree of certainty to your findings or indicate the station's upside revenue potential. Before proceeding to the expense side, it should also be noted that estimated annual revenues can easily be allocated



Thomas Buono

In Manhattan...

cultural center of the world,
one music station reaches more people every week than any other music station in any format.

WQXR

96.3 FM
or 1560 AM

The Stereo Stations of The New York Times

Schenckel Report, N.Y. Report, 1984. Reprinted courtesy of McGraw-Hill, Inc. Member of Concept Music Network.

"The budget process is a comprehensive, time-consuming undertaking. If done properly, the budget becomes a valuable guideline for evaluating performance, thereby facilitating station management."

In addition to salaries, other clearly fixed costs include any contracted items, such as leases, and most general and administrative expenses. The major variable expenses are sales commissions. The commission structure is negotiated as a percent of sales, but it is complicated by draws and collection policies. Bad debt is also a variable cost since the higher the sales, the larger the bad debt. In general, bad debt averages about 1% to 2% for a radio station.

over the course of the year based on historic month-to-month sales budgets. A trend chart illustrating monthly revenues over the past 12 or more months will be quite helpful.

Estimating Expenses

There is less uncertainty surrounding the estimation of station expenses than station revenues, but it requires as much — or more — research. Unlike revenues, which fall into three to five line items, expenses account for 50-plus line items. Most expense dollars, however, are concentrated in just a few major categories.

At a radio station, salaries and the related employee benefits account for the vast majority of expense dollars. Salaries average close to 50% of total expenses and employee benefits account for an additional 5% (10% of salaries). Consequently, salaries should be the major budget focus on the expense side.

Expenses should be categorized as fixed and variable. Fixed expenses do not vary with revenue volume and are often established by contract. Variable expenses, as the name implies, vary directly with revenue volume. Radio broadcasting is basically a fixed-cost business. In other words, most expense items, such as salaries, do not vary with the revenue volume.

The basic technique for estimating expenses depends on the cost nature of the item. Contracted costs are put in at their negotiated rate. Salaries subject to increases are adjusted based on the expected increase date. Most other fixed costs are determined by the "Base Plus Growth" technique. Variable costs are estimated based on projected revenues.

The Cash Budget Conversion

Upon completion of the income budget, the projected cash inflows and outflows should be presented in the cash budget. Other items to be considered include depreciation and amortization as non-cash items, and capital expenditures as cash outlays which are not directly reflected in the profit plan (and are depreciated over time). Revenues should be lagged for collection delays and non-salary (non-contracted) expenses should be lagged for payment delays. The resulting cash budget will be a valuable guide to cash management.

The budget process is a comprehensive, time-consuming undertaking which generates numerous direct and indirect benefits. It has many prerequisites, the most important being top management support. If done properly, the budget becomes a valuable guideline for evaluating performance, thereby facilitating station management.

TO: MIKE
FROM: CHARLES

Radio & Records And IMC To Offer On-Line Charts

Radio & Records, maintaining its leadership position as the industry's information source, has selected International Management Communications, Inc. (IMC), as the distributor for R&R electronic chart information.

In announcing the selection, R&R Publisher Dwight Case said, "It's clear the trend in information services is toward electronic access. There's no question some of our readers want the opportunity to stay on the cutting edge by saving two or three days over traditional mail service. The key is finding the right system of electronic distribution, and we've solved that problem with IMC."

The service, expected to start this fall, will allow IMC subscribers to receive R&R Back Page and national activity (total reports/adds) charts for all formats. Chart data for each week will be available electronically even before the newspaper has gone to press. All that's required is the simplest personal computer, a modem, and a telephone. With the data online, IMC subscribers anywhere in the world can have the R&R charts in their office, home or hotel room, simply by making a local phone call.

Case continued, "Even if our charts are not your primary interest, IMC provides an electronic mail service which we use on a daily basis to communicate both editorial and sales information between Los Angeles, Washington, New York, London, and reporters on assignment. It's dependable, cost-effective, easy to learn and extraordinarily useful for anyone who needs to exchange information between different cities."

IMC is an electronic communications and information distribution company targeting the entertainment business - specifically, artists, managers, and agents. In addition to R&R charts and international electronic mail, IMC offers Telex, Mailgram, newswires, and a variety of entertainment industry information services.

For more information, contact IMC at (213) 937-0347, (212) 757-0320, or (01) 221-2749.

WERE INTERESTED!

STAY #1
THIS WAY -
BEAT THE
COMPETITION

COULDN'T
BE
EASIER

GREAT WAY TO
STAY IN TOUCH
W/ ATLANTA
& DETROIT

GET MORE INFO
BEFORE TUESDAY
MEETING



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Los Angeles, California 90036
213/937-0347

254 West 54th Street
Penthouse
New York, New York 10019
212/757-0320

The Practice Of Planning Form Follows Function

Dwight Case
Publisher
Radio & Records

Good station management requires that the yearly budget be given an in-depth examination, with a close look at the top line, the bottom line, and all facts and figures that fall in between. If a professional manager is charged with the task of adequately anticipating expense increases, and subsequently plotting them against revenues, every element has to be studied line-by-line. Arriving at budget goals simply by figuring out the annual inflation rate and increasing this year's expenses by that percentage can create a dangerously precarious position.

DEPARTMENT-BY-DEPARTMENT

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

To assist you in your own budgetary process, R&R has compiled two organizational features to ease you through this annual task in an efficient manner. The first is a week-by-week budget calendar which outlines the common steps involved in the budgetary process; the second is a section of management budget forms, which break a radio station down into its most common departments.

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

• The budget forms are printed to allow for easy reproduction in

whatever manner is desired. They may be clipped out directly, photocopied, altered for your station's operations, or ignored — whichever best suits your needs.

Budget Calendar

The following week-by-week budget calendar is an illustration of the general steps involved in developing a workable, effective station budget. Many of these steps are



"Small market stations have far different needs from their counterparts in large markets, while the budgetary processes of many groups may be alien to managers at individually-held stations." —Dwight Case

common sense, but are often omitted in the general budgetary process. Not everyone needs to wade through every individual step; small market stations have far different needs from their counterparts in large markets, while the budgetary processes of many groups may be alien to managers at individually-held stations. This 12-week calendar is presented for your budgetary interest and pleasure only.

Also keep in mind two important points: 1) For budgetary purposes, we are assuming everyone reports to someone else, and 2) in every case, monetary increases are real-dollar increases, not inflation-driven.

Week One

• Begin to assess economic outlook for the upcoming fiscal year. Consult your local banker, stock broker, chamber of commerce, and financial publications.

• Have the bookkeeping department begin to compile a historical five-year growth pattern for all departments in the company.

• Build a general market scenario on employment and sales, looking at business fluctuations for the next 15 months.

PLANNING/See Page 62

Is your Format out of CONTROL?

Same records in the same hour every day?

Announcers overlap their favorites?

Announcers skip tunes they don't like?

Poor program "flow" when things get busy?

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

The Formax Music System™ is a computerized music scheduling SERVICE. The perfect way to add precise computer control to your existing format, without the expense and workload of purchasing and operating your own computer system. High Tech, Low Cost. And a lot less work.

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or write to

OBEDIENT SOFTWARE CORPORATION

1007 Naperville Road • Wheaton, Illinois 60187

**The
Highest
Rated
Jingles
In The
World.**



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Visit your friends at Jam in Booth 417 or
Suite 7172 Lowes Anatole.**

The Practice Of Planning

SALES

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

ADVERTISING & PROMOTION

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
RENT-PARKING												
ADVERTISING-SALARIES												
VACATION PAY												
TELEVISION												
NEWSPAPER												
BILLBOARD												
OTHER												
AUDIENCE PROMO ART & PRINTING												
PROMO CONSULTANT												
AUDIENCE PROMOTION ON AIR												
AUDIENCE PROMOTION-OTHER												
PHOTO COSTS												
TELEPHONE												
TRAVEL & ENT-LOCAL												
SUPPLIES-GENERAL												
SPECIAL PRINTING												
POSTAGE												
DUES & SUBSCRIPTIONS												
COMPANY CAR												
TEMPORARY HELP												
MESSENGER												
FREIGHT												
MILEAGE												
MISCELLANEOUS												
JINGLES												
MISCELLANEOUS CONTESTS												
TOTALS												

Continued from Page 60

- Compile all economic projections and data into an understandable economic narrative that you understand.

Week Two

- Begin to work on revenues. Alert the sales manager and your rep to begin estimating revenues for the coming fiscal year, based on fact! This breakdown of revenue should be done account-by-account, including estimated

amount and date to be signed.

- Contact (or have someone contact) every account which used the station last year and determine their projected activity for the coming year.

- Be prepared to discover that your revenue projections fall short of what you need.

Week Three

Determine where the compensating increase in revenue will come from, how you will get it, and when it might occur.

- Examine ways to boost sales, such as hiring new salespeople (17 is a nice number).

- Compile a set of figures based on your new, projected revenues and run them against last year's expenses. Read and hold the results.

Week Four

- With a yellow legal pad in hand, work with accounting to determine rent, utilities, and other expenses based on all existing commitments. Budget these from ground zero.

- Since your revenue could well be smaller than these commitments, subtract the first from the second. Read and hold the results.

- Disregarding your revenue, run a new set of numbers — a "dream list" — based on what you'd really have to spend to become #1 in the market.

Week Five

- Isolate key items on the "dream list" and add them to the list of existing commitments.

- Again examine your revenue projections and see what the differences are.

- Determine what profit you intend to, or must, make.

- Using the same revenue projections as the top line, compare last year's actual "committed" list, and the new "committed plus important" list.

- Decide which of these three budgets will meet your expectations, based on what your revenues and expenses will be. Determine what figures have to be adjusted, how much revenue has to be raised, and what costs have to be cut.

Simply Reliable

We Have Your Console!

Expandable ... at any time

the Sound Solution



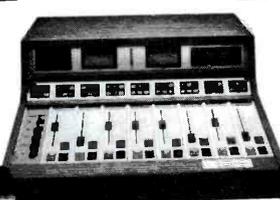
7000

Our premier consoles are designed for simplicity and reliability. The **7012** and **7012A** consoles continue to be today's choice, allowing broadcasters excellent sound quality with efficient VCA control, all at a cost well below what others charge for less. 12 channels, 22 inputs, full stereo, with your choice of metering functions. Clearly an excellent console for today's broadcast needs.



7512A

This console continues the **Howe** tradition of simple-to-operate, reliable products, but adds features to make the operator's job even easier. These include: remote control for machines, a clock and timer, 2 talkback circuits, and much more. Comprehensive operator control and superior sound quality make the **7512A** an exceptional choice.



9000

The latest in the legacy of quality consoles from **Howe**, the **9000** is available from 8 to 22 channels tailored to your needs. There is no costly mainframe, but full modular capability is built in. 3 inputs per channel, mix-minus on all channels, sealed membrane switches for channel and machine control, and unmatched audio performance. These features and more combine to give the broadcaster outstanding flexibility.



howe audio productions, inc.

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The Practice Of Planning

SALES												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
MANAGERS & SEC-SALARIES												
VACATION PAY												
COPY DIRECTOR - SALARY												
TELEPHONE												
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POSTAGE												
DUES & SUBSCRIPTIONS												
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COMPANY CAR												
TEMPORARY HELP												
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SALES AIDS												
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OTHER												
SALES PROMOTION												
MERCHANDISING												
TOTALS												

ADVERTISING & PROMOTION												
	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
RENT-PARKING												
ADVERTISING SALARIES												
VACATION PAY												
TELEVISION												
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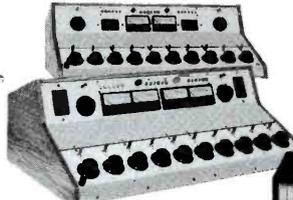
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Simply Reliable



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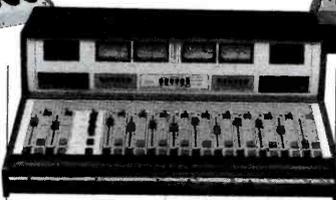
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Expandable
... at any time




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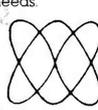
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The best sounding console on the market costs less per day than a spot announcement!

Get an up-scale look and high-end sound for about \$2.76 a day! With a Harris Medalist audio console, ease of ownership is only the beginning . . .

Complete RFI immunity

The studio sits right in the major lobe of the 50 kW directional antenna pattern at KXEN Radio in St. Louis. A mere 300 feet from the nearest tower. Chief Engineer Pete Niekamp: "Our co-located studio is right in our own station pattern. Harris promised radio interference-free operation with a Medalist-10. They delivered."

Superb Sound

"In more than 15 years in radio, the Medalist is the most versatile, smoothest and easiest to operate of any console I've seen," says Ken

Martin, Program Director at KZEL Radio, Eugene, Oregon. "A new operator can learn the Medalist quickly. We are in a very competitive market, where all stations have gone as loud as they can. We're winning because we're loud *and* clean. Forty percent of our music is on CD's, and the Medalist provides an excellent sound with this exceptionally clean source material."

Staff morale builder

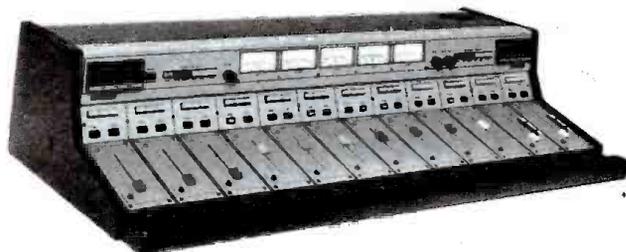
At Liggett Broadcast Group's WHNN Radio, Saginaw, Michigan, the Harris Medalist-12's impressive appearance and performance belie its modest price. "Our operating staff perceive they are working with a much costlier board," says VP/GM Dan Stewart. "The Medalist is a real morale builder."

