

I N S I D E :

HOME TAPING BILL BOWS IN SENATE

Sen. Charles Mathias introduced a bill that would tax purchasers of blank tape and audio recorders, with dual-deck recorders slapped with a 25% surcharge.

REPORTS FROM THE NEW MUSIC SEMINAR

Joel Denver, Walt Love, and Adam White review the recent meetings in New York, with a wide variety of perspectives.

Page 38, 40, 70

IN THE NEWS THIS WEEK

- Jeff Smulyan, Steve Crane take control of Emmis
- Paulette Williams Station Mgr. at KMEL
- Don Peterson VP/GM at KBEQ
- Chris Turner OM at WTMP
- Dave Bishop PD at WMGQ
- WHJJ reprimands talk host for conflict of interest
- Steve Kelly PD at WZXR
- Pat McKay OM at WZOU
- Peter Zolnowski OM at KOMA & KIMY
- Gloria Briggs Director of ABC FM
- KCFX switches to Classic Rock
- Cain prevails this week in lyrics controversy
- Jon Reed PD at WONE
- Joe Koetter GSM at WCII & WDJX
- Orson Welles's "War Of The Worlds" remembered

Page 5, 6, 10, 12

REASONS WHY YOU DON'T NEED A CONSULTANT

Consultant Charles Warner takes a satirical approach to the question of hiring a consultant, by listing a litany of excuses managers employ to avoid seeking outside help.

Page 26



WSM, GRAND OLE OPRY TURN 60

Lon Helton salutes CMA Week with a look back at the long history of WSM, Nashville and the Grand Ole Opry, plus profiles of the three CMA DJs of the Year.

Page 54

Newsstand Price \$3.50

BEGINS SUMMER '86

Four Arbitrons A Year For Top 75 Markets

R&R has learned from a high-placed source at Arbitron that the ratings firm will begin measuring all of the top 75 markets four times per year, starting with the summer '86 sweep next June. Presently, all of those markets have at least two surveys; 26 have winter sweeps, 14 are measured in the summer.

According to the spokesperson, "We're going to make the rates as attractive as possible for stations to support the increased measurement. We'll be notifying them in the next few days regarding details."

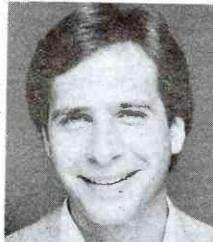
Explaining the timing for the announcement, the spokesperson said, "Birch has brought its prime selling point - continuous measurement - to the surface a lot faster than we ever

thought. It's gotten a great deal of attention from advertisers, especially those like Coca-Cola and McDonald's, who care about summer business. Also, stations have become used to doing business this way. They like the fact that you don't have to live for six months with a doggone book.

"When we tried to sell the concept of increased measurement four or five years ago, there was tremendous resist-

ARBITRON/See Page 12

Balis KSHE OM/PD



Rick Balis

KSHE/St. Louis PD Rick Balis has been named Operations Manager/PD of the Emmis AOR. Balis, unavailable for comment, took over as PD for the second time in February of '84 after an absence of seven months. He had been with the station from 1977-83, serving as PD for the last two and a half years of that stint.

VP/GM John Beck commented, "Rick Balis's steady hand has guided this classic, heritage rock station from the 5.6 share it held when Emmis took over in

BALIS/See Page 12

Keymarket Buys Amaturro Stations

Augusta, GA-based Keymarket Group, a 17-station chain of secondary market properties, has agreed to purchase Amaturro Group (AGI) stations KMJQ/Houston, KMJM/St. Louis, and WLTI/Detroit. Terms were not disclosed, but industry sources estimated the value at approximately \$65 million, including a \$45 million price tag for market-leading, Urban-formatted KMJQ. If accurate, that would be the highest price ever paid for a single station.

AGI Joseph Amaturro said, "Over the past few years there have been several companies wanting to purchase these stations. We agreed to sell them to Keymarket principals Kerby

Confer and Paul Rothfuss because they had been friends for a long time; because of our respect for Keymarket's many successes; the great similarity in operating style and philosophy; and because of AGI's belief in Keymarket's equitable treatment of its personnel."

Confer and Rothfuss remarked, "This represents a new high and an outstanding opportunity for us. We have been familiar with the operations of the Amaturro stations and its top executives for many years, and it's our intent to build on those strengths with the same people and the same dedication."

The application for transfer of ownership will be filed with the FCC within the next three weeks. When approved, Ama-

turo will no longer have any radio interests. Keymarket also owns 13 other radio stations - eight FM and five AM - primarily in Southern and South-eastern secondary markets.

Straus Ups Three

Straus Communications has promoted WMCA/New York PD Jeanne Straus to VP/Operations for the parent company. Simultaneously, GSM Carey Davis has been upped to Station Manager, while Eric Straus returns to the station as GSM.

"We're doing this for two reasons," Chairman Peter Straus explained. "One is to move up the new, younger leaders of the management. The other is to help us expand more rapidly." Straus says he'd like to build up to the 12 AM and 12 PM limit "but not overnight." The group now consists of WMCA; WELV-AM & FM/Elleenville, NY; and WFTR-AM & FM/Front Royal, VA. Two additional purchases are now in negotiation.

Jeanne Straus has been PD of Talk-formatted WMCA for the past three years. As VP/Operations she'll supervise day-to-day activities at all five stations.

STRAUS/See Page 12



CMA Salutes Cline, Nelson

The 1985 CMA Awards Monday night (10-14) were highlighted by tributes to Patsy Cline and Willie Nelson, the latter featuring a host of country entertainers singing Nelson's best-known songs. Ricky Skaggs won Entertainer of the Year, Single of the Year was "Why Not Me" by the Judds (who also won top vocal group honors), Lee Greenwood's "God Bless The USA" was Song of the Year, George Strait won Album of the Year and the Male Vocalist award, while Reba McEntire was Female Vocalist of the Year. Sawyer Brown won the Horizon Award, while cohost Anne Murray won best duo honors with Dave Loggins. Full CMA Week details next week from Lon Helton. Pictured are Murray (right) and Loretta Lynn saluting Patsy Cline, and (above) Skaggs.

Harper PD At WDTX

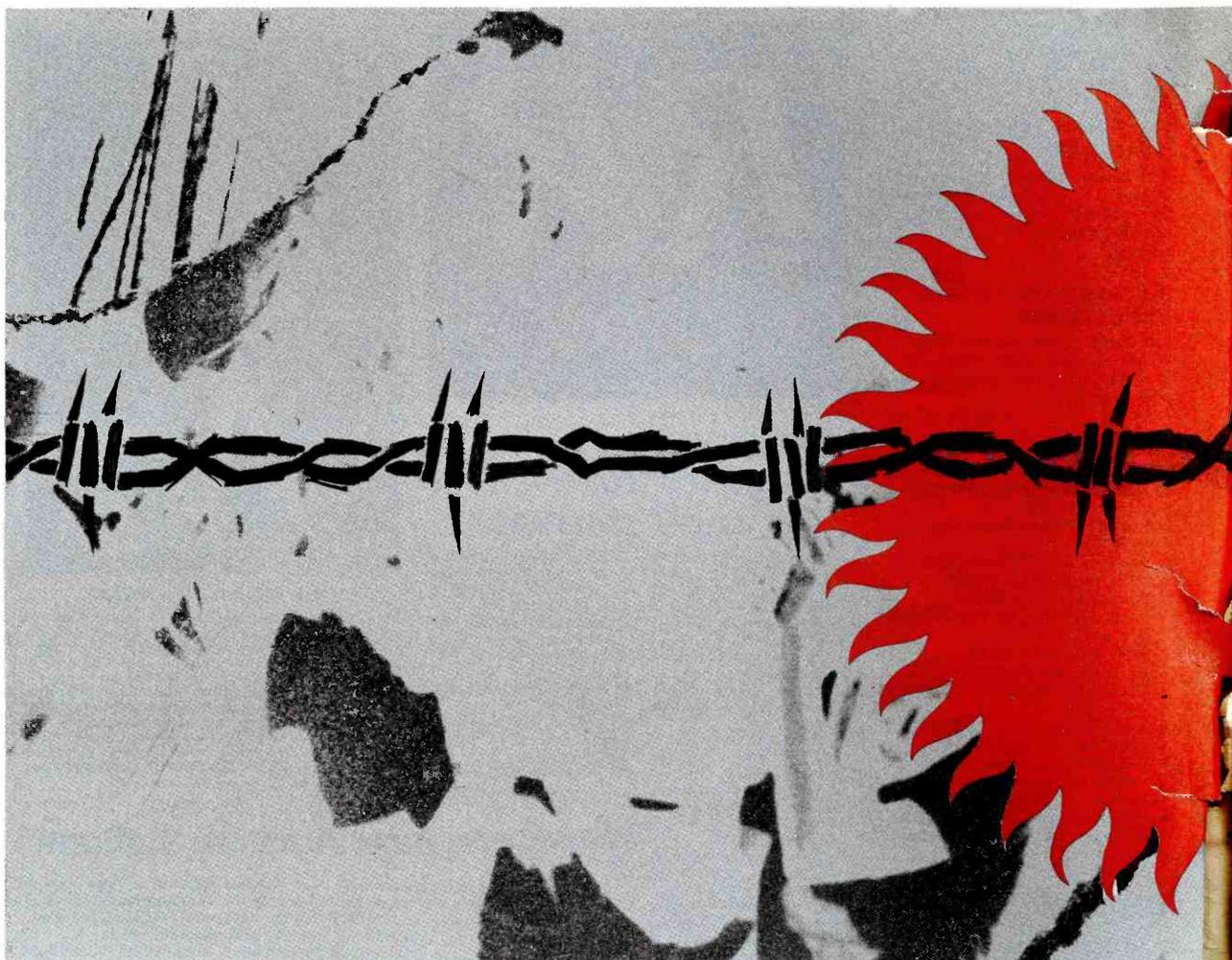
WNIC/Detroit morning man Jim Harper has left the station to program new competitor WDTX. Harper, who was able to partially amend his contract with WNIC to make the move, must wait until February 1 to assume an airshift.

Harper becomes the fourth WNIC staffer to join WDTX, following President and GM Lorraine Golden, GSM Mary Bennett, and Promotion Director Carolyn Kreiger. Comm-

ing on Harper's appointment, Golden said, "In addition to his vast programming experience and consistent ratings successes, Jim is one of Detroit's leading morning personalities. His extensive background in both areas gives us the definitive edge for this innovative music format."

Harper, who was with WNIC for nine years, programmed the station until about a year ago,

HARPER/See Page 12



SUN CITY

Single—"Sun City"/"Not So Far Away" (Dub Version)
B50017

Album—"Sun City" ST53019

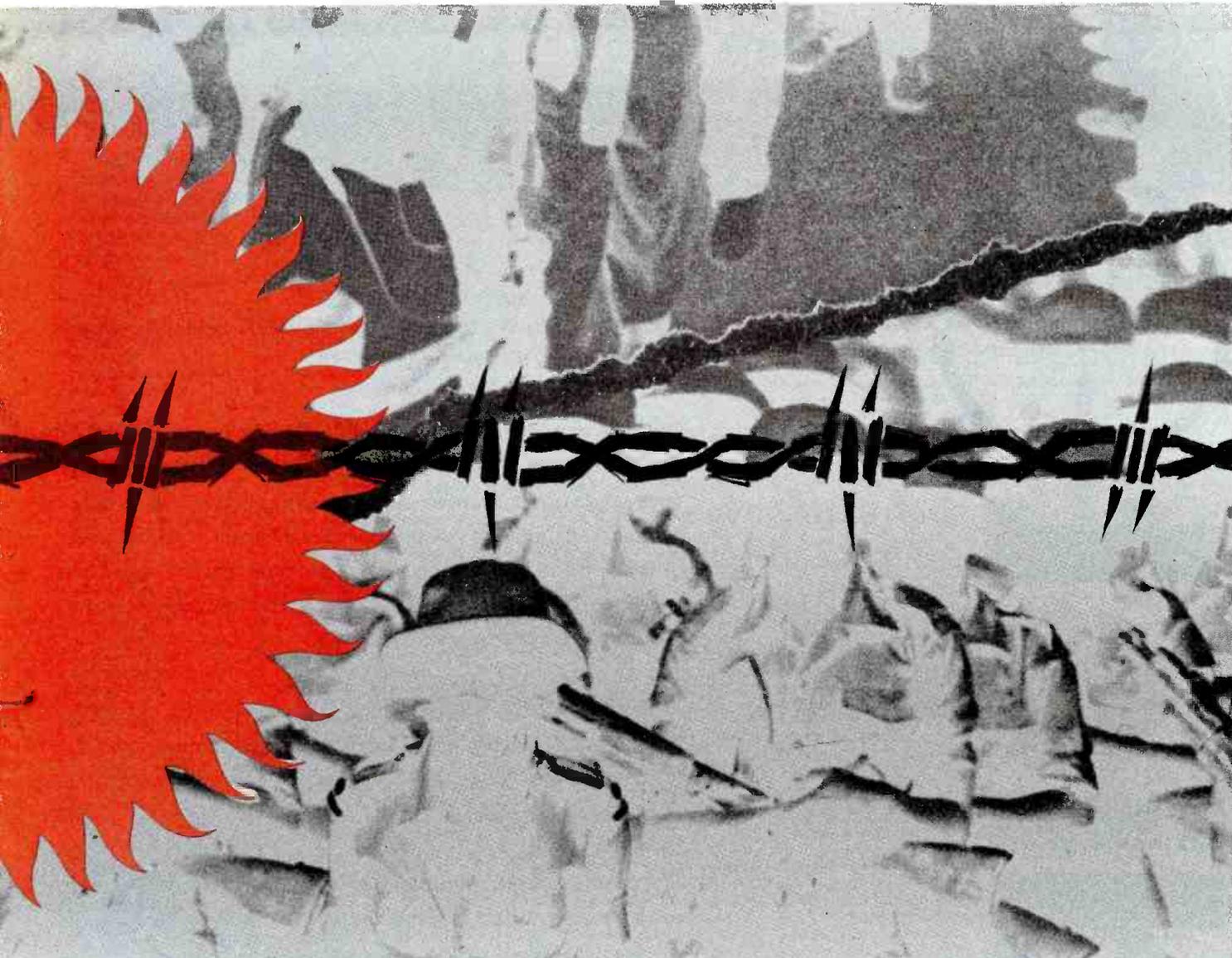
M A N
H A T
T A N

All artists royalties will be donated to The Africa Fund.

The Africa Fund is a charitable trust established by the American Committee on Africa in 1966 to aid Africans struggling for freedom and independence. The Fund is a registered nongovernment organization with the United Nations. The income will benefit political prisoners and their families in South Africa, the educational and cultural needs of South African exiles, and educational work of anti-apartheid groups in the U.S. Additional tax-deductible contributions to further these projects may be sent to:

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198 Broadway
New York, NY 10038
(212) 962-1210

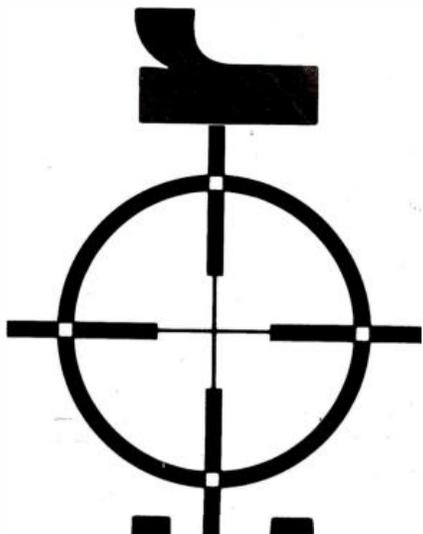
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OCTOBER 18, 1985

CAN COUNTRY PLAY IN THE CITY?

Network country programs have problems being placed in the major markets. **Reed Bunzel** undertakes to find out why by talking to the nets themselves.

Page 22

Transactions	12
Washington Report	14
What's New	16
Ratings & Research: Jhan Hiber	21
Networks: Reed Bunzel	22
Management	26
Image & Marketing:	
Harvey Mednick	27
Street Talk	28
On The Records: Ken Barnes	32
Datebook: Sean Ross	34
Calendar: Brad Messer	36
Air Personalities: Dan O'Day	37
Records: Adam White	38
CHR: Joel Denver	40
A/C: Donna Brake	49
News/Talk: Brad Woodward	50
AOR: Steve Feinstein	51
Country: Lon Helton	54
Nashville: Sharon Allen	66
Black/Urban: Walt Love	70
Jazz: Barbara Barnes	74
Marketplace	75
Opportunities	76
National Music Formats	79
Jazz Chart	83
Country Chart	84
A/C Chart	112
AOR Chart	112
Black/Urban Chart	112
CHR Chart	112



Paulette Williams

Williams Named KMEL Station Manager

Century's KMEL/San Francisco has named former KMGG/Los Angeles GSM Paulette Williams to the new position of Station Manager. She originally joined Century in 1981 when it owned KWST, now KMGG.

President Howard Grafman commented, "Ms. Williams had a remarkable track record as GSM of our former Los Angeles station for three years. We are delighted to have her rejoin Century in this important post at KMEL."

KMEL VP/GM Rick Lee elaborated, "Paulette is one of the most talented and enthusiastic broadcast professionals in the business, and we feel her years of experience in directing successful broadcast sales teams will augment our efforts and growth."

Serving in a variety of sales capacities at Los Angeles stations KHTZ, KHJ, KTNQ & KGBS, Williams began her broadcast career as Research Coordinator at KMPC. "I'm really delighted to be back with Howard Grafman and Century in such a fine market as San Francisco. The potential at KMEL really makes this an exciting step in my career."

McKay Moves To WZOU As OM



Pat McKay

Former KBEQ/Kansas City PD Pat McKay has taken the newly-created post of Operations Manager for WZOU/Boston. PD Jim Cutler will still oversee programming of the CHR outlet, which currently trails format competitors WXXS-FM and WHTT.

WHDD & WZOU VP/GM Al Law told R&R, "Pat has compiled an enviable record over the past several years and comes to WZOU having worked with some of the best radio minds in the country. I know he'll be a positive addition to the 'Zoo.'"

McKAY/See Page 10

NEWS FEATURE

Welles's War Of The Worlds: When Radio Panicked America

Forty-seven years ago last week, Orson Welles's "War Of The Worlds" broadcast inadvertently proved radio's power over the listening public. Last week, after a distinguished film career, Welles died. Below, Brad Messer refreshes our memories on the historic (and hysterical) impact of Welles's radio drama.

Good evening, ladies and gentlemen. From the Meridian Room in the Park Plaza in New York City, we bring you the music of Ramon Raquello and his orchestra. With a touch of the Spanish, Ramon Raquello leads off with "La Cumparsita."

(Music established, then interrupted.)

Ladies and gentlemen, we interrupt our program of dance music to bring you a special bulletin from

WHJJ Reprimands Talk Show Host For Conflict

WHJJ/Providence issued a letter of reprimand to talk host John Morgan for failing to tell listeners he had received a promoter's fee from a nutritionist who appeared as a guest on his program.

Turner New OM At WTMP

Willis Broadcasting National PD Chris Turner has accepted the Operations Manager post at Westerville's 5 kw Black/Urban AM outlet WTMP/Tampa. Turner, who had been overseeing Willis's gospel-oriented group while acting as PD at WOWI & WPCE/Norfolk, will maintain his Alikrisrah consultancy firm.

President/GM Paul Major commented, "I'm pleased to have Chris aboard. We've known each other for years, and his experience should be invaluable to the station and company."

A 23-year radio veteran, Turner brings programming experience from Philadelphia, Charlotte, Memphis, and Jacksonville. He told R&R, "Paul and I have a lot in

TURNER/See Page 10

Zolnowski OM/PD For KOMA & KIMY

After two years as PD at WECK/ Buffalo, Peter Zolnowski has been named Operations Manager/Program Director at Price Communications' KOMA & KIMY/Oklahoma City. At the same time, 50 kw KOMA announced plans to switch from Country to MOR October 18; the future for Urban-formatted KIMY will be decided in January.

Said VP/GM Jack Sabella, "When we decided to take KOMA to full-service MOR, we looked to the number one station in that format in the country. That was Zolnowski-programmed WECK, and we decided that's who we wanted."

A PD since 1977, Zolnowski's

the Intercontinental Radio News. At 20 minutes before eight, Central Time, Professor Farrell of the Mt. Jennings Observatory, Chicago, Illinois, reports observing several explosions of incandescent gas, occurring at regular intervals on the planet Mars . . .

Orson Welles was 22 years old — already making \$1000 a week in radio — when CBS hired him in 1938 to create the weekly dramatic program "The Mercury Theater On The Air."

A stage actor since childhood, Welles had branched out into radio as a voice talent, and became the voice of Lamont Cranston in the radio drama "The Shadow" in 1937.

The Mercury Theater's hourlong live-action program premiered in

WELLES/See Page 6

Morgan got the fee to promote an October 8 seminar by Harvey Diamond, coauthor of the best-selling diet book, "Fit For Life." During the same visit to Providence, Diamond discussed the seminar as a guest on Morgan's 11am-2pm talk show.

After the arrangement was brought to light by WLNE-TV/ Providence (Ch. 6), which gave extensive coverage to the story last week, WHJJ PD Ron St. Pierre gave Morgan a letter calling his action a "conflict of interest."

St. Pierre wrote, "By taking a fee as promoter and not disclosing that fact to your audience, you have created this conflict. You should have disclaimed all discussion of the seminar that took place outside paid commercial announcements."

"Under no circumstances are you ever again to discuss your outside business interests on your program as a topic. The lone exception is within the structure of paid commercials."

"Your character and motivation are not being questioned by the management . . . We feel you acted innocently and without the intent to deceive."

St. Pierre said Morgan made no

WHJJ/See Page 10



Don Peterson

Peterson New KBEQ VP/GM

Don Peterson has been named VP/GM for Capitol Broadcasting's KBEQ/Kansas City, beginning October 28. He joins the CHR outlet from KLTR/Houston, where he served four and a half years as GSM. The KBEQ manager's chair had been vacant since Gary Rodriguez left the station in late January.

Commented Capitol President Jim Goodmon, "Don is a very bright and energetic leader. Kansas City is extremely competitive, and with Don at the helm we know that Q104 will maintain its market leadership position."

Prior to KLTR (and its predecessor KRLY), Peterson worked eight years at WINN/Louisville, moving up through the ranks there to VP/GM. "You don't get many chances to go into a station that's been highly ranked for a long time. Capitol is a progressive company, and Q104 is going to remain the 'Number One Hit Music Station.' We'll shake out the men from the boys, that's for sure."

Bishop Programs WMGF



Dave Bishop

Dave Bishop, WBT/Charlotte PD for more than three years, has been named PD at WMGF/Milwaukee, effective November 7.

WMGF VP/GM Tom Joerres commented, "I'm ecstatic to have a program director with Dave's experience and talent. He has a good handle on the Milwaukee market, and he'll fit in nicely with the existing chemistry."

Josephson Radio's VP/Group PD Steve Goldstein added, "Dave is an exemplary programmer who brings to Magic the versatility in programming necessary in the fast-changing Adult Contemporary format."

Bishop told R&R, "We had an AM station that has been in a

BISHOP/See Page 12



Steve Kelly

Kelly PD At WZXR

Summit's WZXR/Memphis has appointed WCZY/Detroit MD/Assistant PD/afternoon personality Steve Kelly PD, following the resignation of Steve Christian last week. Kelly will also do WZXR's morning show. His music duties at WCZY have been turned over to Kathy Means, while all-nighter Doug Dunbar will now handle afternoons.

Summit Exec. VP Pete Schulte told R&R, "Steve and I worked together at Q105 in Tampa, and we always felt down the line he had great potential as a PD. Now I'm delighted he's getting the chance."

WZXR VP/GM Bill Thomas praised both Christian and Kelly: "It's a difficult transition moving

KELLY/See Page 6



Peter Zolnowski

credits also include New York stations WGR/Buffalo and WINR/Binghamton. "The music on the

ZOLNOWSKI/See Page 6

KCFX Bows Classic Rock Format

Hoker Broadcasting's KCFX/Kansas City changed from its AOR-A/C hybrid approach Monday (10-14) to "Classic Rock & Roll," consulted by Fred Jacobs.

Known as the "Fox," KCFX will

emphasize songs from 1964 to the present, although such early rockers as Chuck Berry, Elvis Presley, and Buddy Holly will be included. The station will also play certain recurrences by compatible artists, such as Eric Clapton and John Fogerty. As for currents, PD Greg Stevens says he plans to add some in a few months when the station's identity is established.

KCFX will have an AOR base, and use album cuts from the past

ten years rather than Motown hits and pop material from artists like Herman's Hermits and the Monkees. Stevens said KCFX will aim for 25-44 moths for whom "A/Cs are too soft, AORs are too hard, and CHR is too repetitive and high-energy." However, the format's kickoff followed a weekend of playing the same 15 songs over and over, all songs with the words "rock 'n' roll" in them, with news actualities from the '60s mixed in.

Briggs ABC FM Net Director

Gloria Briggs, Manager/Station Relations at the ABC FM Radio Network, has been promoted to Director of the network. She will be responsible for the day-to-day administrative activities of the FM Network, and will report to ABC Young Adult Networks VP Dan Forth.

Forth commented, "Gloria has an outstanding track record as Manager of both the ABC FM and Rock Radio Networks. We're confident that she will be an integral part of ABC FM's continued success."

Briggs earlier was Manager/Station Relations at the ABC Rock Radio Network. Prior to that she served as administrator for the ABC Youth Networks.

Kelly

Continued from Page 3

from one format to another, and Steve Christian did a good job making the change from AOR to CHR. Now we see in Steve Kelly someone with a great CHR track record at some great CHR stations."

Kelly, who formerly programmed WNVZ/Norfolk and was MD at WRVQ/Richmond before joining WCZY a year and half ago, commented, "They've made me the godfather offer, one I couldn't refuse. I think the biggest thing is to make people aware we're different. They still perceive us as 'Rock 103,' so we're going to have to be the most exciting CHR station in Memphis."

Zolnowski

Continued from Page 3

AM leans toward nostalgia," he told R&R, "using Gannett's 'Primitime' syndication service as a programming base. We see an incredible gap for this direction, as there's nothing unique serving the older demographics in terms of music or information."

Commenting on the more than \$1 million in station improvements, Zolnowski added, "I see how Price is making the financial commitment to turn around some properties, and that's what's really working in our favor here. We've found the hole and have the corporate backing to accomplish the move."

Welles

Continued from Page 3

July 1938 with "Dracula," followed by "Treasure Island." "A Tale Of Two Cities," and other dramas receiving good audience reaction but meager ratings.

Moving into the fall season, CBS decided to put Mercury Theater up against the most popular show on radio, Edgar Bergen's "Chase & Sanborn Hour."

Bergen was no pushover. After two months, he and his dummy Charlie McCarthy had ten times more listeners than Welles (Bergen 34.7, Welles 3.6 by Crossley estimate). With lousy numbers like that, the Welles staff became demoralized and desperate for success.

Luck Or Hard Work?

Success did come, but whether it was achieved through hard work or plain old luck is open to debate.

Program Editor John Houseman gets credit for choosing the story which became the most famous radio broadcast in history... a story already 40 years old. H.G. Wells's "The War Of The Worlds" had been published in 1898. In the Wells original, invaders from Mars landed in England with mechanical fighting machines capable of melting defenders with fiery death rays.

For the radio script, writer Howard Koch and Houseman changed the location from London to Grover's Mill, NJ, and developed the plot through a series of increasingly urgent news bulletins about helpless armies, poison gas, traffic jams, and monstrous robots squirting instant fiery death upon hundreds of victims at a time.

The pacing of the one-hour drama was about what one might have expected had a real news story broken during a routine program of music. The dramatization began with orchestra music, soon interrupted by the first news bulletin about strange activities on Mars. Keep in mind that in 1938 it was still widely believed there might be life on Mars.

On that Sunday evening, October 10, 1938, at 12 minutes past the hour, Orson Welles got a once-in-a-lifetime stroke of luck. As his fake news bulletins picked up speed and urgency, over on NBC Edgar Bergen completed the opening segment of his program and handed off to a not-very-popular singer.

When Bergen's guest began to sing, listeners reached for their radios and twisted the knobs for some quick station-hopping. An estimated 5 million happened across the Mercury Theater... just as the Martian invasion force was landing in New Jersey. The millions who tuned in late thought they were hearing the real thing because they missed the disclaimers.

Wild In The Streets

The New York Times reported 20 people in Newark wrapped their heads in wet towels or handkerchiefs to escape clouds of poison gas. There were traffic jams. Police switchboards were overloaded. A woman in Pittsburgh decided to take poison to avoid being murdered (or even worse!) by men from Mars, and her husband had to forcibly restrain her. A power failure

in a small Midwestern town sent people screaming into the streets.

As the program built toward its climax, a CBS switchboard supervisor back in New York noticed that her operators kept telling callers, "I'm sorry, I don't have that information." Curious, she asked one woman, "Information about what?" The operator replied, "People keep calling wanting to know if the world is coming to an end!"

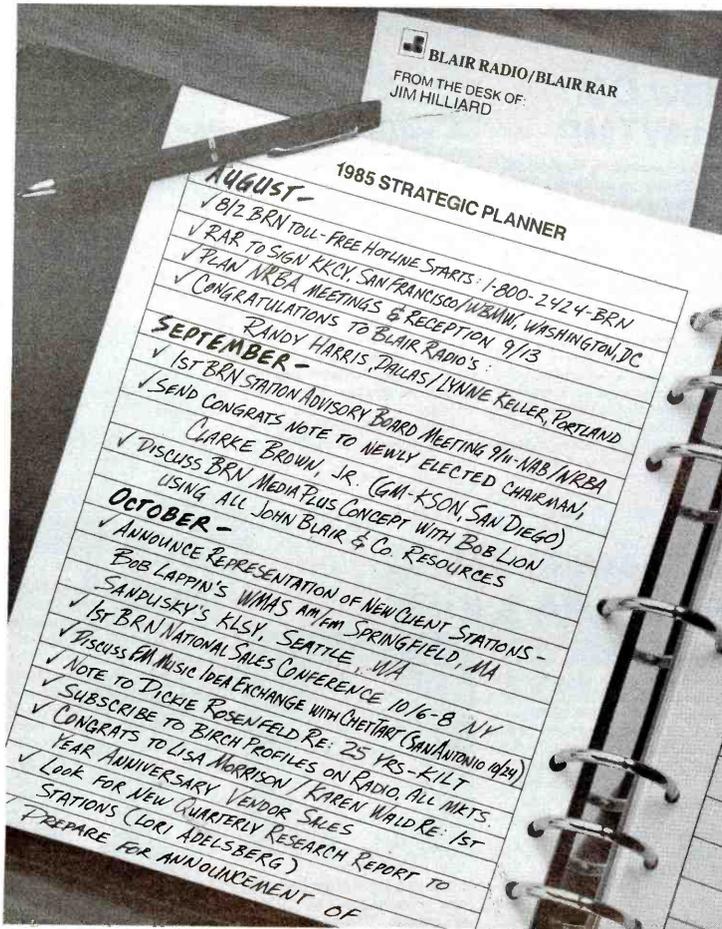
When the show ended, network headquarters exploded into chaos as the scope of the misunderstanding became known. There were, of course, newspaper headlines about it, and threats of investigations, but the immediate effect was instant national fame for Orson Welles, who was seen as a sort of naughty genius.

The show's impact helped every member of the cast and crew. Sponsorship worries disappeared because Campbell Soup signed up immediately. Script cowriter Howard Koch (author of "The Panic Broadcast") told me in a 1983 interview, "All our salaries were doubled and tripled, so it turned out to be very profitable."

At the Museum of Broadcasting in New York City, curator Ron Simon says "The War Of The Worlds" is, year after year, the most requested audio tape."

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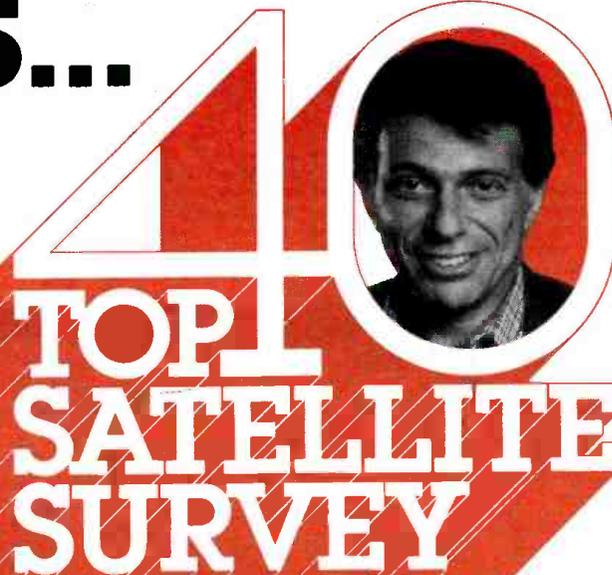


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TOP
SATELLITE
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CBS
RADIO

THE PROGRAMMING SERVICE
WITH THE CBS DIFFERENCE

Note: More music based on the average minutes of music per hour
in complete randomly selected CHR programs in July: "Rockin'
America Countdown," "Rick Dees' Weekly Top 40," "American Top
40," "Countdown America," "Dick Clark's National Music Survey."

ROUND ONE OF THE MOTION PICTURE

Survivor

BURNING HEART



**On
Your Desk
This Week**

ROCKY IV

A ROBERT CHARTOFF - IRVIN WINKLER PRODUCTION "ROCKY IV" STARRING SYLVESTER STALLONE - TALLA SHIRE - BURT YOUNG - CARL WEATHERS - BRIGITTE NIENSEN - GULPH LUNDGREN
EXECUTIVE PRODUCERS VINCE DIZOLA PRODUCED BY BILL BUTLER EDITOR JAMES O BRIGGAKER COSTUME DESIGNER ARTHUR CHAGANIAN DIRECTOR OF PHOTOGRAPHY IRVIN WINKLER EXECUTIVE PRODUCERS ROBERT CHARTOFF PRODUCED BY SYLVESTER STALLONE

THE ORIGINAL MOTION PICTURE SOUNDTRACK:

Featuring Survivor,
James Brown, John Cafferty,
Kenny Loggins & Gladys Knight,
Go West, Robert Tepper

THE ALBUM: In Store October 21

THE MOVIE: Opens November 27 Nationwide

RADIO AND RETAIL PROMOTIONS IN TOP 100 MARKETS

AVAILABLE ON SCOTTI BROTHERS RECORDS, CASSETTES AND COMPACT DISCS.
MANUFACTURED AND DISTRIBUTED BY CBS RECORDS

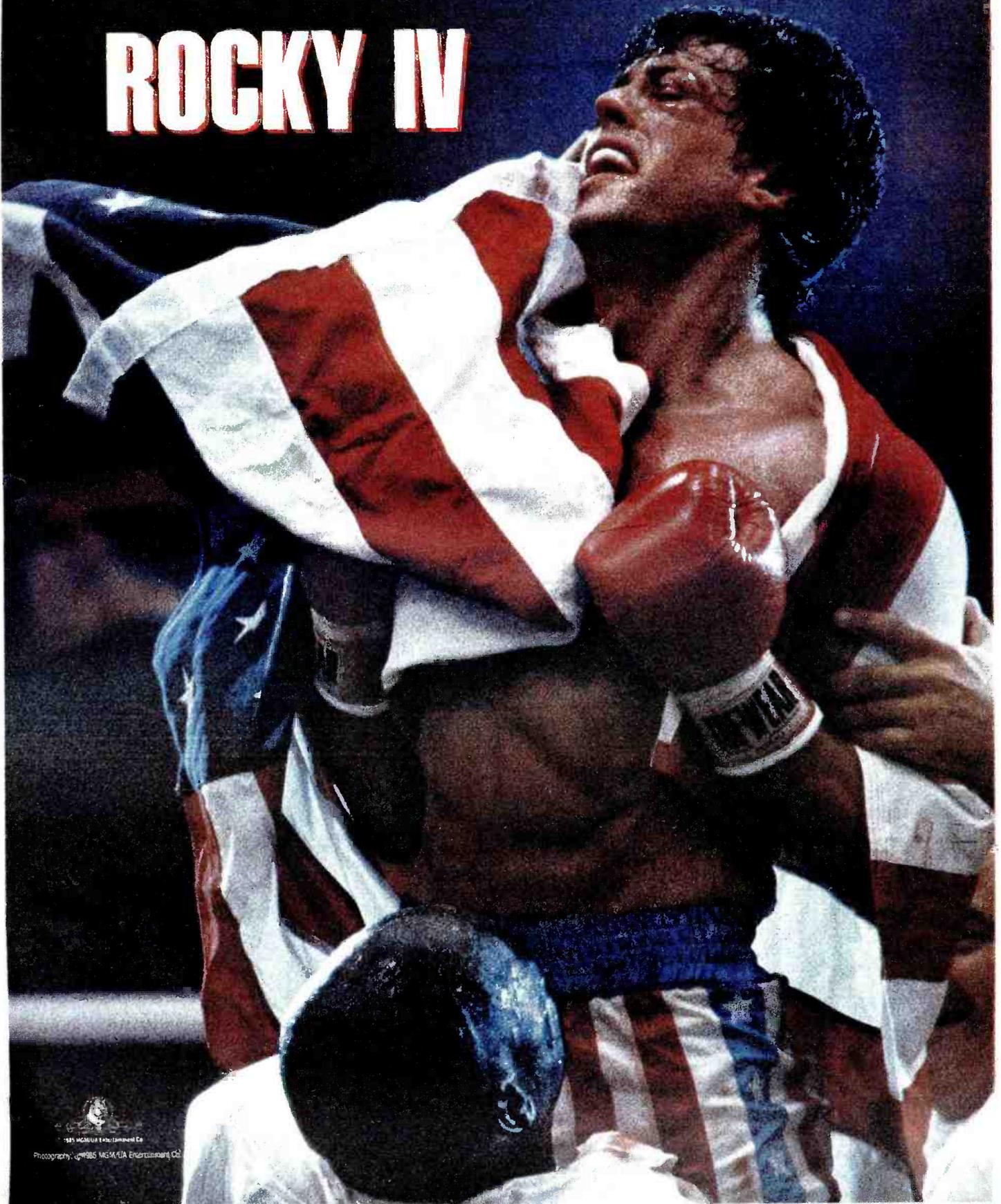
Go West appears courtesy of Chrysalis Records. Kenny Loggins appears courtesy of Columbia Records.

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AND MUSIC EVENT OF 1985

ROCKY IV




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Photography © 1985 MGM/UA Entertainment Co.

Temporary Quiet On Lyrics Front

The explicit lyrics controversy settled into an unusually quiet groove this week, with the two sides continuing to work on a proposal to resolve their differences. Substantial comment beyond that was not available from either the Recording Industry Association of America (RIAA) or the Parents Music Resource Center (PMRC)/National PTA coalition.

Likewise, the Musical Majority, founded by Danny Goldberg to oppose any plan to rate song lyrics or albums — and supported by record labels not aligned with the RIAA on this issue — was in a wait-and-see mood. "We're on hold," acknowledged Goldberg. "I'm hoping we can support whatever agreement they make."

A press conference involving RIAA-PMRC/PTA principals, like the scheduled, then postponed October 10 briefing, is still expected for the announcement of any accord; it may occur next week. The ongoing talks are said to concern peripheral, not central, points. The two sides have reportedly agreed on the wording of a sticker that record labels could apply to releases with explicit content, and on general criteria for such application; also, on a plan by which labels would supply master lyric sheets to retail outlets if they didn't want to use the sticker.

Reed Back As WONE PD

Jon Reed is the new PD at former-leading Country outlet WONE/Dayton. Reed, who joined the station as PD/morning man in 1978, was most recently MD/midday personality. He takes over for Dave McFarland, who will continue with his afternoon airshift.

Said VP/GM Don Schwartz, "Jon's been intimately involved in the programming of WONE for some time, and has earned his way to the program directorship. Since Dave became involved in some outside businesses, we mutually agreed that it be best if he no longer served as PD. Everybody's happy."

Prior to WONE, Reed served five years as PD at KAYQ/Kansas City. A 25-year broadcaster, Reed told R&R, "Having been here so long, it's not so much a matter of changing things, but to keep and maintain the success the station has had over the years. It's a real comfortable transition."

RIAA Internal Memos Flap

Meanwhile, RIAA President Stan Gortikov has written to the *Village Voice* newspaper to refute charges made in an October 8 cover story about explicit lyrics by Dave Marsh, Editor of the *Rock & Roll Confidential* newsletter. Marsh quoted from an internal RIAA memo to contend that a "blacklist" of artists would have resulted from one of Gortikov's recommendations to the association's board, if accepted. He also stated that the RIAA's willingness to oppose the PMRC has been compromised by its legislative goals — specifically, the quest for a levy on tape recorders and blank cassettes to offset income losses attributed to home taping (see Page 14).

The text of Gortikov's letter to the *Voice* has not been released, though it may appear in the paper's October 15 issue. He's thought to have stated that Marsh's view of events is inaccurate and misleading. Marsh made similar charges during a panel at the recent New Music Seminar.

WHJJ

Continued from Page 3

secret of his promotion activities and discussed them openly on the air, but erred by not specifically mentioning the fee, as required by the FCC's sponsor ID rules. In the future, said St. Pierre, "We've decided to make it blatantly obvious whenever something is a paid announcement."

Morgan commented, "In hindsight, there was a conflict of interest." But he called it a "technicality" and added, "There was not an intent to deceive or hoodwink anybody."

Morgan said Diamond and his wife/coauthor Marilyn Diamond had been guests on his show previously and had been "received phenomenally" by the WHJJ audience. Morgan, a practicing hypnotherapist, said their diet "is something I believe in" strongly from his own experience and that of friends and relatives who have lost weight with the program.

Channel 6 reported that Harvey Diamond's nutritional credentials are from an unaccredited Texas school that offers correspondence courses, and that some nutrition experts question the scientific validity of the "Fit For Life" diet.

Morgan dismissed the criticisms and said he is now taking courses from the same school. "Any body of new information is never received well," he observed.

And President Reagan added his perspective on the subject during a political appearance in Virginia October 9. The music industry and various media are glorifying "drugs, violence, and perversity" to the nation's children, he's reported to have said. He also alluded to "the rights of pornographers" taking precedence over "the rights of parents," the former shattering behind First Amendment privileges.

Koetter GSM At WCII&WDJX

Joe Koetter has been named GSM at Great Trails' WCII & WDJX/Louisville, succeeding Fred Bombeck, who left the "All American" Country/"Hot Hits" CHR combo in early September.

Most recently in the printing business, Koetter is an 11-year Louisville radio veteran, having been GM and GSM for WRKA, LSM at WAKY, and an Account Executive with WAVG. "From a sales standpoint I intend to really make things happen here," Koetter told R&R. "We're calling our sales team the 'Louisville Raiders,' kicking butt and taking names. I feel we'll be a dominant station here this fall, and will achieve greater growth next spring."

McKay

Continued from Page 3

McKay, who also worked at WRBQ/Tampa, WF1/Philadelphia, and WOKY/Milwaukee, remarked, "There is a lot of great-sounding CHR here, but we're fully capable of topling our competition. I didn't come here to be number two. We're readjusting the music and removing some clutter to better position ourselves for the 18-34s and surrounding demos. Until now we've been a real white rock CHR; we'll be adding more mass appeal music to broaden the sound a bit."

Turner

Continued from Page 3

common, particularly computers as applied toward radio use. In this situation we have no direct format competition from FM, so I'm looking for good things to happen. Everyone sounds good on the station; I don't see making any staff changes. I'm happy to be getting in on the ground floor here, as we're seeking to acquire additional stations."

NEWS IN BRIEF



Kevin Roche



Susan Levin



Jay Jordan

● **SUSAN LEVIN** has been named National Manager/Secondary & Jazz Promotion for **Manhattan Records**. An **Elektra/Asylum** staffer since 1981, Levin previously served as Assistant to former E/A Exec. VP **Lou Maglia**.

● **JAY JORDAN** takes the Exec. VP/GM post at **WHYN-AM & FM/Springfield**. Most recently VP/GM at competitor **WMAS-AM & FM**, Jordan's background includes stops at **WBBM/Chicago**, as well as several Westinghouse properties.

● **KEVIN ROCHE** has been named Director/News at **NBC's Source**, responsible for the network's on-air news programming. He moves up from Producer/Political Editor at **NBC Radio News**, a position he held since 1983.

● **JERRY DEAN** is the new PD for nationwide's **KLUC/Las Vegas**, joining from **KKQO/Omaha**, where he's been PD since 1983. **KKQO OM Mark Evans** assumes the programming duties.

● **BOB O'NEAL** becomes PD at **KITE/Corpus Christi**, from PD at **KHYT/Tucson**. At the same time, **DAVE PARKS** moved up to OM.

● **ROB LIPSHUTZ** has been appointed Music Coordinator for **Jeff Pollock Communications**. He was MD at **WAFF/Worcester-Boston**, having also served in similar capacities at **WHJY/Providence** and **WCOZ/Boston**.

● **MICHAEL BRIGHT** was promoted from Asst. PD to OM/PD at **WFNX/Boston**. Bright joined the variety album station in 1983 as the afternoon personality.

● **RICHARD WASHER** has joined **KRVH/Quad Cities** as Station Manager. He was previously National Account Manager for **Bonneville Broadcasting System**.

● **RICK DARBY** is the new Program Director at **KLSK/Santa Fe-Albuquerque**, moving up from MD/evening personality. He succeeds **Bill Sims**, who will concentrate on corporate/industry projects.

● **ELIZABETH HOFFMAN** was elevated from VP/GM of **WMJY/Long Branch, NJ** to President of parent **Mammoth Broadcasting**. Succeeding her as GM at **WMJY** is Station Manager/GSM **CARL DePROSPRO**. At the same time, Asst. Sales Manager **JANET PINSKY** moved up to Sales Manager.

We Are The World In L.A.



The city of Los Angeles proclaimed September 27 "We Are The World Day" at a City Hall ceremony. Pictured (l-r) are USA For Africa President Ken Kragen, Claudette Robinson, Dionne Warwick, L.A. Deputy Mayor Grace Davis, and Marlon Jackson.

I'd like to wrap up a Dream for you all.
(a very Christmas radio special)

"We listened to it once and bought it for every one of our markets."

Toney Brooks
President
Sandusky Broadcasting

Premiering this Christmas Season on WJR/Detroit, KFI, KOST-FM/L.A., WHDH, WZOU-FM/Boston, KBPI/Denver, KEGL/Dallas-Ft.

Worth, KLSY/Seattle, KLSI/Kansas City, KDKB/Phoenix, KBZT/San Diego, WIRE/Indianapolis, KKCW/Portland, (OR) WKHX/Atlanta, KCEE, KWFH/Tucson, WOKY, WMLL-FM/Milwaukee, KALL/Salt Lake City, KNMQ/Santa Fe, WKSJ/Mobile, WLK/Charlotte, WTQR/Winston-Salem,

WKDD/Akron, KLLS/San Antonio, KIDO/Boise, WGVN, WDMS-FM/Greenville, (MS) WYAT, WLTS-FM/New Orleans, Q-105/Tampa, WAIA, WIOD-FM/Miami, WPTC, WDEN-FM/Macon, KKBG/Hilo (HI), KUAD/Windsor (CO), WHJO/Dayton, WKEA/Scottsboro, KHAR, KKLV-FM/Anchorage, KNUS/Muskogee, WSBM, WOLT-

FM/Florence, KDKP/Water-town-Pierre, WXRI/Norfolk and the exclusive Canadian radio rights have been purchased by McDonalds of Canada.

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EAST (continued)

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MD: CHRIS JAMES
Heavy
STARR (L)
STARR (L)
HEAT
IS TOP
MR. HESTER
THOMPSON TWINS
JOHN COUGAR HELL(N)
STEVIE RAY VAUGHAN
LOVEBOY
SOFT
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

WLWP/Portland, ME
(207)783-2006
PO: JOE DIAZ
MD: TOM HOLLACE
Heavy
JOHN COUGAR HELL(N)
DIRE STRAITS (N)
SIMPLE MINDS
TEARS FOR FEARS
MIDNIGHT
LOVEBOY
THOMPSON TWINS
MR. HESTER
BRYAN ADAMS
Medium
STIRRO
ROGER DALTRY
ISS
BRUCE SPRINGSTEEN
BICK LONG
STEVIE RAY VAUGHAN
TALKING HEADS
QUARTERFLASH
LOVEBOY
PAUL YOUNG
RUSH
WHITE STRIPTS
SIMPLE MINDS (N)
PREFAB SPROUT
ALARM
PHANTOM, ROCKER &
MAD MAX
ISS
CONY HART
COCK ROBIN
DATT
CRUZADO
MARRIAGE CENEMAN
MANG CHUNG
NOVELS
QUARTERFLASH
POWER STATION
STEVIE RAY VAUGHAN
OUTFIELD
HALLOW
ALARM
ARCADIA
KATE BUSH
BILLY CHIRNOCK

WVTR/Ocean City
(301)288-4848
PO: MARK ROSENBERG
Heavy
SIMPLE MINDS
KISS
DIRE STRAITS
THOMPSON TWINS
STEVIE RAY VAUGHAN
ALARM
A UFO/BOB
Light

WNOR/FM/Norfolk
(804)423-4667
MD: BOB KEESER
MD: DAVID HILLARY
Heavy
BRUCE SPRINGSTEEN
LOVEBOY (N)
STEVIE RAY VAUGHAN
BRYAN ADAMS
MIAMI VICE (N)
IS TOP
HARLOW
ROGER DALTRY (N)
TALKING HEADS
MR. HESTER
PHIL COLLINS
JOHN COUGAR HELL(N)
STIRRO (N)
Medium
DIRE STRAITS
PRODUCERS
COMPTREPLASH
JOE PAUL JONES
MICHAEL MC DONALD
BRUCE SPRINGSTEEN
TOMMY SHAW
THOMPSON TWINS
DREAM ACADEMY
OFFICIAL
SOZZIE
ISS
R.E.M.
MARRIAGE CENEMAN
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

WVBE/Miami
(305)581-1880
PO: MICHAEL DALFANTO
Heavy
STIRRO
LOVEBOY
ANA
TEARS FOR FEARS
BRYAN ADAMS
MIAMI VICE (L)
STEVIE RAY VAUGHAN
CORNY HART
WANG CHUNG
PHANTOM, ROCKER &
MAD MAX
PHANTOM, ROCKER &
MAD MAX
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

KZEW/Dallas
(214)748-9898
PO: BOB BARNETT
ASST. PO: CINDY BALEN
Heavy
PHIL COLLINS
MAD CHUNG
A UFO/BOB
Light

WKLS-FM/Atlanta
(404)325-0960
PO: BILL WISE
MD: BOB WILLEY
Heavy
STARR (L)
STARR (L)
HEAT
IS TOP
MR. HESTER
THOMPSON TWINS
JOHN COUGAR HELL(N)
STEVIE RAY VAUGHAN
LOVEBOY
A UFO/BOB
Light

WVBE/Miami
(305)581-1880
PO: MICHAEL DALFANTO
Heavy
STIRRO
LOVEBOY
ANA
TEARS FOR FEARS
BRYAN ADAMS
MIAMI VICE (L)
STEVIE RAY VAUGHAN
CORNY HART
WANG CHUNG
PHANTOM, ROCKER &
MAD MAX
PHANTOM, ROCKER &
MAD MAX
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

KXQ/Dallas
(214)528-5500
MD: AMY LOCKE/BOB
ASST. PO: DEBBARAD
Heavy
STEVIE RAY VAUGHAN (N)
SIMPLE MINDS
IS TOP

SHANTON, ROCKER & SIMPLE MINDS
EDDIE & THE TIDE
ROGERS
MICK TAVOLLA
MR. HESTER
THOMPSON TWINS
JOHN COUGAR HELL(N)
STEVIE RAY VAUGHAN
LOVEBOY
SOFT
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

KSRP/Houston
(713)97-0087
PO: ANDY BRAUN/DAVID
ASST. PO: MICHAEL
Heavy
STEVIE RAY VAUGHAN
IS TOP
HEAT
DIRE STRAITS
MR. HESTER
ROGERS
KISS
MIDNIGHT
LOVEBOY
JOHN COUGAR HELL(N)
R. E.M.
NIGHT RANGER
STARR (L)
STARR (L)
HEAT
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MR. HESTER
THOMPSON TWINS
JOHN COUGAR HELL(N)
STEVIE RAY VAUGHAN
LOVEBOY
SOFT
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

WVTR/Ocean City
(301)288-4848
PO: MARK ROSENBERG
Heavy
SIMPLE MINDS
KISS
DIRE STRAITS
THOMPSON TWINS
STEVIE RAY VAUGHAN
ALARM
A UFO/BOB
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WNOR/FM/Norfolk
(804)423-4667
MD: BOB KEESER
MD: DAVID HILLARY
Heavy
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LOVEBOY (N)
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BRYAN ADAMS
MIAMI VICE (N)
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KXQ/Dallas
(214)528-5500
MD: AMY LOCKE/BOB
ASST. PO: DEBBARAD
Heavy
STEVIE RAY VAUGHAN (N)
SIMPLE MINDS
IS TOP

HARSHALL, CHERMAN
ISS
LINDA FAULKNER
JOHN COUGAR HELL(N)
STIRRO
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

KLBJ-FM/Austin
(512)741-4543
PO: CLARE STUBBS
MD: JEFF CARROLL
Heavy
OUTFIELD (N)
HARLOW
ROGER DALTRY (L)
ROGER DALTRY (L)
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SUPERSTAR
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ALARM
A UFO/BOB
Light

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MD: DON ELLIS
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MR. HESTER
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JOHN COUGAR HELL(N)
SUPERSTAR
ISS
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

TRIMPH/Media
Heavy
HEADPHONES
BLACK 'N' BLUE
YVONNE HALMSTEIN
JOE LYNN TURNER
TALKING HEADS
QUARTERFLASH
LOVEBOY
SOZZIE
A UFO/BOB
Light

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MD: DON ELLIS
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CORNY HART
WANG CHUNG
PHANTOM, ROCKER &
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PHANTOM, ROCKER &
MAD MAX
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SIMPLE MINDS
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HARLOW
ROGER DALTRY (L)
ROGER DALTRY (L)
HEAT
IS TOP
DIRE STRAITS
STEVIE RAY VAUGHAN (N)
SIMPLE MINDS
JOHN COUGAR HELL(N)
BILLY BURNETT
MIAMI VICE
ISS
MICHAEL MC DONALD
THOMPSON TWINS
MAD MAX
RUSH
TOMMY SHAW
LOVEBOY (N)
JOHN COUGAR HELL(N)
SUPERSTAR
ISS
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

WKOL/Chattanooga
(604)252-4664
PO: DAVE ROSENBLAU
MD: DON ELLIS
Heavy
IS TOP
STARR (L)
MIAMI VICE
MR. HESTER
THOMPSON TWINS
MAD MAX
RUSH
TOMMY SHAW
LOVEBOY (N)
JOHN COUGAR HELL(N)
SUPERSTAR
ISS
JOE LYNN TURNER
ALARM
A UFO/BOB
Light

WVBE/Miami
(305)581-1880
PO: MICHAEL DALFANTO
Heavy
STIRRO
LOVEBOY
ANA
TEARS FOR FEARS
BRYAN ADAMS
MIAMI VICE (L)
STEVIE RAY VAUGHAN
CORNY HART
WANG CHUNG
PHANTOM, ROCKER &
MAD MAX
PHANTOM, ROCKER &
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JOE LYNN TURNER
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Light

KLBJ-FM/Austin
(512)741-4543
PO: CLARE STUBBS
MD: JEFF CARROLL
Heavy
OUTFIELD (N)
HARLOW
ROGER DALTRY (L)
ROGER DALTRY (L)
HEAT
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PARALLELS

Parallel I: Selected stations in major markets that are format dominant and/or exert a significant national influence.

Parallel II: 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 III: 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.

246 Reports

JOHN DOE "His Song" (Anylabel)
LP: Hit Song

100/25 44%

Regional: 100%
National: 44%
Summery: 20%
Down: 0%
Up: 20%

EXAMPLE

100/25 — 100 CHR reporting stations as of the week ending 2/5 new on air.
44% — Percentage of the week's new reports playing it.
Regional Reach — Percentage of reporters playing the song within each region.
National Summary — Number of stations moving it up on the charts.
Debut — Number of stations debuting the song this week.
Sem 4 — Number of stations reporting no movement this week (DN to Ch, SI, etc.).
Down D — Number of stations moving it down on their charts.
Add 25 — Total number of stations adding it this week.

ABC Be Near Me (Mercury/PolyGram)
LP: How To Be A Zillionaire

215/5 87%

Regional: 100%
National: 87%
Summery: 100%
Down: 0%
Up: 100%

A-HA Take On Me (WB)
LP: A-HA

241/0 98%

Regional: 100%
National: 98%
Summery: 100%
Down: 0%
Up: 100%

PHIL COLLINS & MARILYN MARTIN Separate Lives (Atlantic)
LP: White Nights Soundtrack

238/11 97%

Regional: 100%
National: 97%
Summery: 100%
Down: 0%
Up: 100%

BRYAN ADAMS One Night Love Affair (A&M)
LP: Rockers

235/3 96%

Regional: 100%
National: 96%
Summery: 100%
Down: 0%
Up: 100%

ARCADIA Election Day (Capitol)
LP: So Red The Rose

146/145 99%

Regional: 100%
National: 99%
Summery: 100%
Down: 0%
Up: 100%

Collins & Martin Continued

ROGER DALTRY After The Fire (Atlantic)
LP: Under A Raging Moon

7/8 32%

Regional: 100%
National: 32%
Summery: 100%
Down: 0%
Up: 100%

Eurythmics & Franklin Continued

EURYTHMICS & ARETHA FRANKLIN Sisters Are Doing It For... (RCA)
LP: Be Yourself Tonight

164/66 67%

Regional: 100%
National: 67%
Summery: 100%
Down: 0%
Up: 100%

Aretha Franklin Continued

ARETHA FRANKLIN Who's Zoomin' Who? (EMI America)
LP: Boy In The Box (EMI America)

228/6 93%

Regional: 100%
National: 93%
Summery: 100%
Down: 0%
Up: 100%

DAVID FOSTER Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

190/14 77%

Regional: 100%
National: 77%
Summery: 100%
Down: 0%
Up: 100%

GLEN FREDY You Being To The City (MCA)
LP: Miami Vice TV Soundtrack

244/4 99%

Regional: 100%
National: 99%
Summery: 100%
Down: 0%
Up: 100%

KATE BUSH Running Up That Hill (EMI America)
LP: Hounds Of Love

124/28 50%

Regional: 100%
National: 50%
Summery: 100%
Down: 0%
Up: 100%

DAVID FOSTER Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

190/14 77%

Regional: 100%
National: 77%
Summery: 100%
Down: 0%
Up: 100%

DAVID FOSTER Love Theme From St. Elmo's Fire
LP: St. Elmo's Fire Soundtrack (Atlantic)

190/14 77%

Regional: 100%
National: 77%
Summery: 100%
Down: 0%
Up: 100%

SHEENA EASTON Do It For Love (EMI America)
LP: Do You

67/67 23%

Regional: 100%
National: 23%
Summery: 100%
Down: 0%
Up: 100%

ARETHA FRANKLIN Who's Zoomin' Who? (EMI America)
LP: Boy In The Box (EMI America)

228/6 93%

Regional: 100%
National: 93%
Summery: 100%
Down: 0%
Up: 100%

COREY HART Boy In The Box (EMI America)
LP: Boy In The Box (EMI America)

204/1 83%

Regional: 100%
National: 83%
Summery: 100%
Down: 0%
Up: 100%

EURYTHMICS & ARETHA FRANKLIN Sisters Are Doing It For... (RCA)
LP: Be Yourself Tonight

164/66 67%

Regional: 100%
National: 67%
Summery: 100%
Down: 0%
Up: 100%

ARETHA FRANKLIN Who's Zoomin' Who? (EMI America)
LP: Boy In The Box (EMI America)

228/6 93%

Regional: 100%
National: 93%
Summery: 100%
Down: 0%
Up: 100%

COREY HART Boy In The Box (EMI America)
LP: Boy In The Box (EMI America)

204/1 83%

Regional: 100%
National: 83%
Summery: 100%
Down: 0%
Up: 100%

Continued On Next Column

Continued On Next Column

WESTWOOD ONE PRESENTS

S T A R T R A K

Michael McDonald

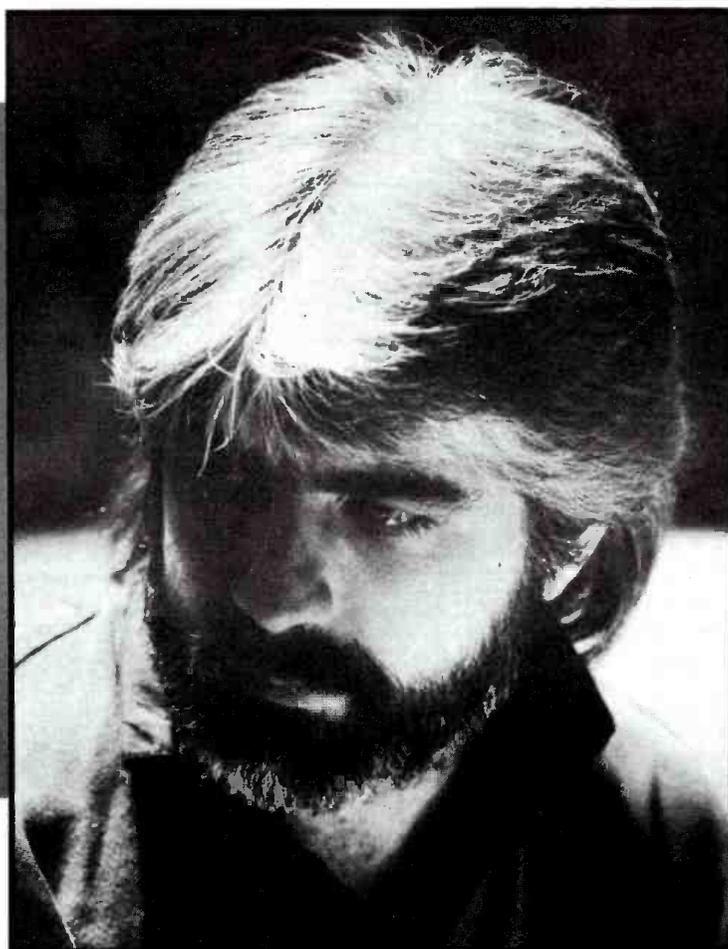
P R O F I L E S

The Westwood One Radio Network proudly presents an exclusive *Star Trak Profile* starring Grammy-winning rock/pop/soul singer and composer Michael McDonald, airing the week of October 28 on more than 250 Westwood One affiliates throughout North America.

During the hour-long special, McDonald talks about his multi-platinum career as a Doobie Brother and his subsequent success as a solo artist, with emphasis on his second hit solo LP for Warner Bros., *No Lookin' Back*.

Star Trak Profiles Michael McDonald – 60 minutes of candid conversation and music you and your listeners won't want to miss!

Star Trak Profiles features the biggest names in contemporary music all year long. Contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE for details.



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

CONTEMPORARY HIT RADIO

BREAKERS.

SCRITTI POLITTI Perfect Way (WB)

67% of our reporters playing it. Moves: Up 74, Debuts 36, Same 30, Down 1, Adds 25 including 2106, WRSR, WLS-FM, 92X, KOPA, WQUT, KBOS. See Parallels, moves 38-33 on the CHR chart.

EURYTHMICS & ARETHA FRANKLIN Sisters Are Doin' It For Themselves (RCA)

67% of our reporters playing it. Moves: Up 2, Debuts 37, Same 59, Down 0, Adds 66 including B104, WHTT, PRO-FM, KRBE, Q105, WGCL, KHS-FM. See Parallels, debuts at number 40 on the CHR chart.

NEW & ACTIVE

- ✓ **ARCADIA "Election Day" (Capitol) 145/145**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 145 including WKXS-FM, Z100, B94, Q107, Z83, KTBS, 93FM, WQUE-FM, B96, WMMs, KBEO, KIS-FM, KKRZ, KMAJ, KPUS.
- ✓ **ELTON JOHN "Wrap Her Up" (Geffen) 134/134**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 134 including WBEW-FM, WKSE, WPHD, WCAU-FM, WAVA, KAFM, Y100, Q105, WLS-FM, WGCL, WMMs, WZLJ, KWK, Q103, KPUS.
- HOWARD JONES "Lita To Get To Know You Well" (Elektra) 128/0**
Moves: Up 59, Debuts 15, Same 45, Down 0, Adds 9, CHUM, K104, WAKX, WANS-FM, WOKN, KRNO, KIMN, OK100, 96XL, KAFM 31-28, KTGS 40-36, KMEL 25-21, WOKI 38-32, WKHI 39-32, KHXX 29-23.
- KATE BUSH "Running Up That Hill" (EMI America) 124/28**
Moves: Up 41, Debuts 16, Same 39, Down 0, Adds 28 including WBEW-FM, KRBE, 95, Y100, WQUE-FM, Q105, WQFM, WKOL, WRQC, KPQP, WYKS, Y94, PRO-FM 24-19, 94Q 24-19, Z299 33-25.
- KLYMAXX "I Miss You" (Constellation/MCA) 100/10**
Moves: Up 39, Debuts 16, Same 25, Down 2, Adds 18 including Q103, KZZP, K104, WSPK, WANS-FM, WQUT, KYNO-FM, KRO, 95XL, WGLF, KKLS-FM, KWVZ.
- ✓ **PRINCE "America" (WB) 99/34**
Moves: Up 5, Debuts 22, Same 38, Down 0, Adds 34 including WKXS-FM, WYNS, CKOI, WCAU-FM, WKTI, KDWB-FM, KTRT, KPUS, 98PY, Y107, WQV, KZOO, WKSE 37-30, WPSR 36-31, KIKX 40-32.
- WANG CHUNG "To Live & Die in L.A." (Geffen) 89/24**
Moves: Up 7, Debuts 12, Same 46, Down 0, Adds 24 including WKSE, WQUE-FM, Q103, KNBO, 93Q, WSKZ, KZIO, WRON, KPQP, WJZR, KYYY, KBIM, WPHD 39-38, KUBE 35-31, WYSR 40-36.
- ROGER DALTRY "After The Fire" (Atlantic) 79/9**
Moves: Up 32, Debuts 10, Same 28, Down 0, Adds 9, Z299, KMAJ, WFMJ, KCPK, KOZ-FM, WYKS, WXLK, KKRZ, KZOO, WPHD 36-32, PRO-FM 36-30, Y100 37-34, WMMs 31-29, WFLD 29-23, WOKI 27-23.
- ✓ **KISS "Tears Are Falling" (Mercury/PolyGram) 73/33**
Moves: Up 5, Debuts 16, Same 19, Down 0, Adds 33 including WCAU-FM, KRBE, WGCL, WERZ, WKRZ-FM, KHFI, WKAU, KIKK, WRON, WIGY, WZYP, 99K, KPUS 36-32, WAPI 19-14, KX104 39-28.
- RENE & ANGELA "It's Be Good" (Mercury/PolyGram) 71/9**
Moves: Up 17, Debuts 9, Same 39, Down 0, Adds 9, KRBE, 95, Q103, K104, WBCY, KBOS, OK100, WVBS, WBWB, WENB-FM 29-16, WKSE 9-4, WYNS 36-32, KBFM 39-25, KMKX 35-26, Z102 36-21.
- HUEY LEWIS & THE NEWS "Back in Time" (Chrysalis) 69/2**
Moves: Up 46, Debuts 1, Same 14, Down 6, Adds 2, WAMX, WKSY, Y100 33-24, Q102 28-24, WKTI 14-11, WLOL-FM 10-8, KKRZ 14-8, WBCY 8-3, KZFM 13-9, WGRD 30-24, KZ93 16-11, WIOG 2-18, WXLK 37-28, WBWB 32-29, KOZE 23-19.
- TALKING HEADS "And She Was" (Sire/WB) 68/8**
Moves: Up 28, Debuts 9, Same 23, Down 0, Adds 8, WLS, WLS-FM, KPLS, WRQC, KOXR, KPQP, KFMN, WZYP, WPHD 36-35, PRO-FM 29-24, B96 24-21, KKRZ 36-32, KIKK 34-30, WFRX 34-29, WCIL-FM 13-10.
- MAURICE WHITE "Stand By Me" (Columbia) 66/5**
Moves: Up 3, Debuts 7, Same 22, Down 2, Adds 5, WBEW-FM, WQUE-FM, WHJOT, KIKX, WDBR, WKSE 27-22, 94Q 22-19, WHYY 22-16, Q103 35-32, WLAU-FM 34-30, WBCY 26-21, WOKN 27-16, 94TYX 29-25, KMGX 26-21, WKHI 30-26.
- KATRINA & THE WAVES "Que Tu Quiero" (Capitol) 66/4**
Moves: Up 3, Debuts 3, Same 45, Down 0, Adds 13 including CKOI, CHUM, 95, WOOD, WSPK, 93Q, WKFR, KIYS, KQMG, KCAQ, KOZ-FM, WGLF, WKCO 40-34, KSPD 0-36, 95XQ 36-32.
- MARILLION "Kayleigh" (Capitol) 66/4**
Moves: Up 18, Debuts 5, Same 33, Down 0, Adds 4, Y106, WRQC, KSNB, WBWB, WMMs 29-25, KPUS 39-28, Q100 29-22, WRXC 29-27, WZLD 38-36, KTUX 38-32, WGLY 35-31, 95XL 38-35, WHSJ, 37-34, WAZY-FM 37-34, OK95 38-32.
- ✓ **SHEENA EASTON "Do It For Love" (EMI America) 57/57**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 57 including WPHD, CKOI, Z106, PRO-FM, 94Q, Z93, B96, WLS-FM, WGCL, WMMs, WKTI, Q103, FM102, KPUS, KUBE, KAY107.
- ✓ **KOOL & THE GANG "Emergency" (De-Lite/PolyGram) 56/56**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 56 including WHTT, WKXS-FM, KRBE, Y100, B96, WLS-FM, WHYY, KMEL, KPUS, RH104, WQUT, KPQP, OK100, WPFM, SLV96.
- ✓ **TOMMY SHAW "Remo's Theme (What Hi?) (A&M) 53/6**
Moves: Up 6, Debuts 3, Same 38, Down 0, Adds 6, K104, WFLD, WRQC, WGRD, 95XL, Y94, WKRC 39-36, WRNO 37-34, KTUX 40-36, KDVR d-40, KIKX 36-34, WGLY 28-25, WRNO 27-26, WSPF d-39, KTBS d-40.

SIGNIFICANT ACTION

- GINO VANNELLI "Hurts To Be In Love" (CBS Associated) 49/12**
Moves: Up 24, Debuts 4, Same 0, Down 1, Adds 12, 94Q, KTBS, 95, KKRZ, WNOK-FM, WOKI, WNCJ, KIMN, KCAQ, WJZR, WBS, NYA, B94 26-19, K104 34-27, WKDD 37-31.
- ✓ **CLARENCE CLEMONS & JACKSON BROWNE "You're A Friend Of Mine" (Columbia) 47/47**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 47 including Z106, WRSR, B96, WZUU, KPUS, KNBO, Q100, K104, KC101, WBCY, WZLD, WOKI, WRQC, KIKK, Z104.