Better books

Both KLVI and KYKR Radio, Beaumont, Texas, enjoyed ratings gains in the latest survey. "This is due in part to the Medalist consoles," says VPGM Candy Anderson. "The AM people were envious when the FM side got the first Medalist. Now we have two. Both stations sound great, and the operations people are quite enthusiastic."

No match for the money

Among 8-, 10- and 12-channel consoles, there's simply no better value than the Harris Medalist audio console. Contact Harris Corporation, Broadcast Group, P. O. Box 4290, Quincy, IL 62305. (217) 222-8200.



 HARRIS

For your information, our name is Harris.

The Practice Of Planning

RESEARCH

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

ARBITRON/BIRCH
AM-FM-TV
MONITORING SERVICE
SPECIAL SERVICES
CONSULTANT SERVICES
TOTALS

PUBLIC AFFAIRS

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

VACATION PAY
PUBLIC AFFAIRS SALARIES
SERVICES
TELEPHONE
SUPPLIES-GENERAL
DUES & SUBSCRIPTIONS
MISCELLANEOUS
TOTALS

PUBLICITY

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

TELEPHONE
SUPPLIES-GENERAL
MISCELLANEOUS
CONSULTANT SERVICES
TOTALS

EXECUTIVE

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

EXEC. & SEC. SALARIES
VACATION PAY
TELEPHONE
TRAVEL & ENT-OUT OF TOWN
TRAVEL & ENT-LOCAL
SUPPLIES-GENERAL
SPECIAL PRINTING
DUES & SUBSCRIPTIONS
COMPANY CAR
MAINTENANCE & REPAIR SERVICE
BUILDING MAINTENANCE
TEMPORARY HELP
MESSENGER & DELIVERY SERVICE
POSTAGE & FREIGHT
CONTRIBUTIONS
MISCELLANEOUS
EMPLOYEES' PARTIES
EMPLOYEE EDUCATION & SEMINARS
TOTALS

NEWS

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

VACATION PAY
NEWS DEPARTMENT OVERTIME
WIRE SERVICES
CITY NEWS
RADIO NEWS
TELEPHONE
TRAVEL & ENT-OUT OF TOWN
TRAVEL & ENT-LOCAL
SUPPLIES-NEWS
DUES & SUBSCRIPTIONS
NEWS AUTO
TEMPORARY HELP
MILEAGE
MISCELLANEOUS
TOTALS

PROGRAMMING

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

PROGRAMMING SALARIES
VACATION PAY
NETWORK & SYNDICATION
PROGRAMMING CONSULTANT
PROGRAMMING-RECORDS
PROGRAMMING-MUSIC SERVICE
TELEPHONE
TRAVEL & ENT-OUT OF TOWN
TRAVEL & ENT-LOCAL
SUPPLIES-GENERAL
DUES & SUBSCRIPTIONS
COMPANY CAR
TEMPORARY HELP
POSTAGE & FREIGHT
MISCELLANEOUS
TOTALS

Week Six

- Carefully study all the figures, decide on your strategy, then submit the budget to headquarters or management. This is your "first cut" at your final budget.

- Talk to every department head and get an itemized "wish list" from each of them. This list should have no restrictions, and should be submitted by the beginning of week seven.

Weeks Seven-Eight

- Lay each departmental budget alongside your submitted budget to examine similarities and differences.
- Determine where the differ-

ences, if any, have occurred, and decide what can be done about them.

- Talk with the General Sales Manager and rep about needs and new revenue possibilities.

Week Nine

- Your First-Cut budget should now be back from headquarters, accompanied by comments. Interpret these management directives and act accordingly.

THAT'S LOVE

Now heard on over 200 leading A/C Stations.

Produced by

Ron Cutler Productions

Exclusively for America's #1 Radio Network

Westwood One 213-204-5000

TECHNICAL

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

TRAFFIC

	Jan.	Feb.	Mar.	Apr.	May	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.
TRAFFIC-SALARIES												
VACATION PAY												
TELEPHONE												
TRAVEL & ENT LOCAL												
SUPPLIES-GENERAL												
MISCELLANEOUS												
CONSULTANT SERVICES												
COMPUTER & SERVICES												
TOTALS												

G&A

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

• You are now working toward your final budget. Break it all into departments, so you know where every dime is going to go, and who is responsible for spending it.

• Sit down with department

heads and explain the budget. Ask for questions, then ask them to sign off on it.

Week Ten

• After all departments have signed off, consolidate all the de-

partments and check them against the 5-year growth plan you had bookkeeping prepare in Week One.

• Decide if you are comfortable with revenues and expenses judged

against the economic narrative you wrote during Week One.

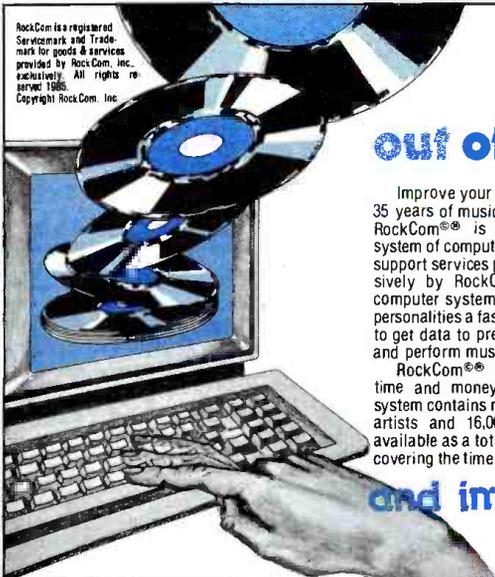
Week Eleven

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

Week Twelve

• Submit your final budget to headquarters.

Good luck in '86!



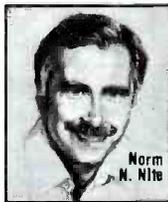
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HARVEY MEDNICK

THINGS TO THINK ABOUT

Radio '85 Convention Consciousness

Whether you're at "Radio '85" in Dallas or still at the station, here are several items of interest this week. Each of them will serve as a good excuse for not going to Billy Bob's to ride the mechanical bull.

The Best Of The Best

You've got a little more than two weeks before the October 1 closing date for entries in the NRBA's promotion contest. Last year's winner, WFOX/Atlanta, displayed an imaginative multimedia campaign introducing its new tower and format (R&R 5-24). Need an entry blank? They're available at the NRBA membership booth or by writing Wendell Wood/Promotion Contest, NRBA - The RADIO Association, 2033 M Street, NW, Suite 506, Washington 20036; or call her at (202) 466-2030. This is really an

outstanding opportunity to let your station's promotional efforts shine. Encourage you to submit.

Funny Spots - Do They Sell?

There has been a raging argument over whether or not humorously-based TV spots actually sell the product advertised. We all remember with horror the soup spot with "Sugar Baby" Ann Miller tapdancing a la Busby Berkeley atop an emerging can of... if you said "Campbell's" you were wrong (it was Heinz). This was a case of where the intent of the spot to be an accurate spoof obscured the sales emphasis, and the client's chief rival got the credit.

However, it appears that when it comes to TV commercials, comedy is king. In Video Storyboards, Inc.'s annual ranking of favorite TV commercials, humor was the dominant element in 13 of the top 25 1984 spot campaigns. The spot listed as the viewers' favorite for that year, Wendy's "Where's the Beef?" was indeed a comedy classic.

More in our area, it was also noted that music was a key element in an additional half-dozen spots ranked among the top 25. Michael Jackson's Pepsi spot placed second, and the memorable "Big Boys" jingle for Wheaties finished 21st.

One other item worth remembering: if you want to go right to the viewers' hearts, get out the animals and kids. Pets showed up in three of the top spots and kids were the focal point of five others. If we set the commercial arena as

the scene for our own medium's use of TV, then two other notes are relevant:

First, 1984 was a year for "groundbreaking" spots like the "1984" commercial for Macintosh (ranked 12th); and the outer-space commercial for British Airways (18th). Therefore, we have a great deal of experimental latitude to work with.

Second, the Wendy's spot was not only popular, it was effective because it communicated a key sales message. Which gives you the challenge to lay at the spot producers' booths on the exhibit floor.



HOME OF THE BIG BUN

WHERE'S THE BEEF? - There was no beef about the Wendy's commercial - It was the most popular of '84.

"NRBA is looking for the cream-of-the-crop promotions. Whether it's a sales, audience, fundraiser, or just fun event... submit it. It could be a winner."

- Wendell Wood



Wendell Wood

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.

September 11-14

4th JazzTimes Convention The Roosevelt Hotel, New York City.

1986

February 1-4

6th Annual Managing Sales Conference, Radio Advertising Bureau Amfac Airport Hotel, Dallas

February 2-5

National Religious Broadcasters' 43rd Annual Convention Sheraton Washington, Washington, DC.

NRBA The Radio Association

Selling Points

I think we are all in agreement that TV is frightfully expensive as an advertising medium. Well, a lot of companies outside of radio agree, and so they're also looking at new ways to reach the consumer. These non-traditional media are not only worth talking about, but they also may be worth buying to get your message out in front of the public.

For instance, the average person in Baltimore looks at the parking meter for 14 seconds as he deposits his coins. In that time you can check when the meter expires and also read an ad from Minolta or Campbell's Soup, both of whom have recently started using the message boards mounted atop meters to

market their products. Parking meters are only one of the many new and unusual places where advertising is popping up. Sports stadiums have giant video screens, while shopping carts have mini-billboards. In New York, the taxis have electronic message boards in their passenger compartments.

Try this stat on for size: the average 30-second primetime TV spot now costs about 200% more than it did ten years ago, but only about 7% more households are tuned in. In short, think about alternative media, and use it... it's often a better buy than TV!

One Update For You

On July 5 R&R ran our film directory. Not only was it well-received

by the promo folks in our industry but the film people have been getting response to release information. Ted Hatfield at MGM told us that 15 promotion people called to introduce themselves and their stations after seeing his name in our directory!

To keep your information current, add this to your list:

Tri-Star Pictures Carol Feld, Director/Field Operations 711 Fifth Avenue New York, NY 10022 (212) 758-3900



A 'Yupscale' Promotion featured by Harvey Mednick, R&R 7/19

The Last Yupper, a 24x36 full color poster is now available in your market for your promotional needs.

For wholesale rates, contact Steve and Sharon Fiffer, DaVinci Productions; P.O. Box 7057, Evanston, IL 60204. Phone 1-312-328-4627

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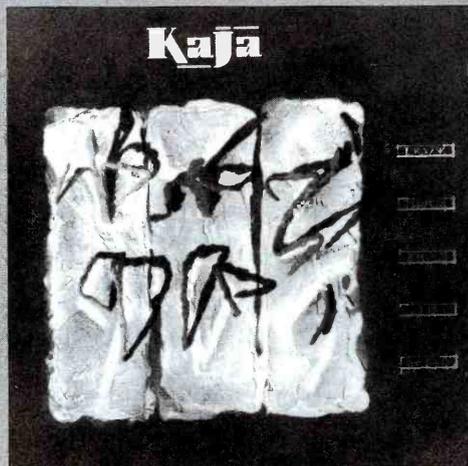
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Radio '85. Booth 817

Kajā



SHOULD'N'T
DO THAT
THE FIRST SINGLE AND 12"
FROM THE FORTHCOMING ALBUM
CRAZY PEOPLE'S
RIGHT TO SPEAK



EMI
AMERICA

R&R STREET TALK

Amidst heated industry speculation, there was no official corporate comment Tuesday (9-10) from either **RCA** or **MCA** about their latest round of merger discussions, said to be held this past weekend. But apparently no agreement was reached, nor any further talks scheduled. "What we know about this is what we read in the press" was a fairly typical comment from an insider at one of the labels' record divisions.

Gossip about **WMET/CHICAGO** being sold hasn't materialized yet. However, talk about the station's sale still persists, so a decision may not be that far away.

Across town, the *Chicago Tribune* has been talking about a format change for longtime Country giant **WMAQ/CHICAGO**. The stories say "MAQ will evolve into a hipper **WGN**; i.e., A/C music as well as sports talk, and **PBP** for the White Sox and Black Hawks. VP/GM **TOM HOYT** said, "We've looked at what's happening on the Country music scene and made recommendations, but nothing's been decided." Another rumor echoing through the long corridors of the proud **NBC O&O** concerns Tom Hoyt's departure. Those in the know foresee Tom leaving soon to start up a sports marketing company. Apparently the folks at 30 Rock know what's going on... the only thing that isn't firm is the timing.

Sad to note that **NBC NEWS** Bangkok Bureau Chief **NEIL DAVIS** and Radio Reporter **WILLIAM PHILSON LATCH** were fatally wounded last week in the unsuccessful government coup in Thailand. Davis was killed and Latch was hit by artillery shells during the initial violence; he died in a hospital several hours later. "All of us at NBC News mourn their loss, and they are remembered with deep affection and great respect," said **LAWRENCE GROSSMAN**, President/NBC News. This was Thailand's 15th coup attempt since absolute monarchy ended in 1932.

ARBITRON to be sold? Not yet, but Goldman Sachs did raise \$300 million this week to help parent Control Data with its rumored cash flow bind. Reportedly **TIME, INC.** has been involved in some conversations, but nothing firm evolved. Price tag for the ratings firm? We've heard as high as \$750 million, although company sources indicate half that amount is more realistic. Arbitron Chairman **TED SHAKER** and President **RICK AURICCHIO** approached Control Data about a leveraged buyout, but were turned down.