MOST ADDED

- ARCADIA (145)**
Election Day (Capitol)
- ELTON JOHN (134)**
Wrap Her Up (Geffen)
- EURYTHMICS & ARETHA FRANKLIN (66)**
Sisters Are Doin' It For Themselves
- SHEENA EASTON (57)**
Do It For Love (EMI America)
- KOOL & THE GANG (56)**
Emergency (De-Lite/PolyGram)

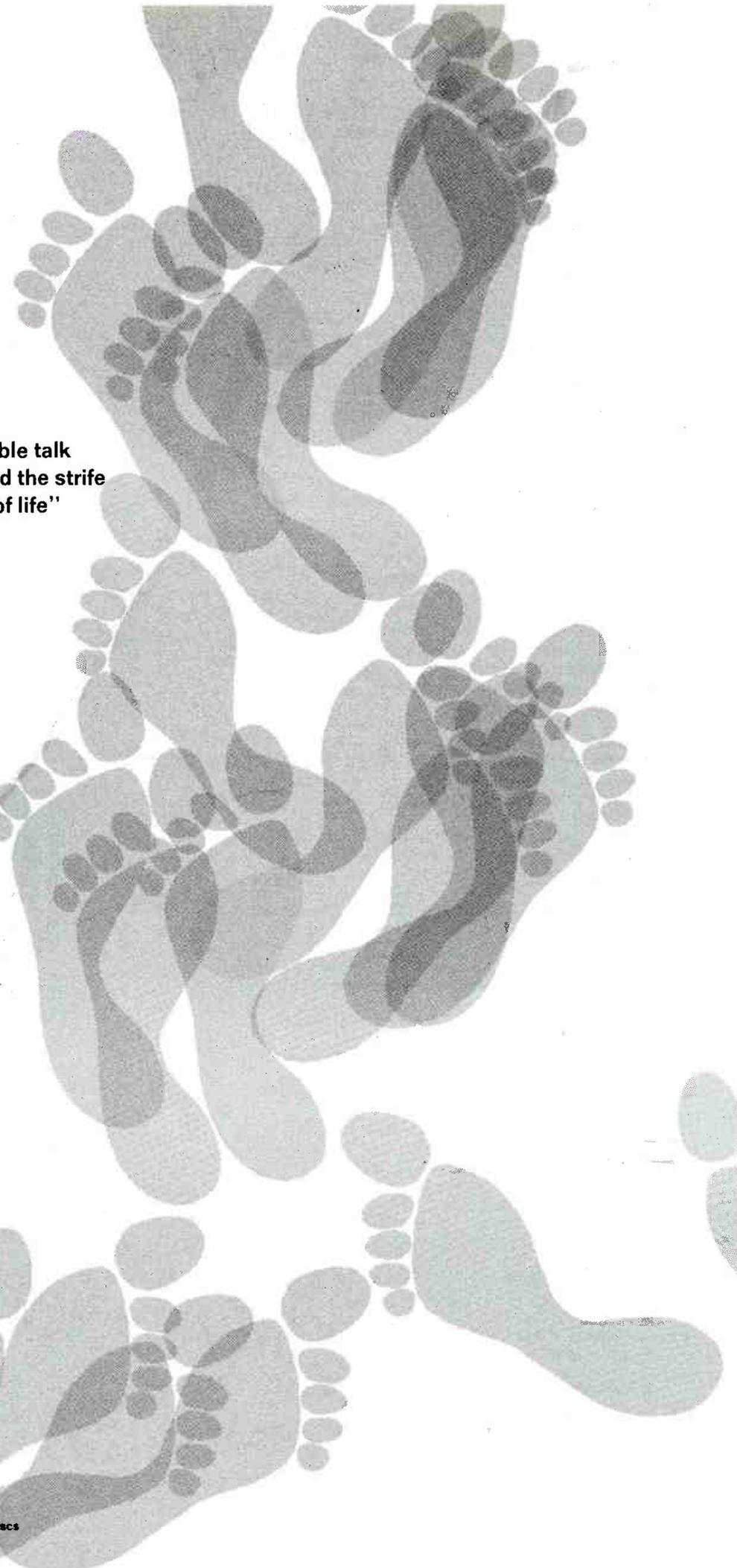
HOTTEST

- JAN HAMMER (184)**
Miami Vice Theme (MCA)
- STEVIE WONDER (148)**
Part-Time Lover (Tama/Motown)
- TEARS FOR FEARS (125)**
Head Over Heels (Mercury/PolyGram)
- A-HA (114)**
Take On Me (WB)
- WHITNEY HOUSTON (111)**
Saying All My Love For You (Arista)

- ✓ **CHRISTOPHER CROSS "Charm The Snake" (WB) 47/47**
Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 47 including WPHD, Z93, KRBE, WGCL, WMMs, WKTI, Y108, KC101, WKRZ-FM, WBBQ, KHFI, WKDD, KNNQ, KP95, KIYS.
- LAURA BRANIGAN "Hold Me" (Atlantic) 46/5**
Moves: Up 1, Debuts 1, Same 29, Down 0, Adds 5, KAMZ, KTUX, KIKK, WZON, KBIM, WKXS-FM on, PRO-FM on, WQUE-FM on, WGCL on, WYSR 39-37, WFMJ on, WRQC on, WKFR on, KP95 d-34, KRQ on.
- EDDIE MURPHY "Party All The Time" (Columbia) 45/17**
Moves: Up 17, Debuts 5, Same 8, Down 0, Adds 17 including WBEW-FM, WYNS, KBEO, KOPA, KKRZ, KUBE, WLAU-FM, 98TYX, WNOK-FM, KAMZ, KBOS, KOMQ, KAFM 27-18, KTGS 39-24, WHYY 23-9, WBBQ 27-22.
- BALTHAZOR "Tarzan Boy" (Wannista) 44/15**
Moves: Up 0, Debuts 2, Same 29, Down 0, Adds 18 including WPHD, CHLM, KN95, WYSR, Z104, WRON, KDON-FM, WGLY, WOMP-FM, WFOJ, KWES, KYTY, SLV96, WKSE d-40, KMEL d-29.
- JANE WIEDLIN "Blue Kiss" (IRS/MCA) 42/1**
Moves: Up 12, Debuts 3, Same 26, Down 0, Adds 1, CFTR, WPHD 34-33, WERZ 40-37, WPSF 32-28, WZLD d-40, WANS-FM 37-32, KTUX 35-31, KO93 30-26, KDON-FM 40-36, KCPX 39-36, 95XQ 37-33, WFOJ 21-17, WBS 34-31, WBWB 36-34, WDBR d-38.
- STARPOINT "Object Of My Desire" (Elektra) 39/5**
Moves: Up 19, Debuts 1, Same 14, Down 0, Adds 2, KAFM, WPSF, WCAU-FM 25-19, KTGS d-39, KMAJ 25-22, FM102 11-10, KMEL 16-14, KPUS 33-31, Q100 d-36, WNOK-FM 38-33, WRON d-28, WQYP 38-35, WPFM 40-34, WBWB 30-25, KZOO 32-30.
- MOTEL "Sheek" (Capitol) 35/19**
Moves: Up 0, Debuts 1, Same 15, Down 0, Adds 19 including WKSE, WCAU-FM, WHYY, Z299, KKRZ, WRQC, WTLQ, WFMJ, WPRS, WKDD, WRQC, K905, KMKX, WMMs on, KTUX d-39.
- QUARTERFLASH "Talk To Me" (Geffen) 35/15**
Moves: Up 4, Debuts 5, Same 11, Down 0, Adds 15 including WPHD, WYSR, K104, WTLQ, WFMJ, KZZU, KISR, KNOE-FM, WBNO, KKLs-FM, 99K, OK95, KKRZ 37-34, KSNB 33-30, KPXI 29-26.
- JOHN WAITE "Welcome To Paradise" (EMI America) 29/7**
Moves: Up 0, Debuts 0, Same 22, Down 0, Adds 7, WKSE, WRQC, WFMJ, WGRD, WZOK, KNOE-FM, WDBR, WPHD on, WMMs on, WYK on, WERZ on, WANS-FM on, WOKI on, KOMQ on, KSKD on.
- TA MARA & THE SEEN "Everybody Dance" (A&M) 28/10**
Moves: Up 3, Debuts 2, Same 11, Down 0, Adds 10, WKXS-FM, FM102, WSSX, KAMZ, 94TYX, KTUX, 95XQ, WJAD, KTBS, WKSE on, Y100 d-36, KMEL 21-17, Y108 39-35, KMGX d-37, KZOO 39-38.
- MORRIS DAY "The Oak Tree" (WB) 26/5**
Moves: Up 10, Debuts 3, Same 7, Down 0, Adds 5, WHYY, WCKN, KOKQ, KSNB, KGOT, WKSE 32-25, WCZY 25-22, FM102 19-15, KITS 26-18, KMEL 34-16, KTUX 31-28, KOFM 24-23, KCMJ d-43, Z102 35-25.
- JACK WAGNER "Too Young" (Quest/WB) 22/10**
Moves: Up 5, Debuts 2, Same 5, Down 0, Adds 10, Y100, WHYY, WKRZ-FM, WRQC, WZLD, Y107, 94Z, WRON, 95XQ, BJ105 34-27, KIKX 26-11, KCAQ 30-26, KTBS 37-32, KBIM 33-31.
- MOTLEY CRUE "Home Sweet Home" (Elektra) 22/0**
Moves: Up 1, Debuts 2, Same 11, Down 0, Adds 6, KAFM, KZZB, KX104, WJZR, WAZY-FM, WSPF, KFMW, KTBS, KEGL on, 99T 25-22, KTRT on, KPUS d-33, Q100 on-dp, WRPC on, WRNO d-40.
- FIVE STAR "Ah Fall Down" (RCA) 21/1**
Moves: Up 11, Debuts 4, Same 4, Down 1, Adds 1, KTBS, OKI 32-30, WCZY 17-16, WHYY 19-14, KIIS-FM 24-22, FM102 14-11, KMEL 8-7, WERZ d-39, KAMZ 27-24, BJ105 d-33, Y106 34-32, KTUX 34-33, WRON d-30, KMGX 20-14, KDON-FM 37-34.
- MIAMI SOUND MACHINE "Donga" (Epic) 20/11**
Moves: Up 5, Debuts 2, Same 1, Down 1, Adds 11, KIS-FM, WBBQ, WNOK-FM, KEZB, KBFM, BJ105, Z98, KMGX, 95XQ, Z102, WHSJ, WFLJ 11-7, Z100 14-9, Y100 31-1, Y106 22-14.
- PREFAB SPRUIT "When Love Breaks Down" (Epic) 15/3**
Moves: Up 0, Debuts 0, Same 12, Down 0, Adds 3, WERZ, WRQC, WHOT, OKI on, KPUS on, WTLQ on, WZLD on, WANS-FM on, WOKI on, WFMJ on, KBOS on, KOMA on, KCAQ on, WKHI on, WDBR on-dp.
- POINTER SISTERS "Freedom" (RCA) 13/12**
Moves: Up 0, Debuts 0, Same 0, Down 1, Adds 12, WKSE, WPHD, WYSR, WERZ, WOKI, KP95, KIKK, KSKD, WFBG, WGAN, WCGO, KSGT.
- INXS "This Time" (Atlantic) 13/5**
Moves: Up 1, Debuts 0, Same 7, Down 0, Adds 5, KMEL, WKSE, Q101, WPFM, OK95, WFMJ on-dp, KFMN 39-37, WBSL on, KCMQ on, KKLs-FM on, WDBR on-dp, KDOW on-dp.
- OUTFIELD "Say It Isn't So" (Columbia) 13/5**
Moves: Up 2, Debuts 2, Same 3, Down 1, Adds 5, WERZ, WHOT, KIKK, KMGX, WGLY, Q100 on, K104 40-34, WZLD 37-35, OKI00 d-40, 95XL d-38, KFMN 22-11, KZOO on.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/label designation indicate the total number, how many added 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 new entries. Complete activity can be found in the Parallels. Adds for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. NOTE: Records that lack the required 60% of our CHR reporters to become Breakers may accumulate enough chart points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40. CHR Rotation Criteria — Fulltime Adds and/or One: four plays in a 24-hour period, three of them before midnight. Dispersed Adds and/or One: two plays in a 24-hour period, both of them before midnight.

Parallels Begin on Page 105
Adds & Hots Begin on Page 103
P-1 Playlists Begin on Page 100



**"And after all the violence and double talk
There's just a song in all the trouble and the strife
You do the walk, you do the walk of life"**

"Walk Of Life"
The Single And Pro From
Dire Straits
The Double Platinum Album
Brothers In Arms



Produced by Mark Knopfler and Neil Dorfsman
On Warner Bros. Records, Cassettes and Compact Discs
© 1985 Phonogram Ltd. (London)

CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	
2	1	1	1 A-HA/Take On Me (WB)
9	6	2	2 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
12	10	4	3 JAN HAMMER/Miami Vice Theme (MCA)
6	5	3	4 WHITNEY HOUSTON/Saving All My Love For You (Arista)
15	11	8	5 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
10	8	7	6 STING/Fortress Around Your Heart (A&M)
4	3	5	7 READY FOR THE WORLD/Oh Sheila (MCA)
5	4	6	8 JOHN COUGAR MELLENCAMP/Lonely Ol' Night (Riva/PG)
26	19	17	9 GLENN FREY/You Belong To The City (MCA)
25	18	16	10 STARSHIP/We Built This City (Grunt/RCA)
22	17	15	11 BRYAN ADAMS/One Night Love Affair (A&M)
18	14	12	12 LOVERBOY/Lovin' Every Minute Of It (Columbia)
21	15	13	13 PAUL YOUNG/I'm Gonna Tear Your Playhouse Down (Columbia)
20	16	14	14 DON HENLEY/Sunset Grill (Geffen)
27	20	18	15 ABC/Be Near Me (Mercury/PG)
35	24	20	16 THOMPSON TWINS/Lay Your Hands On Me (Arista)
11	9	9	17 BRUCE SPRINGSTEEN/I'm Goin' Down (Columbia)
—	36	26	18 PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
36	29	22	19 HEART/Never (Capitol)
40	34	25	20 ARETHA FRANKLIN/Who's Zoomin' Who? (Arista)
31	26	23	21 HOOTERS/And We Danced (Columbia)
1	2	10	22 DIRE STRAITS/Money For Nothing (WB)
—	38	29	23 MR. MISTER/Broken Wings (RCA)
38	32	27	24 FREDDIE JACKSON/You Are My Lady (Capitol)
37	33	28	25 COREY HART/Boy In The Box (EMI America)
8	7	11	26 DAVID BOWIE & MICK JAGGER/Dancing In The Street (EMI America)
—	35	31	27 DAVID FOSTER/Love Theme From 'St Elmo's Fire' (Atlantic)
—	39	32	28 TINA TURNER/One Of The Living (Capitol)
3	12	19	29 MADONNA/Dress You Up (Sire/WB)
—	40	34	30 OMD/So In Love (Virgin/A&M)
7	13	21	31 KOOL & THE GANG/Cherish (De-Lite/PG)
23	21	24	32 NIGHT RANGER/Four In The Morning (I Can't...) (Camel/MCA)
BREAKER	33	33	33 SCRITTI POLITTI/Perfect Way (WB)
—	40	34	34 OLIVIA NEWTON-JOHN/Soul Kiss (MCA)
DEBUT	35	35	35 ZZ TOP/Sleeping Bag (WB)
—	39	36	36 BILLY JOEL/The Night Is Still Young (Columbia)
DEBUT	37	37	37 RAY PARKER JR./Girls Are More Fun (Arista)
DEBUT	38	38	38 SIMPLE MINDS/Alive & Kicking (A&M)
33	30	30	39 POWER STATION/Communication (Capitol)
BREAKER	40	40	40 EURYTHMICS & ARETHA FRANKLIN/Sisters Are Doin' It For... (RCA)

N&A Begins on Page 110

ADULT CONTEMPORARY

Three Weeks	Two Weeks	Last Week	
2	1	1	1 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
8	3	2	2 A-HA/Take On Me (WB)
14	9	4	3 DAVID FOSTER/Love Theme From "St Elmo's Fire" (Atlantic)
15	8	5	4 GINO VANNELLI/Hurts To Be In Love (CBS Associated)
—	16	9	5 PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
21	14	8	6 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
1	2	3	7 WHITNEY HOUSTON/Saving All My Love For You (Arista)
—	21	15	8 GLENN FREY/You Belong To The City (MCA)
—	20	14	9 FREDDIE JACKSON/You Are My Lady (Capitol)
20	15	13	10 MAURICE WHITE/Stand By Me (Columbia)
5	4	6	11 COMMODORES/Janet (Motown)
—	25	18	12 ARETHA FRANKLIN/Who's Zoomin' Who? (Arista)
16	11	11	13 DARYL HALL & JOHN OATES/The Way You Do The Things You Do (RCA)
—	—	22	14 BILLY JOEL/The Night Is Still Young (Columbia)
3	7	12	15 KOOL & THE GANG/Cherish (De-Lite/PG)
7	6	7	16 GODLEY & CREME/Cry (Polydor/PG)
—	22	19	17 DON HENLEY/Sunset Grill (Geffen)
4	5	10	18 MICHAEL FRANKS/Your Secret's Safe With Me (WB)
—	26	21	19 JAN HAMMER/Miami Vice Theme (MCA)
BREAKER	20	20	20 KENNY ROGERS/Morning Desire (RCA)
—	29	25	21 THOMPSON TWINS/Lay Your Hands On Me (Arista)
BREAKER	22	22	22 OLIVIA NEWTON-JOHN/Soul Kiss (MCA)
BREAKER	23	23	23 ABC/Be Near Me (Mercury/PG)
6	10	16	24 WHAM!/Freedom (Columbia)
10	13	20	25 HUEY LEWIS & THE NEWS/Power Of Love (Chrysalis)
—	28	27	26 STING/Fortress Around Your Heart (A&M)
12	12	17	27 AIR SUPPLY/The Power Of Love (You Are My Lady) (Arista)
17	19	24	28 JOHN PARR/St. Elmo's Fire (Atlantic)
DEBUT	29	29	29 KENNY LOGGINS/I'll Be There (Columbia)
DEBUT	30	30	30 JAMES TAYLOR/Everyday (Columbia)

Full-Service Chart, see Page 90

AOR TRACKS

Three Weeks	Two Weeks	Last Week	
—	—	4	1 ZZ TOP/Sleeping Bag (WB)
3	1	1	2 GLENN FREY/You Belong To The City (MCA)
6	3	2	3 ROGER DALTRY/After The Fire (Atlantic)
8	4	3	4 MB. MISTER/Broken Wings (RCA)
10	5	5	5 HEART/Never (Capitol)
18	13	9	6 JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)
—	18	7	7 RUSH/The Big Money (Mercury/PG)
—	—	15	8 SIMPLE MINDS/Alive & Kicking (A&M)
1	2	6	9 STARSHIP/We Built This City (Grunt/RCA)
15	11	10	10 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)
16	12	11	11 THOMPSON TWINS/Lay Your Hands On Me (Arista)
20	16	12	12 STEVIE RAY VAUGHAN & DOUBLE.../Look At Little Sister (Epic)
47	25	16	13 PHANTOM, ROCKER & SLICK/Men Without Shame (EMI America)
7	6	8	14 DIRE STRAITS/One World (WB)
38	22	19	15 ROGER DALTRY/Under A Raging Moon (Atlantic)
32	26	25	16 CRUZADOS/Motorcycle Girl (Arista)
52	37	32	17 DIRE STRAITS/Walk Of Life (WB)
BREAKER	18	18	18 STING/Love Is The Seventh Wave (A&M)
—	41	31	19 INXS/This Time (Atlantic)
40	29	24	20 TOMMY SHAW/Remo's Theme (What If) (A&M)
BREAKER	21	21	21 TALKING HEADS/Stay Up Late (Sire/WB)
31	28	30	22 KISS/Tears Are Falling (Mercury/PG)
4	7	14	23 LOVERBOY/Lovin' Every Minute Of It (Columbia)
17	17	18	24 OUTFIELD/Say It Isn't So (Columbia)
BREAKER	25	25	25 JOE LYNN TURNER/Endlessly (Elektra)
9	10	13	26 BRYAN ADAMS/One Night Love Affair (A&M)
28	27	27	27 JAN HAMMER/Miami Vice Theme (MCA)
13	15	20	28 MARILLION/Kayleigh (Capitol)
11	14	26	29 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
5	9	21	30 HOOTERS/And We Danced (Columbia)

Complete Tracks Chart Begins On Page 110

BLACK/URBAN

Three Weeks	Two Weeks	Last Week	
3	1	1	1 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
12	8	3	2 MORRIS DAY/The Oak Tree (WB)
15	11	7	3 ARETHA FRANKLIN/Who's Zoomin' Who (Arista)
4	4	2	4 MAURICE WHITE/Stand By Me (Columbia)
18	13	10	5 EL DeBARGE with DeBARGE/You Wear It Well (Gordy/Motown)
25	16	11	6 TA MARA & THE SEEN/Everybody Dance (A&M)
8	7	6	7 RENE & ANGELA/I'll Be Good (Mercury/PG)
6	6	5	8 CAMEO/Single Life (Atlanta Artists/PG)
38	24	16	9 ISLEY JASPER ISLEY/Caravan Of Love (CBS Associated)
1	2	4	10 FREDDIE JACKSON/You Are My Lady (Capitol)
2	3	8	11 BOBBY WOMACK/I Wish He Didn't Trust Me So Much (MCA)
11	9	9	12 JENNIFER HOLLIDAY/Hard Times For Lovers (Geffen)
24	17	15	13 DOUG E. FRESH/The Show (Reality/Fantasy)
17	15	14	14 CHARLIE SINGLETON/Make Your Move On Me Baby (Arista)
—	33	20	15 LUTHER VANDROSS/Wait For Love (Epic)
31	23	19	16 CHAKA KHAN/(Krush Groove) Can't Stop The Street (WB)
26	22	17	17 DURELL COLEMAN/Somebody Took My Love (Island)
35	29	21	18 EDDIE MURPHY/Party All The Time (Columbia)
36	25	22	19 DIANA ROSS/Eaten Alive (RCA)
5	5	13	20 FAMILY/The Screams Of Passion (WB)
13	12	12	21 ATLANTIC STARR/Silver Shadow (A&M)
34	27	24	22 DENNIS EDWARDS/Coolin' Out (Gordy/Motown)
—	—	29	23 JAN HAMMER/Miami Vice Theme (MCA)
22	18	18	24 COLONEL ABRAMS/Trapped (MCA)
—	38	26	25 RJ'S LATEST ARRIVAL/Baby I'm Sorry (Atlantic)
30	26	26	26 MAZE featuring FRANKIE BEVERLY/I Want To Feel I'm Wanted (Capitol)
—	—	30	27 RAY PARKER JR./Girls Are More Fun (Arista)
BREAKER	28	28	28 TRAMAINÉ/Fall Down (Spirit Of Love) (A&M)
—	35	35	29 EUGENE WILDE/Don't Say No Tonight (PhillyWorld/Atlantic)
—	31	31	30 MELBA MOORE/I Can't Believe It (It's Over) (Capitol)
BREAKER	31	31	31 SHEILA E/A Love Bizarre (WB)
40	37	33	32 STAPLE SINGERS/Are You Ready (Private I/CBS)
—	37	37	33 SYSTEM/This Is For You (Mirage/Atco)
7	10	23	34 STARPOINT/Object Of My Desire (Elektra)
—	—	39	35 VIKKI LOVE with NUANCE/Stop Playing On Me (4th & Broadway/Island)
BREAKER	36	36	36 JETS/Curiosity (MCA)
BREAKER	37	37	37 CHERELLE/You Look Good To Me (Tabu/CBS)
—	38	38	38 RICK JAMES/Spend The Night With Me (Gordy/Motown)
BREAKER	39	39	39 TEDDY PENDERGRASS/Never Felt Like Dancin' (Asylum)
BREAKER	40	40	40 BERNARD WRIGHT/Who Do You Love (Manhattan)

N&A Begins on Page 80

Smulyan, Crane Take Control Of Emmis

Emmis Broadcasting President Jeff Smulyan and partner Steve Crane will acquire the company's remaining stock (51.62%) from partners Michael Maurer (27.46%), Robert Schloss (11.61%), Ellen Flamm (8.85%), and Judith Mishkin (3.7%) for approximately \$20 million. Smulyan and Crane, who previously owned 41.14% and 7.24%, respectively, will now own 85.05% and 14.95%.

The sale price is contingent on the settlement date, with the purchase price adjusted upward according to delay. The Emmis properties include flagship WENS/Indianapolis, WLOL/Minneapolis, KMGG/Los Angeles, and KSHE/St. Louis.

KWNO Dissolves

KWNO, Inc./Winona filed a Notice of Intent to Dissolve with the Secretary of State of Minnesota October 1.

All claims against the corporation must be received by the latter of December 31, 1985 or 90 days after the date on which this notice is given to a particular creditor or claimant. The address to which written claims must be presented is 64-68 East Fourth Street, P.O. Box 310, Winona, MN 55987-0310.

KQAM & KEYN/ WICHITA FALLS

PRICE: \$8 million

BUYER: Roth Communications, headed by David Roth, who also owns WIRA & WOYV/Ft. Pierce, FL; WYLC & WKPE/Orleans, MA; and KCBN & KRNO/Reno, NV.

SELLER: Long-Pride Broadcasting, headed by FirstCom Broadcast Services Chairman Jim Long and country music entertainer Charley Pride, who also own KAYC & KAYD/Port Arthur-Beaumont, TX.

DIAL POSITION: 1410 kHz; 103.7 mHz

POWER: 5 kw days/1 kw nights; 95 kw at 860 feet

FORMAT: Oldies; CHR

BROKER: Americom Media Brokers

Balis

Continued from Page 1

March 1984 to the 14.1 it now holds. In essence, Rick's primary duties of programming KSHS will not change from what they are now. Rick has grown into this new position by accepting additional duties, such as department budgeting, that make his position much greater than it has been in the past."

Bishop

Continued from Page 3

strong position in Charlotte, which has the highest FM listenership of any city in the country - over 80%. I'm glad to be making the move back to FM, where some of my programming roots are. WMGF is in a prime position to make some healthy gains."

Before coming to WBT, Bishop programmed WLEE/Richmond for two and a half years. Prior to that he was with WCOL/Columbus as PD and MD for five and a half years. He also programmed WINW/Canton and WCUE-AM & FM/Akron.

KIXI-AM & FM/SEATTLE

PRICE: \$8 million, plus a five-year consulting agreement

BUYER: Thunder Bay Communications, principally owned by Earl Horton, a Cleveland attorney.

SELLER: KIXI, Inc., headed by President/GM Walter Nelskog.

DIAL POSITION: 880 kHz; 95.5 mHz

POWER: 50 kw days/1 kw nights; 100 kw at 1150 feet

FORMAT: A/C

BROKER: Blackburn & Co.

KKJO & KSFT/ST. JOSEPH, MO

PRICE: \$1,845,000

BUYER: St. Joseph Radio Ltd., equally owned by Broadcast Equities Inc. and S.J. Communications Associates. It also operates KQCR/Cedar Rapids, IA. Broadcast Equities is headed by Davis Smali; SJ Communication is owned by Stanley Seidler, Solomon Weisgal, Burton Kanter, and brothers Martin and Norman Rich.

SELLER: St. Joseph Broadcasting

DIAL POSITION: 550 kHz; 105.1 mHz

POWER: 5 kw; 100 kw at 582 feet

FORMAT: A/C; Country

KPOI/HONOLULU

PRICE: \$2.8 million

BUYER: First Covcom, Inc., owned by David Lyons, GM at KLZS/Wichita.

SELLER: Sudbrink Broadcasting, headed by Robert Sudbrink. It retains WCBF/Tampa, WYDE/Birmingham, WBIX/Jacksonville, KAAJ/Little Rock, and KBCQ & KCKN/Roswell, NM.

DIAL POSITION: 97.5 mHz

POWER: 83 kw at 46 feet

FORMAT: AOR

WSEY/SAUK CITY, WI

PRICE: \$800,000

BUYER: Central Florida Broadcasting Corp.

SELLER: Dr-Five Inc., headed by Daniel Dobrowski and Kimberly Gerber, who also have interest in WROD/Daytona Beach, WWZZ/Sarasota, and WBBG/Mount Dora, FL.

DIAL POSITION: 96.7 mHz

POWER: 3 kw at 300 feet

FORMAT: A/C

WKHM/JACKSON, MI

PRICE: \$567,000

BUYER: Cascades Broadcasting

SELLER: Patton Broadcasting, headed by Myron Patton and Wayne Stacey. It also owns WJXQ/Jackson. Patton also owns KAAR/Vancouver. Stacey has applied for a new FM in Greenfield, CA.

DIAL POSITION: 970 kHz

POWER: 1 kw

FORMAT: N/T

Harper

Continued from Page 1

having earlier been PD/midday personality at WDRQ for four years. He told R&R, "I've been in this market for 18 years, and have seen a lot of the great radio stations come and go. It's unbelievably exciting to be a part of the next one that's going to be fabulous. Some people are calling the format a 'Hot Hits AOR.' But it's really what we're hoping will be the next Back Page format, which is 'pop radio.'"

WFAS-AM & FM/ WHITE PLAINS, NY

PRICE: \$1.8 million for 60% of stock

BUYER: New York Subways Advertising, Inc., owned by Marvin Schwartz, William Appelbaum, George Newman, his wife Amelia, and Patricia Theyoung.

SELLER: Prospect Communications, owned by Herbert Saltzman, who retains remaining 40%.

DIAL POSITION: 1230 kHz; 103.9 mHz

POWER: 1 kw days/250 watts nights; 600 watts at 670 feet

FORMAT: MOR; A/C

WKMI/KALAMAZOO

PRICE: \$1.4 million

BUYER: Classic Communications Ltd.

SELLER: Steere Broadcasting, owned by Rod Kackley and Randy Jung, ND and Sales Manager at WHFB-AM & FM/Benton Harbor, MI.

DIAL POSITION: 1360 kHz

POWER: 5 kw days/1 kw nights

FORMAT: CHR

KDLB/HENRYETTA, OK

PRICE: \$2.4 million

BUYER: Swanson Broadcasting, which also owns WBYU/New Orleans, KKYX & KLLS/San Antonio, KKNQ/Oklahoma City, and KRMG/Tulsa.

SELLER: Media Plus, Inc., owned by Rebecca Lambert. It owns KROS & KSAY/Clinton, IA.

DIAL POSITION: 99.5 mHz

POWER: 28.5 kw at 317 feet

FORMAT: Country

WKQE & WBGW/ TALLAHASSEE

PRICE: \$2,340,000

BUYER: Woolfson Broadcasting Corp., headed by Mark Woolfson. It also owns WWQQ/Wilmington, NC; and WUGS-AM & FM/Augusta, GA.

SELLER: Statewide Broadcasting, which retains WCFL/Chicago, KLTV/Dallas, WVCG/Ft. Lauderdale, and WAPE & WJAX/Jacksonville.

DIAL POSITION: 1410 kHz; 98.9 mHz

POWER: 5 kw daytimer; 100 kw at 400 feet

FORMAT: Urban A/C; A/C

BROKER: Blackburn & Co.

Arbitron

Continued from Page 1

ance. All of a sudden, stations are seeing the benefits of continuous surveys."

Asked if he expected this move to get by the industry without an uproar, the Arbitron executive replied, "No. All we can do, though, is make this year-round concept as attractive as possible."

Straus

Continued from Page 1

Carey Davis joined WMCA as GSM in 1981, and as Station Manager will have overall responsibility for programming the station. Davis, formerly PD at WSDR/Sterling, IL, was also elected to the Straus board of directors.

For the past year, Eric Straus has been GM at WELV. In addition to being WMCA's GSM, Straus has been given the title of VP with the parent company, and will retain oversight responsibility for WELV, whose new GM is R.J. Shingleton.

Cameras Zoom In For Aretha Gold Ceremony



Aretha Franklin received a gold LP for her "Who's Zoomin' Who" album following a Detroit concert recently. Pictured (l-r) are Arista Exec. VP/GM Sal Licata, Franklin, label's India Graves, VP Abbey Konowitch, and Art Keith.

Heart Of The Birthday For Rogers



RCA threw a party for Kenny Rogers to celebrate the release of his new LP "Heart Of The Matter" and (belatedly) his birthday. Pictured (l-r) are producer George Martin, RCA/Ariola Exec. VP Jose Menendez, manager Ken Kragen, RCA/Ariola President Bob Summer, and Rogers.

Glam Wham! Fans



Top Columbia executives congratulated Wham! at the end of their U.S. tour in Philadelphia. Pictured (l-r) are VPs Mickey Eichner and Ray Anderson, Wham!'s George Michael, CBS Record Division President Al Teller, and group's Andrew "Zorro" Ridgeley.

Jackson Finds First Platinum



Capitol's Freddie Jackson went platinum on his first LP, "Rock Me Tonight." Presenting the award to Jackson (right) after a Beverly Theater/L.A. performance is Capitol President Don Zimmermann.

CONGRATULATIONS!

1985 Winners at the Country Music Awards

If you love Country Music ... and always dreamed of owning your own Country station, here's a list of some of our current offerings which feature C & W formats. There's a Music City close to you!

Corky Cartwright
Palm Desert, CA
(619) 346-0742

Brian Cobb
Washington, DC
(202) 822-8913

Paul Crowder
Nashville, TN
(615) 298-4986

Elliot Evers
San Francisco, CA
(415) 387-0397

Charles Giddens
Washington, DC
(202) 822-8913

Warren Gregory
Sharon, CT
(203) 364-5659

Ron Hickman
Jamestown, RI
(401) 423-1271

Randy Jeffery
Orlando, FL
(305) 295-2572

David LaFrance
Denver, CO
(303) 234-0405

Bill Lochman
Kansas City, MO
(816) 941-3733

Bill Lytle
Kansas City, MO
(816) 941-3733

Jim Mergen
Los Angeles, CA
(818) 366-2554

Greg Merrill
Logan, UT
(801) 753-8090

Ernie Pearce
Atlanta, GA
(404) 458-9226

Ray Stanfield
Los Angeles, CA
(818) 366-2554

Peter Stromquist
Los Angeles, CA
(818) 366-2554

Bill Whitley
Dallas, TX
(214) 680-2807

Mitt Younts
Washington, DC
(202) 822-8913

SOUTHEAST

Sm. Mkt. AM/FM Asking \$650,000
on terms.

Sm. Mkt. AM/FM – Asking \$475,000
with \$100,000 down.

Contact Ernie Pearce (404) 458-9226

Metro Mkt. College Town AM/FM
Asking \$1,250,000 on terms.

Contact Mitt Younts (202) 822-8913

NORTHEAST

Small Market AM/FM – Asking \$650,000
Terms are negotiable.

Contact Ron Hickman (404) 423-1271

MIDWEST

Small Market FM – Asking \$600,000
with \$150,000 down.

Contact Bill Lochman (816) 941-3733

Med. Mkt. College Town – Asking
\$775,000 with \$150,000 down.

Sm. Mkt. Class C FM – Asking \$500,000
with 20% down.

Contact Bill Lytle (816) 941-3733

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\$200 MILLION TAPE TAX

Senate Gets Audio-Only Home Taping Bill

Claiming that home audio taping robs composers, musicians, and lyricists of \$1.5 billion a year, Sen. Charles Mathias (R-MD) last week introduced a long-awaited bill that could bring in over \$200 million a year in copyright royalty taxes on the sale of blank tape and recording devices. A subcommittee hearing on the bill is expected October 30.

"As much music is now taped as is bought in the U.S. each year," Mathias asserted. "I think it is fair that the manufacturers and importers of taping equipment be required to compensate copyright owners, for without their creative genius, the blank tapes and taping equipment would have almost no economic value."

Through the Coalition to Save America's Music (SAM), a broad range of music groups support a home taping tax. Adamantly opposed is the consumer electronics industry, which says the tax will cut into sales of its products.

The Home Audio Recording Act (S. 1739), offered by Mathias and ten cosponsors, is nearly identical to legislation (H. 2811) introduced in the House last June by Rep. Bruce Morrison (D-CT). There's been no movement in the House, where copyright subcommittee Chairman Robert Kastenmeier (D-WI) seems cool to the bill. But the corresponding Senate panel is chaired by Mathias, who's likely to



"As much music is taped as is bought in the U.S. each year."

—Sen. Charles Mathias

push his own bill forward.

Unlike bills that died in past sessions of Congress, both of the current proposals are audio-only measures that steer clear of the stickier issue of copyright liability for

home video taping.

Penny Per Minute Tape Tax

Like Morrison's measure, the Senate bill imposes a royalty tax of one penny per minute of blank tape recording time, to be paid by manufacturers and importers. It also calls for a 5% tax on music quality recording devices, compared to 10% in the House bill. Both proposals would impose a 25% tax on the wholesale price of dual deck recorders designed specifically for music copying.

Morrison's office produced the estimate that the tax on blank tape alone will yield \$200 million a year, while the fees on recorders will bring in considerably less.

According to SAM, those entitled to portions of the royalties would include record companies, music publishers, unions, lyricists, musicians, composers, vocalists, and recording artists.

Radio Recorders, Tape Exempt

Tape and recorders used by establishments like radio stations, libraries, and schools would be exempt from the tax. And individual home tapers are exempt from copyright infringement liability, since the tax would be paid at the wholesale level.



FOWLER'S MINORITY PRESCRIPTION — FCC Chairman Mark Fowler defended his administration's record last week at a Washington symposium on minority ownership, but acknowledged an "unacceptably low" number of minority-owned stations. While the FCC should continue its distress sale, tax certificate, and EEO policies, Fowler said the real solution to boosting minority ownership is connecting minorities with "brokers, bankers, and dealmakers." Above, Fowler (right) chats at the symposium with communications attorneys Russ Frisby of Weil, Gotshal & Manges and Ed Hayes of Baker & Hostetler.

CHR RAIDING BLACK ARTISTS

NBMC Traces Black Radio Success To Community Roots

"Black radio today is in trouble," WRKS/New York VP/GM Barry Mayo told last week's annual conference of the National Black Media Coalition (NBMC) in Washington. CHR stations "that play a lot of our music" represent the greatest threat to Black/Urban radio, according to Mayo, who said many CHR playlists are often made up of 30-40 black artists.

However, Mayo warned that fighting back by playing an equal amount of "white" music is not the answer. In a recent New York radio war, Mayo recalls, "We went back and we went to the community." He credited that strategy with helping WRKS beat competitors who responded to the CHR challenge by playing more white artists.

Ad Community Racism Charged

Mayo also stressed the importance of being on top of "the business of radio" — ratings, demographics and advertising. Mayo and other panelists complained that racism is still rampant in advertising, charging that many decision makers don't yet believe blacks are upscale consumers.

WHAT/Philadelphia PD and morning host Mary Mason stressed the need for service to the black community, attributing her 27-year career at the station to talking about local political issues from a perspective that had long been ignored. "I'm good because I have the support of the community," Mason declared. "We deal with the issues . . . Yes, I was hired because I was black, but I stayed because I was good."

National Black Network's Vince Sanders commented, "Black radio has more of a foundation than playing music." It's essential for more blacks to own stations, he emphasized. Other-

wise, "You will forever be giving your heart and soul for nothing."

Group Heads Stress Team Building

At a panel on "Successful Radio," the presidents of four major radio groups identified the secret of success in radio as putting together the right team. The panelists were Gannett Radio's Joe Dorton, Group W Radio's Dick Harris, RKO Radio's Jerry Lyman, and Katz Broadcasting's Dick Ferguson.

Lyman said he looks for the same "people qualities" in every potential employee — honesty, integrity, and personal stability. He also seeks people who are dedicated to achievement and teamwork. "I'm not too high on people who think they can do it alone," he said.

Ferguson stressed the need to target a potential employee's strengths. He said Katz tests every prospective salesperson and provides extensive training. By neglecting to take into account an employee's natural abilities, he said, "You really set them up to fail."

Another hot topic was the future of AM radio. Group W's Harris advised broadcasters who are committed to AM to go stereo, even while admitting that "won't be the salvation of AM radio." Dorton agreed, adding that "about 40% of all radio stations are losing money at any point in time."

NEWS BRIEFS

FCC May Broaden Policy Of Distress Sales To Minorities

The FCC has moved to increase opportunities for stations in license trouble to sell out to minority buyers in so-called distress sales.

Since 1978 distress sales have allowed stations whose licenses are designated for hearing to sell out to minorities for no more than 75% of the property's market value as long as the sale occurs before the evidentiary hearing begins.

Under a broadened policy proposed last week, distress sales would for the first time be permitted while license hearings are underway, although at no more than 50% of the property's value. The pre-hearing option at 75% of market value would still hold, also.

If a designated station goes through hearing without opting for a distress sale and then loses its license, the owners lose their entire investment, except for physical assets, because they are left with no license to sell.

Comments on the proposed new policy (Docket 85-299) are due by November 15.

House Moves Towards Uniform Poll Closing

Bowing to First Amendment concerns, the House Subcommittee on Elections last week avoided trying to censor broadcast election coverage and voted instead to close all U.S. polling places at 9pm EST during presidential elections only.

In passing H.R. 3525, the panel was addressing concerns that early network projections hurt voter turnout on the West Coast. The measure is sponsored by Reps. Al Swift (D-WA) and Bill Thomas (R-CA).

To avert having to close Pacific time zone polls at 6pm, the bill would extend daylight savings time in that region for an extra two weeks. That means West Coast polls would stay open until 7pm PDT.

Other Key Developments:

- Under new FCC rules, AM applicants now have greater flexibility in filing for power levels. For instance, they no longer have to apply for specific levels such as 1 or 5 kw. For details call Henry Straube or James Ballita, (202) 632-7010 in the FCC AM Branch.

- California stations in San Diego and Imperial Counties have won FCC approval to use special earthquake-related EBS test language at their own option. Similar permission was recently granted to Los Angeles area stations.

- In remarks to the Nebraska Broadcasters Convention, FCC Mass Media Bureau Chief Jim McKinney declared the spectrum scarcity rationale for regulating broadcast speech to be "intellectually bankrupt."

- The FCC's award of interim license authority for WLIR/Long Island to Long Island Radio Communications has been appealed in federal court by losing applicant Phoenix Media Corp.

- KDBS & KRVI/Alexandria, LA have been renewed through 1989 after the FCC found vast improvement in their minority hiring practices. The combo was earlier given a short-term renewal due to "the almost total absence of minorities" on its staff.

- Jill Ross, legal assistant to FCC Commissioner Mimi Dawson, departs October 20 to become Director/Regulatory Affairs at MCI.

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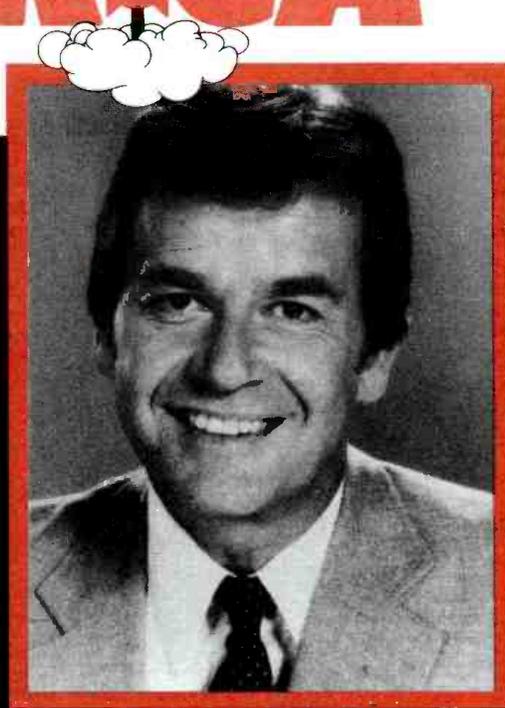
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PRO:MOTIONS

Doyle Joins MGR's EXCOM



EXCOM members (top, l-r) Les Goldberg, Exec. VP/Western Division; Ellen Hultberg, Exec. VP/Marketing Communications; Peter Doyle, Exec. VP/Southern Division Tony Maisano; (bottom, l-r) Jeff Dashev, VP/Regional Manager, Los Angeles; President Ralph Guild; and Dick Sharpe, Exec. VP/Eastern & Central Divisions.

Peter Doyle, VP/Regional Manager of McGavren Guid Radio in New York, has been appointed to the firm's Executive Committee. During the last two years, Doyle has served as Chairman of the Advisory Board, a committee formed to provide top management with feedback about the needs of MGR clients, customers, and employees.

PROS ON THE LOOSE

Paul Barsky — Mornings WCAU-
FM/Philadelphia (215) 896-7285

Chris Edmonds — Mornings
WLLZ/Detroit (313) 477-5490

Scott Lawrence — Nights
WPOC/Baltimore (201) 247-2040

Brian Logan — Late nights
G105/Tampa (813) 988-8311

Jim Rodio — Mornings WLLZ/
Detroit (313) 540-1302

Sue Ryan — PD/afternoons
KHYL/Sacramento (916) 878-
8517

Larry Schuster — Promotion Di-
rector WKLS-AM & FM/Atlanta
(404) 587-4550

Liz Weisman — Production Di-
rector/Middays KQXR/Bakersfield
(805) 832-2852

Brown Elected Blair Advisory Chairman



(l-r, seated) Blair VP/GM Bob Lion and Clarke Brown; (l-r, standing) Bruce Dodge, Ray Quinn, Blair VP/Regional Manager Bob Ferraro, Tim Medland, and Mickey Luckoff.

Clarke Brown, GM of KSON/ San Diego, has been elected Chairman of Blair Radio Networks Station Advisory Board. Other members of the board are GMs Mickey Luckoff, KGO/San Francisco; Tim Medland, WIBC & WNAP/Indianapolis; Ray Quinn, WMJJ/Birmingham; and Bruce Dodge, WINZ/Knoxville.

Dyer Relaunches Press Records

Peter Dyer, a former partner in DB Records, has announced the re-establishment of Press Records. The Press label had been utilized for overseas distribution of some music released under the DB umbrella. The reactivated Press will kick off with the release of Art In The Dark's LP. Working with Dyer (who is headquartered in Atlanta) is Brian Leaf, who will serve as Press Director of Operations in England.

CHRONICLE

Born To:

• WLIR/Long Island MD Larry "The Duck" and his wife Tricia, daughter Tricia.

• WGRD/Grand Rapids PD Jack Stewart and his wife Barbara, daughter Jaclyn Michelle on September 30.

Married:

• KSJL/San Antonio Assistant PD/air personality "The Mark Of Carillo" and Mary Brown, September 14.

Sampson Heads RAB Panel



Jack Sampson

Jack Sampson has been tapped as head of the Radio Advertising Bureau's small market advisory panel. Sampson is a 35-year radio veteran and RAB Board Member, and also serves as President of Sampson Communications Company. The advisory panel is designed to provide direction from working small market sales managers to the RAB Board of Directors.

Trousdale Joins Ken Chandler Productions



William Trousdale

William Trousdale, formerly MD/midday announcer at WKBO/Harrisburg, PA, has assumed the post of VP/Sales & Marketing with Ken Chandler Productions. California-based KCP is preparing to start a custom music jing production house in Central PA. Trousdale spent four years at WKBO and also worked at WPEN/Philadelphia, WBSA/York, and WENY & WELM/Elmira, NY.

RCA Names Brodsky Product Manager



Greg Brodsky

Greg Brodsky has been upped to Product Manager at RCA Records. Brodsky had served as a Publicist for the label since 1984. He joined the label as a writer/consultant in the Public Affairs department in 1982. Two years later he was officially hired as Administrator/Media Services.

KIIS Promotes Massie, Heifetz

KIIS-AM & FM/Los Angeles have promoted two Account Executives to management positions: Bruce Massie to National Sales Manager and Louise Heifetz to Co-op Manager. Massie has been with KIIS for the past two years; prior to that he was with crosstown KJOL. Massie also served as VP/Regional Manager at Selcom. During the last 18 months, Heifetz acted as Co-op Director/Account Executive for KIIS. Her background includes GM and GSM posts with Sandusky and CBS Broadcasting.



Bruce Massie



Louise Heifetz

CHANGES

Lisa Carlson joins WVBF/Boston as Account Executive.

Karen Petersen, former International Repertoire Manager at Chappell International joined the American Society of Composers, Authors & Publishers as a Membership Representative.

James Weiskopf, former Account Executive for KFOG/San Francisco, joined The KGO radio sales department as Account Executive.

Sandra Sweedo, promoted from Manager of Music Research to Director of Music Research at Capitol Records.

Sandra Hollischer, former Account Executive for Weiss & Powell/Minneapolis, rejoined the McGavren Guid Radio/Minneapolis sales team.

Dick Sharpe, Executive Vice President, Eastern Division McGavren Guid Radio/New York, assumed additional responsibility of

the Central Division.

Don Mupo, promoted from Director of National Sales, to President of Palo Alto/TBA Records.

Don Graham, appointed Vice President of Marketing & National Promotion for Palo Alto/TBA Records.

Fred Richards, former President and Chief Executive Officer of Thorn EMI Video Programming Enterprises, joined Scanline Communications as Marketing Chief.

On Monday, October 28, 1985 at 8:00 p.m., a rock and roll and jazz fusion concert will be given "At My Place" to benefit the Neil Bogart Memorial Laboratories for Children's Cancer Research. Tickets are \$12.50 and can

be purchased by calling (213) 451-8597. Appearing on the double bill are Warner Brothers recording artist Michael Ruff and Zebra recording artist Perri. "At My Place," 1026 Wilshire Boulevard, Santa Monica.



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SUPERSTAR CONCERT SERIES proudly presents the captivating sound of Tears For Fears in an exclusive performance airing the weekend of Saturday, October 26 on more than 450 Westwood One Radio Network affiliates in North America and throughout the world. Caught live by Westwood One's mobile studios during the duo's September swing through Texas, Roland Orzabal and Curt Smith deliver exciting versions of material from *The Hurting* and *Songs From The Big Chair*, including "The Hurting," the chart-topping "Everybody Wants To Rule The World," and "Shout," and their latest smash, "Head Over Heels." Don't miss Tears For Fears as they make it hurt so good on this special edition of the *Superstar Concert Series*, the most listened-to concert program on radio! Contact Westwood One at (213) 204-5000 or Telex 4996015 WWONE.



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"Right off the starting block, *Line One* is tremendous! KMET received immediate response to the hosts and the guest, plus upcoming shows featuring Supertramp and Nils Lofgren make *Line One* a definite home run for the Mighty Met!"
 —Rich Piombino, Program Director, KMET—FM/Los Angeles

"Westwood One has a hot one! We loved the show! *Line One*'s hour-long format really keeps the show moving, and the 11 p.m. East Coast start time makes it accessible to our audiences."
 —Ted Utz, Program Director, WMMR—FM/Philadelphia

"*Line One* was a fun, concise hour of talk blended with just the right amount of music. I especially liked the exclusive live cuts by Journey, and the whole program flowed smoothly. Overall, I'm really pleased with *Line One* and Westwood One."
 —Frank Jaxon, Program Director, KRKE—FM/Albuquerque

"*Line One*'s debut show gave us instant evidence of WAAF's listener interest in this kind of show—two of our listeners were able to talk with Steve Perry. We're very pleased with the sound of *Line One* on WAAF."
 —Rick McKenzie, Special Projects Dir., WAAF—FM/Boston

"The music cuts were very well chosen, and I liked how the transitions from callers to music moved so smoothly."
 —Sandy Scheff, Program Director, KKCK—FM/Marshall, MN

"*Line One* is certainly a great show (for crossover formats). Listener response from all over the country provides larger-than-life appeal."
 —Carl James, Program Director, WSVQ—FM/Williamsport, PA



"*Line One* is an industrial-strength ratings winner that fits like a glove on hot-rockin' Foxy 101. Westwood One has come up with another winner!"
 —Kim Travis, Program Director, WFXZ—FM/Saginaw, MI

"*Line One* is the most tightly-produced program of this type I've ever heard."
 —Jay Bouley, Program Director, WSP7/Stevens Point, WI

"Everything about *Line One* was great. The show moved well. The conversation with Steve Perry was informative, meaningful and oftentimes humorous. And the music/talk ratio kept music fans happy. The audio quality was very good. On a scale of 10, *Line One*'s debut was a 9. I'm looking forward to hearing Supertramp next week."
 —Tom Collins, Program Director, WSEZ—FM/Greensboro, NC

"Loved the show! We found it very easy to air!"
 —Jim Guidi, Program Director, KVML/Sonora, CA

"*Line One* is easily the best weekly network feature to come down the pike in years."
 —David Grossman, Program Director, WCCC—FM/Hartford, CT

"*Line One* is exciting, vibrant, probing and is perfectly in line with our high-quality standards."
 —Charlie Kendall, Program Director, WNEW—FM/New York

"How come (the hour's) already gone?! It's only two minutes to (done)-time—what is this?! Time flies when you're having fun—we just sat down! I mean, what's goin' on here?! This is really fun. I'd love to come back—thank you!"
 —Steve Perry, *Line One* premiere guest, signing off



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JHAN HIBER

RATINGS AND RESEARCH



Doug Jones

Doug Jones is currently Executive VP of Surrey Research, a position he has held for four years. Prior to joining Surrey, Doug served as Research Director for the Greater Media, Inc. chain of radio stations and was Senior Research Associate for Frank Magid Associates.

Individual Focus Sessions

By Doug Jones

The Individual Focus Session (IFS) technique for radio was introduced by Surrey Research in summer 1984. As one of several research methodologies offered by Surrey, the IFS is "positioned" as a stronger qualitative measure of listener attitudes than the standard focus group.

Most IFS studies to date have consisted of 40 one-on-one interviews, conducted by two researchers over the course of two days. By conducting each interview one at a time (lasting about 45 minutes), the potential for group-induced bias and other undesirable side effects of group dynamics are eliminated. Group pressure is nonexistent and recalcitrant participants are free to speak their mind without fear of intimidation; opinions are gathered from each and every respondent.

Nearly 600 individual interviews were conducted within the last year. From this intensive experience, we have learned many things about the IFS process and how the one-on-one procedure differs from the group discussion.

Flexibility

One of the biggest unanticipated advantages of the IFS procedure is its ability to more accurately gauge the magnitude of misconceptions held by respondents about radio stations and their programming, misperceptions not always apparent in a focus group setting. For example, we can identify to what extent target listeners incorrectly identify a station's format or (perish the thought) are not even aware of a station's existence. In some group settings, the influence of others doesn't permit this misinformed perception to come to light.

The IFS procedure also allows for more flexibility in dealing with unique respondents. Given 40 interviews, researchers are free to alter each one depending upon the individual characteristics of each participant. For instance, when a fan of the client station is encountered, the IFS allows us to delve more deeply into the evaluation of the station's current product. A knowledgeable respondent (who may try to be focus group leader) is even more valuable in an IFS setting where we don't have to try to contain his remarks to allow for other group members' input. Even those people in a focus group who might push back from the table and not contribute to the discussion become more valuable assets to an IFS study. However meager, their opinions are solicited and add to the study.

We've also found that respondents seem to be somewhat more comfortable with the one-on-one process. There's little or no concern for the presence of the mirror and microphones, although clients may indeed be present just as with a focus group. As a result, it appears we hear more honest and detailed answers with less mental editing and more blue language when warranted.

Radio Daypart Analysis

The Radio Daypart Analysis (RDA) is a new research approach

designed specifically to analyze a particular radio daypart, program, or program segment. The method allows for quantification of listeners' reactions to and perceptions of several specific elements of the daypart, program, or program segment. The RDA provides a group of listeners an opportunity to evaluate the program material under two major categories: (1) Program composition or how the program is presented; (2) Program appeals or the quality and variety of emotional stimulation and information the program provides.

"Respondents seem to be somewhat more comfortable with the one-to-one process."

The RDA technique was developed on the basis of radio broadcasters' requests. Their basic desire was to have a way to analyze specific radio dayparts or programs similar to the type of analysis conducted for television programs. The broadcasters wanted information about the strengths and weaknesses of the daypart or program as well as how their product compared to others' in the market.

Although the idea for the technique sounded quite easy, it was clear that a series of steps was needed to create the methodology. Two major concerns emerged immediately: (1) What exactly would

the respondents analyze? An entire daypart or program? A scoped sample? A combination of several days?; and (2) What types of questions would be asked? The first step was to develop a prototype and conduct a pilot test to determine the feasibility of the method and the quality of information collected.

The pilot testing phase answered our original questions and provided the necessary input to produce a quality product. The taped material originally planned was found to be inadequate for testing purposes and was changed to conform to respondents' comments. The original measurement instrument was also altered to allow for more comprehensive evaluation by the respondents.

The RDA methodology is similar to the procedure used in auditorium music testing. A group of specifically selected target respondents are invited to a session to listen to a 20-minute tape of a daypart or program. After the evaluation instructions are explained, the respondents listen to the taped material and answer questions listed on the measurement instrument. Among other items, the respondents evaluate the composition and appeals elements using a ten-point scale. The scale information and other data collected are then summarized and synthesized to provide the daypart or program evaluation.

Possible Uses

Some uses for the RDA include:

- Analysis of current talent to discover strengths and weaknesses. This includes style of presentation, evaluation of comedy/humor, vocal quality, compatibility of announcing team, etc.

- Analysis of current morning programming to uncover the desired mix of elements in morning drive; i.e., too much traffic, not enough music, too much talk, commercials that do not fit programming, etc.

- Analysis of prospective morning talent from another station to determine the suitability to the station. Predetermine talent's strengths, weaknesses, and appropriateness to your station's format/philosophy.

- Analysis of any special program. For example, countdown shows, oldies shows, call-in talk/advice programs, special documentaries.

- Track the performance of a program (or talent) over a period of time to determine if changes may be required, or if changes that have been made are successful.

- Provide information on market competitors to determine strengths and weaknesses in programming or talent. For example, comparison of your morning program to competitors'. Or what is it about your competitors' program that makes it perform so well in the ratings?

Radio broadcasters now have an answer to their problem of analyzing dayparts or programs. The RDA provides a listener's perspective to what he hears on the radio.

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REED BUNZEL

COUNTRY CATCH-22

Meeting The Major Market Challenge

Network programming is a chicken-or-the-egg business. Station clearances depend largely on national advertisers' commitment to a particular program, while advertisers demand adequate clearances before committing to a buy. Compiling a good station list and a strong slate of advertisers is a learned and tricky craft, largely because each depends so much on the other for its success. Getting one without the other can lead to failure and begs the question: Which comes first?



Bob Kingsley

While clearances and advertisers are the keys to success, they can also be the source of considerable frustration. Advertisers ob-



Ron Martin

viously want to cover as much of the national population as possible, which usually creates a demand for major market stations. Those same metro stations, however, are often less enthusiastic about syndicated programming — increasing the difficulty for a distributor to place his product in the markets that “really count.” Stations in smaller markets, which traditionally use more syndicated product, become reliant on the programming whims of the larger stations, which don't.

You're The Tops

Country-oriented producers have become well aware of this “Catch 22” during the post-Urban Cowboy slide. Three of the top ten markets have but one Country station, four have only two, and none has more than three. With numerous countdowns, artist anthologies, concerts, and daily short features distributed by a number of syndicators vying for limited air time, the Country competition becomes quite heated.

“There's no question that there is a problem,” says Bob Kingsley, producer/host for ABC Watermark's “American Country Countdown.” “Everyone wants to get into the top ten markets, but it's getting more and more difficult. For instance, New York creates a tremendous problem because there is only one Country station, and they don't use much syndicated programming. If you don't get WHN, you don't get the market.”

Ron Martin, CEO at Weedeck Radio Network and host/producer of “Country Report Countdown,” says the problem is getting tougher every year. “Advertisers demand that you cover 80% of the country, and without New York, Los Angeles, or Chicago you're losing a good part of that 80%,” he explains. “Also, when most of the buying is done in New York, you really want them to be able to hear what they're getting. If you don't have the major markets, you're going to



Ed Salamon

miss a lot of the major buys.”

Country stations tend to be receptive to syndicated programming, but the decline in the format's listenership has left a possible glut of programming in the marketplace. Jay Goldman, VP/Operations at Clayton Webster Corporation, further defines the situation: “Unfortunately, Country is suffering from audience loss. In many major markets this has resulted in the decline from maybe three good stations down to one or two. Because of the increased competition, you have to become more creative in other areas such as positioning, marketing, and merchandising.”

“Everyone wants to get into the top ten markets, but it's getting more and more difficult.”

—Bob Kingsley

Medium Rare

The clearance problem extends beyond the metro markets, with a dearth of stations (and pronounced station reluctance) further contributing to the distributor's headaches. United Stations Exec. VP/Programming Ed Salamon sees potential problems permeating into the medium markets. “Many producers of Country programming have a difficult time getting into medium markets as well as large,” he says. “There are obviously fewer alternatives in syndicated Country than there are

with other formats, and today's producers are much more sophisticated than they were just a few years ago. There's a lot of high quality product out there to choose from, and that increases the competition.”

Kingsley believes quality and experience are the key selling points of today's programming. “Medium and smaller market stations are much more accepting of syndication today. That's because PDs have seen how it's worked at other stations, and program suppliers have been around long enough so they know the rules of the game. In the early days the PD was sure the station could do anything better than a syndicator, but now they are becoming more receptive to outside product. Many stations are still a bit skeptical, but that attitude is changing.”

The Numbers Game

Creativity and production values are fundamental to the quality of any program, but success depends on the bottom line numbers. How many advertisers, how many stations, how much revenue, how much overhead — all are questions which determine the survival of the fittest. No program supplier is willing to commit his trade secrets to print, but there are several basic rules of thumb that can influence a program's performance.

Short of adhering to a strict success formula, Kingsley believes in several basic prerequisites to beat the Country Catch 22: “If you can put together a majority of the top 15 markets, have a good program, can actually show some ratings, have someone who understands syndication sales and has a rapport with the advertising people, and if they're willing to go deep enough to make it a Country buy, you've got a good story to tell. If you come up with a third of the top ten you still may do okay. Ideally you want five, then as many of the mediums as possible. If you can get half of the top 50, you'll probably be around for awhile.”

“You have to serve the needs of the radio station,” concludes Martin. “You can have the best program in the world. But if it doesn't serve the needs of that particular radio station, they're not going to take it. You just have to give them something they feel will sound good and add audience. Country listeners are very receptive to material about their artists, but they have to feel comfortable listening to it. If you can give this to them, you should be able to get the stations you need.”

BASEBALL ON RADIO

World Series ‘Hits’ Airwaves On CBS Radio Network

Tomorrow the CBS Radio Network will begin its coverage of baseball's “Fall Classic,” the best-of-seven World Series, pitting the American League Champions against the National League Champions.

Jack Buck will handle the play-by-play, Detroit Tiger manager Sparky Anderson will provide analysis, and Win Elliot will conduct the pre and post-game shows.

Broadcasting the Series for the 12th year in a row, the CBS Radio coverage will reach 400 affiliates, 400 international outlets via Armed Forces Radio, and will offer a Spanish language broadcast on more than 175 stations. Estimated national audience for the seven-game classic is 50 million.

Concerning broadcast restric-

tions, there were no blackout areas for the just concluded League Championship Series, nor will there be any for the World Series. The participating ball clubs were permitted to originate their own coverage for use by the flagship stations and team network affiliates for the LCS; however, for the Series only the flagship stations — not the team networks — are permitted to substitute their own announcers for the CBS Radio broadcast.

By Richard Agata

GAME	DATE	LOCATION	AIR TIME*
1	October 19	American League City	8:20pm
2	October 20	American League City	6:45pm
3	October 22	National League City	8:20pm
4	October 23	National League City	8:10pm
5**	October 24	National League City	8:10pm
6**	October 26	American League City	8:10pm
7**	October 27	American League City (if Kansas City ...)	6:45pm 8:15pm

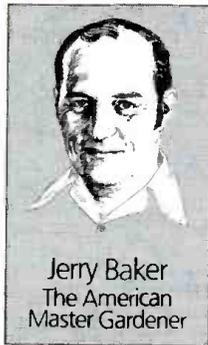
* All times listed are ET.
** If necessary.

Richard Agata will edit a quarterly Sports On Radio column beginning with the November 1 issue of R&R.

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The American
Master Gardener

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At no cost. The Associated Press is offering its first barter program ever: American Know-How. It's the kind of programming that brings customers into stores and rings the cash register for your advertisers. Baker and Carrell are the kind of industry-heavyweights that belong on your radio station. American Know-How gives your

listeners a toll-free number to call for the most professional in gardening and do-it-yourself advice. And it gives your sales staff countless leads from those multi-billion dollar industries.

Even if your format is music, your listeners need to know how to fix a screen door or grow a lawn. Jerry Baker from 9-10 a.m. ET



Al Carrell
SuperHandyman

Saturday and Sunday, followed by Al Carrell from 10-11 a.m. ET both days.

American Know-How is available on a one station per market basis, so call

Mark Huffman toll free at 800-821-4747 for information on availability.

AP Associated Press Broadcast Services

MUSIC CALENDAR

NEWS & INFORMATION FEATURES

October 21-25

The Weekend

October 27-28

The Concert Hour (WO)
Chris Khan

The Countdown (WO)
Dunst Coleman/Dennis Edwards

Countdown America With John Leader (USR1)
Thompson Twins

Country Calendar (CW)
Jane Fonda/Eddy Raven

Country Music Countdown (US)
Eddy Raven

Country Report Countdown (WRN)
Gale Daves/Jerry Reed/Charlie Daniels

Dick Clark's Rock, Roll, & Remember (US)
Simon & Garfunkel

Dr. Demento (WO)
Halloween show with Bobby "Bonz" Pickett

Entertainment Coast-To-Coast (CBSR)
Shena Easton/Steve Kanaly/Jeff Goldblum

Future Hits (WO)
Pointer Sisters/Arcade

Great Sounds (US)
Debbie Reynolds

Halloween Special (BRE)
Rock Pumpkin

Hot Ones (USR1)
John Waite

Line One Mondays (WO)
Foreigner

Live From Gilley's (WO)
T.G. Sheppard

Live From The Hardrock Cafe (NBC)
Paul Shaffer

Musical! (WO)
Ruby Keeler/Tribute to Halloween

Musical Starstreams (MS)
Himekami Generation

On The Radio (NSBA)
Billy Ocean

Power Cuts (GSM)
Phantom, Rocker & Sick (10/27)

Rick Dees' Weekly Top 40 (US)
Oingo Boingo

Rock Chronicles (WO)
Sage/Tom Petty/Roger Daltrey/Bryan Adams

Rock Over London (RI)
Roger Daltrey

Rock Reunion (BRE)
Temptations/Four Tops

Rock Week (WO)
Dire Straits/Starship

Rockline (GSM)
Steve Ray Vaughan

Scott Shannon's Rockin' (WO)
America Countdown

Solid Gold Saturday Nigt (USR2)
Johnny Rivers (10/26)

Street Beat '85 (BRE)
Pointer Sisters

Super Gold (TRAN)
1st Annual Mike E. Harvey sock hop (10/28)

Superstar Portraits (BRE)
Laura Branigan

Superstars Of Rock (BRE)
Quarterflash/Heart

Superstars Rock Concert (WO)
Tears For Fears/Hooters

That's Love (WO)
Paul McCartney/Kevin Godley/Dyan Cannon

Weekly Country Music Countdown (US)
Eddy Raven

The Week Of

October 28-November 1

Country Today (MJJ)
Edie

Earth News (WO)
Derek Taylor/Tears For Fears/
Rae Dawn Chong/James Woods/
Karel Riez

Encore With William B. Williams (WO)
1941: Glenn Miller

Metalshop (MJJ)
Mike Levine of Triumph

Off The Record (WO)
Don Henley/Heart/Steve Ray Vaughan

Off The Record Special (WO)
John Waite

Shootin' The Breeze (WO)
Aretha Franklin/O'Jays/Atlantic Starr

Special Edition (WO)
The Four Tops

Star Trak (WO)
Tom Petty/Roger Daltrey/Pat Benatar

Star Track Profile (WO)
Michael McDonald

THURSDAY

Thursday, October 31

American Music Magazine With Rick Dees (US)
Arcade

Country Calendar (CW)
Sawyer Brown's Mark Miller

Country Report (WRN)
Jerry Reed/Charlie Daniels

Live From Walt Disney (NBC)
The Judds

Solid Gold Country (US)
Session Fleyer Salute: Buddy Spicher

FRIDAY

Friday, November 1

American Music Magazine With Rick Dees (US)
Laura Branigan

Country Calendar (CW)
Gus Hardin

Country Report (WRN)
Jerry Reed/Charlie Daniels

COMEDY

Comedy Show (CW)
Comedy cutouts: Bob & Doug McKenzie/
Cliff Arquette/Pat McCormick/
Mel Brooks/Ace Trucking Company/
Steve Allen

Daily Feed (DCA)
Debi calling cracked/Summit coffee mugs/
Bush Pacu/What tax reform/
Add arm soon...

Laugh Machine (PRN)
Robert Klein/Monty Python/Emo Philips/
Bill Cosby/Kip Aodollar/George Carlin

Party Drop-Ins (ASR)
All rerun cable network/How to party #27/
Merle Normal make older/Record off/
Party line #3

Radio Hotline (ASR)
Giant pende/Lazy man's way to riches/
Fantastic new diet/25 cent athlete/
Skip and Roy

Stevens & Grdnic's Comedy Drop-Ins (ASR)
This message void/National mind control/
Sig list Doris/Jane Fonda/Parking report/
Fantastic new diet/25 cent athlete/
Skip and Roy

United Spots Of America (ASR)
Mr. Grateful Dead sound system/Jerry/
Catsup advisory board #2/Catsup/
advisory board #3/Trees and wine

GENERAL INFORMATION

Ed Busch Talk Show (AP)
Bob Greene/Inflation down/
U.S. Military (10/19)
Military presence overseas/Fundamentalists/
UFOs (10/20)

Computer Program (PRN)
Elementary/College bound/Business Sense/
Travelling on business/Modern process

News Blimp (PRN)
You're cheating heart/Kid blitz/Funny
business/It's torture/Play it safe

Newsline Extra (NBC)
Words Fall Me

Sound Advice (PRN)
Cozy corner/Howling failures/Keeping sound
to yourself/ Fight between the ears/
Don't get phased

Sporting News Report (CW)
Harry Carey/Lee Trevino/Brit Burns/
Michael Jordan/L.A. Raiders

Sports Flashback (CW)
Floyd Patterson-Ingemar Johansson/
Vince Lombardi/Henk Aaron/Don Shula's
Miami Dolphins

Waldenbooks Review (WO)
Jacqueline Briston/The Best Of
Friends/"Dancing In The Light"/
"Baseball Hall Of Shame"

MONDAY

Monday, October 28

American Music Magazine With Rick Dees (US)
Simple Minds

Country Calendar (CW)
Charlie Daniels

Country Report (WRN)
Jerry Reed/Charlie Daniels

Solid Gold Country (US)
Alphabet Soup: A-M

TUESDAY

Tuesday, October 29

American Music Magazine With Rick Dees (US)
Kool & The Gang

Country Calendar (CW)
Waylon Jennings

Country Report (WRN)
Jerry Reed/Charlie Daniels

Solid Gold Country (US)
Alphabet Soup: N-Z

WEDNESDAY

Wednesday, October 30

American Music Magazine With Rick Dees (US)
Katra & The Waves

Country Calendar (CW)
John Schneider

Country Report (WRN)
Jerry Reed/Charlie Daniels

Solid Gold Country (US)
Feature Year 1982



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NETWORK SPOTS

Public Interest Affiliates is offering the two-hour special, "Peté Townshend: My Generation," scheduled for October 20. It will feature an exclusive interview with Townshend, along with classic songs from his Who days and various selections from his present solo work. The show will also

review Townshend's new book, "The Horse's Neck." Bob Stroud, the host of an oldies show called "Rock & Roll Roots" airing on WLUP/Chicago, hosts the show. The PIA special will air on over 100 stations and is available on a barter basis. For more information, call (312) 943-8888.

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Some Good Reasons For Not Hiring A Consultant

By Charles Warner

I've been doing management and sales consulting/training for about seven years. During that time, I've become an expert in the reasons for not hiring a consultant.

How To Say No

These are not excuses, like "the check's in the mail," but legitimate reasons why management doesn't need advice or new ideas. I've chosen eight from the dozens I've heard. Take your pick. In fact, the next time a consultant calls or sends you a proposal, use four or five of them. Successful consultants are usually good salespeople and don't discourage easily, so you'll need several reasons to turn them away:

1. "Things are going well, thank you, the way we're doing business now." TRANSLATION: "God forbid we should have to complicate our lives even more and face any changes." People have a natural resistance to innovation. Even in today's rapidly changing society, where the only constant is ever increasing and rapid change, people still resist adding to the problem by bringing changes on themselves. There seems to be a notion that by denying changes are inevitable, they will slow down or go away.

managers assume, know exactly what's going on. If top management knew all the answers, they would simply tell station managers and programmers exactly what to do and be done with it. But, of course, top management rarely has all the answers - managers at the top often get there by being good politicians, deal makers, or bean counters, not necessarily by being good operators.

The trick is for station managers to come up with new ideas and solutions, and then make top managers think the ideas were theirs. This, after all, is the strategy that got the higher-ups ahead. Using consultants to provide station managers with new ideas can certainly be embarrassing if not handled intelligently. However, you might keep in mind that consultants generally prefer prompt payment of their fees to getting credit for their ideas. Give them their money, keep their ideas, and make upper management think the consultant's ideas are their own.

get and swamped trying to catch up!" Too often managers think of consultants as being a lot of extra work, and managers say they're busy enough as it is. My answer to that sales manager was that he not only needed a sales seminar but also one on time management. How's that for turning an objection into a reason for buying?

"Fire fighting is the typical pastime of ineffective managers."

6. "What does a consultant know that we don't already know?" TRANSLATION: "I'm jealous that he or she might know something I don't." Jealousy is all too often the underlying reason why managers, especially program managers, don't call in consultants. Jealousy is virtually impossible to combat because it's usually subconscious.

If you're jealous, a good strategy is to hire a consultant and then go to a lot of effort to tell your management why the consultant was all wrong. This strategy will make you look good, especially if your boss is the jealous type, too. This approach also works particularly well with managers who are insecure and need to build themselves up by tearing other people down. Of course, if you work for an insecure manager it probably means he or she keeps you around because you're not viewed as a strong enough threat.

7. "Our research tells us we're doing things right." TRANSLATION: "My boss decided on this course of action, and you're smoking something funny if you think I'm going to tell him anything different." The biggest single reason that consultants don't get hired is for political reasons. Someone might have their toes stepped on. A manager could look bad if he or she retains a consultant who recommends something different from what is politically acceptable in a company. If you're in a political situation, make sure you inter-

Charles Warner is a radio industry veteran whose background includes VP/GM posts with WNBC/New York, WMAQ & WKQX/Chicago, and CBS Radio Spot Sales. He currently lives in Palo Alto, CA and is Director of the Mass Communication program at Menlo College. He's also a consultant, specializing in strategy, management development, and sales training.



Charles Warner

view your consultant thoroughly, clarify his or her position on things, and then hire the consultant who fits your boss's predetermined notions best. There are a lot of consultants who make good money giving people advice they want to hear.

8. "We don't need textbook theory, we need good old-fashioned elbow grease." TRANSLATION: "The last book on management I read was 'The One Minute Manager,' and I didn't understand it." Some people have a powerful motivation to remain ignorant - it's easier on their self-esteem, which is usually pretty low. If they open the floodgates to knowledge and ideas, they fear they won't understand them. There's also the "I'm successful, so therefore I'm

and, therefore, you won't have to hire them.

"If it works, I'll pay you." Successful, professional consultants will turn you down on this one, too. Consultants, like doctors and lawyers, get paid for their time, not for results. If a consultant offers you a sliding scale deal based on results that includes a minimum fee, consider it. Remember, however, that consultants base their fees on the amount of time they spend doing something.

Most good consultants get the minimum fee their time is worth and then figure that any results-oriented payments over the minimum are gravy. If they're confident they can get results, they'll be eager to make a sliding scale deal. On the other hand, you might wind up paying a lot more than you'd

"Insecure managers are often terrified they might be doing something wrong. Many live in fear that they will be found out by top management."

2. "We have a policy against hiring outside consultants." TRANSLATION: "I don't want to hear what you have to offer." This is usually neophobia - the dread of anything new or novel; fear of the unknown. Better to avoid new ideas than try to understand, evaluate, and implement them if they are worthwhile. The older managers become and the longer they stay in the business, the more they tend to develop neophobia.

3. "The timing isn't right, just now." TRANSLATION: "I might be embarrassed if I find out I've been doing something wrong." Because there are no super-glue fast rules about managing broadcasters, insecure managers are often terrified they might be doing something wrong. Many live in fear that they will be found out by top management who, lower level

4. "We don't have a budget for consultants." TRANSLATION: "They'd lock me up if I don't conform." Most organizations reward managers the way many high school teachers tend to reward students, according to conformist behavior, not achievement. Companies that have never hired consultants or trainers simply don't know what good one can do. So, instead of taking a chance, they will conform to past behavior no matter what.

5. "We don't have time right now." TRANSLATION: "I'm in a panic; I can't think about implementing anything new." Fire fighting is the typical pastime of ineffective managers. Within the last six months a station sales manager told me, "I can't afford to take my salespeople off the street for a sales seminar. We're top far behind bud-

"The 'I'm successful, so therefore I'm smart' syndrome is the same type of thinking that infected many top-rated AM stations during the 1970s and most railroads during the 1940s."

smart' syndrome. This is the same type of thinking that infected many top-rated AM stations during the 1970s and most railroads during the 1940s.

Keep Tongue In Check

All of the above are good reasons for not hiring a consultant. If you forget them, however, and actually find yourself talking to one, here's what you should say:

"Can you guarantee results?" This question takes you off the hook completely. Ineffective consultants will usually say "yes" to this question. Now you have a guarantee so that when the advice fails, you can cover your rear guard by telling management, "... but I had a guarantee that it would work." Straightforward, honest consultants won't give you guarantees

have to if you'd gone for a straight fee.

"Give me an idea of what you think the problems are and the type of recommendations you would give." A clever question. You might get some free advice. The consultant who gives you advice for nothing usually knows what his advice is worth. The advice will not be very good or sound simplistic and general enough to be suitable for a grade school class in department (which you will recognize immediately). And you won't have to retain the person.

You now have enough reasons not to hire a consultant and some tactics to use to avoid hiring ones you have to talk to. One last tip: Make sure you shop around for the least expensive consultant. You know, the way you shop around for the cheapest doctor.



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November 7-10 at The Roosevelt Hotel, New York City



HARVEY MEDNICK

Lotteries: A Winning Ticket For Radio

It wasn't until the hoopla preceding the debut of the California Lottery that I realized lotteries can be very powerful promotion tools. So I decided to talk with people involved in lotteries across the country.

Lotteries have become one of the nation's biggest consumer businesses. Sales soared 34% to an estimated \$9.4 billion for the fiscal year ending June 30. And the lottery business is luring new purveyors. There are currently 19 states with games, and three more are slated for the launching pad in the next six months. Lotteries provide a twofold benefit: They're a relatively painless way to raise revenue and reduce the tax burden. For example, the California Lottery is a \$22 million account, with 50% allocated for prizes, 34% for education, and 16% for the game's operation.

Go For The Middle

Chuck Rubner, Sr. VP at Needham Harper World-Wide (the agency for the California Lottery), told me the average player is term-



California Lottery

ed a "middle" — middle income, middle education, middle expectation level. He or she is the kind of individual who will consistently play at a reasonable level (five or six \$1 tickets weekly) with some hope of winning, but without serious concern for how the odds spiral as the games change and the amounts escalate.

Middles are also people who, for the most part, are not going to dramatically alter their lifestyle if they win huge amounts. They are

often the subjects of sad newspaper articles, detailing how they are set upon by moochers and eventually end up squandering most of their winnings.

So if your station is targeted at the upper income, higher educated, over-achieving segment of the population, lottery promotions (outside of introductory awareness) are not for you.

Radio Ad Dollars

Lotteries advertise. In the case of the New Jersey Lottery, radio is the primary ad medium. Dr. Joan Zielinski, chief executive of New Jersey's lottery games said, "We are in a unique position, sandwiched between two major markets — New York and Philadelphia. Initially, we used the bulk of our ad dollars on radio because of its local nature. Of the \$4.5 million dollars we had earmarked for Lotto, \$3.2 million went into radio."

Rubner added that he "couldn't imagine advertising a lottery without radio. Our projected 60-second radio spots for the California Lottery can tell you how to play, what your chance of winning is, all about the prizes, and who benefits from the proceeds. We can also reach the cultural audience and buy deep

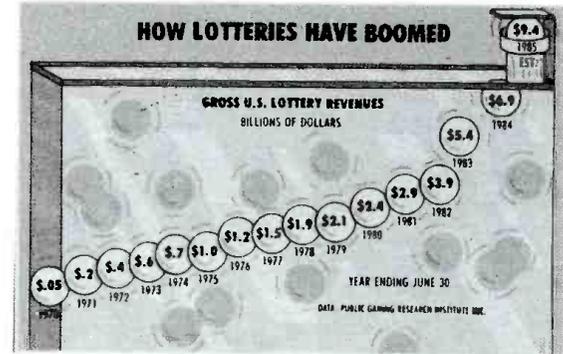


Chart courtesy Business Week magazine.

cementing their loyalty to our station."