Speaking of big money, **Z100/NEW YORK** raised thousands of dollars Tuesday (9-10) with a 6am-6pm radiothon, held to pay hospital costs for a heroic local musician. **ROBERT**

SEIFRIED, drummer with New Jersey band **ROSANNA**, stepped on a bomb and was severely injured last Thursday while trying to rescue people from a house fire on Long Island. He had no medical insurance, and that's when **Z100** stepped in. The station auctioned off such items as a **BRUCE SPRINGSTEEN** baseball jersey, guitars from members of **FOREIGNER**, **TWISTED SISTER**, and **LOVERBOY**, and the black lace top worn by **MADONNA** in "Desperately Seeking Susan." Other artists, record companies, and local businesses donated items for the fundraiser. **SCOTT SHANNON**'s Morning Zoo crew stayed on-air till noon to keep the contributions rolling in.

And what Southeastern personality is trying to get out of his contract in order to join Scott as cohost for the **Z100** morning show?

After **KABC/LOS ANGELES** VP/GM **GEORGE GREEN** issued an on-air editorial criticizing L.A. Rams running back Eric Dickerson for holding out on his contract, the local police received a bomb threat aimed at the station. Officers were sent to the station, but no one was evacuated. Apparently **KABC** gets such threats every once in a while, but fortunately this "long bomb" fell incomplete.

"SUN CITY" rises on **MANHATTAN RECORDS** next month. That's when the label releases the **LITTLE STEVEN/ARTHUR BAKER** anti-apartheid disc featuring dozens of artists (including **BRUCE SPRINGSTEEN**), all of whom are donating their royalties to the African Fund. "We're proud to be part of their courageous statement," said label President **BRUCE LUNDVALL**. Manhattan will ship the "conceptual EP" in both 7-inch and 12-inch formats.

Cities across the USA are pitching to become the **ROCK & ROLL HALL OF FAME FOUNDATION**'s permanent home. Candidate cities include New York, Los Angeles, Chicago, Cleveland, New Orleans, and Memphis. When established, the facility will house complete rock 'n' roll archives, with records, books, film, videos, and more, all intended for "serious" research. The town most active in all this seems to be Cleveland, where petitions are being rapidly gathered. The Foundation's board will likely decide the venue by January.

KIMN & KYGO/DENVER VP/GM **STEVE KEENEY** promptly dismissed Rocky Mountain rumors about the CHR/Country stations flipping formats with each other. He said, "This is the first I've heard of this, and any recommendations or final decisions to do so would start and end with me." And that's that.

Continued on Page 70

B I O	TO	PROGRAM DIRECTORS	AIR DATE	OCTOBER '85	TIME	TWICE DAILY
	FROM	WESTWOOD ONE	AREA CODE	213-	NUMBER	204-5000
M E S S A G E	" THAT'S COUNTRY MUSIC "					
	-- celebrating Country Music Month every day					
O	<input checked="" type="checkbox"/> FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					

"If the man don't work, the people don't eat"

-- A classic line from a classic single --



"AMERICAN FARMER"
the **CHARLIE DANIELS BAND**

Epic

Distributed by CBS Records

RUSH RELEASE! On Your Desk Today
On Your Turntable Tomorrow!

CHEECH & CHONG

#1 SALES PHONES

CHR 42/24

WHO ME?



'BORN IN EAST L.A.'

THE FIRST SINGLE FROM

'GET OUT OF MY ROOM'

MCA-5640

MCA RECORDS

STREET TALK

Continued from Page 68

The Parents' Music Resource Center is no longer seeking a multi-category rating system for records with objectionable lyric content. Instead, Tipper Gore & Co. want labels to apply a single "R" designation, ala movie ratings. A music industry panel would still be needed to establish "R" criteria. Meanwhile, the five-million-member PTA has joined up with the PMRC, although neither group wants legislation on the issue. "It wouldn't work," Tipper told a decidedly hostile audience at a New York **NARAS** meeting this week. However, she claimed many prominent artists agree with PMRC's stand, including **STING** and **SMOKEY ROBINSON**. And sure enough, Smokey's got a brand-new song called "Be Kind To Growing Minds." It'll probably be on his next album — rated "C" for Clean, perhaps?

Scotch that rumor about **WMXJ/MIAMI** switching from CHR to A/C. It's only a little finetuning that's in order, nothing more, they say.

Now that **GREG STEVENS** is off to **KCFX/KANSAS CITY** (see Page 3), **KISS/SAN ANTONIO** GM **JOHN HIATT** is searching for a new PD . . . And **WNCI/COLUMBUS**'s newly-named PD **BILL RICHARDS** needs midday and nighttime personalities ASAP.

EDDIE FINGERS of **WSKS/CINCINNATI**'s morning team has split for crosstown **WEBN**. (WSKS chuckles about giving "EBN "the finger.") His temporary replacement last week? Local antihero **BILL MEISTERS**, the notorious ticket scalper profiled in *Rolling Stone*. But after two days, Bill's lawyer advised him to cease-and-desist appearing. A smart move, considering an opinion poll was running 300-19 against him. Bill's next stop? Probably out of town.

ROGER CHRISTIAN has stepped down as PD at **WBEN-FM/BUFFALO**, although he'll remain on-air at the CHR outlet . . . At nearby **WEZO & WNYR/ROCHESTER**, **CYNTHIA WEINER-SHEPARD** has become GM, while **JEFF GOODRIDGE** is the combo's new OM.

During the recent **WEA** Miami gathering, attendees heard new tracks from **ZZ TOP**'s forthcoming LP "Afterburner." Shortly thereafter, the band suddenly appeared, along with platinum album awards for everyone — over 350 of them. In all, a very tasteful thank-you for the "Eliminator" LP's success. Now, about meeting those girls . . .

Following the James Bond-esq departure of **WMC/MEMPHIS** morning man **BILL DOTSON** to **WKSJ/MOBILE** (8-30), 'MC has hired **CHUCK FINLEY** from A/C **WKSF/ASHEVILLE** to share the wee hours with **AUNT ELOISE LOUISE**. By the way, ST now hears that the "scene" at the remote during the aforementioned departure was more subdued than we were originally told.

Longtime **POLYGRAM** Sr. VP/A&R **JERRY JAFFE** resigned this week, and will announce his future plans soon.

With **CHARLIE QUINN** leaving **WHTT/BOSTON** for the PD slot at **KKFR/PHOENIX** (see Page 3), guess who else is coming to the desert? Charlie's former morning man **BRUCE KELLY**, who'll do wake-up service at competitor **KZZP**, where Charlie programmed only 11 months ago! The move reunites Bruce with PD **GUY ZAPOLEON**; the two worked together at **B94/Pittsburgh**.



Bruce Kelly

Chris Knight

WHTT night jock **ALEX STONE** and late-nighter **DOUG ALLING** have also both exited. While the search for a new Boston PD is underway, CBS programmers **BUDDY SCOTT** (**B96/Chicago**), **DAVE ROBBINS** (**KHTR/St. Louis**), and **SCOTT WALKER** (**WCAU-FM/Philly**) will take turns minding the store. The new MD/morning man is **CHRIS KNIGHT**, who arrives from the MD/PM drive slot at **KPKE/DENVER**. That leaves a prime airshift open in Denver, so contact PD **MARK BOLKE**.

Our condolences also go out to the family and friends of Philadelphia broadcaster **DOLLY BANKS (WHAT, WWDB)**, who died this week.

Word from Atlanta is that Arbitron plans to offer four books a year starting next year, if enough subscribers participate. Salt Lake City could soon have a winter sweep, and word is that other two-book markets may follow.

Which radio station in the L.A. area is about to debut a new format? The unique presentation, provided by a well-known producer, will come complete with theme songs, detailed production, and special features.

If you're in Dallas at "Radio '85" this week, be sure to say "Howdy" to **R&R**, as many of our staffers will be attending.

Talent may start a line a mile long to work "underground" for **DOUBLEDAY**'s **WHN & WAPP** when the combo moves to its new "digs" at the Kaufman Astoria Studios Center. The 12-acre complex offers tennis courts, a health club, concierge service, therapeutic massage, even limo service. You want to reach the GMs? Sorry, I'm afraid they're at the pool right now . . .

PETERSON MEDIA SERVICES

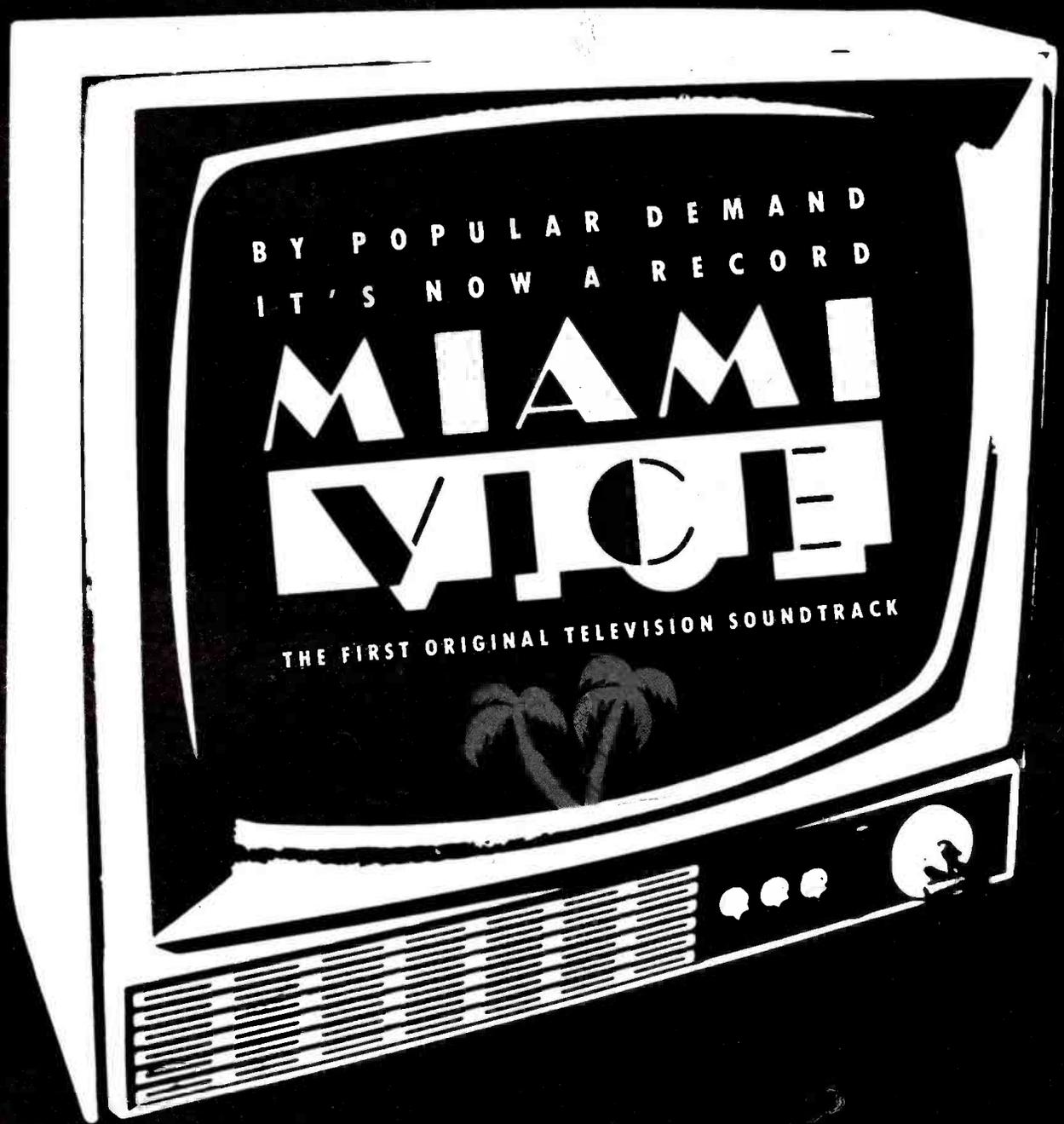
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THE TWO HOUR WORLD PREMIER EPISODE OF
MIAMI VICE FRIDAY, SEPTEMBER 27, 1985

MCA
RECORDS



KEN BARNES

ON THE RECORDS

Hall & Oates Meet The Tempts



Back around 1966-67, Daryl Hall was in a group called the Temptones, who chose their name to match their professional aspiration: to be the "white Temptations." Now Hall and John Oates have achieved that goal, in a way, by teaming up with former Tempts lead vocalists David Ruffin and Eddie Kendricks for the live-at-the-Apollo "The Way You Do The Things You Do/My Girl" single, plus LP versions of Tempts classics "Get Ready" and "Ain't Too Proud To Beg."

A few side notes before I begin. The single is another rock charity project, with half Hall & Oates' proceeds going to the United Negro College Fund and the rest to Live Aid. Many Temptations fans may be puzzled by the spelling of Kendricks's name on the 45 and LP as "Kendrick"; I am assured by RCA that it comes at the artist's request. It's hard to get used to after almost 25 years with an "s" on the end, but I'll try to use it from now on.

Finally it's worth pointing out that the Temptations are still an active, successful group, led by original members Melvin Franklin and Otis Williams, and still perform many of their classic songs. Ruffin and Kendrick were, however, the lead singers for the songs Hall & Oates revived (Ruffin on "My Girl" and "Beg," Kendrick on the other two).

Tribute To The Temptations

You could easily write a book about the Temptations (in fact, Don Waller's "Motown Story" is one, to a large extent). But suffice it to say that in the mid-sixties and beyond, the Temptations were America's reigning black male act. They were universally looked up to as the standard to which all black acts (and a lot of white artists) aspired: they were the sharpest-



Eddie Kendrick kept on truckin' as a solo

dressed, the best dancers, the most versatile vocalists — the ultimate in cool. Their initial hit run, from 1964, when "The Way You Do The Things You Do" broke a spell of a half dozen or so stiff, to 1972, when

The classic Temptations lineup: (l-r) Eddie Kendrick, David Ruffin, Otis Williams, Melvin Franklin, Paul Williams.

"Papa Was A Rolling Stone" topped the charts, was staggering. Several members were in a group called the Distant, who had a couple of singles out. The Distant merged with a group called the Primes to form the Temptations, although they did masquerade once on a Motown subsidiary as the Pirates, with Kendrick in the lead.

Ruffin joined up after they'd started recording, following a few solo singles for other Detroit labels. His gruff vocals on "My Girl" in 1965 pushed him to the front of the group, and by 1968, he reportedly made noises about renaming the act "David Ruffin & The Temptations." Instead, he was given his walking papers (his replacement was Dennis Edwards, now a Motown solo act).

Ruffin started his post-Tempts career with a hit in 1969, "My Whole World Ended," but was inconsistent thereafter, scoring with 1975's "Walk Away From Love" and moving to Warner Bros., where he enjoyed some Black radio success.

Kendrick left in 1971 after his



Ancestor group of the Temptations, 1959. Featured singer Richard Strick (later Street) is now with the Tempts



Motown tried a "Pirate" recording (sung by Eddie Kendrick) to get the group a hit



The "Bus" stalled on this pre-Tempts solo effort



A sentimental debut for the Temptations, 1961

SONG SKETCH

Maurice White Takes A Strong "Stand"

Elmo Glick would be proud. Elmo is the cowriter of "Stand By Me," and Maurice White has just taken the song Elmo and original artist Ben E. King wrote high into the Black/Urban charts, injecting new life into a song that's thrived through a quarter-century of rock evolution.

Ben E. King had been lead singer for the Drifters during their most popular period, 1958-60, fronting hits like "There Goes My Baby" and "Save The Last Dance For Me." When he went solo, however, his first single vanished quickly, and a rescue mission became necessary. The song that did the trick was "Spanish Harlem," written by Jerry Leiber and Phil Spector. "Stand By Me" was the follow-up in May 1961 and became King's biggest hit (#3 in Cash Box). (Marginal Note: With its apocalyptic imagery of crumbling mountains and whatnot, "Stand By Me" qualifies for the "end of the world" song group mentioned in a recent column.)

It also very quickly became a valuable copyright for him, as the song turned into an instant standard of sorts. Large numbers of black performers covered it, including Chuck Jackson, Gene Chandler, Johnny Adams, Syl Johnson, and the Soul Sisters. And it was also a popular cover item for '60s rock acts: Jay & The Americans, Sam The Sham & The Pharaohs, the Searchers, the Walker Bros., early all-female band the Daughters Of Eve, Sonny & Cher, and more.

All Knocks Out A Version

When Muhammad Ali (still known as Cassius Clay) was signed by Columbia in 1963 in an attempt to transfer his ring prowess to vinyl, "Stand By Me" was the song selected to launch Ali's new career. It wasn't exactly a heavy-weight contender.

But it became a hit again in



Ben E. King wrote and sang the first "Stand"



1985: Time for a new "Stand"

1967, in perhaps its most distinctive version, by Detroit soul singer Spyder Turner, who used the song's skeletal structure as a framework for impersonations of Jackie Wilson, David Ruffin, and a number of other top R&B vocalists. (Speaking of skeletal, the most recent cover before White's was an early 1985 version by a British Gothic rock band called Skeletal Family.)

Ruffin, after being impersonated by Turner, took his own turn at "Stand By Me" in a duet with brother Jimmy, which had some Black radio success in 1970. The most recent pre-White hit version was by John Lennon, who made it the leadoff selection from his "Rock & Roll" LP in 1975 and reached #32 with it.

Pick To Glick

Now Maurice White is clicking with the song, and Elmo Glick is basking in the limelight. The only question that remains is who is Elmo Glick, anyway? I had variously understood, through various half-digested legends and anecdotes, that he was a pseudonym for Atlantic producer/executive Jerry Wexler. Others have suggested it might be Jerry Leiber or Leiber and his partner Mike Stoller, the famous songwriting/producing team who did in fact produce King's version. (White's record and other recent versions credit King and Leiber/Stoller, so this theory has to be the front-runner.) For all I know, Glick may be the guy who was canonized for inventing a new kind of fire and inspiring a John Parr hit.

Tempts falsetto swan song, "Just My Imagination," became a smash. After a half dozen moderate hits, he collected two straight chart-toppers with "Keep On Truckin'" and "Boogie Down" in 1973-74. He went to Arista and Atlantic a few years later, then to small indie labels, but with little success.

Both Ruffin and Kendrick rejoined the Temptations in 1982 for the "Standing On The Top" single, some cuts on a reunion LP, and a few live dates, but the move didn't work out, and they've both been musically inactive — though that should change as a result of the Hall & Oates boost.



David Ruffin walks away from the Tempts

RCA RECORDS PLAY FAVORITES

YOUR LISTENERS WON'T HEAR IT ANY OTHER WAY

STARSHIP "WE BUILT THIS CITY"

CHR BREAKERS 9/6

178/31 72%

AOR Tracks: 13-7

From the brand new album "Knee Deep In The Hoopla"



Radio & Records

CHR Chart: #13

Now on over 200 CHR reporters 81%

Billboard: 13

Cashbox: 15

POINTER SISTERS "DARE ME"

K106 10-6	WVSR 9-6	KZIO 11-9	WGAN 7-6
WXKS-FM 8-6	ZZ99 7-5	WJAD 8-3	
WNYS 9-8	WZUU 14-8	WJZR 7-5	
WCAU-FM 17-9	WL0L-FM 7-5	WVBS 10-6	
WAVA 8-7	Q103 7-6	WKEE 4-2	KEYN-FM 10-7
94Q 9-7	Y108 11-7	Q106 12-9	KFIV 11-9
KRBE 14-10	KOPA 12-8	WRVQ 6-5	KO93 13-9
Y100 7-7	FM102 9-8	WRQC 13-9	WKHI 10-6
WGCL 10-9	KMEL 8-8		

From the platinum album "Contact" — Single sales now over 450,000!
Produced by Richard Perry



DARYL HALL & JOHN OATES "THE WAY YOU DO THE THINGS YOU DO"

CHR BREAKERS 8/30

AOR Tracks: 47

CHR Chart: 30

Now on over 180 CHR reporters 72%

From the brand new album "Live At The Apollo"



MR. MISTER "BROKEN WINGS"

AOR Tracks: 18

94Q	KEGL	WERZ	KHFI	KCAQ	KQIZ-FM	KGOT
KAFM	KKRZ	WRCK	WZLD	KSKD	KWES	KTRS
	KMJK	WTLQ	KX104	WFBG	WPFM	KOZE
	KPLUS	WBBQ	KIKX	KFMN	WDBR	KBIM

From the album "Welcome To The Real World"



RCA

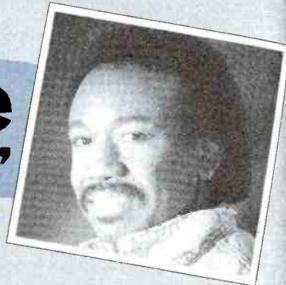


The Two Most Important

BREAKERS®

Introducing Our Next Group Of
Breaker-Bound Artists:

maurice white
"stand by me"



**the
outfield** "say it isn't so"

cock robin
"thought you were on my side"



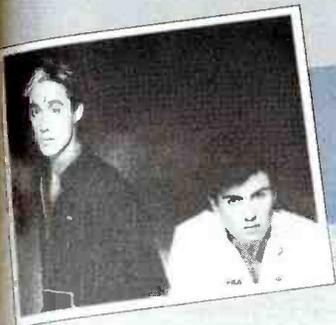
kenny loggins
"I'll be there"

gregg rolie
"young love"



Words In Programming: and **bullets**

The Superstars, Talent That You Depend On:



wham!
"freedom" 6

bruce springsteen

"I'm goin' down"

24



loverboy

"lovin' every minute of it" 26

paul young

"I'm gonna tear your playhouse down"

36



hooters

"and we danced"

CHR BREAKERS

columbia records



DEAD OR ALIVE



THE NEW SINGLE

“Lover Come Back To Me”

CHR SIGNIFICANT ACTION

WXKS-FM	WKRZ-FM	KIKX
WKSE	WTLQ	KBOS
195	WFMI	KSKD
KPLUS	KX104	KCPX
Q100	KTFM	WHSL
WERZ	WKZL	KGOT
WSPK	WHOT	



Distributed by CBS Records

DATEBOOK

SEAN ROSS

Franking Privileges

Even in a year with "Afternoon Delight" and "Muskrat Love," Michael Franks' "Popsicle Toes" was an odd single. It was too laid-back and jazzy for many CHRs (outside of a few cities, Pittsburgh and Detroit among them). It was too strange and double entendre-ridden for many A/C programmers and never made it past #31 on that chart. Since 1976, Franks has continued to turn out quirky records, musically soft, generally romantic, and usually quite allusive. (His "Baseball" features a lot of references to "sliding into home" and so forth.) Franks' odd sense of humor probably helped keep him off the slagheap where reside a lot of others from the "mellow era." Going straight, at least momentarily, helped get him his first top ten A/C hit, "Your Secret's Safe With Me."

Born September 18, 1944 in suburban San Diego, Franks attended graduate school in Montreal, opened for Gordon Lightfoot, and worked with Carnival, the predecessor of that country's jazz-rock Lighthouse. He's taught music at UCLA, written for blues-veterans Terry & McGhee, and scored at least three movies, which led him to Reprise and then Warner Brothers in the mid-'70s.

MONDAY, SEPTEMBER 16

1963/Swan releases the Beatles' "She Loves You" to negligible response . . . at least for the next four months.

1970/Led Zeppelin replaces the Beatles as Melody Maker's top group. It'll take a few years but Zeppelin will eventually break most of the other group's concert-attendance records. (One of those, in turn, will be broken by Foghat).

1977/Now known primarily for "that song Power Station did," glam rocker Marc Bolan of T. Rex dies in a car crash outside London at age 26. Bolan, who had hits for several years in Britain, had started work on his own weekly TV series.

Birthdays: B.B. King 1925, Kenny Jones 1948, Earl Klugh 1953.

TUESDAY, SEPTEMBER 17

1931/RCA introduces briefly, then scraps, the 33rpm LP.

1967/Probably because they hadn't flashed anybody yet, the Doors manage to sing the uncensored version of "Light My Fire" on the Ed Sullivan show. Sullivan had asked the group to delete "girl we couldn't get much higher."

1980/"The Rose" is Bette Midler's best-remembered hit, but it's not her most recent; she actually had a minor chart item with "My Mother's Eyes" from the live "Divine Madness," which premiered on this day.

Birthdays: Lol Creme 1947, Fee Waybill (Tubes) 1950.

WEDNESDAY, SEPTEMBER 18

1989/Tiny Tim, whose music accompanies numerous hot tub orgy scenes in John Updike's "The Witches Of Eastwick," announces his engagement to Miss Vicki.

1970/Jimi Hendrix dies at age 28 in London, ostensibly of inhalation of vomit following barbiturate intoxication. Hendrix's death is the signal for bizarre independent record companies to somehow reissue everything he'd ever recorded at any time. Ten years later, the first Hendrix festival is held in Amsterdam.

1974/Judy Collins's hour-long documentary on her music teacher, "Antonia: Portrait Of A Woman," opens on New York's Upper East Side.

Birthdays: Dee Dee Ramone 1952, Frankie Avalon 1939, Kerry Livgren (Kansas) 1949.



THURSDAY, SEPTEMBER 19

1958/Elvis Presley sails for Germany.

1973/Country rocker Gram Parsons overdoses at age 27. A week later, his coffin is stolen and taken to California's Joshua Tree National Monument for cremation by his manager. Parsons's fostering of Emmylou Harris is the subject of much of her recent "Ballad Of Sally Rose" LP.

1982/The famous Whisky-A-Go-Go closes, its last headliners Sparks, Surf Punks, and Plimsouls.

Birthdays: Brook Benton 1931, Sylvia Tyson 1940, Freda Payne 1945, David Bromberg 1945, Nile Rodgers 1952.

FRIDAY, SEPTEMBER 20

1969/"Only On ATV Music" probably doesn't sound right to Beatles fans; nonetheless, this was the day when the aforementioned publishing company bought out the catalog of Northern Songs.

1970/Think the Doors would be on the "Miami Vice" soundtrack if they were together now?: Jim Morrison is acquitted in that city on charges of lewd behavior but found guilty of indecent exposure and profanity.

1973/Jim Croce and his partner Maury Muehleisen are killed in a Louisiana plane crash.

Birthdays: Alannah Currie (Thompson Twins) 1957.

SATURDAY, SEPTEMBER 21

1957/Great moments in "porn-rock" history continued: "Wake Up Little Susie" charts despite concern about what exactly that song's couple were doing at the drive-in before they dozed off.

1979/So why wasn't there any Beat Aid? The *New York Post* announces that the Beatles will reunite for a UN benefit on behalf of the boat people.

1980/Elton John signs with Geffen.

Birthdays: Leonard Cohen 1934, Betty Wright 1953, Dickey Lee 1940, Don Felder 1947.

SUNDAY, SEPTEMBER 22

1965/"Who beat somebody (or each other) up on stage" story of the week: Roger Daltrey attacks Keith Moon in Copenhagen and is virtually discharged from the group.

1965/Grace Slick's first group, the Great Society, debuts near San Francisco.

1981/After years of choreographing dance to rock music, Twyla Tharp finally opens her rock-dance opus, "The Catherine Wheel," in New York, with music by David Byrne. While the show album was just another weird solo project by a Talking Head to some people, it was one of the first LPs to include bonus tracks on cassette.

Birthdays: Joan Jett 1958, Debby Boone 1958, Scott Balo 1961, David Coverdale (Whitesnake) 1949.