Thus, there's another advantage when your station associates with a lottery. Imagine the excitement as you announce the name of the \$2,000,000 winner. And, more importantly, the audience begins to associate the dollars with your station as much as they do with the lottery. Your station could be the serendipitous beneficiary. For years we've talked about "selective listening." Here's where it might work like a dream.

Pitfalls

Initially, the games usually enjoy strong sales. But consumers seem to tire of them quickly. Dr. Zielinski said, "So far the lottery industry has been growing on its own power. However, the high rate of growth is slowing down."

In order to maintain interest, the games are required to change. As a result, in some cases, the games may be less appealing and present

• "We're going to spread the wealth and make a lot of millionaires, not just one zillionaire." — Mac Reynolds, Sr. Associate, Needham-Porter-Novelli.

• "Man innately wants to take a chance, and he wants to do something that can change his lifestyle." — John D. Quinn, Director of New York's Lottery.

In other words, don't promise dreams and don't build great amounts. Find out what your market threshold amount is (generally \$1000) and give it away often on a guaranteed basis. That may just prove to be your winning ticket, and you don't even have to take a chance.

DATELINES

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.

March 6-8
Country Radio Broadcasters' 17th Annual Country Radio Seminar, Opryland Hotel, Nashville.

April 13-16
National Association of Broadcasters 64th Annual Convention, Dallas Convention Center, Dallas

April 13-17
National Public Radio Annual Convention, Town and Country Hotel, San Diego

May 14-17
American Association of Advertising Agencies Annual Meeting, Greenbrier, White Sulphur Springs, WV

May 21-25
American Women in Radio and Television 35th Annual Convention, Westin Hotel Galleria, Dallas

June 11-15
Broadcast Promotion and Marketing Executives/Broadcast Designers Association Annual Seminar, Loew's Anatole, Dallas

ONE YEAR AGO TODAY

- Bill White PD at WBCS-AM & FM/Milwaukee
- Glen Martin PD at WFYR/Chicago
- Ed Hamlin OM at KUKQ & KUPD/Phoenix
- #1 CHR: "I Just Called To Say I Love You" — Stevie Wonder (Motown)
- #1 A/C: "I Just Called To Say I Love You" — Stevie Wonder (Motown) (4 wks)
- #1 BIJ: "I Feel For You" — Chaka Khan (WB) (4 wks)
- #1 Country: "I've Been Around Enough To Know" — John Schneider (MCA)
- #1 AOR Track: "Blue Jean" — David Bowie (EMI America) (4 wks)
- #1 LP: "Tonight" — David Bowie (EMI America) (3 wks)

FIVE YEARS AGO TODAY

- Mike Elliott OM of KENR/Houston
- Phil Lanka GM of WBOK/New Orleans
- Frank Woodbeck GM of WKBW/Buffalo
- Brian Scott PD at WGBS/Miami
- #1 CHR: "Woman In Love" — Barbra Streisand (Columbia)
- #1 A/C: "Woman In Love" — Barbra Streisand (Columbia) (2 wks)
- #1 BIJ: "Master Blaster" — Stevie Wonder (Tamla) (2 wks)
- #1 Country: "I Believe In You" — Don Williams (MCA) (3 wks)
- #1 LP: "Panorama" — Cars (Elektra) (2 wks)

TEN YEARS AGO TODAY

- Sam Bellamy OM at KMET/Los Angeles
- Bob Hamilton PD at WIFJ/Philadelphia
- #1 CHR: "Bad Blood" — Neil Sedaka (Rocket/MCA) (2 wks)
- #1 A/C: "I'm Sorry" — John Denver (RCA) (5 wks)
- #1 Country: "San Antonio Stroll" — Tanya Tucker (MCA) (2 wks)
- #1 LP: "Wish You Were Here" — Pink Floyd (Columbia) (3 wks)



across formats."

The California Lottery has designated stations in key rated markets as "Official Lottery Information Stations." In Los Angeles it's KIIS-AM & FM. President/GM Wally Clark explained why KIIS pitched for the designation. "We're going to be the only place where you can hear the winners announced live. We're also going to be sending out our own 'Lottery Men.' They're going to distribute thousands of free tickets, making a lot of Southern Californians winners and further

fewer promotional opportunities. The key questions then are how much advance notice will you get from the commission and how much input will you have since the games are produced by companies which specialize in this area.

What if your outlet isn't the official lottery station? How do you overcome that competitive advantage?

Bear in mind the following:
• "We are not dealing with expectations, we're dealing with the dream." — Dr. Zielinski.

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And
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In
L.A."*

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94Q	WCKN	Q101
Y100	KZIO	KYYY
WQUE-FM	WRQN	KCMQ
WGCL	KSND	Y94
Q103	KPOP	KFMW
Y108	KCPX	KKAZ
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Directors, Ltd.

R&R STREET TALK

The 12 heavenly bodies in AOR according to *Playgirl* magazine? Preparing excuses for their girlfriends are KGB/San Diego's **TED EDWARDS**, WBCN/Boston's **BOB KRANES**, WXRK/New York's **MARK DIDIA** and **MARK COPPOLA**, KSHE/St. Louis's **RICK BALIS**, KZEW/Dallas's "OZ" **MEDINA**, WBAB/Long Island's **BOB BUCHMANN**, KLOS/Los Angeles's **GINO MITCHELLINI**, KMET/Los Angeles's **RICK LEWIS** and **FRAZER SMITH**, KRQR/San Francisco's **JOHN McCRAE**, and WLUP/Chicago's **JONATHAN BRANDMEIR**. R&R's **STEVE FEINSTEIN** still can't believe he was overlooked.

Hey, if looks aren't enough, there's always money. According to *Forbes*'s forthcoming list of America's 400 richest people, you'll find Metromedia chief **JOHN KLUGE** ranked tenth, worth an estimated \$1 billion. Also in high standing are **TED TURNER** and **WILLIAM R. HEARST JR.** at \$300 million each, CBS's **WILLIAM S. PALEY** at \$290 million, and Golden West Broadcasters' **GENE AUTRY** with a tidy \$150 million. About that raise, boss . . .

Naturally, since **HOWARD STERN**'s departure from **WNBC/NEW YORK**, everyone's guessing as to who'll take over the afternoon show. Will it be **MAX KINKLE** from **WCBS-FM**? How about **WABC**'s **DAN INGRAM** or **DC101**/Washington's **GREASEMAN**?

WNBC PD DALE PARSONS says he's only beginning his search, and contrary to rumor, hasn't even talked to Kinkle or Ingram. As for the Greaseman, Parsons said, "Sure, we're looking for an outrageous personality, but I don't want someone who'll be perceived as a Howard ripoff. Even though the Greaseman has his own act, I think he'd be tabbed as a Howard soundalike in this market." During the interim, Stern's former producer **FRED NORRIS** is filling in, assisted by other resident producers.

For those who think Howard Stern was let go because he was too "blue," now there's word of an Indianapolis politician spearheading a "Decency In Broadcasting" campaign to get listeners to boycott advertisers of **WFBQ**'s popular and controversial AM drivers **BOB KEVOIAN** and **TOM GRISWOLD**. Bob and Tom held a well-attended press conference, voicing concern about parents urging school busdrivers not to tune in the duo while on the job. Taft seems committed to B & T, standing firm as a recent FCC petition to have them thrown off the air went nowhere.

When **WRIF/DETROIT**'s J.J. & The Morning Crew suddenly left the Detroit airwaves October 1, it was to renegotiate their morning contract. But talks fell through, and

now after six years with **RIF**, **JIM JOHNSON** and **GEORGE BAIER** have jumped to crosstown rival **WLLZ**. As a result, **WLLZ**'s AM combo of **CHRIS EDMONDS** and **JIM RODIO** were let go — on Jim's birthday — right after a rumor about them leaving appeared in a local paper. Could Chris and Jim go to **RIF**? (See Pros On The Loose, Page 18.)

Also in Detroit, talk has it that former **CKLW PD PAT HOLIDAY** is the new programmer at **WLTJ**, which Keymarket is buying from Amaturio (see Page 1). And there's a new ethnic station in the area, as **WNZK** (690 kHz) is now serving the metro from nearby Westland.

WNEW-FM/NEW YORK will broadcast live from the United Nations November 16 in a 24-hour "Hungerthon '85" fundraiser in conjunction with **UNICEF** and World Hunger Year. **PETE FORNATALE** will host, with recording artists guesting live and on tape. Some may even perform a song or two in the U.N. General Assembly visitors' lobby, where the broadcast will originate. Listeners will be able to call in pledges; spectators will be asked to bring a can of food for an area food bank. This is said to be the first such broadcast by a commercial music station from the U.N.

If you're interested in rebroadcasting "War Of The Worlds" for Halloween, you can obtain a complete version and the official copyright clearance from the **BROADCASTING CONNECTION** in Portland: (503) 652-2030. At last minute, we heard there's a good chance one of the ABC networks will be carrying the thriller that night.

Put away your checkbook: **CAPITOL RECORDS** and other parts of EMI Music's international operations aren't for sale. Parent **THORN EMI** was obliged to issue a statement to that effect last week in the wake of UK press reports that the firm's record interests were on the block. Thorn confirmed that "a review of its portfolio of businesses is in hand," but emphasized that it's "not discussing and has no plans to discuss the sale of any part of its worldwide music operations with any other organization."

In a thoughtful gesture, **WPYX/ALBANY, NY** morning man **BOB MASON** suggested that listeners send messages to the crew of the U.S.S. Saratoga to thank them for helping capture the cruise ship terrorists. With support from Congressman Sam Stratton, the sailors are receiving an 18-hour tape of AOR music and greetings from folks throughout the East Coast.

Continued on Page 30

B I O	TO	Program Directors	AIR DATE	Friday, Nov. 8th	TIME	Starts 9:20pm/CDT
	FROM	WESTWOOD ONE	AREA CODE	(213)	NUMBER	204-5000
M E S S A G E	FOREIGNER — Live In Concert					
	via satellite from Reunion Arena in Dallas, Texas					
O	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY					

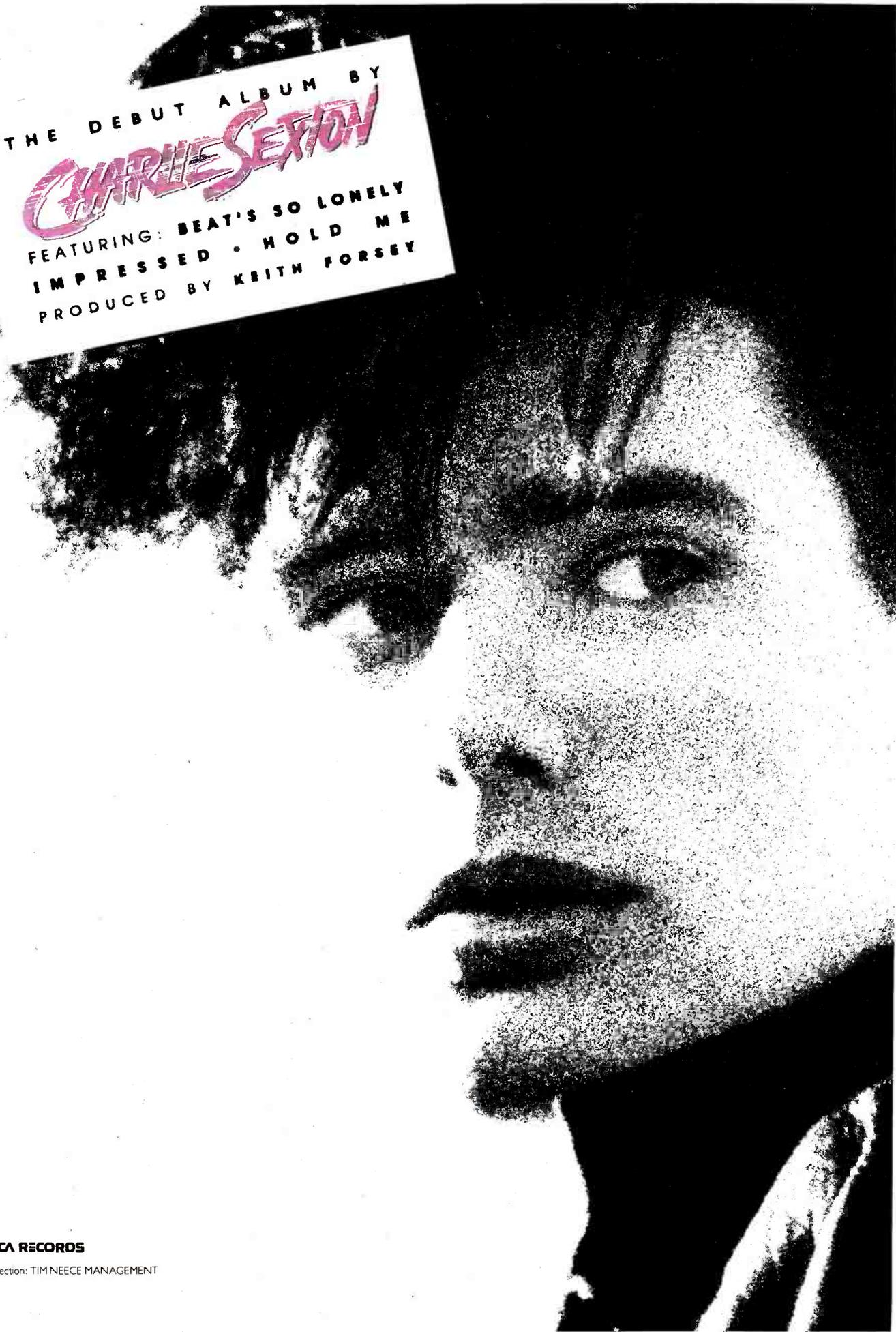
THE DEBUT ALBUM BY

CHARLIE SEXTON

FEATURING: BEAT'S SO LONELY
IMPRESSED • HOLD ME
PRODUCED BY KEITH FORSEY

MCA RECORDS

Direction: TIM NEECE MANAGEMENT



STREET TALK

Continued from Page 28

BEN SCRIMIZZI has stepped down as Sr. VP/Sales & Marketing at **RAB**. Ben, formerly of Purolator Courier, will reportedly join a "small-package delivery firm." **RAB** President **BILL STAKELIN** will at least temporarily fill in for him.

After planning for years while in the rep business on L.A.'s Ivar Street to buy their own station, **WALTER LAKE** and **TAL JONZ** fulfilled their dreams by acquiring **KFRE & KFRY/FRESNO**. Now, many seasons later, the path seems to have come full circle, as we hear Walter and Tal are selling the Country combo to their former boss, **INTEREP** President **RALPH GUILD**.

Veteran PD **KEITH ISLEY** has resigned his position as PD at **195/MIAMI**. MD **MARK SHANDS** is acting PD . . . And when **SANDUSKY** took over **KBZT/SAN DIEGO** last week, quietly departing were PD **JOE EICK**, morning ND **LIZ FULTON**, and weekend oldies ace **SHOTGUN TOM KELLY**. A new PD has not been named yet for the new "K-Lite" (**KWLT**).

A tip of the hat to **ROBERT W. MORGAN** and his morning team, who devoted a week's worth of airshifts on **KMGG/LOS ANGELES** to raise money for Permanent Charities, the umbrella for major entertainment industry concerns. Climaxed by an 18km walkathon, the effort earned an estimated \$62,413.

Equally impressive was **WLVH/HARTFORD**'s radiothon for the Puerto Rican mudslide victims. In 47 hours, the Spanish outlet picked up \$235,000 in pledges.

New morning man at **KLOL/HOUSTON**? None other than PD **JOE DENTON**, which means **DAYNA STEELE** is now covering noon-3pm . . . And returning to **CKGM/MONTREAL** for mornings is former ten-year wake-up ace **RALPH LOCKWOOD**, who inked a multiyear deal with the Hot Hits station.

There's not one, but two vacant directorships in L.A. at **KMET**: promotions and

production. Contact Programming Coordinator **CHRIS BRODIE**.

And it may be twice, not once for "Just Once," the nostalgia revue based on the songs of **BARRY MANN** and **CYNTHIA WEIL** (**R&R** 8-30). Its well-received September run at N.Y.'s Botton Line means it'll be back in January. And this word from **R&R**'s nostalgia critic: the show's '60s sound was note-perfect.

If you've been wondering where former FCC Commissioner **HENRY RIVERA** is, it's been announced that he's joined the law firm of **DOW, LOHNES & ALBERTSON** in Washington: (202) 857-2500.

Sad to report the death of 80-year-old **BILL BEATON**, owner of **KNRY/Monterey** and **KIEV/Glendale**, one of L.A.'s few remaining family-owned stations. Bill was a four-time President of the So. Calif. Broadcasters Association.

Aside from featuring many prominent musicians, 1986's jazz flick "Round Midnight" will see **MANHATTAN/BLUE NOTE** chief **BRUCE LUNDVALL** in his screen debut, cleverly disguised as a hotel clerk.

Also in the help wanted department, **WCAU-FM/PHILADELPHIA**'s **RICH HAWKINS** has moved from 9-noon to mornings, replacing **PAUL BARSKY**, who split over a difference in direction. That moves weekender **BILL O'BRIEN** to middays, leaving a prime production/swing slot open . . . Will **KITS/SAN FRANCISCO** ever find the right voice for afternoons? PD **RICHARD SANDS** has been looking for six months, so take your best shot.

Finally, **R&R**'s **WALT LOVE** has just returned from Dallas, where he accompanied **KKDA** and **WGCI-FM/CHICAGO** personality **TOM JOYNER** on his first day of shuttling back and forth for his dual-city drivetime airshifts. Tom's maiden voyage included massive media coverage, as well as combination limo/ambulance (!) service. Walt's got all the details in an upcoming column, so stay tuned.

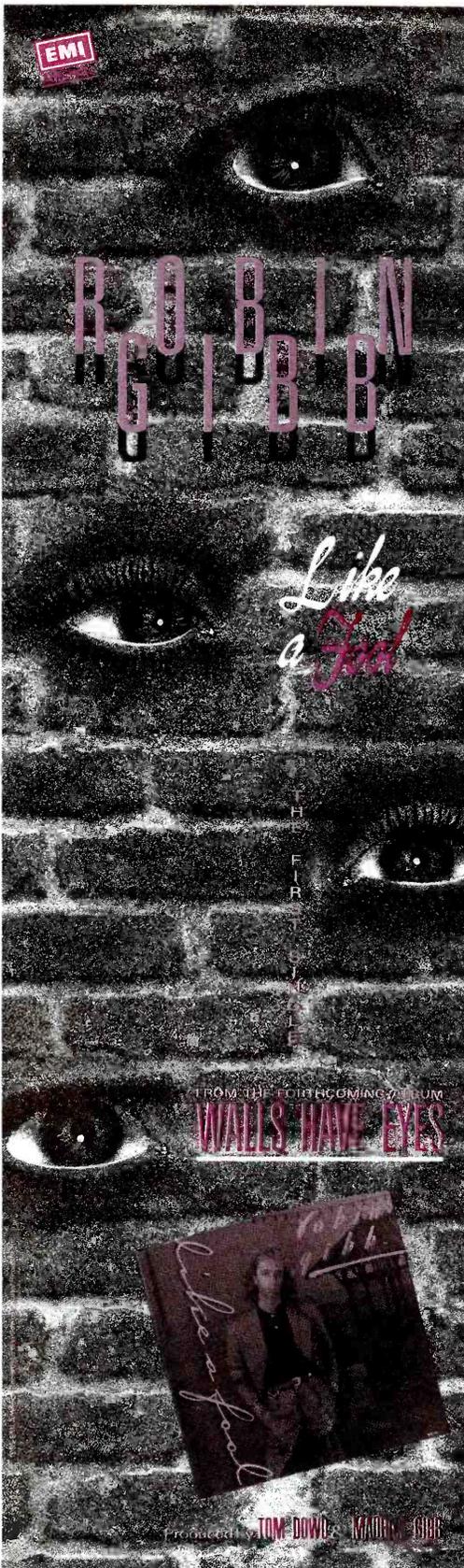


A TRIUMPHANT EFFORT — MCA's Triumph accepted the challenge of delivering their new live album "Stages" to radio stations in Halifax, Montreal, Toronto, Winnipeg, Edmonton, Calgary, and Vancouver — all within 24 hours. Co-sponsors Pepsi and Adidas, along with fans who pledged money by calling the stations, raised \$50,000 for the United Way in Canada. Shown prior to takeoff are bandmembers Gil Moore and Mike Levine.

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“TONIGHT SHE COMES”



A previously unreleased brand new single
from "The Cars Greatest Hits."

"Tonight She Comes"
7-69589

Produced by The Cars and Mike Shipley.

Management: Elliot Roberts/Lookout Management

THE CARS



ELEKTRA

On Elektra Music Cassettes, Records and Compact Discs.

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KEN BARNES

ON THE RECORDS

BRANCHING OUT FROM THE OAK TREE

Keep On Dancin'

When I listed about 150 dance songs from the past last February, I thought the subject was just about exhausted. But I kept accumulating scraps of paper with really *strange* dance tunes scribbled on them. Then Morris Day launched his solo career with a dance number called "The Oak Tree," and that became the kernel (or acorn, I guess) from which this column has grown.

As long as people go out and dance, new dance concepts will be born. Songs built around them are a scarcer commodity, however (I'm still waiting for someone to cut a song about a dance Tommy Boy's Monica Lynch keeps telling me about, the White Boy. I can just imagine what that one looks like). So it's encouraging to see Morris follow in the footsteps of the Bird and invent the Oak Tree.

Morris's new dance, it seems safe to say, is the first dance named after a tree. Somehow, "Do The Eucalyptus" or "Dancin' The Fir" don't have the right ring to them. But dances, as anyone who read my first column on the subject knows, can take their inspiration from the weirdest sources.

The list that follows, which is made up of additions I compiled since February, leans heavily to the more bizarre branch of the dance song tradition. Here they are, plus the artists responsible for perpetrating them on an unsuspecting public.



Doin' The Napoleon: if you're a split personality, you can dance it with yourself.



Morris Day goes out on a limb

The Dance Addendum

- The African Twist - Stacy Lane
- The Bacon Fat - Andre Williams
- The Beetle Dance - Ernie Maresca (1)
- The Berlin Bounce - Bobby Hughes & The Pretzels
- The Booty Green - Bobby Marchan
- The Bumpsie - Gary U.S. Bonds
- The Cat - Eddie & Ernie
- The Chicken Back - Mavericks (2)
- The Cockroach Stamp - Jack Blanchard & Misty Morgan (3)
- The Coffee Grind - Hank Ballard
- The Dive - Sugar & Sweet (4)
- The Doodle Dee Doo - Solomon Burke (5)
- The Everything - Travis Phillips & His Wonder Boys (6)
- The Fishin' Pole - Mighty Hannibal (7)
- The Football - Stan & The Man
- The Frog - Rolls Royce & The Wheels
- The Funky Bull - Dyke & The Blazers
- The Funky Buzzard - Little Oscar (8)
- The Goldwater Swing - Mason Dixon Sextet (9)
- The Hog - Warner Bros. (10)
- The Hook - Invictas
- The Hootch - Pixies 3 (11)
- The Hunch - Billy Hines

Country Covers Rock & Soul

Not only do old (and sometimes not-so-old) rock & rollers find their way into country music, but so do old (and sometimes not-so-old) rock songs. Following up my September 20 column about artists drifting into country recently, I looked at the songs that received a country hit translation this year.

When consultant Steve Warren remarked in Lon Helton's column a few weeks back that "much of the new music coming out of Nashville has the feel of early '60s Top 40," he was not only making a perceptive comment about modern country in general, but he was literally right in several cases. Ronnie Mil-sap went back a little further when interpolating the *Five Satins*' "In The Still Of The Night" into "Lost In The Fifties," and George Jones & Brenda Lee's "Hallelujah Love Her So" was a '50s Ray Charles hit. Three other hits this year emanate from the early '60s: Mel McDaniel's "Let It Roll (Let It Rock)" was a 1960 Chuck Berry release (as "Let It Rock"), the Statlers' "Hello Mary Lou" was Rick Nelson's 1961 smash (first cut by Johnny Duncan, however), and



Sylvia sings Shakin' Stevens (nice alliteration, but a poor LP title)

John Anderson's "It's All Over Now" started out as a Valentinos R&B hit in 1964 (featuring Bobby Womack) and was quickly covered by the Rolling Stones.

A pair of other Black-radio-to-Country-radio crossover covers are the Oak Ridge Boys' "Touch A Hand Make A Friend" (originally Staple Singers, 1974) and Barbara Mandrell's "Angel In Your Arms" (Hot, 1977). T.G. Sheppard mined the '70s with "Fooled Around And Fell In Love" (1976, Elvin Bishop, featuring current Starship singer Mickey Thomas), while the Mark Gray & Tammy Wynette duet "Sometimes When We Touch" comes from Canadian balladeer Dan Hill (1977).

Also from the late '70s is "Highwayman," first cut by composer Jimmy Webb in 1977 and later covered by Glen Campbell. Ricky



From R&B Staples grow mighty Oaks hits

- The Iron Horse - Fred Lowery with Big Bo & The Arrows
- The Kangaroo - The Panics
- That Low Down Move - Hank Ballard (12)
- The Mod - Ray Columbus & The Invaders
- The Napoleon - Napoleon XIV
- The Ostrich - Primitives (13)
- The Patty Cake - Chase Webster
- The Penguin - Larks (14)
- The Philly Duck - Jerry Williams Jr.
- The Philly Jerk - Don Julian (15)
- The Pole (Climbin') - Donald Height
- The Pose - Chris Spedding & The Vibrators

- The Seesaw - Little Mac
- The Standing Still - Table
- The Stretch - Contours
- The Sulli-Gully - Ed Sullivan Singers & Orchestra (16)
- The Superman - Dennis & The Supertones
- The Toad Dance - Sir Archibald (17)
- The Uncle Willie - Bobby Miller
- The Watts Breakaway - Johnny Otis
- The Willy - Willies
- The Wrangler Stretch - Pirouettes
- The Zeke - Preachers (18)
- The Zonk - Donna Loren

Dancin' Fools

If that's not enough bizarre dance songs for you, feel free to send in others. If I haven't mentioned 'em before, I'll wait till I have a few and run 'em. (And run 'em. And run 'em into the ground before we're through.) And, if people can figure out how to dance the Oak Tree (I guess you just shake your grove thing) and it takes root, we might see a whole new crop of contemporary dance songs.

"Foot"notes

1. A particularly witty attempt to capitalize on the Beatles' impact, but, as an insect-inspired dance, possibly an ancestor of the Ohio Players' "Funky Worm."



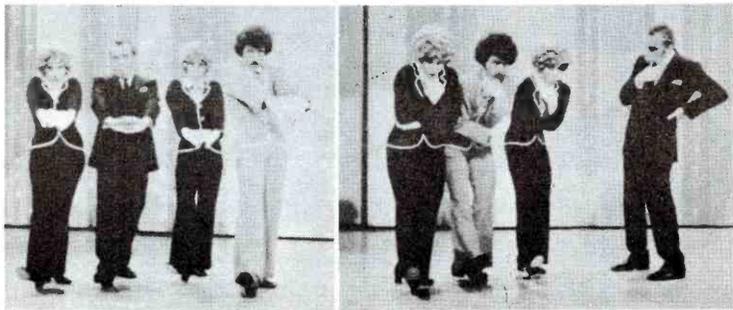
Mandrell covers a Hot number

Skaggs's "Country Boy" was earlier recorded by guitarist Albert Lee, while the Bellamy Bros.' "Lie To You For Your Love" (which they cowrote) was released rock by Danny Spanos and Champion.

And there are a few more recent rock covers. A couple of years after it was a big British hit for Shakin' Stevens, Sylvia cut "Cry Just A Little Bit." Louise Mandrell covered an Eric Carmen song "Maybe My Baby," while Southern Pacific revived a Tom Petty LP cut, "Thing About You." And Petty corralled another cover with Rosanne Cash's "Never Be You," originally recorded by Lone Justice's Marla McKee for the "Streets Of Fire" soundtrack (although Rosanne was the original choice to perform the song).

Obviously there's a lot of rock influence on country artists. The problem is whether country songs, and more important, country artists, can break into rock. (One recent example: the first single for new pop group Delta, featuring Michael McDonald's sister Maureen and Jay Ferguson's brother Tom, is a cover of Southern Pacific's "Someone's Gonna Love Me Tonight.") Meanwhile, a one-way flow is probably better than none.

2. The imagination works overtime trying to figure out what this one looked like.
3. A country takeoff on "Crocodile Rock"
4. Would fit in perfectly with the recent punk-rock "slam dance" fad
5. A slight lack of inspiration for Solomon on this one
6. This covers all the possibilities
7. May have been a bit hard on the spinal column
8. One of the more pleasant dance concepts
9. 1964 presidential campaign-related dance. I presume you lead with your right foot.
10. Not the label, but a group of the same name
11. Again, the imagination runs wild...
12. Probably best left undescribed
13. Group features Lou Reed
14. One good tern deserves another
15. Nobody got around to the Duck Jerk, unfortunately
16. Perhaps the silliest dance of the whole batch; see illustration below
17. Not related to the Frog, but described as a dance for "losers"; today it would be titled "The Nerd Dance."
18. Desperation is setting in among dance song titlers, judging from these last two entries



The Sulli-Gully: A dance for the ages (the Dark Ages, that is). Ed Sullivan leads the way.

"CHARM THE SNAKE"

By CHRISTOPHER CROSS

(7-28864)



First Week Action!

WPHD	WANS-FM	KO93	WPFM
Z93	WLRS	KCAQ	WHSL
KRBE	WHHY-FM	KSKD	WBNQ
WGCL	KX104	KZZU	WDBR
WMMS	WRNO	103CIR	KGOT
WKTJ	WKZL	95XXX	KYYA
Y108	WKDD	KFMN	KBOZ-FM
KC101	WRQC	WKSF	KTRS
WKRZ-FM	KNMQ	WJAD	KOZE
WBBQ	KF95	WCGQ	SLY96
KHFI	KIYS	KISR	OK95
KXX106	KIKX	Q104	

His first single from the forthcoming
album **EVERY TURN OF THE WORLD**

(1/4-25341)

On Warner Bros. Records, Cassettes and Compact Digital Discs.
Management: Gallin-Morey and Addis/Barry Josephson
© 1985 Warner Bros. Records.



OUT OF THE BASKET, ON THE RISE.

ELTON JOHN



“Wrap Her Up”
7-28873

PRODUCED BY GUS DUDGEON

MANAGEMENT: JOHN REID ENTERPRISES LTD.

ONE OF THE MOST ADDED
CHR RECORDS OF THE WEEK!

134/134



54%

GEFFEN RECORDS

DATEBOOK

SEAN ROSS

Births, Deaths, Busts & Shootouts

MONDAY, OCTOBER 21

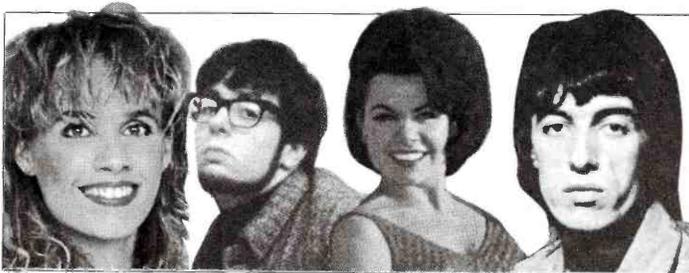
1958/Buddy Holly's last studio recording session, in which he cuts softer string-laden numbers, "Raining In My Heart," "It Doesn't Matter Anymore," and "True Love Ways."
1962/Bob Dylan records his first LP in one day and lists his name as **Blind Boy Grunt** on the tax withholding forms.
1971/With seemingly less fanfare than accompanied the birth of his recent child — probably because there was no *People* and no celebrity aerobics manuals — **Mick & Bianca Jagger's** only child, **Jade**, is born in Paris.
1983/After being laid off in **WPLJ/New York's** AOR-to-CHR switch, **Marc Coppola** is cast in his cousin **Francis Ford's** "Cotton Club." Marc is now working again at **WXRK/New York**.
1983/"Owner Of A Lonely Heart" is released.
1983/A gunman who blames **KWAV/Monterrey** for ruining his life shoots up the station control room but misses the overnight announcer. She later takes a "positions sought" ad in **R&R** which begins "Calm under fire . . ."
Birthdays: **Elvin Bishop** 1942, **Steve Cropper** 1941, **Manfred Mann** 1941, **Charlotte Caffey** (ex-Go Go's) 1953, **Julian Cope** (whose **The Teardrop Explodes** was a forerunner of most present British synth-bands) 1957.

TUESDAY, OCTOBER 22

1964/The **Who** are rejected by EMI.
1966/"Good Vibrations" is released.
1967/**Ravi Shankar**, then teaching a sitar course at New York's City University, denounces his hippie followers in the *New York Times*.
1982/A year and a half after its initial British release and six months after finally becoming a UK hit, **Toni Basil's** "Mickey" finally enters the **R&R** chart on its way to #11. The song has already been up and down local surveys in Southern California.
Birthdays: **Annette Funicello** 1942, **Stiv Bators** (**Lords Of The New Church**) 1956.

WEDNESDAY, OCTOBER 23

1962/"Little" **Stevie Wonder** records his first single.
1969/Singer **Tommy Edwards** dies, ten years after "It's All In The Game" was a hit but 20 years after it was first recorded.
1969/**King Crimson** makes its American debut at Vermont alternative-learning institution **Goddard College**. **Robert Fripp** later comments, "The audience appeared to be a peace-and-love crowd sitting dreamily in lotus positions . . . after our first number there was no applause, just dead silence . . . the audience looked as if it had been squashed by a steamroller."
1973/"Pippin," the first **Motown**-backed musical, opens on Broadway. A number of the label's artists release tie-in projects, including the **Jackson 5**, who have a minor hit with "Corner Of The Sky," and one of the musical's stars, **Irene "Granny" Ryan**.



THURSDAY, OCTOBER 24

1962/Back in an era when live LPs weren't as common or as ambitious, **James Brown** records the heavily-acclaimed "Live At The Apollo."
1967/**Pink Floyd** arrives in America for its first tour.
1973/**Keith Richards** and **Anita Pallenberg** are sentenced in their famous "Mandrax Tablets" bust. Both are given conditional discharges; Richards is fined \$500.
1975/With much debate about whether it belongs or not, "Lyn" **Eyes** debuts on the **R&R** Country charts; the same week **Dickey Lee** has the #1 record with a Country version of **Austin Roberts's** "Rocky."
1980/The Guinness Book people award **Paul McCartney** a rhodium disc for being history's all-time best-selling artist/songwriter.
1980/Perhaps owing to the "Urban Cowboy" phenomenon, **Willie Nelson's** "On The Road Again" becomes his first CHR hit in four years and peaks on this day at #16.
Birthdays: **Bill Wyman** 1936, **Ted Templeman** 1944. The **Big Bopper** would be 49.

FRIDAY, OCTOBER 25

1964/The **Rolling Stones** make their first appearance on the "Ed Sullivan" show.
1973/**John Lennon** sues the American government for allegedly wiretapping his phone and that of his attorney.
1974/**Bachman-Turner Overdrive's** "You Ain't Seen Nothin' Yet" begins its first of three weeks at #1 CHR.
Birthdays: **Helen Reddy** 1942, **Jon Anderson** 1944, **Glen Tipton** (**Judas Priest**) 1948.

SATURDAY, OCTOBER 26

1936/**Roy Acuff's** first recordings.
1965/The **Beatles** get their MBE awards after smoking grass in the bathroom at Buckingham Palace.
1975/**Charlie Van Dyke**, best known to most civilians for his voice-overs, plays himself — kind of — as the afternoon-drive jock at a fictitious station, **KIEL/Las Vegas**, on an episode of "Kojak."
Birthdays: **Bootsy Collins** and **Maggie Roche** 1951.

SUNDAY, OCTOBER 27

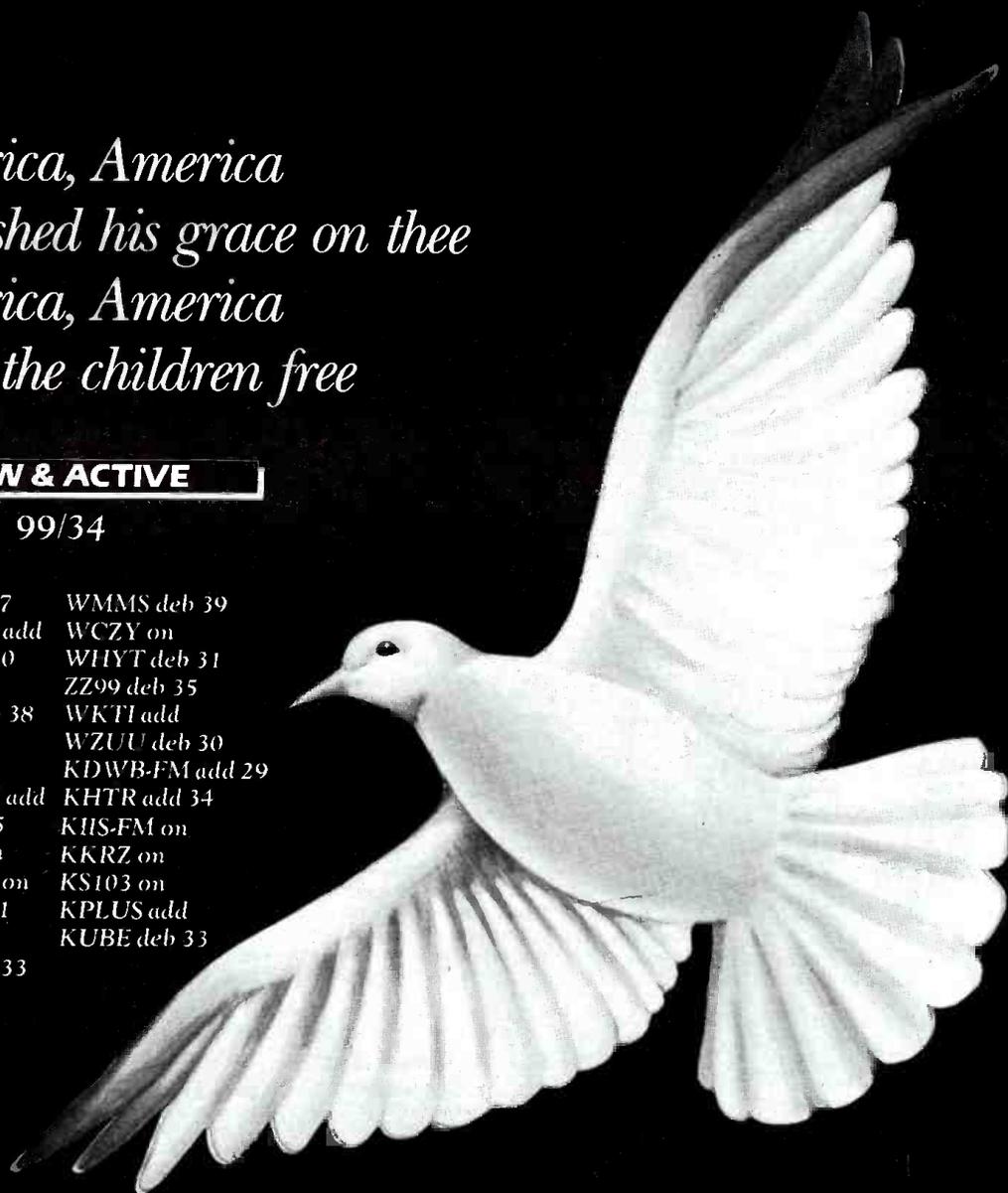
1956/**Clarence "Frogman" Henry's** "Ain't Got No Home" is released.
1960/Great moments in music publishing history: **Ben E. King** records "Spanish Harlem" and "Stand By Me."
1970/Wonder if anybody has played **AC/DC** for **Charles Manson** in prison? On this day, Manson's lawyer threatens to call **John Lennon** as a witness in the **Tate-LoBianco** murders.
1975/**Bruce Springsteen** gets the front-cover of both *Time* and *Newsweek* both of which finally feel vindicated now.
1983/**WDIA/Memphis** legend **Nat Williams**, possibly the nation's first black DJ, dies of a stroke at age 76.

*America, America
God shed his grace on thee
America, America
Keep the children free*

NEW & ACTIVE

99/34

K106 deb 27	WMMS deb 39
WXKS-FM add	WCZY on
WKSE 37-30	WHYT deb 31
WNYS add	ZZ99 deb 35
WPHD deb 38	WKTJ add
WBLI on	WZUU deb 30
CKOI add	KDWB-FM add 29
WCAU-FM add	KHTR add 34
Z106 deb 35	KIIS-FM on
PRO-FM on	KKRZ on
WQUE-FM on	KS103 on
WRSR 36-31	KPLUS add
B96 deb 38	KUBE deb 33
WGCL deb 33	



AMERICA

The New Single From
Prince And The Revolution



Produced, Arranged, Composed And Performed By Prince And The Revolution • From the Paisley Park album Around The World In A Day • Marketed by Warner Bros. Records Inc. • Management: Cavallo, Ruffalo & Fagnoli • © 1985 Warner Bros. Records Inc.

SCRITTI POLITTI

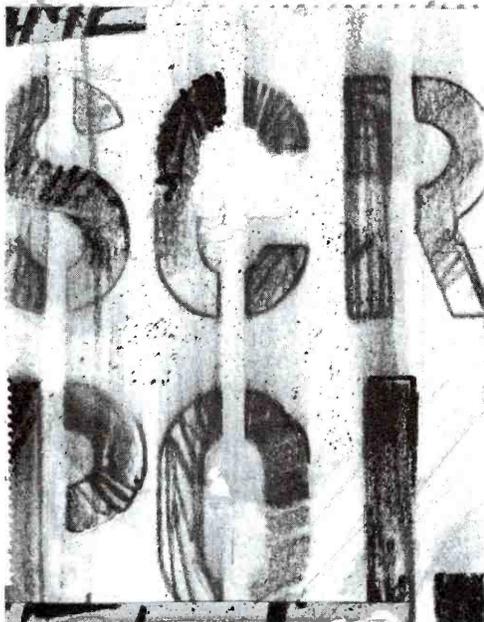
PERFECT WAY

SCRITTI POLITTI

PERFECT WAY

SCRITTI POLITTI

PERFECT WAY



"Perfect Way"

CHR BREAKERS

CHR CHART 33

From The Album
"Cupid And Psyche 85"
©1985 Warner Bros. Records



36/R&R FRIDAY, OCTOBER 18, 1985



BRAD MESSER

CALENDAR

Interviewing For Facts

It would be much simpler if interviewing were a science with easy-to-follow rules, but that's not the case. Getting what one wants from various kinds of interviews is an art, with uncounted individual techniques . . . but there are some generic basics of the bare bones gimme-the-facts news interviews.

Get straight to the five W's — who, what, where, when and why — with "how" tossed in where needed.

Two mistakes frequently made during get-the-facts interviews are accepting a non-answer, and thinking about one's next question to the exclusion of listening closely to the answer being given.

Non-answers are statements which seem to say something, but on close examination actually say nothing. A non-answer usually comes from a politician and might go something like "There are those who believe it was wrong, and equally responsible spokesmen who say just the opposite, and my

advisors say they are convinced that both sides may have some pretty good points." Don't accept that. Press for unequivocal answers on the specific points. Failing that, at least try for an "I won't answer that," which is a fairly interesting reply in itself.

Not listening to an answer because one is composing the next question can sandbag an interview terribly, in that anything anticipated will be missed. I was once in a newsroom when a novice reporter made a call to check a report of a car crashing through the side of a building. He asked what had happened, got the correct address, noted the time, and ascer-

tained that there had been no injuries . . . but somehow the interviewer managed not to hear the source mention that it had been the mayor's car. So it goes. Listen. Be alert to the unexpected and quick to develop further questions based on what the interviewee has just said.

There are tricks of the trade, maybe hundreds of them. One sample: to fish for a more enthusiastic and energetic response — simply to get better-sounding tape — try ignorantly playing down the importance of whatever is being discussed, via questions such as "This won't really affect all that many people, will it?" and "It wasn't really very heroic of the rescuers to crawl down into the shaft, was it?"

In the proper place, one of the most powerful questions is "How does it make you feel?" That question can produce jackpots.

First Practical Lightbulb

MONDAY, OCTOBER 21 — The first lightbulb was turned on 106 years ago today (1879) at Thomas Edison's laboratory in Menlo Park, New Jersey. Actually it wasn't the very first lightbulb, but it was the first one to last long enough to be considered a success. The light lasted 40 hours, then burned out. Edison stared at it the whole time, the entire 40 hours. He said, "The longer it burned, the more fascinated we were!"

1967 — The first mass march on the Pentagon by Vietnam antiwar demonstrators. 1918 World record for fast typing on a manual typewriter, 170 words per minute without mistakes.

Birthdays: Elvin Bishop 43. Manfred Mann 45. Michael Landon (Eugene Maurice Orowitz) 48.

First Parachute Jump

TUESDAY, OCTOBER 22 — The first parachute jump was made 188 years ago today, in France (1797). Andre Garnerin (gar-NAIR-in) took a hot air balloon up to 3000 feet, strapped on his chute, and bailed out over the city of Paris, where a crowd was watching from a park. On the way down, the parachute got to swinging back and forth, so violently that Monsieur Garnerin got sick. Real sick. He threw up. (On the other hand, the whole day wasn't shot, because the parachute did work.)

1962 — JFK announced "quarantine" of Cuba to prevent delivery of Soviet missiles. 1948 — Xerox copier first demonstrated to the public.

Birthdays: Catherine Deneuve 52. Annette Funicello 43. Dr. Timothy Leary 65.

First Female Pilot

WEDNESDAY, OCTOBER 23 — 75th anniversary of the first solo airplane flight by a woman, Blanche Scott, who soared to an estimated altitude of 12 feet over Fort Scott, Indiana (1910).

1983 Suicide driver crashed a truck, loaded with 12,000 pounds of dynamite, into U.S. Marine headquarters at Beirut, Lebanon, killing 241 people including 218 American leathernecks and sailors.

1915 — 25,000 women marched in NYC demanding the right to vote. First U.S. National Horseshoe Tournament. Birthdays: Brazilian soccer player Pele (Edson Arantes Do Nascimento) 45. Johnny Carson 60.

First Niagara Falls Barrel Rider

THURSDAY, OCTOBER 24 — The first person to go over Niagara Falls in a barrel, and survive, was a 43-year-old school teacher. Eighty-four years ago today, Anna Taylor, strapped herself into a 4½-foot tall wooden barrel and went over Horseshoe Falls . . . 158 feet straight down. When the barrel hit bottom, she got a three-inch gash in her forehead and was knocked out. Anna Taylor regained consciousness aboard a rescue boat about 20 minutes later, and her first words were warnings to others not to try the same "foolish" stunt. (1901).

1939 — Nylon hosiery marketed. 1929 — Black Thursday on Wall Street. 1861 — First transcontinental telegraph CA-NY.

United Nations Day, 40th anniversary of U.N. formation in 1945.

Birthdays: Rolling Stone Bill Wyman 49. Football Hall of Fame member Y.A. Tittle 59.

Electronic Watch Anniversary

FRIDAY, OCTOBER 25 — The first battery-powered wristwatch was introduced 25 years ago (1960). It was the Bulova Accutron, which was regulated by vibrations from a tiny tuning fork. 1983 — U.S. invaded Grenada: 1954 — Air Force ended Operation Bluebook, its study of UFO reports. 1870 — First American postcard.

Traditional end of the hurricane season. Two months till Christmas.

Birthdays: Helen Reddy 44. Anthony Franciosa (Anthony Papaleo) 57. Minnie Pearl (Sarah Ophelia Colley Cannon) 73.

Saturday (10-26) 1984 - Baby Fae received baboon heart implant. 1881 — OK Corral gunfight at Tombstone, Arizona. Jaclyn Smith 37.

Sunday (10-27) Daylight Savings Time ends, set clocks back. 1954 — Disneyland TV show premiered. H.R. Haldeman 59. Nanette Fabray 65.



ADAM WHITE

RECORDS

Reviewing The New Music Seminar

"No one person can experience it all," said Tom Silverman at the start of the sixth annual New Music Seminar. His understatement would have gladdened an Englishman's heart. With more than 40 panels, 400 speakers and 4000 registrants, the 1985 seminar was the largest and best-attended to date — and the most difficult to evaluate and summarize as a whole.

Perhaps that's just as well, since events on this scale frequently amount to less than the sum of their parts. Also, much of the seminar is useful for hundreds of wannabes (wannabe in the music business, that is) on a level which is redundant for many industry professionals. This was acknowledged by the organization of panels into three categories, described by NMS Director Silverman as "educational/introductory, controversial, and entertaining."

So this report will focus on just a selection of sessions that were interesting and/or surprising, if not controversial and entertaining. "Record Rating: Is It Censorship?" drew one of the largest crowds, but this panel and its subject matter have received ample exposure already in R&R and elsewhere. Instead, let's look at three topics given their own NMS panels for the first time: heavy metal, new age music, and the record industry's financial future.

Metal's Fortunes

About 150 people came to hear metal's fortunes explored. What began as a monosyllabic discussion about clubs and booking warmed up when concert promoter Jerry Mickelson of Chicago's JAM Productions lambasted radio. "Programmers don't have any ears," he said. "They program by numbers." And consultant Lee Abrams received his customary abuse ("some day he'll wake up"). Jerry contended, however, that metal will return to favor on the airwaves.

Johnny Z of Megaforce added, "Led Zep, Cream, and Hendrix wouldn't have broken if today's programmers were around when those acts started out." Johnny also pointed to a glut of metal product from independent labels, "who are in the market for a quick buck." He claimed that this hurts the genre's sales and general health. Barry Kobrin of Important Record Distributors disagreed. His company's metal trade is better than ever, Barry said — a state of affairs which flies in the face of prevailing radio realities. On which point, Zig Zag Records' Arnie Goodman commented, "Radio, to all intents and purposes, doesn't matter."

New Age Music

No one chose to be quite so blunt about radio during the "New Age Music" panel session. Instead, the

growth in popularity since 1973 of the "Hearts Of Space" syndicated show was noted by its music producer, Steven Hill, who also heads the Hearts of Space label. But most of the dialogue centered on the problems of the "new age" definition itself, the product's retail distribution, and the major labels' newfound interest in the music. "It's a broad and general category," cautioned Steve Backer, head of Windham Hill's East Coast operations. "For those (record) manufacturers considering it, recognize that A&R in this field is very sophisticated. If you don't, you can blow it very easily."

Panelist Paul Winter suggested that "new age" describes "the audience more than the music. If the term confuses people and stimulates debate, well, that's healthy." The musician talked about the goals of "bringing music of great beauty to an audience" and having them "reconnect with the earth." His listeners were certainly aware of the earth as Winter spoke, since he did so on the morning that Hurricane Gloria's 130 mph winds were heading for New York. She may also have been responsible for the modest number of people (about 60) in the room.

"Radio, to all intents and purposes, doesn't matter" (for heavy metal).

—Arnie Goodman

New Wave In '86

Similarly light attendance greeted panelists participating in "Taking Stock Of The Music Industry's Financial Future." Two label entrepreneurs provided most of the juice: Gold Mountain's Danny Goldberg and late addition Dave Robinson of Stiff. Dave took a sardonically upbeat view of high unemployment in his British base of operations ("everyone who doesn't have a job is joining a group"), then forecast that a new wave of U.S. musicians would make themselves heard in 1986 as a result of this year's reinvigorated live performance scene.

Danny Goldberg talked about the emergence and importance of the 25+ audience, citing three exam-



LOOKING FOR THE PERFECT FEE — Tom Silverman, one of the three New Music Seminar directors, reads a Proclamation from New York City Mayor Ed Koch. Lauding the seminar for its importance to the entertainment community, Koch declared September 23-29 as "New Music Week" in the Big Apple. Photo credit: Roz Levin

ples: AOR's programming to this demo, the number of rock acts (Chicago, Fogerty, etc.) in their late 30s and early 40s who are still major attractions, and the growth of new age music. Artists' attorney Rosemary Carroll warned that the economics of the music market worked against fledgling talent. "Culture is becoming a commodity," she said, "but the multinationals will cut their risks. Only superstars will be their focus, and fewer new acts will be signed."

New talent, of course, was the focal point for many other New Music Seminar panels, including the heavily attended A&R conclave. Unfortunately, this session veered between being a showcase for the nihilistic (but crowd-pleasing) attitude of Stevo of Some Bizarre, a fairly basic "how-to" for those looking for recording deals, and an occasionally lucid exposition of current artist & repertoire issues.

One heartfelt comment came from Frontier's Lisa Fancher, discussing her "farm-team-for-the-majors" experience with the Long Ryders: "We did one record with them and, despite considerable work, we got no credit or compensation. That's changed my attitude toward what we do with bands. They're going to be under contract for a longer period of time."

Artist Development

Also noteworthy was the discussion about artist development deals, a/k/a extended demo deals. This involved Steve Ralbovsky and Andy Fuhrmann, A&R execs at Columbia and Capitol, respectively. For Steve, the value of such deals is exemplified by Nebraska's Matthew Sweet, a singer/songwriter who previously recorded for the

DB label. "I recognized a certain quality that with a little bit of nurturing could make a sterling debut record — with the benefit of collaborative songwriting, A&R feedback, and the things that build an artist's confidence." The investment tab was \$10,000; the development period six months. Ralbovsky expects to begin recording with Sweet shortly.

Andy Fuhrmann talked about a comparable experience with a Boston act named Push Push. "We supported the band for three months, enabling them to quit their second jobs and concentrate on their music." That pulled the musicians together as a unit, but led to no Capitol pact. "I could not get the support (for them) within the company," Fuhrmann told the audience.

New talent was explored as well during several panels on independent labels. Tommy Boy's Monica Lynch and Profile's Cory Robbins participated in one session, reiterating many of the points they made to me earlier (R&R 10-11) about the fortunes of rap. "I don't think most of the majors' A&R execs really like it," said Cory. "They're getting into it now because it's part of their job, and they want the market share."

In the same session, Fantasy Records' Phil Jones offered one of the most bullish statements about indie distribution heard in some time. "It's been written off more times than a bad debt, and each time has rebounded stronger than ever. Independent distribution today is stronger than it was five years ago. I've started to feel real good about the future of indie records and labels. We've all matured and understood the reality of our relationships, and the system now

in place is as strong as most branch distribution. We'll never again dominate certain areas of recorded music as we once did, especially with the cost of establishing and recording talent, and the almost extraordinary cost of pop promotion. But there's plenty of business to go around." Needless to say, Phil's comments were well-received by audience and fellow panelists alike.

Fulfilling the seminar's quest for a sharper political edge was "South Africa: Apartheid and the International Music Industry," featuring speakers from such organizations as the African National Congress and the Patrice Lumumba Coalition. However, the choice between politics and rock 'n' roll was no contest for many registrants: The concurrent A&R panel pulled three times the apartheid audience numbers.

"Independent distribution today is stronger than it was five years ago."

—Phil Jones

A litany of abuses by the South African government against its black citizens was effectively presented by the panelists, although more specifics about how the entertainment industry can help would have been welcome. Talking in that vein was Little Steven, who described his "Sun City" project as a "statement of solidarity with the South African freedom movement," and the Black Music Association's Ewart Abner, who said artists should withhold record companies' right to release their product in South Africa.

Editor's Comments

These, then, were some of the highlights of the sixth New Music Seminar. The event continues to grow and display growth problems, including the dichotomy between its value to wannabes and industry professionals. The seminar organizers see it as a catalyst for change, but they also know that change can happen to the catalyst.

That's where you come in. If you've received the NMS questionnaire soliciting your opinions and suggestions for next year's event, fill it out and mail it! That can influence what the '86 seminar should — and shouldn't be. Meanwhile, jot this in your diary: The seventh NMS is slated for July 13-16, and once again the venue is New York City's Marriott Marquis Hotel.

NEW PRODUCT



EDDIE MURPHY "PARTY ALL THE TIME"

Major Top Ten Requests Wherever It's Played!

WXKS-FM deb 29	KAFM 27-18	WCZY 6-5
WBEN-FM add 31	KEGL 19-18	WHYT 23-9
WKSE 11-9	KTKS 39-24	KS103 18-13
94Q 27-20	WNVZ 23-17	

Black/Urban Chart: **13**



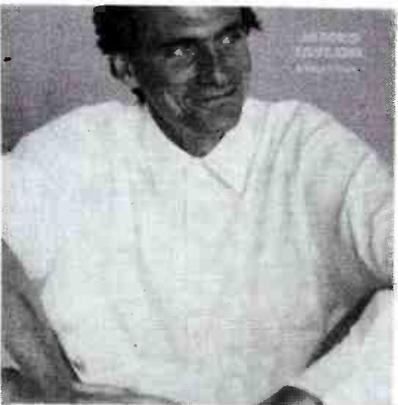
CLARENCE CLEMONS and JACKSON BROWNE

"YOU'RE A FRIEND OF MINE!"

The Big Man And Jackson Browne Prove They're Friends Of Programmers With "YOU'RE A FRIEND OF MIND!"

CHR SIGNIFICANT ACTION 47 Stations Out Of The Box

Jackson Browne Appears Courtesy Of Eietkra/Asylum Records



JAMES TAYLOR

"EVERYDAY"

James Taylor is Back With A Classic Buddy Holly Song! The Voice And The Song Are Instantly Recognizable!

#1 MOST ADDED A/C OUT OF THE BOX!



ALISON MOYET

"FOR YOU ONLY"

England's Female Artist Of The Year!

SUCCESS GUARANTEED!



JOEL DENVER

CONTEMPORARY HIT RADIO

MORE MIXERS, VIDEO JOCKS

NMS: Less Commercial Radio Support

The sixth annual New Music Seminar, held September 25-28 at New York City's Marriott Marquis Hotel, attracted over 5000 registrants. Despite that fact it was evident that this confab, unlike last year's, lacked a strong showing of programmers and personalities from commercial radio.

A number of radio broadcasters were listed as registrants, but I recognized few of these names as attending. That's surprising when you consider the number of stations within a two or three-hour drive from New York. It's even more surprising since everyone at NMS 5, including myself, came away feeling that commercial broadcasters had found the conference well worth the time, effort, and expense.

Late Starts, Slow Lifts

A possible handicap to NMS 6 was the hotel's newness. It had opened just a few weeks prior to our arrival, and a lot of nuts and bolts still needed tightening. Among them were the elevators. The few that were running needed constant repair and waiting for them became a social event in itself.

The whole convention had a disappointed feel about it, which was heightened by the more than one-hour delay of the keynote address. Besides the elevators, the only other gathering spots seemed to be the various clubs where bands were being showcased and, to a much lesser degree, the hotel bar. A number of hospitality suites, which traditionally serve as focal gathering points, either remained unopened or curtailed their hours.

"If it doesn't get airplay on CHR, then chances are the album or group will not sell the amounts of product necessary to become a gold or platinum project."

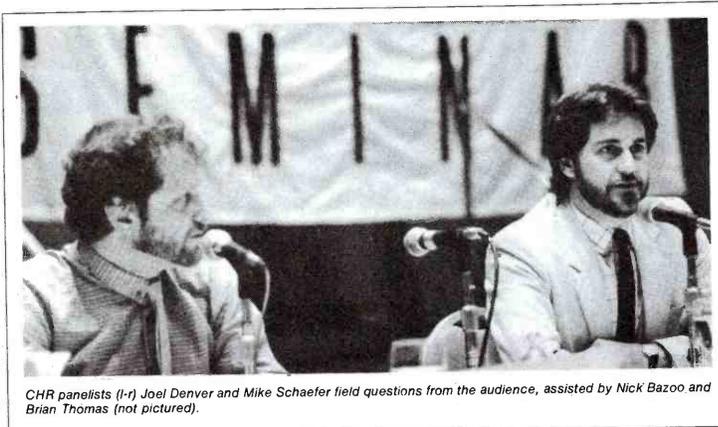
—Mike Schaefer

The meetings themselves covered a wide range of interesting subjects. Without question the most popular discussion topic was the PMRC and the ratings/censorship debate. Virtually every panel touched on this volatile issue, including the CHR panel I moderated on Friday, the day Hurricane Gloria took a swipe at Manhattan.

amounts of product necessary to become a gold or platinum project."

CHR Complacent?

In response to a question about whether the format had become complacent toward breaking new acts, relying only on the new superstars such as Prince, Cyndi Lau-



CHR panelists (l-r) Joel Denver and Mike Schaefer field questions from the audience, assisted by Nick Bazoo and Brian Thomas (not pictured).

Still Breaks Hits

My panelists included B94/Pittsburgh PD Nick Bazoo, KIIS-AM/Los Angeles PD & KIIS-FM Assistant PD Mike Schaefer, and BJ105/Orlando PD Brian Thomas. The inclement weather forced WKXS-FM/Boston PD Sunny Joe White and K104/Erie PD & Burbach Broadcasting VP/Programming Bill Shannon to cancel.

We began our discussion by explaining to the primarily non-broadcaster audience what the format is all about. I described CHR as the "format that makes superstars through repetitive play of new product until the general public becomes familiar enough with the record, it's hoped, to go out and buy the single, album, tape, or CD."

Then we touched on the format's musical strength. Mike Schaefer remarked, "If it doesn't get airplay on CHR, then chances are the album or group will not sell the



per, and Madonna, Mike said, "We take a lot of pride at KIIS in listening to all of the new product in efforts to find the next group of superstars." Both Nick and Brian offered examples of acts like A-Ha, Oingo Boingo, Depeche Mode, Dead Or Alive, Ready For The World, Wham!, Tears For Fears, Paul Young, Simple Minds, Aretha Franklin, and Whitney Houston, who are finding new audiences and enjoying huge sales success owing to CHR airplay.

Tackling the subject of whether the format depended on image or the actual song, Nick indicated that he has always judged each record on its overall sound. "I don't care who it is. If the record sounds like a hit and reacts like a hit, then I'd probably end up adding it to my station. Winning CHR plays all types of hits as long as they appeal to the active audience within that market."

And, as Brian pointed out, markets do vary. "When I was programming KCAQ/Oxnard-Ventura (just outside of the L.A. market), Urban crossovers really dominated a large portion of my playlist. I'd tend to be earlier on them than the rockers. Now at BJ105 it's just

the opposite. Rockers do exceptionally well for me, and the Urban crossovers are a bit slower to take hold. I simply monitor the phones, the stores, and other research to show me the way to go. By being active and aggressive with our music, we're able to beat the rest of the market. This puts us into a leadership position in the listeners' eyes."

Avoiding Soundalikes

While none of the panelists could really put their finger on a significant music trend, all agreed that the diversity offered by Urban music's return had definitely contributed to the format's wider demos and its ability to super-serve an entire market.

"I really hate it when record companies see an act do well, then go out and sign up a dozen soundalike artists."

—Nick Bazoo

There was one record company practice, however, that some disliked — soundalike acts. "I really hate it when record companies see an act do well, then go out and sign up a dozen soundalike artists," complained Nick. I added, "By the time record companies end up signing these 'trendy' groups, it takes six months for the product to be cut, pressed, marketed, and played."

Indies Encouraged

Opinions as to MTV's impact varied. Some felt the 24-hour video

service had become stale and repetitive. Others on the panel and in the audience felt MTV and the locally programmed video services still exhibited a strong influence.

Acknowledging the large number of representatives from smaller, independent record labels in the audience, Nick noted, "Many of these smaller labels don't ever call or promote us on product. If they want airplay like the majors, then they at least have to bring the product to our attention. A phone call or visit to the station would really help."

"We don't have any prejudice against the smaller labels," Mike emphasized. "We're simply jammed very heavily by the major labels for our listening time. It all really gets down to product. Lots of local bands in Los Angeles cut records but few, if any, get much airplay since they aren't up to the quality of their competition."

Anti-PMRC

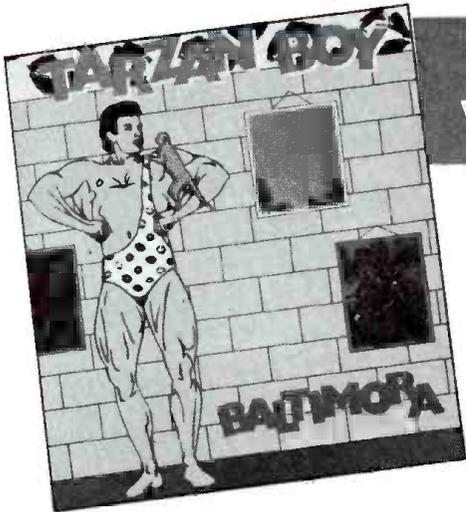
I opened the discussion on the PMRC by pointing out the "contemporary historical examples of Hitler's rise to power and the continuing threat of Communism. In both societies, the freedom to express yourself didn't/doesn't exist. We're taking the first steps down a dangerous road; unless we act now, there will be no return."

Mike, Nick, and Brian all voiced their opposition to any kind of restrictions, citing "the ability of listeners to make a choice in radio programming just as they always have." All three indicated they wouldn't hesitate to play a hit record even if it had suggestive lyrics. Mike said he played

Prince's "Erotic City" without drawing any angry reaction.

Elektra-Asylum VP/Promotion Mike Bone had few kind words for his contemporaries, especially those record label heads who declined to speak at the Senate hearings on the porn rock issue. He also talked about the dangers of labeling and sticker records: "Who will be the ultimate judge? Should a small group be allowed to say? If we don't stop this now, then they'll begin rating our books, TV shows, and whatever else they can control."

MANHATTAN-- MUSIC FOR ALL FORMATS!



BALTIMORA "TARZAN BOY"

CHR SIGNIFICANT ACTION

WXKS-FM	KKRZ	KZZB	KDON-FM	WPFM
WKSE	KMEL	WZLD	WGUY	WHSL
WPHD	KWSS	WFMI	WZON	KYYY
CKGM		Z104	95XXX	KZDZ
CKOI	Q100	KOFM	WKHI	SLY96
WCAU-FM	WVSR	WRQN	WGAN	OK95
CFTR	WERZ	WHOT	WOMP-FM	
CHUM	WKRZ-FM	KBOS	WFXX	
195	WTLO	KMGX	KQIZ-FM	
	KHFI	KSKD	KWES	



BERNARD WRIGHT "WHO DO YOU LOVE"

BLACK/URBAN BREAKERS

62% Black/Urban Chart: **DEBUT** **40**



URGENT "LOVE CAN MAKE YOU CRY"

A/C SIGNIFICANT ACTION

Out Of The Box Adds At:

WMJI	WCKQ	WKYX	KFSB	KALE
WNAM	WGSV	WAEV	WXUS	
WEIM	WAGE	KTYL	WBOV	
WSKI	KRLB	194	KOSW	



CONTEMPORARY HIT RADIO

BURGER KING ASSISTS

CQ102 Helps Find Missing Children

Besides a cure for AIDS, one of the more pressing social issues in America today is that of lost/missing children. The statistics are staggering — 1.5 million children are reported missing each year.

According to the National Center For Missing and Exploited Children, 25,000-500,000 of those children are abducted by their parents; about one million are runaways. Those 2000-6000 who disappear without a trace are believed to have been criminally abducted or have met death through foul play. Studies also show that approximately 85% of those children who were criminally or sexually exploited were listed as missing by grieving parents.

Operation Child ID

CQ102(WECQ)/Geneva, NY Promotion Director Susan Groesbeck sent me some information on the station's "Operation Child ID" promotion held in August. The project was the result of a brainstorming session with PD Randall Bliss. It was such a success that it will be repeated twice in November. CQ102's objective is to set up a child registration day in each of the five surrounding counties.

"I first called State Assemblyman Michael Nozzolo, who's on a



missing children task force," said Susan. "At his suggestion I contacted the Cayuga County Sheriff's Department. They provided the fingerprint cards and offered some coloring books from Burger King, which led us to involve them (the fast food outlet). The Burger King folks in the Fingerlakes Mall (site of CQ102's Operation Child ID) provided all the material for the ID, food for the volunteers, and free french fry coupons for all the kids."

Next, Susan discovered Child Find, Inc., a non-profit organization founded in 1980 that's helped locate hundreds of missing youngsters. "They hooked us into a ready-made program called 'Kid Pix.' Our biggest problem was locating a machine to take the pictures for the identification cards. The library offered but couldn't help us on the weekend we'd selected, so the State Penitentiary came to our aid."

Small Donation Asked

"The card (pictured above), which shows the child's picture and information about distinguishing features, is retained by the parent and used to provide authorities with an accurate picture and de-



scription of the missing child," explained Susan. "Additionally, a form was provided with detailed information, including fingerprints, which will be kept on file at Assemblyman Nozzolo's office."

CQ102 took full advantage of the mall location to secure maximum traffic for the event. "By broadcasting live on the air for ten minutes each hour we had fabulous response. In one day we registered over 500 kids. Parents had to wait around for up to two-and-a-half hours in some cases, but they all felt the wait was worth it. We're

looking forward to our next registration drive in November and searching for a corporate sponsor to help defray the costs.

"Because all of the materials were provided for free, the suggested \$2 donation a child was able to go straight to Child Find for their efforts and continued growth. They operate a toll free line, (800) I-AM-LOST. A computerized clearinghouse is available for searching parents at (914) 255-1848. And you can write Child Find at PO Box 277, New Paltz, NY, 12561. Contact Judy Green, who was so helpful to CQ102."

MOTION

Late-night KIIS(AM)/Los Angeles personality Benny Martinez lands a one-shot host slot on KCBS-TV/Los Angeles' "2 On The Town," subbing for hostess Melody Rogers. The show will deal with the Latin Beat, featuring local Latin bands ... WJFM/Grand Rapids morning man Mike Slianni is named PD at the station, and night personality Dave Fuller



WHAT AN UGLY SHIRT! — WZMM/Wheeling's Chris Kelly decided to hold the town's First Annual Ugly Shirt Contest. The winning photo received a \$10 certificate for a new shirt complete with a ceremonial burning of the old one. Here's Chris modeling his exemplary shirt.

is upped to MD ... Mark Kessler exits the morning slot at WZXR/Memphis for PM drive at Z98/Tampa ... Q101/Meridian Promotions Director Lisa Landau adds Assistant MD to her title, replacing Coyote Cooper.

Cat Collins joins WHYY/Montgomery for afternoons from WROQ/Charlotte ... Carl Pritchard is named News Director at WZYQ/Frederick ... WLAN-FM/Lancaster partimer Danny Carlisle becomes Assistant MD, as MD Jerry Michaels exits ... Mark Lyons segues from afternoon to morning drive at KZOZ/San Luis Obispo ... WZYP/Huntsville's new PD Tom Kelly hires Karen Foster and Michael Brooks for the morning show ... KQKQ/Omaha PD Jerry Dean takes over programming at KLUC/Las Vegas ... Mark Pottler will be WOUT/Johnson City's PD in November, when Jay Christian leaves for WGKX/Memphis ... Ken Matthews is new to nights at R1-104/Providence, replacing Barbara V, who moves up to afternoon drive ... KHFI/Austin names midday man Selby Edwards MD.

WCKN/Greenville PD Gary Jackson acquires MD duties ... Chris Trane replaces Bill O'Brien on Z108/Philadelphia's "Dancin' On Air" program ... Mary White takes on traffic reporting at KUBE/Seattle ... Al Steel is named PD/PM drive at WIQQ/Greenville, MS ... WIXX/Green Bay PD Jeff McCarty assumes afternoon drive, as Randy Dean slides into mornings ... Bobby Valentine joins WPLJ/New York for weekend airwork ... and it's Ed James, not Fred James, who's working 6-midnight at WKFR/Kalamazoo.

BITS

• **A Bumper Sticker Bonanza** — B97/New Orleans is kicking off its fall promotion "Supra" style. First, B97 bumper stickers will be made available at all New Orleans area Burger King restaurants so lucky listeners can register to win one of eight Toyota Celica Supras. Stickers will then be mailed to every household in greater New Orleans to register listeners for a giant giveaway, including a trip to Jamaica, diamond rings, stereo equipment, and a total of \$4000 in free groceries! "B-Jocks" are also cruising the town to make sure all local bumpers are covered. Listeners have no choice but to win!

• **A 50-Cent Family Feast** — KZZU/Spokane presented four Family Feasts this summer at Spokane Indian

baseball games, where 50-cent Cokes, hot dogs, and beers were featured as the main fare. The first feast was held on the season's opening night and drew almost 8000 people. It was the Indians' biggest opener in 25 years. The following three feasts drew almost three times the average weeknight crowd.

• **Mr. Potato Head For Mayor** — KF95/Boise recently endorsed Mr. Potato Head as its candidate for mayor. Hasbro Toys had been negotiating with Mr. Potato Head for a number of years; he finally opened up his schedule to accommodate some civic duties. Hasbro approached a Boise State fraternity, which in turn contacted KF95. The station was more than happy to help out and

donated time as well as promotional items for the effort. Mr. Potato Head lost, but Hasbro is reportedly working on new strategy for the next mayoral contest.

• **Run For The Money** — KUBE/Seattle will make one listener's shopping fantasies become real with a 93-minute spree through a local mall. To enter, contestants must pick up a coupon book containing KUBE's "Run For The Money" songs. Correct song identification during a specified time qualifies an entrant, and from that sample, one winner and 38 runners-up will be chosen (it's the mall's 39th anniversary). Those runners-up will receive up to \$5000 worth of merchandise, and the Grand Prize winner will have 93 minutes to run through the mall and gather as much stuff as possible. The value limit is \$10,000.

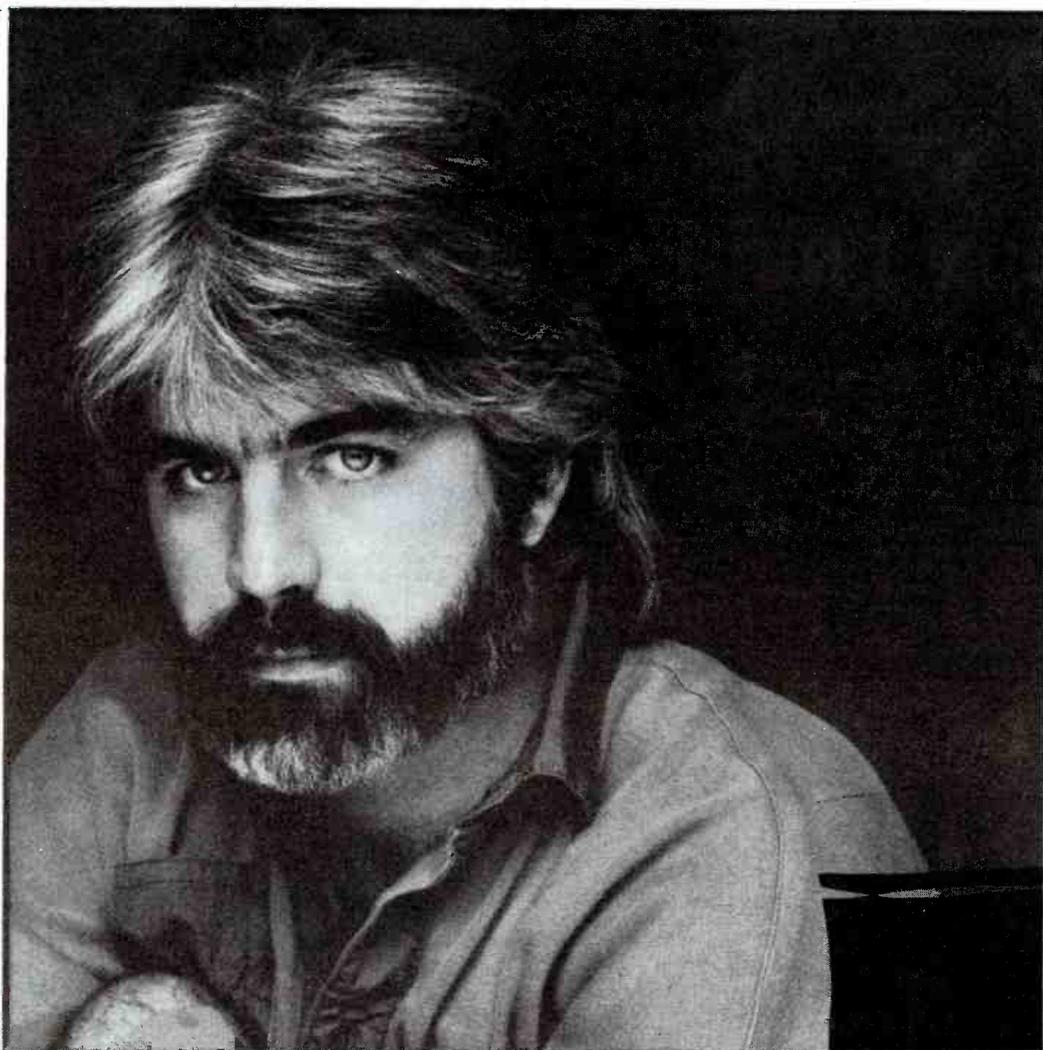
• **Who Do You Love?** — Q107/Washington is on the prowl for unsuspecting listeners. The staff is on the streets asking everyone what their favorite radio station is. If the answer is, "Q107," that lucky listener wins \$100 on the spot. If the winner has Q107 written down anywhere on him, he wins \$1000.