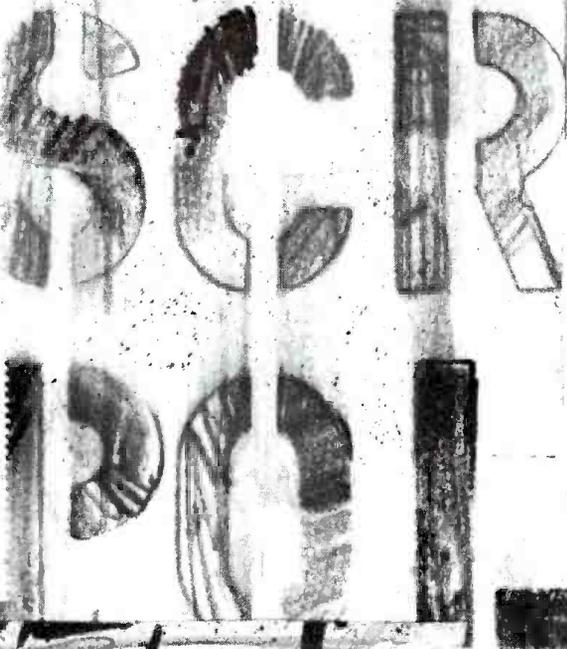
SCRITTI POLITTI

PERFECT WAY

02

SCRITTI POLITTI

IME



"Perfect Way"
Is The New Single From
Cupid And Psyche 85

SCRITTI POLITTI

PERFECT WAY

SCRITTI POLITTI

PERFECT WAY

SCRITTI POLITTI

PERFECT WAY

SCRITTI POLITTI

I95 deb 40
WCAU-FM on
KKRZ 17-15
KMJK on
KMEL 17-15
KWSS add
KPLUS 34-26
KUBE 24-22
KNBQ on
K104 on
WTLQ on
WNOK-FM add 38
WZLD on
WFMI on
BJ105 29-25
KTFM on
WHOT on
KF95 33-31
KIYS 27-21

KSND on
KLUC add
KFTV deb 36
KSKD on
OK100 deb 38
95XIL on
KFMN 39-36
WKSF on
WZYP on
KWES deb 32
WPFM add
WHSL add
KGOT on
KTRS 34-31
KOZE 21-13
KBIM add
KZOZ add
SLY96 add
OK95 38-35



AND
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THE
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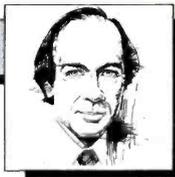
WHTT	WKDD	WFXX
B96	KZIO	KISR
92X	WZPL	WXLK
WRCK	KSKD	WCIL-FM
WNOK-FM	WGUY	99KG
WFMI	95XXX	WDBR
WLRS	WZYQ	KFMW
KX104	OK100	OK95
WKZL	WGAN	

The new Talking Heads single
is going places! "And She Was"^(7:28:17)
from the groundbreaking new LP

Little Creatures (1/4 25305)



© 1983 SIRE Records



BRAD MESSER

CALENDAR

The Request Line Is Open

Andrew Wells of WZYP/Huntsville, AL doesn't mince his words. Knows exactly what he wants. Doesn't hesitate to ask for it. As Andrew sees it, here's what this column should be paying attention to:

"Would you please go back to addressing the problems of newpeople more. I've only been in the business two years. There was a time when your articles were a great help in keeping me steady on the course.

"Maybe you've been at it so long you take things for granted. Things like interviewing, finding your angle, developing contacts, working with TV and print journalists and jocks and salespeople, rewriting wire copy."

"We, as working professionals, need to continuously examine the

way we do things, the shortcuts we've grown used to that maybe we shouldn't rely on so much. With the passing of *Earshot*, radio journalists have few forums to air their concerns. Yours is one. We need it."

Thanks for your letter, Andrew. (Ever consider becoming a great assignments editor?)

Just as at a radio station, we folks at R&R always have a healthy appetite for exchanging information. Every bit of input is appreciated.

You are right, Andrew. The column has drifted away from consideration and problems faced by fellow newpeople who are just getting started in this unique business.

It is a shame that you, who comprise the next wave, are so often given less attention than deserved. Some veterans who tend to wave off the up-and-coming crew are guilty of forgetting those newpeople who took time to be helpful to us back in our own early days.

Therefore, from time to time during the next few months, this column will be taking its cues directly from your mailed-in Want List.

Soldiers Promised Free Land

MONDAY, SEPTEMBER 16 — On this date in 1776, Congress offered 100 acres of land, and a \$20 cash bonus, to all Continental Army privates who promised to stay in the service until the end of the Revolutionary War. The war lasted about seven years, so the cash bonus worked out to about 23¢ a month.

1943 — Dr. **Albert Hoffman** inadvertently took the first LSD trip, after getting the psychedelic acid on his skin during an experiment in the Sandoz laboratories in Europe. While he was riding his bicycle home after work, the handlebars suddenly seemed to "turn to rubber."

1810 — Mexico Independence Day (anti-Spain revolution). 1630 — Shawmut, Massachusetts renamed Boston. Today is Rosh Hashanah.

Birthdays: **Rosemary Casals** 37. **Elgin Baylor** 51. **Peter Falk** 58. **B.B. King** 60. **Allen Funt** 71.

Major Bowes' Amateur Hour

TUESDAY, SEPTEMBER 17 — The first talent show in broadcasting — the great-grandfather of "Star Search" — premiered in 1936. "Major Bowes' Amateur Hour" ran ten years on radio, and eventually moved to television under Bowes's longtime assistant **Ted Mack**. The most famous star to emerge from the Amateur Hour was a contestant who finished no higher than second place . . . **Frank Sinatra**.

1980 — Nicaragua's exiled President **Somoza** was assassinated in Paraguay. 1908 — First fatal airplane crash. Pilot **Orville Wright** broke some ribs, passenger **Thomas Selfridge** was killed. Today is Citizenship Day. The U.S. Constitution was formally adopted in 1787.

Birthdays: **John Ritter** 37. **Ken Kesey** 50. **Anne Bancroft** (Annemarie Italiano) 54. Ex-astronaut **Tom Stafford** 55. **Roddy McDowell** 57. **George Blanda** 58.

FBI Nabs Patty Hearst

WEDNESDAY, SEPTEMBER 18 — The FBI found and arrested **Patty Hearst** ten years ago (1975). The heiress to the multi-million-dollar publishing fortune had become a fugitive, wanted for bank robbery, after being kidnapped from college and brainwashed by terrorists. Patty was sentenced to seven years for bank robbery, but after serving less than two years, was pardoned by President **Jimmy Carter**.

1981 — France became the last European nation to outlaw execution by guillotine. 1970 — **Jimi Hendrix** died of drug OD. 1927 — CBS went on the air with a 16-station network. 1783 — **George Washington** laid cornerstone for Capitol building. *Birthdays:* **Robert Blake** 47.

Revere's Gold False Teeth

THURSDAY, SEPTEMBER 19 — A gold-and-silver silversmith ran a newspaper ad in Boston in 1768, offering sets of false teeth "that look as well as natural." The ad was placed by **Paul Revere**, who became one of America's most famous revolutionaries eight years later.

1981 — **Simon & Garfunkel** reunion concert drew 100,000 to NYC Central Park. 1928 — **Disney's** Mickey Mouse prototype "Steamboat Willie" premiered at Colony Theater NYC. 1910 — First criminal conviction based on fingerprint evidence. 1881 — President **James Garfield** died. He had been shot by an assassin on July 2. Garfield's 200 days in office was the shortest presidential term.

Birthdays: **Leslie Hornby** (formerly Twiggy) 36. **Paul Williams** 45.

First Equal Opportunity College

FRIDAY, SEPTEMBER 20 — Beer baron **Matthew Vassar** opened Vassar Female College in 1865, the first school to offer American women a separate-but-equal liberal arts curriculum. Vassar didn't allow men for more than a century. The school at Poughkeepsie, New York, finally went coed in 1968.

1984 — Suicide bomber attacked U.S. Embassy annex in Beirut, Lebanon, killing 23. 1963 — JFK at UN proposed joint US-USSR moon mission but Russians refused and "space race" began. Today's the last Friday of Summer. Fall arrives Sunday at 9:07pm EST.

Birthdays: **Sophia Loren** (Sofia Scicolone) 51. **Jim Croce** would have been 43.

What do you get when you cross
the **EAGLES** (Randy Meisner) with
BREAD (Jimmy Griffin) and **BILLY SWAN**?

BLACK TIE

“IF YOU GOTTA MAKE A FOOL
OF SOMEBODY”

ALREADY ON THESE KEY STATIONS:

WCCO	WMT-FM	WKXE	WRDB	KUKI
WAEB	KFSB	J107	KLER	KMAS
WKYE	KWEB	KBCC	KLYQ	WLDR
WEIZ	WJON	KGLO	KMTI	WLEQ
WAVE	KTWO	KLWN	KORT	KKLV
WHBY	KQSW	KLWC	KRYK	WOVO
WNAM	KRSB	WBEV	KSKI	WHNY
WHNN	KMGQ	WDUZ	KDES	WDDJ
WTKO	WGHQ	WJER	KNCO	WJZM
WSKI				KIPR
WKYX				WTBC
WJBC				WHKW

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FROM THE ALBUM **WHEN THE NIGHT FALLS**

PRODUCED BY REGGIE FISHER

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January 1, 1986.

Contact Steve Saslow, Senior Vice President and General Manager, at (212) 418-3044.

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BRAD WOODWARD

WHY JOHNNY CAN'T READ:

Dealing With Computer Illiteracy

By Brad Woodward & Brad Messer

It appears 1985 will go down in history as the year the electronic revolutionaries stormed the radio news Bastille.

Oh, there were signs of unrest before. Malcontents at KCBS/San Francisco mugged the mighty typewriter in their newsroom one dark night in 1979. Insurgents next infiltrated WRC/Washington and KIRO/Seattle. But only a handful of scrappy rebels took up arms in the following years — until 1985, that is.

During this steamy summer of discontent, palace revolts exploded at the very thrones of radio news power, the CBS and Group W all-News stations. With leaders of the old regime imprisoned in their dungeons, the mutineers have gone to work on the masses, and with growing success. The ranks of participants in the electronic newsroom coup d'etat now include a surprising number of music stations.

This seems to be a revolution that's working, truly capturing the hearts and minds of "the people." There's no disillusionment with the new order, no longing to go back. In fact, it wouldn't be surprising to see the typewriter placed on trial for "crimes against broadcast journalism."

What do newsroom computers do? How much do they cost? Are they worth it? Who sells the best? In the following pages these and other questions will be attacked, although some of them have a way of counterattacking.

There are fewer than one hundred radio newsroom computer systems on-line in the entire country, so don't feel alone if you're not up to speed on the subject. Station executives and newsmen at entry level face the same blank-minded confusion an aborigine might encounter if he heard about an automobile, but had never seen or driven one and wanted a simple explanation. Sure, cars all do pretty much the same thing, but there is no simple explanation of the differences among Cadillacs and VWs and stretch limos and Ford pickups.

Define Needs First

One complicating factor is that the intended use determines the basic type of car (or computer) for the job. A leather-upholstered Lincoln with cruise control isn't best suited for off-road hillclimbs, just

as a 4WD Jeep CJ-5 isn't the machine for taking your dressed-to-the-nines spouse to the country club.

First determine the tasks to be done, then choose the machine that most cost-effectively meets your known and anticipated requirements. Computers are fairly easy to match to jobs, but cost effectiveness is a cyclical argument that can easily satisfy no one.

Standard Vs. Add-On Choices

Another complicating factor in-

volves the mix of standard equipment and potential add-on accessories. What comes with it? What do the accessories cost? With a car, you can wait awhile and then add air, or possibly even drop in a more powerful engine — but you wouldn't be able to add four-wheel drive. The expansion of a computer to meet a new requirement works about the same way. Some add-ons are possible while others aren't, period. The hardware and software must be capable of being upgraded through the years to meet your changing needs.

In shopping for a system, there is no shortage of additional complicating factors. Back to the car analogy: what would we tell the confused aborigine about timeless vs. trendy styling, availability of expert service, repair costs, carburetion vs. fuel injection, and all the other fine points that come only with car experience? We'd probably ignore all that, just as this special will ignore floppy vs. hard disc, spoolers, streamers, mirror redundancy, and the confusing claims for competing LANs (local area networks).

What Do Newsroom Computers Do?

You don't really need a computerized system that can make your job ten times easier, do you? Do you like spending hours on tasks that a lowly computer can do in seconds? What tasks, you ask? Well, here are a few things your electronic news computer can do:

- Save and organize wire copy. Incoming copy from one or more wire services automatically goes straight into the computer, which can store several months' worth of information — depending on your system. Stories sort themselves by categories (Sports, National, etc.) and can be brought onto a CRT screen in virtually any sequence and by key words, such as "all National League scores" or "every story containing the phrase Japan Air Lines" or "any state story mentioning watermelons."

The computer's archiving function can also recall relevant past local stories, complete with a directory of morgue tapes and source telephone numbers.

Split screen can display an original story and simultaneously provide space in which to rewrite.

- Automatic bulletin notification. Various systems ring a bell or flash a light or instantly print the Flash, Bulletin, or Urgent message on your CRT screen, depending on your instructions.

- Word processing. Shows up the typewriter for what it is — a slow, crude, almost-stone age tool. A word processor can shuffle story order, move paragraphs around, insert words and phrases, delete

words or lines or paragraphs, put part of this story with part of that one, and much more.

Word processing helps virtually everyone write better. It's excitingly fast and makes it easy to change and improve copy. Some machines check spelling, some do math, others generate forms and form letters — an easy way to coordinate school closing notification procedures or stringer guidelines.