Coming Next Week

A trip into the fast-lane as Z100's Sharon Stevenson, WPLJ's Pat St. John, B96's Job Bohannon, and KIIS-AM & FM's Big Ron O'Brian talk about life as an afternoon driver.



WHEN WAS YOUR LAST TUNE-UP? — KDZA/Pueblo air personalities Gary Springfield (l) and Mike Castellucci (r) completed a 30K course in wheelchairs for the March Of Dimes "WalkAmerica." They raised over \$1700 for the organization, with event pledges totalling \$22,000.



The new Michael McDonald single.
From his album *No Lookin' Back* (1/4-25291).
Produced by Michael McDonald and Ted Templeman.
Available on Warner Bros. Records,
Cassettes and Compact Discs.
12" Pro on your desk!
© 1985 Warner Bros. Records Inc.

A Real Standout

"Lost In The Parade"



AND
SHE
WAS

THE
NEW
SIN
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CHR NEW & ACTIVE

This Week's P-1 Action:

B94 15-13	WLS add
WHTT 30-29	WLS-FM add
WXKS-FM deb 32	KHTR 33-32
WPHD 38-35	KWK on
PRO-FM 29-24	KKRZ 36-32
KAFM on	KPLUS add
B96 24-21	

The new Talking Heads single
is going places! "And She Was"⁽⁷⁻²⁸⁹¹⁷⁾
from the groundbreaking new LP
Little Creatures (1/4 25305)



© 1985 Sire Records

CHR PICTURE PAGE



A PERFECT VISIT — Members of Scritti Politti visited Portland recently to promote their latest single, "The Perfect Way." Pictured (l-r) are KKRZ PD Gary Bryan, WB's Greg Lee, and Scritti Politti's Green Gartside and David Gamson.



FRIENDS FOREVER? — Here's a rare shot of WRVQ/Richmond PD Bob Lewis (r) and the new WZZR/Richmond PD Susie Austin (l) before her appointment. Wonder if they'll be as chummy six months from now???



ONE NIGHT WITH KNMQ — KNMQ/Albuquerque was backstage when Bryan Adams came to town for a concert. Shown (l-r) are KNMQ PD Steve Stucker, MD Russ Rountree, Bryan, and midday personality Katie Maitland.



SOOOO KOOL — Members of Kool & The Gang visited the Rick Dees morning show at KIIS-FM/Los Angeles recently. Surrounding the mike (l-r) Robert "Kool" Bell, Dees, James J. Taylor.



WAPP SEALS DEAL — WAPP/New York will be sponsoring "The Easter Seal Dairy Run," a race and after-party to benefit the Easter Seal's Foundation. Pictured here (l-r) are WAPP's Gary Spears and this year's Easter Seal Princess, Beth Crevoisierat.

countdown

(213) 460-2012

for CHR & A/C-CHR hybrid!

Already Rapped' On:

Q101	WLOL	ZZ-99	WKZL	WDCG	KWES
WXKS-FM	WZNE	WNVZ	BJ-105	KEZB	KKRD
Y-100	Y-108	WROQ	KKUA	KIHK	WGUY
KHIT	RI-104	LRS-102	93Q	KIYS	KIIS-FM

... And Many More!

We'll give you everything you need to do your own, national-quality countdown show, on a local level, using your air personalities.

Here's what you'll get:

- 1 An easy-to-follow script, written by Louise Palanker, writer of "The Rick Dees Weekly Top 40" for the past two years, and Big Ron O'Brian, writer and star of "The KIIS-FM Hot Hits Countdown"* for over three years. The script will be jam-packed with loads of research and interesting stories about the stars. Plus, it will be custom-written and pre-timed to fit all record intros.
- 2 Celebrity Interviews. Each week, we'll send you between ten and twenty big-name interview snippets, to be dropped in, over the record intros and outros, to supplement your show. Stars Like: *Cyndi Lauper, Tina Turner, Lionel Richie* and *Huey Lewis* could soon be visiting your station.
- 3 A set of Vocoder or Sonovox countdown numbers, and music beds for raps into stop sets, all custom-designed for the plain-rap.
- 4 An introductory tape from the plain-rap producer, KIIS-FM's Tim Kelly, instructing you on how to use the materials included in the plain-rap countdown.

The **plain-rap countdown** is whatever you want it to be. You can use all of the materials or just some of them. Each and every week, you'll receive a complete countdown, based on that week's Radio and Records CHR Back Page Survey. However, we're fully aware that your local countdown may differ, so we'll make it easy for you to rearrange the pages and change the numbers.

The script will be completely written and timed, with superstar artist inserts and jingles.

*Number one, 12+, Los Angeles, Past Two Years

All you add is your own
great station and talent.

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Call your **plain-rap countdown** representative today (213)460-2012

AIR

Don Benson of 94Q, Atlanta, and Mark Chernoff of WDHA, Dover, each win a 1985 Mercedes Benz 380 SL. 40 runners-up win \$1,000 cash in the biggest contest ever held for radio personnel!



DON BENSON—94Q

"The AIR competition gets us to listen to more new product. It also helps the station to be on top of the best new music. Thanks, AIR, for the incentive and the prize. Listening to music early certainly pays off."

CHR

Runners-Up

Jay Bouley WSPT, Stevens Point
John Braxton WFLB, Fayetteville
Larry Cannon WFLB, Fayetteville
Gary Cummings KRPL, Moscow
Steve Davis WZGO, Philadelphia
Tom Evans KIYS, Meridan
Jack Gillen WKHI, Ocean City
Tracy Johnson KFRX, Lincoln
Will Kauffman WQCM, Hagerstown
Jim Martin WOAY, Oak Hill

Dave Michaels KRAV, Tulsa
Keith Naftaly KMEL, San Francisco
Steve Naganuma KMJK, Portland
Steve Perun KEBQ, Kansas City
Gary Reynolds KRAV, Tulsa
Jerry Rogers WZAT, Savannah
Ron Ross WKAU, Kaukauna
Bruce Stevens WBBO, Augusta
Tom Taylor WPST, Trenton
Shannon West WBLU, Savannah



MARK CHERNOFF—WDHA

"Participating and winning in the AIR competition has been the most fantastic experience of my career. Winning the Grand Prize is an honor, but having the advantage of always feeling that I'm on top of the latest music has turned me into a better programmer."

AOR

Runners-Up

Ken Anthony KSJO, San Jose
Vern Argo KZOO, Missoula
Bob Bittens WHCN, Hartford
Mike Boyle WMGM, Atlantic City
Amy Dahlman WAQX, Syracuse
Tom Evans WRXL, Richmond
John Hutchinson KIPX, Tucson
Dana Jang KSJD, San Jose
Tim Jansen KLYV, Dubuque
Dave Kane WCMF, Rochester

Mike Keller KQDS, Duluth
Dave King WOVE, Chattanooga
Paul Michaels WXCS, Hagerstown
Neil Mirsky WPLR, New Haven
Stew Schantz WPDH, Poughkeepsie
John Sebastian CONS, Scottsdale
Paul Shugrue WRXL, Richmond
Bonnie Stacy KNCH, Corpus Christie
Dave Strout KLZR, Lawrence
Ralph Tortora WBAB, Long Island

has the best ears in the business!

As the AIR Best Ears Competition begins its fourth year, we have enjoyed great success providing an invaluable service to the record industry. We insure that each AIR priority record is listened to by 225 Pd's and Md's at the most important reporting CHR stations the week you want it listened to. This technique pioneered by AIR assures our clients the most accurate method of measuring the potential success of their product *before the fact*. Our panel has correctly predicted the potential of over 95% of all records sampled by AIR.

AIR accelerates the promotional process by familiarizing radio with your priority, saving valuable weeks spent just getting radio to *listen* to the product.

AIR... The fastest, most reliable tool for getting radio to listen to music. Call Alan Smith, (301) 964-5544 for information.

WEEK #14

AIR Priorities

WEEK #14

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, October 23, 1985.

TITLE	ARTIST	LABEL
A LOVE BAZAAR	SHEILA E.	WB
COME WITH ME	SPACE MONKEY	MCA
SHOCK	MOTELS	CAPITOL
ENDLESSLY	JOE LYNN TURNER	ELEKTRA
WELCOME TO PARADISE	JOHN WAITE	EMI AMERICA



Active Industry Research • P.O. Box 1136
Columbia, Maryland 21044 • 301-964-5544

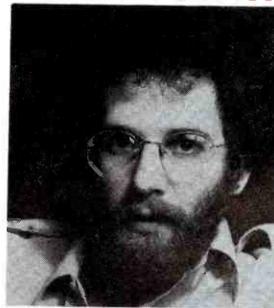
Mutual's Roll Continues With...
A New Host and New Features
On The



ALREADY CLEARED ON OVER 400 RADIO STATIONS!



MIKE LOVE



BILL ST. JAMES

Introducing radio's only weekly music survey program that features a contemporary recording artist — The Beach Boys' Mike Love! Hosted by one of the busiest voices in radio, Bill St. James!

Hot music! Hot features! Hot production!

The "National Music Survey" from the Mutual Radio Network.

Mutual Station Relations: (703) 685-2050
(213) 277-7700

MUTUAL RADIO NETWORK 



DONNA BRAKE

ADULT/CONTEMPORARY

STAND-UP COMEDIANS CRACK RADIO

The Magic Comedy Theatre

How do you compete in morning drive when your station is tied for last in a market with five A/C's, and you recently lost your popular morning team? WMJC/Detroit answered that question by hiring the comedic talents of Paul Robins, Paul Kinney, and Phil Cowan, otherwise known as Robins, Kinney & Cowan.

The trio had worked as stand-up comedians since their early college days, performing throughout California. Apparently the idea to move into radio sprang to life when the guys were doing their "Live Radio Theatre" stage act, a collection of comedy hits accompanied by prerecorded sound effects and

music. WMJC PD Bill Roth described the events that led to the threesome joining the station. "These guys called when they found out Jeff & Jer were leaving (for WFYR/Chicago). My initial reaction was 'no way' because they had only been on the air a year and a half at

KPOP/Sacramento, and that's a Top 40 station.

"We had available to us good morning men who wanted to work for WMJC, but we really thought we needed to be noticeably different. Hopefully, that's a big part in being noticeably better."

As a result, the "Magic Comedy Theatre" was born. Bill says the response so far to the 5:30-9am Monday-Saturday show has been encouraging. In fact, the show is only part of a whole station facelift. Since his arrival five months ago, Bill has adjusted the music and dropped the "Magic 95" slogan for "The New 94.7."

Part of Robins, Kinney and Cowan's chemistry can be attributed to the fact that each personality brings something different to the act. Robins handles much of the writing, Kinney is the producer/di-

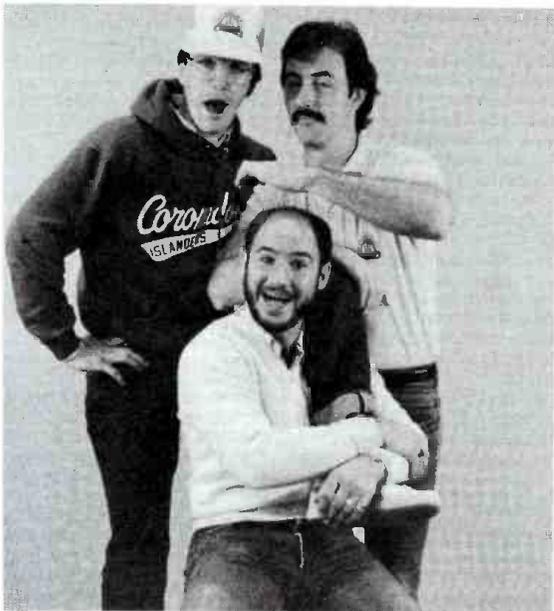
THE FUNNIEST THING YOU'LL NEVER SEE.

MAGIC COMEDY THEATRE ON WMJC 94.7 COMING SEPTEMBER 2 TO A RADIO NEAR YOU.

You're invited to the premiere of Detroit's newest comedy theatre. You should never see it. Because this theatre plays just on air. Starting on September 2 the station will live on the Magic Comedy Theatre. A new kind of radio you'll only find on WMJC.

Now because of Station Phil's friend Paul Kinney and Phil Cowan, a trio of comedians are going to crack radio with their live radio theatre and improvisation Monday through Saturday evenings from 5:30 to 9:00. It just might be the funniest thing you'll never see.

MORNINGS WITH ROBINS, KINNEY & COWAN. 5:30 TO 9:00 ON WMJC 94.7



Robins, Kinney & Cowan



ALL ABOARD!! — WFMD/Frederick, MD sold tickets to listeners for a ride aboard the "Autumn Gold Special." The station set up a remote broadcast from the train and all proceeds from ticket sales went to Hospice of Frederick County.

PROGRESS

Randy Shane leaves KOIL/Omaha to join WNNS/Springfield, IL as PD/morning host. **Phil Rappoport** joins WNNK/Cincinnati from WGN/Chicago as Promotions Director.

Tom Doyle has joined **Mike Addams** to do afternoons at WHDH/Boston. **Charlie Martinez** joins KLZI/Phoenix to do nights and weekends. **Tish Davies** is named Promotion Director at WDBO/Orlando. **Daniel Taylor** is Promotion Director at WFTQ/Worcester, MA.

Bruce S. Eichner becomes Station Manager of WKJF/Cadillac, MI. **Russ. Garrett** has been promoted to Executive Producer at WICC/Bridgeport.

Jim Bleikamp joins KIOA/KMGK/Des Moines as News Director from WGR/Buffalo, and **Jackie King** is Assistant ND. **Robert Dorfman** becomes Operations Manager and **Mark Price** is MD at WZLQ/Tupelo. **John Lane** is named MD at WTVN/Columbus. **Priscilla Lee** is the new Public Service Director at WALK-AM & FM.



THE LOVE TUB — This happy couple entered a "Hot Tub Wedding" contest sponsored by KELT/McAllen and won the dubious honor of sharing their vows under lukewarm conditions. PD Tad Griffin says the promotion was a huge success.



WHAT'S IN THE BOX — That's the question being asked all over Milwaukee. It's all part of the latest WMGF "Magic 96.5" promotion, wherein listeners try to identify the contents via on-air clues. The lucky guesser wins whatever's inside the box, which is hanging from a construction crane across from Milwaukee County Stadium. Pictured (l-r) are morning team Don Girard and Dave Luczak, and Josephson National PD Steve Goldstein.



BRAD WOODWARD

RTNDA NASHVILLE WRAPUP

Confronting The Changing Role Of Radio News



SATELLITE SLUGFEST — NAB/NRBA panelists in Dallas listen via satellite to NDs in Nashville. From left: NAB Radio Chairman John Dille III, WDAE & WIQI/Tampa Pres./GM Jay Cook, KDWB/Minneapolis PD Dave Anthony, WZGO/Philadelphia personality Ross Brittain, and moderator Dick Wright from WTAG/Worcester.

The name that seemed to crop up most often at last month's annual RTNDA conference in Nashville wasn't Charles Osgood or Dan Rather. It was Les Nessman, the nerdy newsmen on TV's fictitious "WKRP."

Nessman was so self-absorbed and out of touch with his urban audience that he often began newscasts with hog reports. And while shy with women, he wasn't bashful about reminding his coworkers that covering the news was a far higher calling than dirty jobs like selling airline or spinning records. Luckily, the context in which Nessman's name kept surfacing in Nashville was, "Les Nessman is dead." If that's true, it's certainly an enormous advance for radio news.

Not everyone in radio believes Nessman's obit, however. Some are convinced he's alive and well and working in their newsrooms. That was apparent at a hoisterous satellite exchange between news directors in Nashville and a panel of programmers and managers at the NRBA/NAB "Radio '85" convention in Dallas September 13.

NDs Get No Respect

So harsh were some of the anti-news remarks from Dallas that it's hard to imagine any group within radio publicly treating another group — whatever their differences — with so little professional courtesy. WMAL/Washington ND Len Deibert summed up the reaction in Nashville rather well when he later said, "I was astounded, appalled, and disgusted at some of the things I heard coming from Dallas. ... at first I was depressed, but now I'm in a fighting mood."

For all its rowdiness, the exchange was a healthy one. Long-standing PD-ND differences over news philosophy have intensified since radio deregulation in 1981, and a thorough airing was overdue.

Do PDs Think News Is A Boring Tuneout?

Kicking off the discussion, KIKK/Houston ND Chuck Wolf observed, "I've seen a trend in the past year at stations all across the

country that news departments are being systematically stripped of airtime, talent, and budgets. Economic consideration gave GMs the incentive; radio deregulation gave them the excuse.

"Too many PDs believe that news is a tuneout, boring, and not as important as playing one more record every hour. But I'm here to tell you that news can build ratings, that it's not a tuneout. You can use news as a good vehicle for quarter-hour conversion and for maintenance."

KYUU/San Francisco ND Gil Haar pointed out that "virtually every successful station" in his market, "whether adult or teen, AM or FM, network or independent, has news."

Cooperation Between NDs, PDs Urged

WCXI/Detroit ND Mike Freeman said, "If the lines of communication between the ND and PD are fully opened, both the bottom line and the audience will win. The situation calls for both sides to open up. It takes an effort on the part of the ND to look at the bigger picture, and a willingness on the part of the PD to give that information manager the opportunity to be a full member of the management team."

Leading off from the Dallas end was Federated Media President John Dille III, who also chairs NAB's Radio Board. "It seems to me that radio news will never be more than a headline service," he began. "Most NDs still read the news and not perform it as the competitive marketplace of today demands. And I couldn't be happier with the deregulation of radio with regard to news, since I don't think any station should be required to have news. And if news people are hired in fewer numbers, that's all right with me."

Dinosaurs Marching To Extinction

Next up was WDAE & WIQI/Tampa President/GM Jay Cook, who compared the comments of the NDs to what might have been overheard "as the last dinosaurs strolled down the road to extinction." On a more positive note, Cook offered, "Perhaps the title of ND is outdated and should be changed to information coordinator, and that means all kinds of information."

Quite correctly, Cook pointed out that a Bruce Springsteen tour update is more apt for some stations than a city council report. He added, "News departments should seize on and be excited by the challenge of measuring audience needs and desires, and delivering those better than anybody in town."

Zookeeper Draws Blood

Most insulting to NDs, in substance and in tone, was Ross Brittain, new morning man at WZGO/Philadelphia and former cohort of the morning "zoo" at Z100/New York. He derided newscasters with barbs like "affected, overly pompous delivery," "cliche-ridden turns of phrase as they're trying to be cute," "propensity for gore and bloody stories," unwillingness to "give the audience a sense that he or she is a real person," and missing key stories while trying "to be a star on the morning show" rather than checking the wires.

"The adrenalin is really pumping here at Opryland," Nashville moderator and NBC Radio VP/News Jim Farley noted with understatement at this point.

KIKK's Wolf fired back, "Nobody here is arguing for incompetence doing news. If it's not done well, fire 'em and find somebody else who can do it right."

WCXI's Freeman retorted heatedly, "Something stinks in here and it's not Ed Murrow's cadaver. It is coming from the satellite hookup ... Here we are saying,

'Let's work together,' and here you are snuffing us out like a cigarette butt."

PD Strikes Raw Nerve

A remark by KDWB-AM & FM/Minneapolis PD Dave Anthony about his station covering press conferences only when "advantageous to management" drew an emotional response from Fred Kennedy, overseas radio correspondent for NBC. Two NBC reporters had been killed only days earlier covering a coup attempt in Thailand.

Also to a round of applause, Kennedy expressed relief that Anthony's comment hadn't been heard by "our colleagues in the trenches from Beirut to Belfast — those who survived and those who didn't."

As the atmosphere thawed, the exchange took on a far more positive and constructive tone. "The mood here in Dallas isn't necessarily anti-news," said WLAM/Lewisville, ME President/GM Ron Frizzell. "The mood is that people are, especially in AM radio, learning to get more and more involved with news."

Watercooler Benchmark

WZKS/Portland, ME OM Mike Lawrence commented, "We are constantly telling our news department to be reactive, to try to come up with stories that will get a reaction — things people will talk about around the dinner table."

NBC's Farley explained the "watercooler benchmark" — coming up with those stories that people would talk about around the watercooler when they got to work that day.

KFMB/San Diego ND Cliff Alberts echoed the words of Charles Osgood that "we make the important story interesting and the interesting story important ... I would urge you to fire the Les Nessmans and the other incompetents around the country. It's the only way we can get rid of them." Said Randy Wheeler of WRKY &

WROZ/Evansville, IN, "Every newsperson should ask, 'Who cares?' when they write a story. If they don't think 90% of the audience cares, don't write the story."

And KYW/Philadelphia Executive Director Scott Herman reported from Dallas, "You people don't have any enemies here ... If PDs feel 15 minutes of news on an A/C station is going to build their numbers, they would do that."

Towards the end, even Z100's Brittain admitted all news people aren't "stupid" and NAB's Dille unveiled what he called his "true colors" by conceding that "news is an audience-builder in a way, or an audience keeper."

Flexible NDs Recognize Transition

From the ND's perspective, the rumble was perhaps best summed up by Jim Farley of NBC: "I would sense that the feeling here is a recognition that there is transition. There is change and there's a definite willingness to go along with the change as long as people can still do the kinds of things where they can look themselves in the mirror in the morning. I'd say there are an awful lot of flexible people in this room, and not many inflexible."

Note: The computer comparison chart published in the 9-27 issue should have been credited to compiler Brad Messer.

ON THE MOVE

Don Schrack named ND at KTRH/Houston ... Tricia Malloy replaces departing KTAR/Phoenix executive producer Joyce Dean ... Susan Murphy rejoins WOR/New York's morning team; Charlie Steiner named sports reporter ... New 4-8pm talk host at WPLP/Tampa is Bob Lassiter ... Chicago radio vets Bob & Betty Sanders move their morning show to WMCA/New York ... KCBS/San Francisco hires reporters Jan Black and Ken Bastida ... KING/Seattle's 7-9pm host is Stacy Taylor.



STEVE FEINSTEIN

FOLLOWUP

Future Demos: 35+ Down The Line?

On 9-6-85 this column pondered AOR's long-range demographic direction. Two options presented themselves:

• AOR will always remain primarily an 18-34 format. New listeners will be cycled into the 18-24 cell, with spillover into 35-40 year-olds balanced by attrition in that area.

• As its base has shifted from 12-24 to 18-34 of late, AOR's target will continue to move with the demographic bulge, becoming pure 25+ in five years, 35+ by the year 2000, and so on. AOR will become the "Music Of Your Life" format of our generation.

The column was far from the final word on the issue. Jeff Pollack, the consultant of swing, responded, "I don't see the format as ever being purely 25+. Abandoning 18-24s is a fallacy. Rock 'n' roll has always been geared for youthful attitudes."

"It's possible we'll expand all the way to 44 year-olds because so many of them grew up with AOR, and listening to rock 'n' roll keeps you young and happy. But AOR still needs to have a sizable 18-24 base in order to maintain large audience shares. Stations that display the vitality of new rock 'n' roll, with the right amount of classics, will remain competitive 18-24 and win the 25-34 battle."

KLBJ-FM/Austin PD Clark Ryan says, "I can see the format shifting from 18-34 to maybe 25-40, but then we're going to come to a crossroads. You're either going to keep feeling the pulse of the 18-24s and use whatever you can that won't offend the upper end, or else go with the boom and turn into a very boring Oldies station, which'll be the death of the format. I think it's possible for us to wind up the dominant format 18-40, stretching up another five years without losing the younger end completely."

Unpredictable Factors

Let's not get ahead of ourselves in our prognosticating, cautions KGB/San Diego PD Larry Bruce. "External events, like a large musical movement, can move the mass audience in ways you can't predict. A social phenomenon or an artist or style can come out of nowhere, capture the hearts and minds of the listeners and record buyers, and influence the flow of the format in a way we can't anticipate now."

Like Pollack and Ryan, Bruce is wary of AOR going after a strictly 25+ audience. "That would lead to pressure to decrease the number of currents and increase the percentage of oldies. The problem is that as you get further and further away from the time those oldies were made, you have to narrow

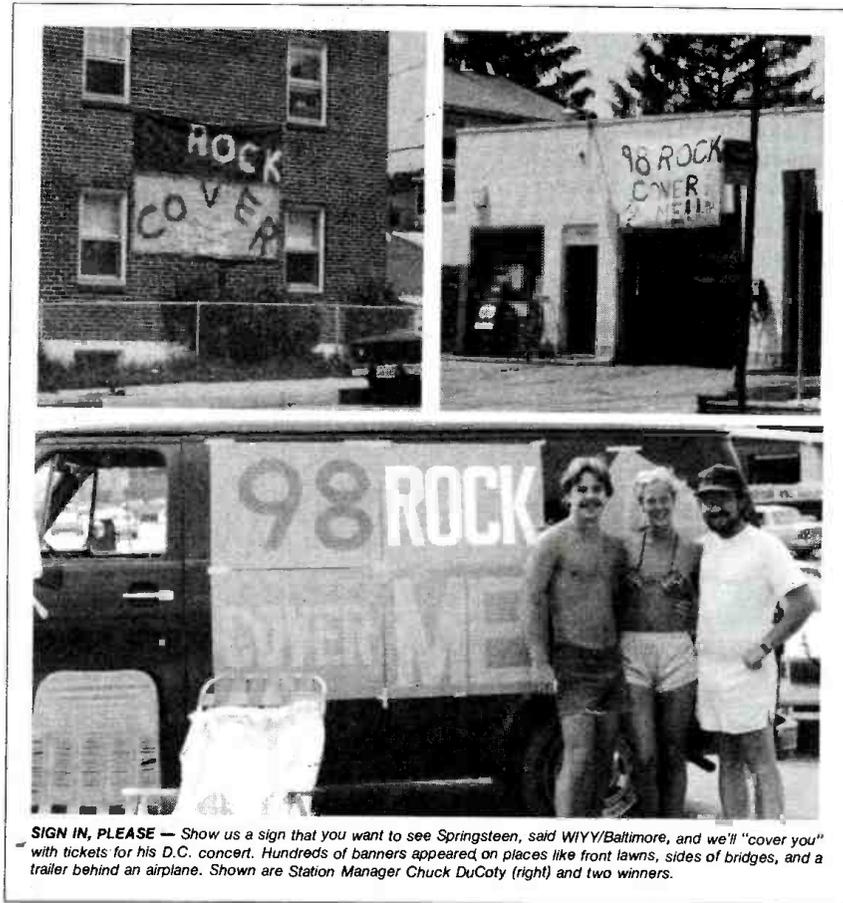
your selection of oldies because the marginal ones fall off. But you run the risk of having a self-defeating format when you limit yourself to the 250 greatest '60s and '70s rock songs of all time."

Beware of subsequent burnout, he warns. "If you take a living format, and assume that you can ossify it into a fossil format, you're not paying attention to the rhythm of how people respond to media. Nostalgia formats, be they Big Band or '60s oldies, have a cycle: The music isn't available for a time, creating a demand for it. When it becomes available, the numbers go up, and then they burn out and the numbers go down."

WYYY/Baltimore Station Manager Chuck DuCoty can see the format moving right along with its aging audience. "AOR's always been more a lifestyle, generational format than a demographic format. Five years ago, 82% of our audience was under 25. Now 40% of our audience is over the age of 25+. It's not because we've redirected the station to a new demographic, it's just because the generation we've always directed at is moving through the demographic structure. We lose a few older listeners and gain a few on the younger end as we go along, but I see us growing right along the demographic line."

In five years from now, can he see AOR shedding 18-24s just as it's shed teens recently? "It's a distinct possibility," says DuCoty. But he also sees "a new format developing as we move up the demographic line. Somebody will superserve 12-24 males."

The consultant to the (Super)-stars, Dwight Douglas, also sees



SIGN IN, PLEASE — Show us a sign that you want to see Springsteen, said WYYY/Baltimore, and we'll "cover you" with tickets for his D.C. concert. Hundreds of banners appeared on places like front lawns, sides of bridges, and a trailer behind an airplane. Shown are Station Manager Chuck DuCoty (right) and two winners.

that split coming. It'll clearly reflect a situation that has long been the case in rock radio, he says. "There's always been a younger-skewed AOR and an older-skewed AOR. We've finally figured out how to do them better."

Meanwhile, says Douglas, today's mainstream, 18-34 AORs may creep toward becoming 25-44 stations by slowly increasing their proportion of 25+ quarter-hours from 50% to 60% and then up to 70%. Stations like KFOG/San Francisco, which are already predominantly 25+ based, may also

grow with their current audiences and have a 35-44 base in ten years.

Next week, we'll look at album stations that have already chosen

to focus exclusively on 25+ listeners: KINK/Portland, KTCZ/Minneapolis, and John Sebastian's EOR clients.

IDEA EXCHANGE

Spreading 'Positive Air'

KZEW/Dallas PD Rob Barnett believes our industry should share good ideas, particularly those that benefit a worthy cause or help people in need. He's spearheading an organization called "Positive Air" to facilitate the flow of successful public-spirited promotional ideas among the radio and record communities.

"The new spirit in music proves that rock radio can raise the public's consciousness," Barnett explains. "We want to spread good promotional and programming ideas so that more stations can have a constant source of information. There are many people in our business willing to work on special events that help radio get better publicity for the good things we've done and will continue to do."

Initially, Positive Air will be a clearinghouse for ideas that promote both the public welfare and radio's image. A monthly column that compiles station activities will appear on a rotating basis in several trade publications, including R&R.

To find out more about Positive Air, call (214) 821-9541 or write 6102 East Mockingbird Lane, Suite 279, Dallas TX 75214.



KMBY STICKER GETS YOU UNSTUCK — If you ever plan to drive through beautiful Monterey in Northern California, make sure to put a KMBY bumper sticker on your car. The KMBY Road Crew provides free emergency towing or service for any car that sports a station sticker. Stranded motorists call KMBY's listener line, and a staffer dispatches a truck from participating service stations. Since June, over 150 drivers have been helped. Pictured (l-r) are a service attendant and AE Charlie Calamari.



HOLLY DAY IN LUBBOCK — For hometown boy Buddy Holly's 49th birthday, KFMX/Lubbock presented his widow with a platinum album provided by MCA Records. The ceremony took place at a Texas Tech football game. From left, MD Bill Bateman, owner Greg Gentling, Mayor Alan Henry (a high school classmate of Holly's), GM Kenny Belford, Don McLean, Maria Elena Holly and daughter Elena Diaz.



ON TOP OF TUT — Dig those crazy shades on ole King Tut. KLOL/Houston created the five-foot sunglasses to adorn a Tut replica on top of a local restaurant. The event was a remote broadcast celebrating the station's 15th birthday. KLOL linked with Tut, quipped Station Manager Pat Fant, because "it was only natural that these two legends should meet on this historic occasion." Shown (l-r) are Dawn Patrol members Trafficmaster Lanny Griffith, Charlie Weiss, and Dayna Steele.



AND I MEAN THAT . . . — WLUP/Chicago's Jonathon Brandmeier (left) and Billy Crystal model the albums they'd grab first if their houses were in flames.

RADIO ACTIVITY

KSRR: The Best 'Vette In Town

"Car radio" could very well be KSRR/Houston's slogan. It's given away over 40 sets of wheels in the past three years. This year's prize has a new wrinkle.

Last year, KSRR gave away a restored '65 Corvette. This time, along with a rare '63 split-window 'Vette coupe, the station is throwing in an '85 Chevy Silverado pickup truck, a car carrier trailer, and a year's supply of gas. The extras are in response to listeners who said if they won a classic car, they'd use it only on weekends and take a trailer to tow it. Total cost of the package is \$40,000.

L.A. Lowdown

The station that gave us "Titillating Tuesday" and "Hump Day," KMET/Los Angeles, now features "Menage A Trois Thursday" with triple shots of artists all day.

Meanwhile, both KMET and rival KLOS are touting their own "Rocktober" blitzes. KLOS started off the month with 955 songs in a row, going commercial-free for three days. A key song contest will award four Porsche 944s throughout the month.

KMET is giving out a series of trips, including sending a winner and three friends to the World Series, throwing five theme parties to launch Moosehead beer, and interviews with Bob Dylan, Pete Townsend, and Roger Daltrey.

Duke Of Madness

This may be the first-ever trade photograph of publicity-shy WQMF PD/all-around nice guy Duke Meyer.



Duke Meyer

er. Did you know that Duke tries to beat his wife every day? Y'see, middays in Louisville feature both Duke on QMF and wife Jill Laurens on CHR WDJX.

WS&M

Hope the Washington Wives don't get wind of KUFO/Odessa-Midland's Motley Crue promotion. The "Theater Of Pain Game" gave listeners nine seconds to identify an actor's voice. Winners got the usual concert tickets and the like, while losers had to suffer temporary pain — sitting through excerpts of "horrible" country, disco, and CHR hits. KUFO had the losers scream in agony on the air.

Trip Meter

"Johnny Goes To Oktoberfest" had WLUP/Chicago's Jonathon Brandmeier and 16 pairs of listeners in Munich for a week of live satellite broadcasts on the Loop from the site of the world's largest beer blast. Over 40,000 entries came in, and Brandmeier drew the winner of a BMW during a visit to the BMW factory.

KLOL/Houston is among stations linking with Orange Crush to send listeners to Transylvania, Romania. The fearless winners spend Halloween at Count Dracula's 16th century castle, which actually belonged to a real Romanian prince, Vladimir Tepesch. ("Dracula" author Bram Stoker based the vampire on Tepesch.) One of the three trips up for grabs was awarded to the 101st listener, who called when a "howl of the wolf" sound effect aired.

From High Atop The CN Tower . . .

When in Toronto, artists no longer have to make the trek out to CFNY's headquarters in suburban Brampton. The station has set up a studio on top of the CN Tower in downtown Toronto. Dubbed the "Sparkling Showcase Studio," the facility will be the site of interviews and special broadcasts.

Don't Call It 'Cinema'

The town that gave us Siskel & Ebert has produced another film

reviewer of note — WXRT/Chicago's "The Regular Guy." Don't expect to hear terms like *auteur* or *mise-en-scene* in his five three-minute reports each week. Rather than lofty, academic critiques, the Regular Guy offers a working man's, just-the-facts, ma'am viewpoint. "I don't know much about movies, but I know what I want to pay five bucks to see" is his approach. His tastes lean toward "Terminator" and "Magnificent Seven," but he also dug "Amadeus," describing Mozart as "pretty much of a punk. Kind of like Iggy Pop."

Just Causes

Everything was bloody well right at WBCN/Boston's 11th Annual Rock 'n' Roll Up Your Sleeve Blood Drive, which collected 513 units of blood.

KISS/San Antonio welcomed new PD Trip Reeb to town by putting him on the air with morning partner Steven O. Sellers for a 24-hour "Quake Aid" marathon that raised \$2000 for Mexican earthquake victims. Over in Houston, KSRR listeners donated three-and-a-half trucks full of clothing and non-perishable food for victims.



BANNER BONANZA — For no particular reason, KSHE/St. Louis morning team J.C. Corcoran and John "The U-Man" Ulett challenged their audience to participate in an "Unofficial, Unexpected, Probably Unappreciated, Probably Unnecessary Banner Night At Busch Stadium." Nearly 100 banners competed for prizes.

SEGUES

Consultant Corner: George Harris inks WIYY/Baltimore . . . KLOS/Los Angeles is no longer consulted by Jeff Pollack, with no replacement named.

Programmer Directory: KWHL/Anchorage Program Manager Carter B. Bradley is upped to Operations Manager of KWHL & KFQD, with Cynde Maxwell named Assistant PD of KWHL . . . WXP & KKCX/Davenport OM/PD Gabe Baptiste steps down while retaining his shift.

Music Movers: With John Derringer stepping down to concentrate on

PM drive, Q107/Toronto's new MD is Andy Frost, ex-CITI/Winnipeg . . . KFMQ/Lincoln MD Matt Eifken leaves the broadcast world for legit work in sales.

Jack Jumps: Changes at KLOL/Houston, as PD Joe Denton goes on the air in mornings, taking over from Dayna Steele, who switches to noon-3pm. She replaces Linda Silk, who moves to sister AM KTRH. Two former staffers from rival KSRR have joined KLOL: Garth Hemp is doing fill-ins, and Bart Taylor is handling production . . . WLIR/Long Island names Bob Marrone Production Director and ups partimer Barry Ravioli to nights.

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*Based on Spring '85 Arbitron, 1/4 HR AVG, Mon-Sun, 6a-Mid, TSA, American Radio, James Duncan Jr.

AOR PICTURE PAGE



THE TIDE IS HIGH — Atco's listening party aboard a boat in the San Francisco Bay for Eddie & The Tide brought out a seaworthy crew. Looking shipshape are (l-r) KZAP/Sacramento MD Bill Prescott, KFOG/San Francisco PD John Rivers, Eddie Rice, KMEL/San Francisco MD Jack Silver, Atco National Director of Album Promotion Michael Prince, and Atlantic rep Rock Allen Dibble.



SUMMER OF '85 — Bryan Adams's visit to America's heartland included a stop at KICT/Wichita. Pictured (front, l-r) are airmen Tim Galloway and Phil Thompson, Adams, jock Mr. Mike, and A&M's Charlie Lake. In back are KICT's Danny Seville (left) and MD Lee Roberts (right).



MISTERS BOB, RICHARD, & JOHN — Richard Page (center) of Mr. Mister meets with two Wyoming notables, RCA's Bob Myers (left) and KRQU/Laramie-Cheyenne PD John Edwards.



JOHN-JON — WYSP/Philadelphia Promotion Director John Bloodwell (left) congratulates Jon Bon Jovi (right) on a "bloody-well good show."



SHREVEPORT ROCKERS MARCH ALONG, DOO DAH — The annual Doo Dah Parade in Shreveport included a KTAL "Woodstock Revisited" float. The station aired 98 minutes of '60s music while the parade marched on. Pictured are weekenders Wayne (Weird Beard) Miles and his wife.