In addition, a newscast script in final form may either be printed out or displayed on the screen at a TelePromter.

- Track assignments. The computer can keep track of who's where covering what. Key in "ticker" follow-up reminders. Not bad for vacation scheduling, either.

- Show rundowns with automatic backtiming. Extended newscasts and talk show elements are easily time-managed with instant add-on or deletion of elements. If you scratch a spot or add an unscheduled mobile report, rundown instantly recalculates and displays whether the show is too long or short.

- Electronic bulletin board. A bulletin board provides message exchange, instant Rolodex-type phone number recall (and automatic dialing on some systems), source lists by name or subject, silent intercom and dozens of other uses.

The main differences in competing systems center on capacities for data storage, speed of operation and ability to perform two or more tasks simultaneously.



KNX/Los Angeles trades in its typewriters for computer terminals.

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At Mutual we think you *should* be picky about your programming. We're picky about ours. For more information call Ben Avery, Station Relations, (703) 685-2050.

 **Mutual. We're on a Roll.**

Save A Tree & A Buck— Buy A Computer

By Holland Cooke

Want to sell the boss on computerizing your newsroom? Try this: multiply 24 (hours/day) x 365 (days/year) x six (our estimate of average feet-per-hour of paper an Extel printer consumes). The answer is 52,560 — almost ten miles — of paper used every year per printer.

Pull some invoices from your wire paper vendor and calculate an annual dollar figure based on feet per roll. It'll vary by vendor, roll length, carbon, etc. Don't forget to anticipate a price increase next year! If you've got high-speed wires or a lot of wires (WTOP has nine), that number can be a killer. Don't forget to add in all those ribbons that tattoo your staff's fingers.

Financial Wizardry

Most of this awesome dollar figure is money you're literally throwing into your newsroom wastebasket instead of investing in a computer system. I say "most" because every radio station I've worked at (from wall-to-wall Beautiful Music to all-News) used, at most, just a small fraction of the output of each teletype source, although everything gets printed.

Add in the "petty cash" you spend on index cards, Rolodex cards, three- or five-part carbon script sets, format and assign-



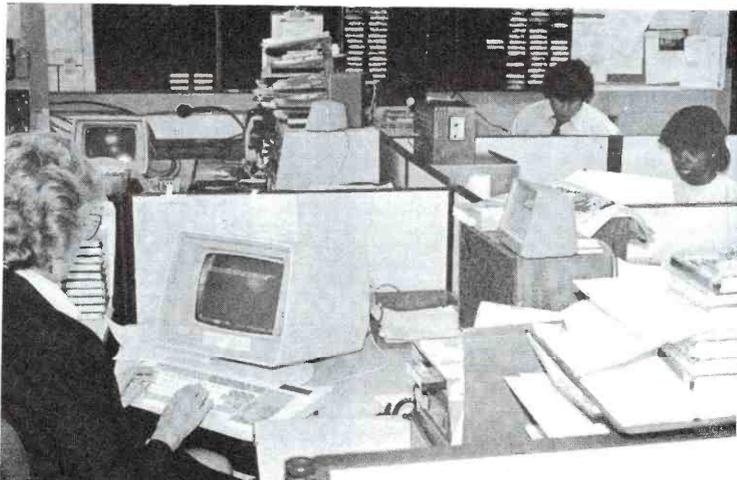
HOLLAND COOKE
OPERATIONS MANAGER
WTOP/WASHINGTON

ment offset runs, etc. These are all supplies you'll replace electronically.

Next, go visit your station's business manager. Bring along that newsroom computer proposal you got at the convention (but haven't dared show your boss yet). Have the business manager introduce you to "depreciation of capital equipment."

Rounding The Bases

This is business. Dollar decisions get to the bottom line before notions of efficiency do. Better deployed manhours and ease of editing are great ideas, but "how can we afford the dang thing?" is issue number one. Start your sale as a bean counter and you'll get to first base.



WCAU/Philadelphia computerized newsroom.



KNX/Los Angeles's computer printers.



ColorGraphics' NewStar computer.

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New York, NY

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Want to steal second? Tell the boss all those newsroom reasons for computerizing. Arrange a demonstration at your station. Show your GM how you'll scan slugs and scroll wire copy instead of constantly gobbling up paper (money). Then dazzle him with split-screen composition and editing, future files, assignment planning, and electronic Rolodexing.

Need more money? Here's a move to third that would make Rickey Henderson proud. Figure out what those innocent (but messy) staff mailboxes really cost. Multiply your photocopy machine's cost-per-copy x number of memos written per year x number of staffers memored. Then check out the system's electronic staff mailbox feature. Also, if newsroom house-keeping or floorspace is an issue at

"Better deployed manhours and ease of editing are great ideas, but 'how can we afford the dang thing?' is issue number one."

your station, guesstimate how much easier life would be if everybody stored their notes in an electronic mailbox. If you're budgeting for more file cabinets in 1986, divert those dollars to your computer system. Get the idea?

Heading For Home

Which system should you get? How should you shop?

• Decide what your station would do with an electronic newsroom. Talk to the computer sales-

folks. Design a system to accomplish those tasks.

• Look around the newsroom. Find as much of the price tag as possible in your present expenses. How much will you save by doing things differently?

• Step up to the plate. Your boss is on the mound.

Scouting Around

WTOP is all-News in the nation's capital. Our operation is a natural for this kind of big-ticket item. Maybe yours is, too. Try the dollar exercises and find out.

We've spent the last year shopping, waiting for the industry to shake out and for a leader to emerge. We hope to go with a custom 13-terminal configuration of the NewStar system from ColorGraphics. Why this system? Because of its lineup. It will save us money and help us work better.



**Changing your station's format?
BMI makes any move easier.**

Without BMI's tremendous variety of music, any format change would be a lot more difficult.

That's because BMI has always licensed and encouraged all forms of music. Even when others didn't.



And no matter how many times a format changes, one thing will never change. You'll always have plenty of BMI music to play.

Wherever there's music, there's BMI.

War Of Resistance: Prepping The News Staff

By Bob Agnew

Getting a newsroom staff to shift gears from the "traditional" to "state-of-the-art" system can be a traumatic experience for everyone involved. Because of an emotional blockage to new technology some people may resist or fight any switch to computerization; because of this it is very important for the news director to approach staff preparation for newsroom computerization on two fronts: factual and emotional.

First, it is important to have a staff meeting to discuss what the system will do, how it will be phased in, what functions it will replace, what the expectations are, and how this will help in gathering and disseminating news.

"The most important thing I learned was not to flood the staff with material to read and remember."

Avoid Instructional Overload

Do not circulate volumes of printed material on the system. AT WCAU I compiled a three page dictionary of computer terms, trans-



BOB AGNEW
NEWS DIRECTOR
WCAU/PHILADELPHIA

lating words like "cursor" and "scratchpads" into layman's terms.

I also attached a short introduction to the system and told the staff to read it over at home and try to conceptualize the system. I encouraged them to take a look at computers, but not to expect to become experts or "hackers." It is very important not to inundate the staff with too much material. The computerized newsroom can be a very frightening experience, especially to the veterans who have always used a typewriter and are afraid and skeptical of new things.

As with most new procedures, our introduction and training was

very intimidating in the beginning. We were open-minded, however, realizing we were pioneering something revolutionary. The most important thing I learned was not to flood the staff with material to read and remember.

Preparing The Staff Emotionally

It is also critical that the staff have proper emotional preparation. In the months before installation, I continually pointed out the magnificent advantages of the computer. I stressed how much easier a particular story would have been to research and write



Rolls of wire copy become obsolete with a computerized newsroom.

with a computer terminal instead of feeding reams of paper into the typewriter and ripping the wire copy from the printer.

Continual positive reinforcement of the ease of operation and efficiency helps to lessen the apprehension. I made a point of tak-

"Don't expect too much too soon from the staff, but it is vital that they realize training is only temporary."

ing the "veterans" aside and talking with them about the great features of the computer that would make their jobs so much easier. I keyed in on the areas where they all have problems: sifting through the wire copy, rewriting and updating old copy, and especially losing copy.

Removing Training Wheels

When it comes to actual installation, the news director must really make sure he or she is prepared. A thoroughly planned training schedule must be devised to ensure staff

"It is very important not to inundate the staff with too much material. The computerized newsroom can be a very frightening experience, especially to the veterans who have always used a typewriter."

members get enough time to train, as well as "play" with the system, while scheduled so that daily news assignments and coverage don't

from the instructional and practice sessions.

We were fortunate to have two trainers work with the staff, but I had to make sure the staff wasn't depending on the trainers to show them the same task over and over. It's a very simple matter of thinking over what was taught and trying to repeat the process. It's really just a lot of trial and error.

If possible, I highly recommend getting a terminal into the newsroom even before the installation. This can be the practice terminal where staffers are encouraged to sit down and try the system.

It is also important that you don't take out your wire machines until you're sure all the bugs are out of the system and the staff is working up to speed. Still, you don't want to hang onto the wire machines longer than necessary.

Mold The Computer To Your Needs

Finally, be sure to sit down with your computer representative and thoroughly outline what you want out of the system. Make sure the computer will be adaptable to your operations. Don't be overly willing to uproot your system of operation and change everything you've done successfully just because you have a computer. The software experts can do amazing things to mold computers to your needs.

Obviously, there are specific steps and functions that can be done just one way. But think through what you want the computer for. This is probably the biggest problem area in a computerized newsroom... the assumption that it can do everything you want it to. You must communicate those ideas ahead of time.

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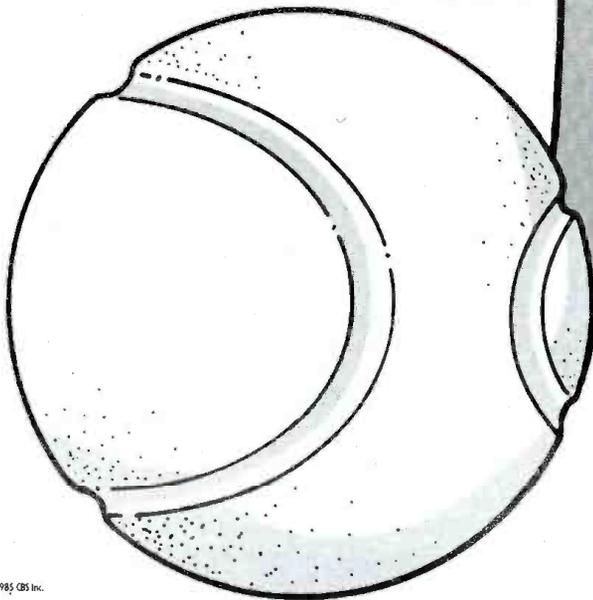


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CBS & ColorGraphics: The Computer Connection

By Mike Ludlum

Selecting the right electronic newsgathering system for our six radio stations and Washington bureau was a task that encompassed two years of extensive research. Our decision to launch this study stemmed in part from the fact that, despite ongoing changes in all systems, computer technology had advanced to the point of being able to satisfy the needs of today's newsgathering operations.

After conducting some preliminary research we were able to concentrate on three vendors: ColorGraphics, BASYS, and Terminal Systems. Site inspections, discussions based on our needs, plus a "dream list" to stretch the imagination and test the capabilities of each system enabled us to learn about all three.

We were able to confer with a "panel of experts" as to our specific needs right here at CBS because our San Francisco station, KCBS, had been using ColorGraphics' NewStar system for the past 10 years. It was one of the first stations in the country to go on-line and is now working with its third ColorGraphics upgrade.



MIKE LUDLUM
NEWS DIRECTOR
WCBS/NEW YORK

Networking, Smart Terminals

That was a factor in our decision, along with the system's ability to satisfy our needs. ColorGraphics' potentially strong networking capability is important to us, for our needs. Its use of "smart terminals" over "dumb terminals" again, for our needs, is a plus.

Now is a good time to buy electronic newsgathering equipment. The hardware has advanced to meet the users' needs and the software is constantly being upgraded. In the final stages of our search we confirmed our belief that each of our three finalists was a competent and solid producer.

"Now is a good time to buy electronic newsgathering equipment. The hardware has advanced to meet the users' needs and the software is constantly being upgraded."

We have just completed the installation of NewStar in all our facilities and it will be a few months before everyone is on-line and up to speed, and before the system is fully tested. Following our extensive search, and based on the very specific needs of the CBS Owned AM Stations, we felt that ColorGraphics was the right choice.



Ease of operation makes the computer the #1 choice for writing news copy.

State -Of -The -Art

Upon my arrival at KNUZ-KQE four months ago, I was asked to bring the news facility up to 1985 standards. That's what I call luck — having the opportunity to raze the entire operation and bring in an entirely new system, from the ground up.

I submitted a detailed plan, including equipment suggestions, cost estimates, designs for three fully-equipped edit booths, and a proposal for an electronic newsroom. Our president and owner has a reputation for wanting to be "first" in the market, an attitude which certainly helped. Also, corporate President Dave Morris told me to come up with cost analyses and full descriptions of each computer system we looked into.

Familiarity Breeds Good Will

I had just gone through a search for a traffic and billing system in my last position as a general manager, so I was quite familiar with most of the broadcast computer companies. Jefferson Data Systems was close to the top in my last computer search, so we contacted them, along with NewStar, BASYS and several others. Ultimately, we felt that for our needs and budget Jefferson Data had the best available product.

Its affiliation with Jefferson Pilot Broadcasting, which I worked for at KIMN/Denver, made the system even more attractive. I knew Jefferson to be extremely professional, and we had great confidence in Bill Ballard, the former TV news director who would be installing and providing customer service for our system.

Another factor was that while the software was first being developed by Ted Fuery at KCBS/San Fran-

cisco, I was across town directing the news operation at KYA — and watching carefully.

The savings we were able to realize by making the purchase from Jefferson Data were impressive, and the company was very responsive to our needs, before and after acquisition. Still, we have run into one hitch: after one month of operation, our AP modern still can't feed Newspower 1200 into the computer. We feel that should have been handled ahead of time, and strongly recommend that anyone considering a newsroom computer visit a station already using the system.

Make The Computer Pay For Itself

We also suggest you make sure your department is cost-effective. We came up with some service elements which are not only palatable for programming, but very salable. Both "The Houston Oil and Gas Report" and "The

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Group W: The Basics Behind BASYS

By Frank Sciortino

When Group W Radio decided to explore the possibilities of electronic newsrooms, I chaired a special research committee which, after some initial study, narrowed the candidates to **BASYS** and **ColorGraphics**.

Each had claimed major installations and each had successful track records in broadcast newsrooms. We invited both to submit proposals and to present demonstrations to a Group W task force which met in New York. Both came well prepared to discuss technical philosophy and development plans, and we felt fortunate to have two excellent systems to choose from.

In addition, news directors from



FRANK SCIORTINO
EXECUTIVE EDITOR
WINS/NEW YORK

Group W's radio stations attended the RTNDA meeting in San Antonio and assessed the most recent enhancements advanced by both companies. Next, we asked for sec-

ond proposals, including a total package of equipment and prices. The vote was close, but **BASYS** won the initial order for installation at **WINS**.

User-Friendliness Key Factor

If I had to reduce our decision to the key factors, they would be the user-friendliness and flexibility of the **BASYS** system.

As with many newsrooms, each class of users requires significantly different functions. Editors, writers, anchors, service aides, and news production assistants all perform different tasks. Each has duties which are unique to his or her overall task and, with **BASYS**, we saw the possibility of creating keyboards which met the precise needs of each employee.

ColorGraphics terminals claimed a similar strength, but we felt

that the 'instant access' approach was less suited to our needs than the keyboard definition available in the **BASYS** system.

Beyond that, management of the data base system seems somewhat easier to us with **BASYS**. The more one understands about the system, the more one demands of it. **BASYS**, again, in our view, was able to meet this need.

We might insist, for example, that our national and international stories be no more than six hours old, and that regional stories and sports be no more than 12 hours old. **BASYS** gives us that capability.

Ease Of Training Tips Balance

Above all, user-friendliness of **BASYS** appealed to us. We were able to train beginners to use the system in about an hour. In an environment where breaking news puts demands on all of us, ease of training was a major consideration.

ColorGraphics does indeed have an advantage in speed of display, but it seemed to us that the number of keystrokes required to get the desired response from a **ColorGraphics** terminal took more time than is required to depress one key on a **BASYS** terminal and achieve the same response.

Bulletin Slugs Displayed

One example that stuck with most of us was the so-called 'priority

"In an environment where breaking news puts demands on all of us, ease of training was a major consideration."

message.' **ColorGraphics** displays a blinking cursor any time a message or priority enters the system. **BASYS** displays a blinking message with a story slug, such as 'Urgent: Reagan.' The user thus has an easier time determining whether to take the time to display the urgent story or continue whatever task is underway at the time.

The truth is that the wire services assign priorities to stories, and most of those priorities have to do with the needs of newspapers. Broadcasters have different criteria, and **BASYS** lets broadcasters make their own instant judgments.

Finally, the **BASYS** package included an entire package, including printers. The **ColorGraphics** proposal did not include printers; it recommended that we obtain "local service." Because of our long experience with printers, we preferred a newsroom system supplier who was also responsible for the printers, which tend to be the weakest link in any information chain. We did not want to have to call one company for printer repair and another for system repair. In our view a system operates best when it is all-inclusive.

With Jefferson Data

By Greg Jarrett

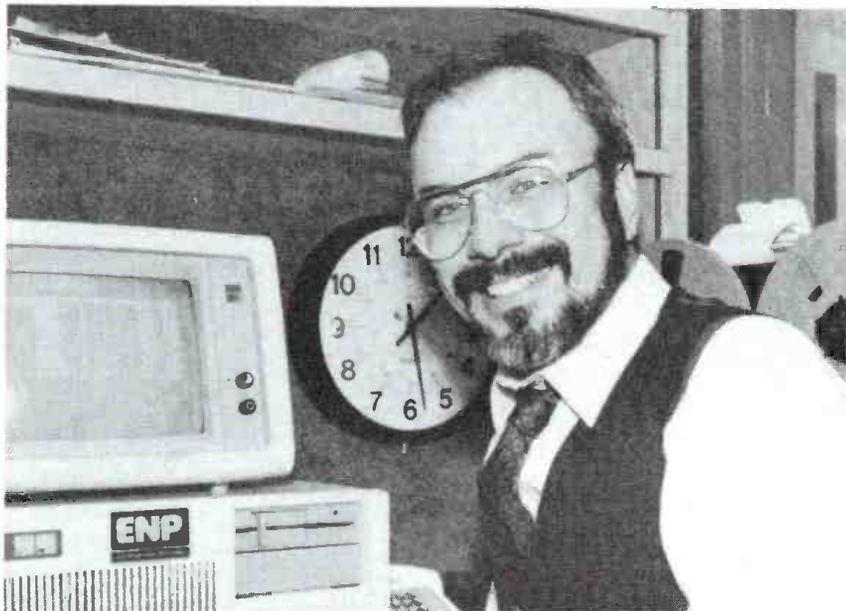
Economic Report" are easy to put together with the computer, and are very attractive to our departmental bottom line.

Our staff is so proud of the system that their product output has improved, and they cooperate fully with our no-smoking, no-eating,

and no-drinking policy.

We have virtually eliminated the need for notes tacked to the wall, as well as the clattering or buzzing wire machines. Soon the days of wondering where a phone number might be found in the Rolodex, or under what heading, will be over.

We are also able to assemble and save entire newscast scripts in the computer, save a day's or a month's work, and find information at the touch of a few keys. Most of all, there is no longer any reason for messy copy, strikeouts, or typos.



GREG JARRETT
NEWS DIRECTOR
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Computer Q & A: What Are We Afraid Of?

Confused about what sort of computer your newsroom needs? Are you further confused about what sort of questions you need to ask? **Read On:**

Q: Say I buy all my hardware today, then next week someone comes out with a hot new model that's ten times better and costs about half as much. Technology's moving fast! I'm afraid of getting stuck with old-fashioned equipment.

A: Consider the computer as just another high-tech machine such as a stereo or television set. New and improved models do come out all the time, but an older model still does the job for which it was intended, and the user has had the enjoyment of using it since the very first day it was installed.

Q: Doesn't it take an expert to know the right hardware and software?

A: Up to a point, but beyond that it doesn't really matter all that much. Newsroom software is somewhat akin to having sex: when it's good it's fantastic; when it's bad it's still pretty good. An old rule of thumb is that you get approximately what you pay for. In the marketplace there is a highly energetic challenge coming from the newcomers, plus lusty competition among the leaders themselves.

"Newsroom software is somewhat akin to having sex: when it's good it's fantastic; when it's bad it's still pretty good. An old rule of thumb is that you get approximately what you pay for."

Q: There's nothing I would love better than to put a great system into my newsroom, but how can I convince my boss that we should spring for the bucks?

A: Some station operators have been convinced with arguments based on economics.

If a company sells a \$13,000 package, an IBM XT with software, on a lease-purchase basis this comes out to around \$325 a month. The investment tax credit of about \$1300 reduces the first year's per-month cost to about \$220, and depreciation further reduces it to just over \$100. On a high-speed wire, the paper runs approximately \$80 a month, and a wire service line costs less going into a computer than into a regular

printer. Copying costs are also reduced.

A typical payback is around two years, through savings in paper, direct line charge reductions, depreciation, and investment credits. But management must also be committed to news!

Some stations find they have to use the current technology because the competition has it. Others, finding the balance-sheet pitch unconvincing, merely ignore that aspect and decide to upgrade to high-tech because they believe in giving their people the best tools with which to work.

Q: I don't know anything about computers. I'm intimidated by them. What if I can't understand how to work it? What happens if I crash?

A: As a child, did you say the same thing before you learned to ride your bicycle?

Computer Supplier Directory

BASYS — Mike Casserly, (Regional Rep.), 2685 Marine Way, Mountain View, CA 94043; 404-526-8458. Low-end configuration IBM-PC/XT around \$20,000 including hardware, up through 20-device Onyx-based systems of \$130,000 to \$150,000 and on up. President Dave Lyon says, "We are considered the Cadillac of newsroom systems, but not if that means the most expensive. We are not the most expensive." BASYS is one of the two dominant vendors. The other is ColorGraphics.

ColorGraphics — Sande Smith (VP), 3001 Lathan Drive, Madison, WI 53713; 608-274-8886. Turn-key three-terminal hardware/software package from around \$35,000 and upward with virtually no limit. "Our system is much faster and fully redundant," says Smith. The reason for redundancy, he says, is that "the average user becomes totally dependent on his system and can tolerate a down time of about 14 seconds." Generally acknowledged as industry leader along with BASYS, with a target of the top 100 markets.

Data Communications Corp. — David Heckle (Sales), 3000 Directors Row, Memphis, TN 38131; 901-345-3544. "Broadcast Industry Automation System" BIAS Newsroom (software only) from around \$7000 for one typical user, \$40,000 range for five users and on up. With IBM hardware (which some stations trade) prices range from around \$15,000. Product Manager Robert Anderson emphasizes flexibility, modularity, and expandability and "the IBM standard," and says the company's market target is "every market below the top ten!" After 15 years in broadcast computing, DCC has only recently expanded into providing newsroom systems.



Jefferson Pilot Data Systems — John Pearce (Product Sales Manager), 501 Archdale Drive, Charlotte, NC 28210, 704-529-3901. PC-based "Electronic News Processing" ENP from approximately \$7000 plus larger Onyx-based BASYS system. The company claims to "narrow in on the smaller systems on the PC and so especially for radio." Its systems combine with other departments such as traffic, ratings analysis, and music rotation.

Media Computing — Michael Rich (President), 4401 E. Kings Ave., Phoenix, AZ 85032; 602-992-2338. Offers TEN ("The Electronic Newsroom") with or without Leading Edge or other PC-compatible hardware.

Newsroom single-user Wire Editor includes software and hardware for under \$5000 and three-user system under \$25,000 complete, all expandable in stages up to various 64-device configurations.

Stations which prefer to obtain (perhaps trade out) hardware elsewhere can choose TEN software modules: Assignment/Archives \$1495. Producer's Rundown \$2395. Script Writer \$1895. Wire Editor \$1995. Package discount \$1500. Will customize.

SoftWiz — Arthur Young (VP), 1185 Folsom, San Francisco, CA 94103; 415-621-5779. Three system sizes from NCR-XT up through Unix with mirror redundancy and "even laser disc" technology. Software "based on analysis of individual station needs" with systems from about \$35,000 to \$199,000. Young emphasizes, "We take great pride in how easy our system is to learn. It takes about six or eight minutes." The company has been in the business under a year.

Terminal Systems Corp. — Robert Dambach, 901 Columbia Circle, Merrimack, NH 03054; 603-424-5033. TSC offers three categories of systems "from MS-DOS on a PC, plus MPM or CPM on our own Acorn hardware, and complete larger systems." Basic one-terminal newsroom management system "with AP 1200 wire capture, edit, backtime, library abstract and 'storm closing' from about \$7900." The company's sales target is "small to medium TV and medium-size radio stations."

United Press International — Bill Ferguson (VP, Editorial Manager), 13900 Midway Rd., Dallas, TX; 214-980-8362. Low-end two-terminal system from "around \$5000" includes Zenith-151 hardware and "Three-In-One Solution" software with wire capture, traffic scheduling, affidavit generation, billing, and other features all in one package.

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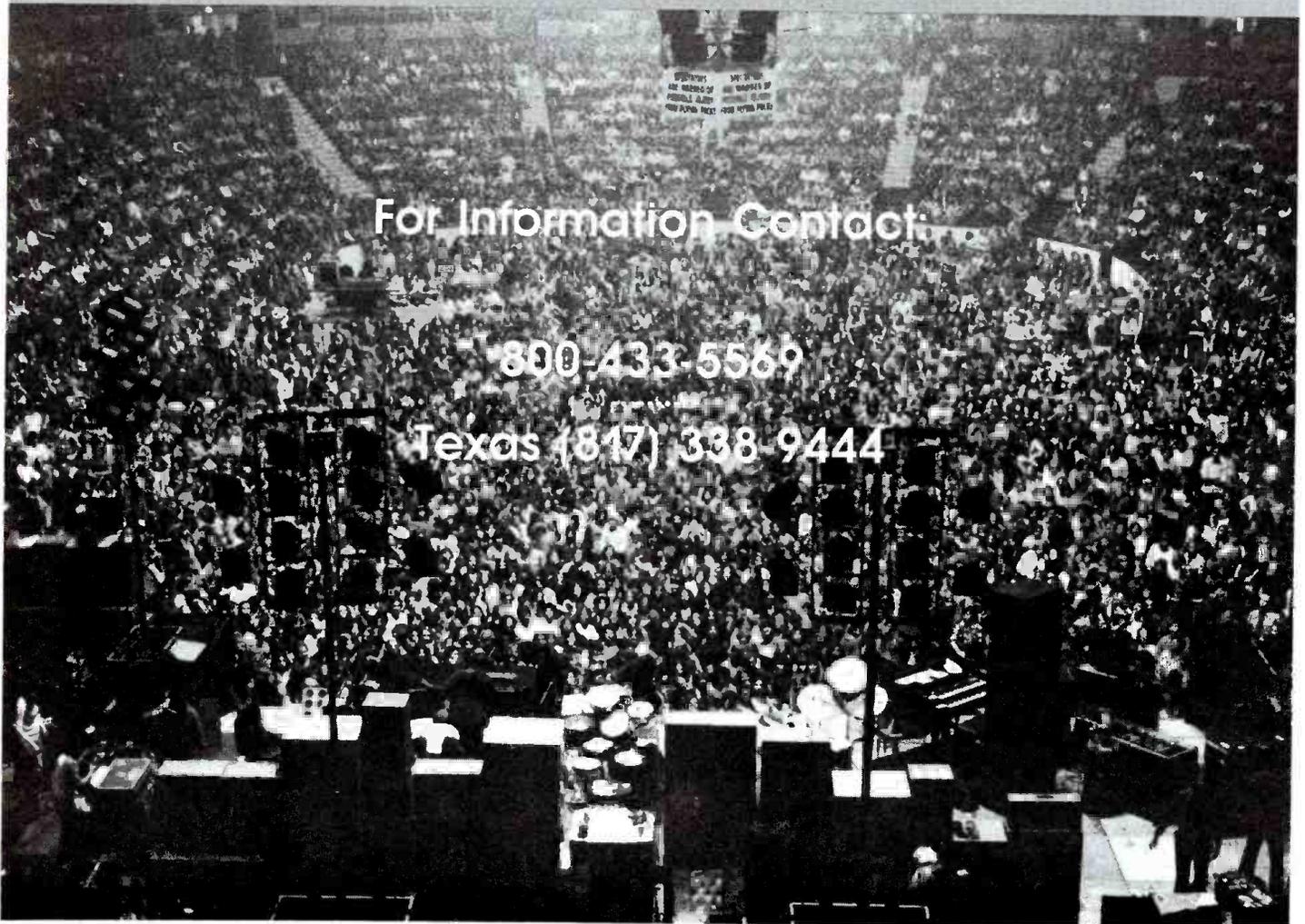
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KZZP Sets Sights On Dominating Phoenix

In market after market, CHR stations are fast becoming the dominant station. Monster 12+ shares combined with solid adult demos have made this format most attractive to managers, programmers, and advertisers. Why? Because the music is current, the presentation is exciting, and everyone wants to be in touch with what's going on.

Enjoying the best ratings the station has ever had, KZZP/Phoenix PD Guy Zapoleon is poised to knock off market-leading AOR KUPD and eventually AM A/C KTAR. "Nothing short of total victory will make me happy," insisted Guy.

The Tempo Factor

Guy cut his programming teeth as MD for KEARTH/Los Angeles before programming KRQ/Tucson and B94/Pittsburgh. Although he joined KZZP only last November, Guy sees his goal already in sight. "(Former PD) Charlie Quinn (now programming WHIT/Boston, but soon to program KJJJ/Phoenix) did a good job, but KZZP needed to be more targeted.

"My specialty is making a station musically consistent, and I excel in setting up research systems. A station's sound depends on the tempo of the music. If all the top 10 hits are down, then your station sounds down. That can confuse the audience, so the idea is to use common sense. We must sound consistent around the clock, so I use a music tempo system instead of a category system. There are categories within the tempo structure which allow proper rotation, but the tempo is my first consideration."

Additional Formatics

Comparing KZZP to his direct CHR competitor KOPA, Guy observed, "No doubt, we are more consistent. They were heading in a CHR direction, but have slipped more toward A/C again. I've always flavored our sound with specialties — a few obscure songs that others stations won't play and use them to make us sound different. The dial is crowded with stations seeking 25-34 women, so you must analyze the market to see what's available; then, never lose your base. Ours is 18-34 adults, and we spill over very nicely on all sides."

Guy revealed that KZZP's music mix is approximately 75% current, 20% recurrent, and 5% oldies. It all varies by daypart, but keeping current and on top of the new product is a real plus. I also do 12' edits on our 'powers' to keep us fresh when they've been in that category for four or five weeks."

Positioning That Works

The station's position is "KZZP 104.7-FM, The Number One Hit Music Station," and Guy attested to its effectiveness, pointing to an ongoing



"The dial is crowded with stations seeking 25-34 women, so you must analyze the market to see what's available; then, never lose your base."

— Guy Zapoleon

random phone-call contest. Those answering and repeating the winning phrase are awarded \$1000. KZZP has been hit 72 times in the last 90 weekdays, including a 50-day winning streak! "You can walk up to almost anyone, any-



KZZP's staff assemblies for the camera. Shown (back l-r) are Tim Hattrick, Jim Morales, and Clarke Ingram. Pictured (front l-r) are Mark Davis, Steve Goddard, Doug Kelly, Mike Elliott, Valerie Knight, Rebecca Garcia, and Bill Latour.

where and they'll say our slogan," said Guy.

An Upbeat Approach

Zapoleon describes KZZP as very fast-paced. "We are 'high energy,' but we certainly don't scream. I want KZZP to sound human and be caring. Topicality is the framework of the station's content. When something happens that affects the community, the winning station is the one serving as the

constant companion and friend.

"All of our people understand this principle. The morning show of Mike Elliott & Tim Hattrick is adult, yet irreverent. Middays are temporarily manned by parttimer Doug Kelly, while five-year veteran/MD Steve Goddard does afternoons. He's so funny and creative I let him be himself on the air. Steve's really blossomed — he's got killer numbers and the respect of the market. Asst. PD Clarke In-

gram covers nights, Jim Morales works late nights, and Valerie Knight handles overnights."

Getting back to his mission, Guy observed, "The common thread among us is the desire to win — a team feeling spearheaded by GM Mickey Franko. The adults are thinking young in 1985. We are bright and exciting, play a lot of rock 'n' roll, and have fabulous demos. I'm not leaving until we're number one and hit double digits."

APPLYING THE BASICS

KOPA Strives For Quality, Not Quantity

A few months back two new names came to Phoenix — KMBQ/Shreveport GM Carl Hamilton and PD Dick Bascom. Their assignment: to make KOPA-100 the winning radio station in town.

Dick, whose programming background includes AORs WQXM/Tampa, and WYFE/Rockford, began converting KMBQ from AOR to CHR 18 months ago. "The transition was easy and a lot of fun. Radio is radio, and the basics apply to all formats, with the differences being in music mix and approach."

A Wider Musical Variety

Dick is trying to distinguish KOPA from direct competitor KZZP. "This is a very interesting market, as (AOR) KDKB sounds almost like a CHR. KZZP has a large audience, but we're looking for quality — a base which will mean millions of dollars in revenues. We don't need a mountain, just a bucketful of gold."

KOPA's musical approach is slightly different from KZZP's. Said Dick, "In terms of intensity we are about the same, but KOPA

very good jock, but I wanted someone a bit different. David will not try to be outrageous, just humorous and relatable — non-offensive yet stimulating."

Phoenix Familiarity

Currently doing the music by himself, Dick has enlisted the aid of two locals. Former Atlantic promotion rep Erika Smith doubles with traffic reports and weekend artwork, while Cindy Wine helps with some of his administrative duties.

As one who hasn't spent years grooming talent in the market, Dick is fortunate to have inherited several market regulars. Tony Evans (aside from a short stint at KCBQ/San Diego) has served time at KUPD and KOPA. Chaz Kelly has been doing afternoons for three years. Buddy Baker (formerly of WMMs/Cleveland) works nights, and Doug Robert takes overnights. "They've all been a big help to me in learning the city," Dick acknowledged.

Discussing the Phoenix popula-



Dick Bascom

plays a wider variety of music for a wider spectrum. First Media Exec. VP Dan Mason has been a big help in defining our goals and strategy. "The only major on-air change I've made is in the morning. David K. Jones from KOST/Los Angeles is replacing B.J. Hunter. B.J. is a

"KZZP has a large audience, but we're looking for quality — a base which will mean millions of dollars in revenues. We don't need a mountain, just a bucketful of gold."

— Dick Bascom

tion profile, Dick pointed out how young the median age there is. "At 28 or 29, Phoenix is a very active market. We're working with lifestyle events reflecting the values of our listeners. While we're sharing mostly with KZZP, we also share with KKLTV, KLZI, as well as some KDKB came.

More Music, Less Spots

According to Dick, one of KOPA-100's strongest suits is its ability to play more music; there

Continued from Page 95

KAYLEIGH

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IS ONE IN A

MARILLION

WHEN KAYLEIGH WAS FIRST RELEASED AS A SINGLE IN ENGLAND EARLIER THIS SUMMER, IT ENTERED THE U.K. TOP FIVE ALMOST INSTANTLY AND PROCEEDED TO SPEND FIVE CONSECUTIVE WEEKS THERE.

NOT TO BE OUTDONE, THE ALBUM IT CAME FROM, MISPLACED CHILDHOOD, APPEARED SOON AFTER AND EXPLODED, OUT-OF-THE-BOX TO A #1 DEBUT ON THE U.K. ALBUM CHARTS.

HISTORY SEEMS TO BE REPEATING ITSELF HERE IN AMERICA. WHEN MISPLACED CHILDHOOD WAS RELEASED IN MID-JULY, IT WAS IMMEDIATELY EMBRACED BY AOR RADIO LIKE NO OTHER LP IN MARILLION'S CAREER AND SINCE THEN, TRUE TO FORM, LISTENER RESPONSE HAS SINGLED OUT KAYLEIGH AS ONE OF THE MOST ACTIVE ALBUM TRACKS OF THE SUMMER WITH R & R CHARTING IT THIS WEEK AT #15 (9/6/85).

NOW KAYLEIGH IS READY TO BECOME A SINGLE IN HER OWN RIGHT HERE IN AMERICA AND IF THE PAST IS ANY INDICATION OF THE FUTURE, SOON EVERYONE WILL KNOW KAYLEIGH AS WELL AS THE REST OF THE WORLD ALREADY DOES.



KAYLEIGH
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THE CHR SMASH OF THE FALL.

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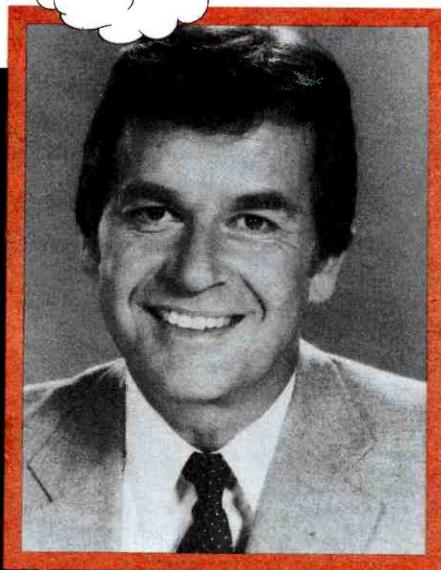
with

DICK CLARK

ANNOUNCING: A new host—Dick Clark—for one of radio's leading programs—Countdown America. Dick Clark's unmatched relationships with music's biggest stars, and his unique behind the scenes insights — and —

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CONTEMPORARY HIT RADIO

KOPA Strives

Continued from Page 92

are only eight minutes of commercials per hour. "We live up to our slogans of 'Better Variety, Less Repetition,' and 'More Minutes Of Music,'" he affirmed.

"I'm simply trying to position KOPA to the available audience in as non-offensive a manner as possible. That's good radio, regardless of format."

— Dick Bascom

Basing his music more on recurrent (up to 30%) and oldies (up to 10% going back to 1973), Dick reserves 60% of KOPA's music programming for currents. "We definitely stand out from the crowd, while appealing to a less active audience. We're more heavily dayparted than KZZP."

Regarding external promotion, Dick said, "KOPA is not as active-

ly involved in alternative media advertising as others are. Many have spent small fortunes on TV, billboards, and other items only to go down in the book. However, our outside expenditures will be sufficient enough to make an impact. But they won't be what sells my station; how we sound will be the determining factor."

Inoffensive Programming

Dick continued, "Our demographic target is 25-34, and 18-49 in a broad sense. We do things at night for teens, including skewing the music younger and using a countdown show. I'm simply trying to position KOPA to the available audience in as non-offensive a manner as possible. That's good radio, regardless of format."

"The fall book will bring many new elements to our sound, as David K. Jones settles in. Our personal appearance schedule is already full, but it'll increase anyway. I'll be producing the morning show, which is company philosophy. (Former WROK/Rockford PD) Carl Hamilton has a lot of input, and I keep an open door for his involvement. In fact, everyone is invited to lend suggestions and support for our on-air product."



Cindy Wine
News



David K. Jones
Mornings



Tony Evans
Middays



Chaz Kelly
Afternoons



Buddy Baker
Nights



Doug Roberts
Overnights

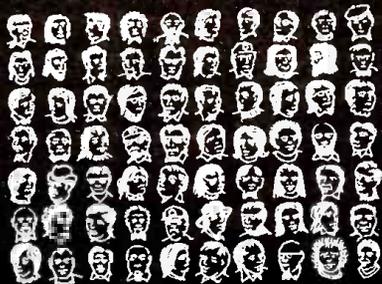
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THE METHOD TO THE MADNESS

Radio's Morning Show Manual

The American Comedy Network



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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 \$16.45 today and find out how there really is a METHOD TO THE MADNESS.

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The New Way to Win in the Morning

Too Many Stations

How does Dick see the future for KOPA-100? "Looks great. Programming against Guy Zapoleon is a real treat. We've never met, but from speaking with him, I'd say he's a real pro. But Guy is not my biggest problem. If I could have one Christmas wish, it'd be for the FCC to pull the plug on a few stations. Not because they're doing anything wrong; there are simply too many stations for the market - 29 show above the line. And with three or four drop-ins coming soon, this place is going to be crazy. Just how thin can the market be sliced?" He added confidently, "All I know is that KOPA will have a healthy share."



Toni Koch
Reception



Tony Evans & Chaz Kelly (top shot), and KOPA Saturday night "Hot Mixers" Erika Smith & Dave Rajput prepare to cruise.

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