AIDING A LAWMAN — One of the people sent to the Live Aid concerts by WKQQ/Lexington was police officer Robbie Poindexter, who is shown being ticketed by MD Rob Ellis (right).



STANDING PAT IN VERMONT — Joining Pat Metheny at his Burlington show are the promoter (left) and WIZN Promotions Director Mary Collins (right).



LIFE'S A BEACH — KNAC/Long Beach's annual "Salute to Southern California Lifeguards" raised money for a local lifeguard association. Broadcasting live are (l-r) PD Jimmy "The Saint" Christopher, jocks Bob Lynx, Roland West, Roberto Angotti, and Rick Stuart.



DESIRED STRAITS — CHOM-FM/Montreal sent two listeners straight to London to see Dire Straits at Wembley Arena. Shown with wide-body smiles are CHOM-FM promotions ace Ian MacLean (left) and the two winners.



LON HELTON

COUNTRY

WSM & Grand Ole Opry: 60 Years Of Harmony

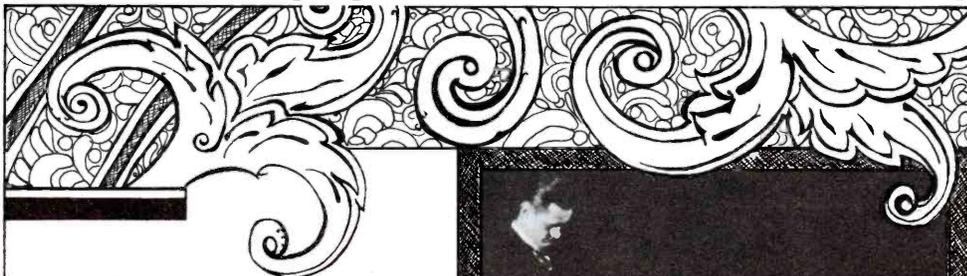
The decade was known as the "Roaring Twenties." The Big War was over, prosperity was lurking just around the corner, Victorian morals were loosening, and women were finally allowed into the voting booth. By 1925 Calvin Coolidge was President, evolution lost in the Tennessee courts, and radio celebrated its unofficial fifth birthday. Over two million radios were in use across the country, and on October 5 that year National Life and Accident Insurance Company threw the switch and gave birth to WSM/Nashville. The call letters were an acronym for "We Shield Millions," but over the years the station also served millions with its clear-channel signal and pledge to public service.

WSM entered broadcasting as a 1 kw station, which at the time placed it among the most powerful in the South and double the strength of most other American facilities. Radio was still a fledgling and largely experimental enterprise with room for innovative programming and eclectic (read: hodgepodge) formats. Thus, when radio pioneer announcer and WSM Director George D. Hay introduced himself as "The Solemn Old Judge" at 8pm on November 28, none of the station's meager staff — or listeners — knew what to expect. The "WSM Barn Dance" was born.

The bluegrass and harmonica down home variety show originated from WSM's fifth floor studios in the National Life and Accident Building. Accurate records were not kept, but the first featured guest on the program reportedly was Uncle Jimmy Thompson, an octogenarian fiddler who allegedly boasted he could "fiddle the taters off the vine."

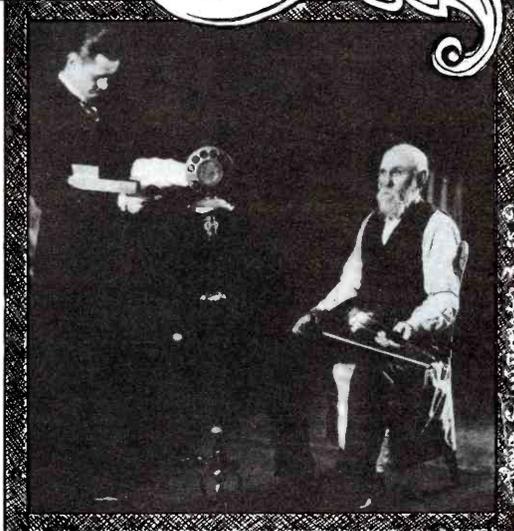
By 1927 WSM had become an affiliate of the new National Broadcasting Company network, and was carrying the "Music Appreciation Hour" conducted by Dr. Walter Damrosch. The contrast between the classical and operatic programming coming from the network, and the "down home" barn dance music, called for some explanation. Following Damrosch's regular sign-off, Hay took the opportunity to call attention to the drastic differences between the two programs, telling the audience, "For the past hour we have

60 YEARS! See Page 58



BROADCAST BY

WSM



SONG & CHORUS
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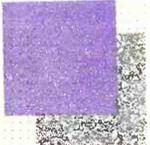
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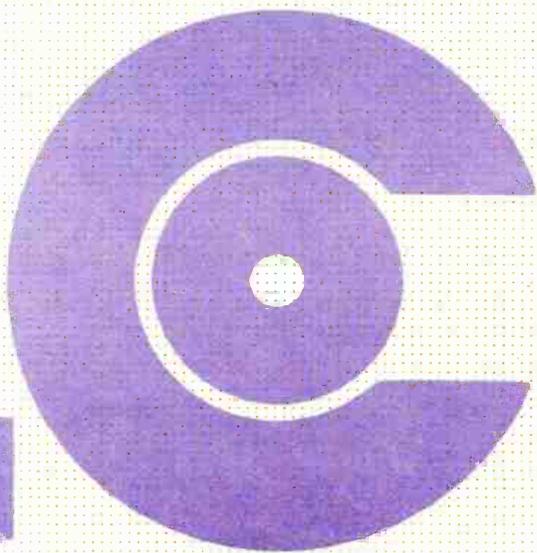
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64-6333



60 Years Of Harmony

Continued from Page 54

been listening to music taken largely from Grand Opera, but from now on we will present the "Grand Ole Opry."

The first "real" country band to appear on the Opry was the Possum Hunters, led by Dr. Humphrey Bate on harmonica along with the musical talents of six rela-

tives and neighbors. Sitting at the piano was Dr. Bate's 13-year-old daughter, Alcyone, who performed at the Opry for the next 50 years. The popularity of the Possum Hunters led to performances by other bands, including the Gully Jumpers, Fruit Jar Drinkers, the Binkley Brothers and their Clod Hoppers, and Jack Jackson and the Bronco Busters. Vaudeville star Uncle Dave Macon joined the Opry in 1926 and continued to be its top

attraction for several decades.

The Opry quickly garnered a large and faithful following. This led to congestion at the station from eager fans clamoring to see their favorite performers, and eventually an executive decision to expand was made. Rather than continue the broadcast from WSM's cramped Studio B, the station constructed Studio C, an auditorium large enough to stage the program and seat 500 spectators.

This studio was designed for state-of-the-art acoustics, but not for the ever-increasing number of entertainment-starved spectators. Again the studio overflowed to SRO, and the search began anew for a larger theatre. Over the next few years the Opry moved into several different halls because of the growing audience.

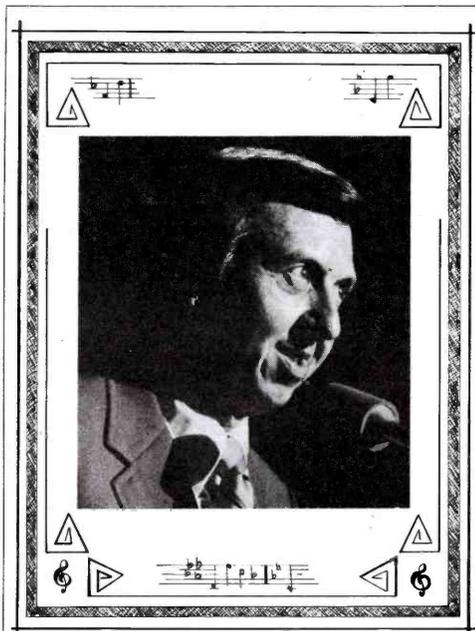
First on the list of these temporary homes for the show was the Hillsboro Theatre, a converted movie house which WSM rented solely for the weekly performances. When the audience size continued to swell, the show moved to a large but crude tabernacle hall across the Cumberland River in East Nashville, characterized by rough benches and sawdust floors. Two years — and many splinters — later the show moved on, this time to the newly-constructed War Memorial Auditorium. The year was 1939, the depression was ending and Europe was entering another war. The Grand Ole Opry decided to charge 25 cents admission to keep the weekly crowds under control. The stiff tariff didn't work, however, and another move seemed imminent.

The Ryman Years

Ryman Auditorium had become a Nashville landmark virtually from the moment riverboat captain Thomas Ryman completed it in 1891. Ryman was converted to religion by a local tent preacher, and constructed the large hall for the use of Rev. Sam Jones. Originally known as the Union Gospel Tabernacle, it played host to numerous religious services, rallies, and entertainment events. Six years later a balcony was added through funds donated by the Confederate Veterans Association, which met in Nashville in 1897 to commemorate Tennessee's centennial. This balcony, christened the Confederate Gallery, brought the seating capacity to 3000.

Center stage was added just after the turn of the century to accommodate the Metropolitan Opera. Additional improvements came in 1904 for New Orleans's French Grand Opera Company; Sarah Bernhardt's "Camille" brought further renovations two years later. Several decades of religious services, operatic arias, concerts, and ballets followed, and its favor among touring companies led to its nickname: "the most popular one-night-stand on the road."

Ryman Auditorium and the Grand Ole Opry seemed destined to come together. While the crowds were growing rapidly, the expanding musical emphasis of the show created a need for a larger stage. By 1938 the longstanding preference for instrumentalists gave way to more vocal performances, and Roy Acuff, Pee Wee King, Eddy Arnold, Ernest Tubb and Minnie Pearl be-



HAL DURHAM

Remembering The Last And The First

Hal Durham, who has been the Director of the Grand Ole Opry since 1974, first joined WSM in 1964. Because he was the junior announcer on staff and "because I wanted the extra money," Hal was soon spending his Saturday nights at the Opry. He became WSM's PD in the early 70s and, like the PDs before him, automatically became the manager of the Grand Ole Opry.

Hal became the Opry Director only three months before it was set to move from the Ryman auditorium to the Opryland complex. For him, the highlight of 20 years at the Opry took place over a single weekend. The final night at the Ryman was a Friday; Opryland's opening night was set for the following day's performance.

"The Ryman was the only Opry many of the performers had ever known," Hal recollected. "It was like home to them. The night we moved many were sad and cried, just as anyone would who was uprooted from a place which had been home for over 25 years.

"The first night at the new Opryland complex was a night I'll always remember. In addition to moving to a new auditorium and the trauma that was involved in leaving the Ry-

man, President Nixon made an appearance on the Opry that night. Of course, we had to deal with the Secret Service and all the security precautions which go with a Presidential visit.

"We also experienced some complications because the President was here and all of the Opry acts wanted to be on the first show. President Nixon actually came on-stage and did 30 minutes of his own. He had some fun doing yo-yo tricks with Roy Acuff.

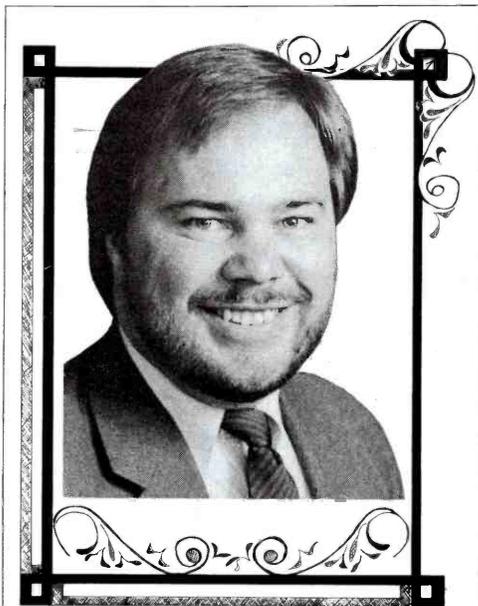
"Of course, there were the usual opening night problems: people had trouble finding the bathrooms and their way from the dressing room to the stage. We ran about an hour and a half longer than normal, but we'll all remember it as a great night."

came popular. One year later NBC decided to make the Opry part of its radio network lineup, sponsored by Prince Albert Smoking Tobacco. A half hour was plucked from the WSM Opry broadcast and sent nationwide. It's felt by many that it was the Prince Albert show, which ran from the '40s through the '60s, that really put the Opry on the map.

The two Nashville entities, the

Ryman and the Opry, finally joined forces in 1943 and remained steady companions for 31 years. The Grand Ole Opry gave SRO performances almost every Saturday night, with hundreds of fans queuing up mid-morning; the line trailed down Broadway by afternoon. Even the lack of air conditioning, which in 100+ summer temperatures led to many cases of heat ex-

60 YEARS/See Page 60



GREGG LINDAHL

A Newcomer's Perspective

Gregg Lindahl has been the Operations Director of WSM-AM & FM/Nashville since January 1983. By normal radio standards, he's been there a long time. By "Opry standards," as exhibited by others on these pages, Gregg is definitely a newcomer. His role is also a bit different from that of most of his predecessors. Because the Opry is run and managed separately from the station, Gregg's involvement with the show revolves around the extensive cross-promotion between the Opry and WSM. His responsibilities also center around the Opry as a live radio show airing Friday and Saturday nights on WSM (AM).

From a strictly "programming perspective," Gregg says of the Opry, "The cross-promotion is the beauty of it. The Opry is built-in specialty programming with a 60-year tradition. WSM receives a tremendous amount of national visibility because of the Opry broadcasts. What more could I ask for?"

As one of the "new breed" of Country programmers who perhaps aren't quite as dedicated to the thought of the Opry as "Mecca," Gregg nevertheless finds his feelings for the Opry and its history growing the longer he's there. "I've come to get a real sense of what this station has meant to this city. If it wasn't for WSM, chances are very good that the music industry

wouldn't be here. If it wasn't for the people who worked here it wouldn't have happened.

"Many who worked at WSM have played major roles in the development of this city as a music center. Owen Bradley was once the music director of WSM, and several WSM engineers helped build the early recording studios in town.

"WSM has also had a major impact on the talent we have now. Many of today's stars will tell you they grew up listening to the Opry and the all-night Country show and wanted to perform because of it. When I hear those stories I'm always awestruck with the enormity of the impact this station's had on people's lives."

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60 Years Of Harmony

Continued from Page 58

haustion onstage and off, couldn't keep the audiences away. As long as the radio listeners tuned in and

the studio audience filled the 3000 seats, the show had to go on.

During the ensuing years the Grand Ole Opry became the cornerstone of country music, and Nashville earned the title "Music City USA." Virtually every country

performer with a recording contract eventually found his or her way onto the Ryman Auditorium stage, and the list of returning guests reads like a "Who's Who" of country music. Performing at the Opry became a mark of distinction and a symbol of career success.

In 1960 WSMV-TV brought Nashville its first taste of commercial television, and in 1955 ABC-TV carried the first national network telecast of "The Grand Ole Opry." Loyal listeners could now see and hear their favorite performers, but — contradicting great forebodings of doom — radio continued to be the strength of the program. WSM's clear-channel signal reached more than 34 states and over half of the entire American listening population. Television wasn't about to change the weekend radio listening habits of the Opry's faithful audience.

Station Identification

The mid-'50s saw WSM "trying to be all things to all people," according to Ralph Emery, who joined the station in 1957 as the overnight host. "In the daytime we played easy listening music. It was a strange mixture that included classical music from 7-10pm. Then I came on at 10:15 and played country music 'til 5am. Outside of the Opry, it was the only country music on WSM."

Also during this period, WSM was in the interesting situation of feeding two of its locally produced live radio shows to two different networks — the "Prince Albert Grand Ole Opry" show on NBC and "The Jim Reeves Show" for ABC. Interestingly, just as WSM announcer George D. Hay provided the Grand Ole Opry with its name, David Cobb, another WSM broadcaster, christened Nashville with its nickname. Cobb was the host of WSM's classical show in addition to the Jim Reeves program. One day he ad-libbed "From Music City, USA — it's the Jim Reeves Show," and the monicker stuck.

WSM radio continued to evolve over the years. It dropped the classical program in the mid-'60s, becoming a "pop" radio station between 7am-10pm. Country was still reserved for the Opry and the all-night show. The only other exception was the "Friday Night Frolic," which eventually turned into the "Friday Night Opry." A bit further down the road, the pop music was cut to 6am-6pm, while the country music expanded to 12 hours from 6pm-6am.

In 1963 WSM purchased the 71-year-old Ryman Auditorium and changed the name to the Grand Ole Opry House. The building was still quite functional in its capacity as the home of the Opry, but the need for costly renovations soon led to the decision to move. The local neighborhood had deteriorated to the point where show officials were concerned for the reputation of the hall and the safety of the audience. WSM, Inc. and National Life conducted a feasibility study, and on June 30, 1970 Roy Acuff led the groundbreaking ceremonies for a new theme park to be known as Opryland USA. According to present Opry GM Hal Durham, the idea for the complex with a theme park came from former Opry President



GRANT TURNER

40 Years Of Family

Grant Turner joined WSM as an announcer June 6, 1944. "The day I was hired," he recalled, "I was taken to the Opry to meet Judge Hay. He asked if I thought I'd like to work the Opry sometime." Obviously, Grant answered, "Yes," for he's been an Opry announcer ever since — some 41 years and thousands of performances.

But the Opry duties have only been part of Grant's career. From that first day in '44 through 1977, Grant maintained a radio show in one form or another on WSM. Today, eight years after his retirement, he still hosts a taped, six-day-a-week, early morning bluegrass show sponsored by Martha White Flour. This is in addition to working the Opry Tuesday and Sunday matinees, as well as his regular Friday and Saturday night assignments.

For Grant, remembrances of the Opry mean memories of the people he's met. "These people came from every walk of life, from the North as well as the South," he said. "Many got to the Opry by way of the 'Midday Merry-Go-Round' which was on WNOX/Knoxville, and by way of the 'Louisiana Hayride' on KWKH/Shreveport. But the Opry became mecca. Everybody had to play it at least once.

"Because you never know who's going to show up, every show has been different. When I go to the Opry, I anticipate I'm going to meet an important person, I've met Dale Carnegie, George Gallup, Perry Como, and many professional athletes, including practically every-

body in golf and racing. Minnesota Fats comes to the Opry. Gloria Vanderbilt, Andy Warhol, and several soap opera actors have seen the show. A lot of people from Hollywood have been here, and as a result I've appeared in a few movies. All of this because I've been an announcer for the Grand Ole Opry."

Grant continued, "The Ryman years were exciting because the unexpected could happen at any moment, since we were so close to the audience. We had them out front, and in the alleys behind the building. At times we would go out front and shake hands with people while they were standing in line.

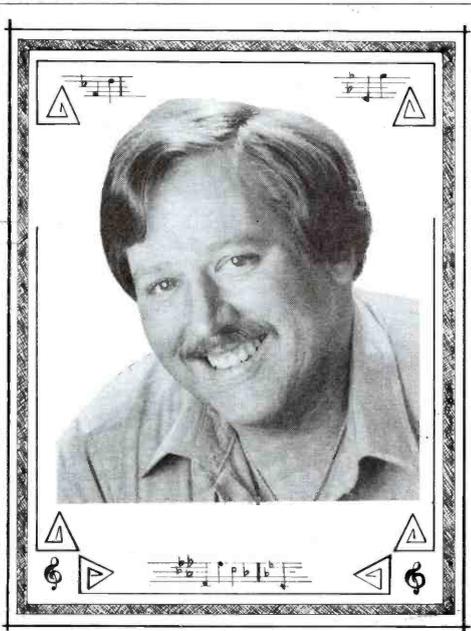
"One night many years ago, a woman was stretching over the railing to hand a note to a performer. She reached so far that she fell right onto the stage. That's all changed now. They don't allow people to come backstage like they used to. Backstage is a gathering of a lot of unique people. There is quite a romance about being around Minnie Pearl, Roy Acuff and the other stars.

"This is really getting down to the basis of what the Opry is all about — it is family."

Irving Waugh. He had just returned from a trip to Houston's Astro-dome and attendant Astroworld theme park. It looked to him like something that could work in Nashville, so the developers chose a parcel of land large enough to support such a massive undertaking.

Part of the construction plans called for the development of a new entertainment complex designed as the permanent home of the legendary show. The theme park opened two years later, and on March 15, 1974 the last night of the

60 YEARS/See Page 62



JOHN CONLEE

The Opry's New Generation

John Conlee burst upon the music scene in 1978 with the song "Rose Colored Glasses." A little over a year later, John made his first appearance on the Grand Ole Opry and has been a member ever since. Like so many other country stars, John longed to be on the Opry since his boyhood days.

"I grew up in Lexington, KY," John began. "We couldn't get WSM during the day but it came in great at night. We listened to the Opry all the time. My dad kept it on all the radios, especially in the cars and trucks. It was a dream come true for me to appear on the Opry and to later become a member.

"Things have changed since those days. It's no longer as necessary as it once was to be on the Opry in order to have a successful recording or booking career. But because the Opry is the mother church of country music and the granddaddy of them all, I believe it's worth saving; that's why I'm involved. I'd like to see the Opry grow and be maintained, and the secret to that is for people like me to become involved and be members.

"Since everybody knows it's not as important to be a part of the Opry as it once was, I think some of the younger artists don't really care very much about it. Touring schedules have made it tough to

make Opry appearances. I'm not there as much as many of the older artists, nor as much as I'd like. Most of our bookings are on Friday and Saturday nights and, financially, there's no way you can give up bookings to be there. This is what a lot of young artists are up against.

"As for the future, I'm very happy to see that the Nashville Network has started televising a portion of the Opry. It's something that's been needed for years. It'd also be great if WSM could set up a radio network. There's no reason why the Opry should not be heard — and seen — around the world.

"Unfortunately, if you mention some of these things to the older crowd, they get a little apprehensive and anxious. But I don't think you have to change the Opry to put it on worldwide radio and TV. Actually, it's that kind of exposure which will bring the younger artists back to the Opry. It's what we need to keep it as strong as it's been over the last 60 years."

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60 Years Of Harmony

Continued from Page 60

Grand Ole Opry was broadcast from Ryman Auditorium. The venue, which became listed on the National Register of Historic Places in 1971, was destined to go under the wrecker's ball. Local enthusiasm for the old building prevailed,

however, and WSM and National Life decided to save it.

As testimony to their foresight, the Opry House planners knew that TV would be a big part of country music's growth and thus drew the Opry House plans with television in mind. TV had always been a problem at the Ryman due to space constraints. There were other reasons why the Opry was not a weekly TV regular.

"Through the years there were always inquiries into the Opry being televised," recalled Hal Durham. "But some of the problems arose because the Opry is — and always has been — a radio show. As such it didn't lend itself to television, at least not the way TV people wanted to do it. We handle the commercials from the stage. We run the show in segments, with station breaks occurring on the half hour. They wanted us to change it but we didn't feel as if we wanted to make any changes for TV. On the occasions when PBS televised the Opry, they took it just as it was.

"When our own cable TV network started, we felt there was an opportunity for it to do something with the Opry. We agreed to try a 30-minute segment which is taken as is. They cover the event which isn't staged for TV, and it's worked very well for us. Response has been better than we anticipated and has been of great benefit to the performers."

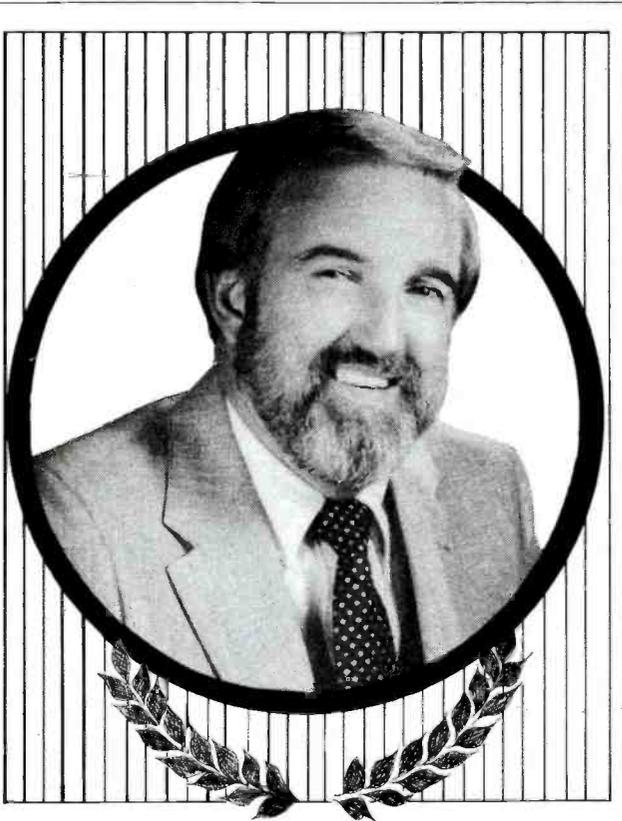
Opryland USA

On March 16, 1974 President Richard Nixon formally opened the \$15 million Grand Ole Opry House. He appeared onstage with Roy Acuff and, in an historic performance, demonstrated his talent with a yo-yo. The new theatre increased audience capacity from 3000 to 4400, and included state-of-the-art radio, TV, and recording facilities. Opryland Productions was formed later that same year, and in 1975 plans were announced for construction of the Opryland Hotel. The largest hotel/convention center in Tennessee opened in 1977.

WSM Radio was also undergoing some changes at this time, eventually evolving into a fulltime Country radio station. The only exception was its morning "Waking Crew" program. The "Waking Crew" began in 1952 and featured a live "big band," complete with singers. It wasn't until March, 1983 that a "country band" and singers replaced the popular music band which had served the station so well for so long.

In 1981 WSM and Associated Press formed the Music Country Radio Network, an overnight satellite-delivered web. That same year the company sold WSM-TV to Gillett Broadcasting, and in 1982 announced a joint venture between Opryland Productions and Group W Satellite Communications to create the satellite/cable-oriented Nashville Network. The network was launched in March 1983 with almost seven million subscribers, reputedly a cable television record. Six months later Houston-based American General Corporation, which had acquired National Life a year earlier, sold the Opryland Properties and WSM to Gaylord Broadcasting.

Today, WSM remains one of the most viable AM Country stations around, and the Opry is still a staple part of its programming. The Opry is broadcast live Friday and Saturday nights from 7pm to conclusion, which is anywhere between 11pm-midnight. Current Operations Manager Gregg Lindahl attributes WSM's longevity to the fact that "this company knows what it took to make WSM so successful in the past and remains



RALPH EMERY

A Tale Of Two Stations

Ralph Emery was on the air at WSM/Nashville between 1957 and 1982. Although he worked a variety of airshifts including the morning "Waking Crew" (his last assignment), Ralph gained national prominence during the years he worked overnights. Unknown to many listeners was the fact that the only country music on WSM was during Ralph's show and, of course, the Grand Ole Opry broadcasts. For that reason, Ralph remembers 'SM being "two different stations."

"We were one station at night and on the weekends for the tourists. But to the folks in Nashville we were another entity. Nashville people never have supported the Grand Ole Opry, so for the Nashville residents who weren't country listeners we programmed MOR.

"This caused more than a few tourists to raise their eyebrows. They'd come into town and discover that the Grand Ole Opry station they could hear at night — a staunch advocate of country music — was 'pop' in the daytime. They'd find that hard to believe.

"I'll tell you one thing, had it not been for WSM, Country just might have faded away in the late '50s.

"Rock 'n' roll came on so strong it just about wiped out country. There were damn few Country stations from '57-'60 and it would have

been easy for the station to go rock. But 'SM stuck by its guns and continued to operate both the Opry and the Country all-night show.

"WSM made a great contribution by showcasing artists like Marty Robbins, Jim Reeves, Johnny Horton, Patsy Cline, and Ray Price. Through artists such as these, country regained a place in the hearts of the people."

As a testimony to the power of the Opry, its performers, and its impact on the U.S., Ralph offered this final anecdote: "An L.A.-based cartoonist friend of mine once wrote a letter to Minnie Pearl. Instead of an address, he just drew a picture of her hat on the envelope — no name, no address — just the drawing. A few days later it was delivered to Minnie at the Grand Ole Opry."



LORETTA LYNN

The Coal Miner's Daughter Remembers The Opry

"The biggest thing that can happen for a country artist is to appear on the Grand Ole Opry. Even if you're selling ten million copies of every record you put out, the biggest thing is to get out there on that stage. The Grand Ole Opry is everything.

"Appearing on the Opry meant that you'd really made it, so I was lucky because I got on with my first record. Doyle and Teddy Wilburn and Ernest Tubb helped me get on for the first time. Of course, I had a top 10 record on a small label at the time, and I had been on the "Ernest Tubb Record Show," but they're the ones who got me started. The only thing I remember about that first night is when they pushed me out on stage I was patting my foot. I think I sang "Honky Tonk Girl," which I wrote, but I don't know how I got through it. I was so excited and bashful. I'm glad it's over.

"These days the Grand Ole Opry isn't the big deal it used to be. When an artist has a record out now they go into big money with one record, and they really start

feeling like they're more than what they are. They don't feel the Opry is important. But I think it should be like it was: we should have all the new artists on the Grand Ole Opry, but it's hard to get them when they feel they don't need it.

"The Opry was the only thing I ever got to listen to in Butcher Holler. Daddy listened to Gabriel Heater — that's what he told me, anyway — and he would let us listen on Saturday night. That's the only time he'd let us use the batteries for the radio. Mommy would dance, and Bill Monroe would come on. Ernest Tubb was my idol. I loved the song "It's Been So Long Darling," and that song called "Rainbow At Midnight." I'd cry when he'd sing — I was just a little thing."

committed to doing whatever it takes to remain successful in the future."

The Opry has also grown tremendously. Expanding from its lone Saturday night program, the Opry now produces eight shows per week in the summer, five over the weekend. In the winter they fall back to three shows — one Friday night and two on Saturday.

After 60 years the Grand Ole Opry is the working definition of entertainment, variety, vaudeville, and country music. The relationship between the artists, audience,

and the people of Nashville is a unique creation in the music world. The bond between WSM and the Grand Ole Opry is unpretentious and solid. As "Solemn Old Judge" Hay once commented, "The appeal of the Opry is a homey one. It sends forth the aroma of bacon and eggs frying on the kitchen stove on a bright spring morning. That aroma is welcomed all the way from Maine to California."

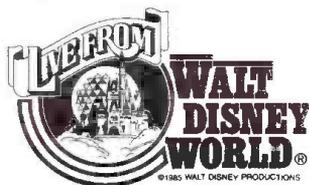
Note: This article was written with considerable assistance from Opryland USA and its research department.

THE JUDDS

LIVE VIA SATELLITE



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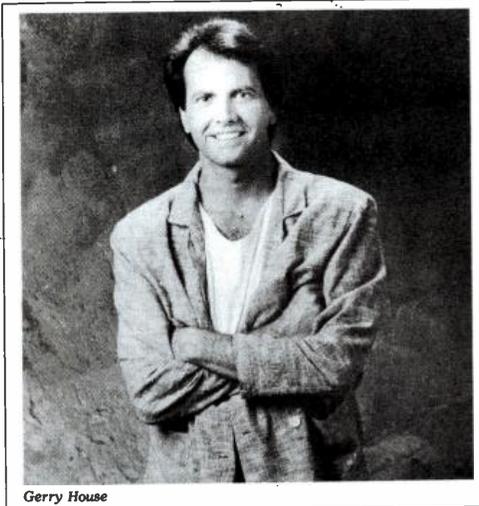
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 **NBC RADIO ENTERTAINMENT**
AMERICA'S MUSIC NETWORK

CMA LARGE MARKET PERSONALITY OF THE YEAR

A Personality In The House



Gerry House

Gerry House has become somewhat of a Nashville radio legend. Most of the people "in the business" have been House Foundation regulars for many of the ten years he's been on the air at WSIX/Nashville. And the fact that he's consistently ranked near the top of the ratings heap (even pulling down the #1 12+ slot a few times) is testimony that an awful lot of the non-music biz folks find him entertaining as well. Yet he's never been nominated for this award prior to being named the 1985 CMA Large Market Broadcast Personality of the Year.

Gerry's a 13-year vet who got started at 24 as morning jock/PD at WMBR/Jacksonville. He later moved into the same position at WTKO/Ithaca, NY. While not having previously worked in Country, he wasn't fazed by the move to 'SIX. "I've never considered my-

self a 'Country' jock," Gerry said. "We happen to play country music but what I do can easily be on an A/C station. It's a big mistake to become what your own idea of a Country jock is. You can't 'good ol' boy' people into listening to you. It gets real old, and they're not gonna put up with it."

Judging by the numbers Gerry's show has garnered over the years, it's obvious that plenty of "non-Country" fans have tuned in along the way to be entertained. To provide that "reason for listening," Gerry said, "I prepare as much as possible and try to make it sound as unprepared as possible. I write a lot - at least 20-25 jokes a day and another four or five major taped bits. I've never thought anybody, except maybe Jonathan Winters, could go in and wing it on a daily basis."

Gerry lamented that he hears so many people on the radio who are almost "non-people." "You don't know if they're married, have kids, or whether they've even read a book. You have to be human and make your life accessible."

A New Era

As many of you already know, Gerry has left WSIX ("After ten

years, it was like getting a divorce," he said) to become the host of "The Waking Crew," WSM/Nashville's long-running morning show. It comes complete with live band, singers, and a studio audience to boot. While Gerry does 7:45-9am with the Waking Crew (he also does 9-10am on the air), don't let the hour and 15 minutes fool you.

"At first I thought it would be a breeze," he admitted. "Then I realized there were no records to fall back on. It was just me and the band (which does three tunes), with a studio audience of potentially 780 people. If you don't think that thought makes you prepare! There's nothing much worse than saying something you think is funny while 780 people just sit and stare at you. I wish everyone who wanted to be a personality would, just once, do an hour in front of 500 strangers. It would teach them the value of preparation."



Allyson House

Gerry is married to Allyson, and they have a daughter named Autumn. He's a songwriter and also does jingle/TV work. Hobbies include playing piano, guitar, and golf.

As for goals, Gerry said, "I'd like to win an Emmy, Grammy, Oscar,

Tony, and the CMA Entertainer of the Year Award. Or I'd like to own my own Popeil Pocket Fisher-man."

For this year at least, Ger, you'll have to settle for the CMA Large Market Broadcast Personality of the Year Award. Congratulations!



Autumn House

CMA SMALL MARKET PERSONALITY OF THE YEAR

Homegrown Boy

Well, I suppose it might be a slight exaggeration to say Marvin McClanahan owns the town. But with a 42.5 share in the last available Arbitron for Adair County, it's probably as close as a radio personality is ever gonna get.

Raised in Kirsville, MO, Marvin personifies the adage "hometown boy makes good." Except for a couple of years in the service, he has lived and worked there all his life. It's for his work on his hometown station, KIRX, that the CMA is honoring him as its 1985 Small Market Broadcast Personality of the Year.

Although Marvin worked part-time for KLTJ/Macon, MO right after high school, he didn't work in radio fulltime until after his hitch in the service. That job, too, was at KLTJ, where he worked as jock/copywriter. A short time later he



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CMA MEDIUM MARKET PERSONALITY OF THE YEAR

Two Out Of Three Ain't Bad — It's Great

"To do it once is amazing, to do it twice is a dream come true." With those words WWVA/Wheeling morning personality Stan Davis described his feelings on being named a CMA Broadcast Personality of the Year for the second time in three years.

It was two years ago, while working at WVAM/Altoona, that Stan was honored in the Small Market category. Ironically, by the time Stan got to Nashville to accept the trophy, he had already taken a new job as the all-night jock at WWVA. This year, in the midst of being named in the Medium Mar-



Stan with new bride Robin Bailey.

ket classification, Stan has moved from overnights to the 'WVA morning show.

"I've always wanted to do mornings," he said. "The whole station is behind me. We've put together a team with newswoman Sherry Stoneking and Sports Director Scoop Demarest. We're taking a USA Today approach with a lot of information, a little comedy, and a strong news commitment. There's so much happening in the Ohio Valley that this is a real necessity. What with a local strike and the economic situation in the Northeast, people rely on us more than any other TV or radio station around."

Another major change is taking place in Stan's life — he's getting married the day before he goes to Nashville to accept the award. He'll use the occasion to honey-



Stan compares tapes with newsman Scoop Demarest.

moon with Robin Bailey, who's quite a country music fan, says Stan. "She's more excited about going to Nashville than she is about the wedding," he added. Let's hope he's kidding.

Same Philosophy

Stan's philosophy hasn't changed since moving from 'VAM to WWVA. "I just try to be myself and be entertaining," he said. "I like to be human on the air and unfettered by convention, within the bounds of good taste. Personality is the name of the game. Inform, entertain, make people laugh, and you're in business."

Stan's long-range goals are to "continue to be a successful air personality as long as possible, although I would ultimately like to own a radio station." His hobbies are photography and songwriting, and he would love to "have a hit record from my catalog."

When I talked to Stan, his enthusiasm for his work was clearly evident. "For the first time in a long time I'm really enjoying myself. WWVA is the ultimate work-



Stan as Tevye in "Fiddler On The Roof."

place; I'm having more fun than I've ever had in my life. I'm working for great people and a great company, plus doing live radio is a real rush. In the Wheeling Jamboree I have the chance to work on the second oldest radio program in the U.S. Then there's 'Jamboree in the Hills' every year, where I have a chance to emcee a show in front of 60,000 people. Combine all that with being in love, and I really can't imagine how I could be any happier."

Now Owns The Town

left to pursue a degree in mass communications. While attending Northeast Missouri State University in Kirksville, he began working at KIRX.

Marvin did the evening show his first two weeks. Afterwards, he was moved to mornings, where he's been ever since — happily, I might add. "I don't know that I'm dying to leaving small market radio," said Marvin. "I don't think I'm making the money I'm worth but making a lot more means leaving, and I don't know that I want to do that."

Chip Off Old Block

Marvin mixes music with one-on-one information and spices up his show with a sidekick named

"Chippy," who deals with everyday issues and frustrations in an amusing way. Marvin uses the speeded-up version of his voice because it appeals to a wide range of folks. "The older audience likes the character for what it says, and the youngsters can really relate to Chippy because of the approach."

Like most successful personalities, Marvin believes in making the listeners feel important and talking to them as individuals. He incorporates one little twist, however. "I visualize individuals who've told me they listen at a certain time or for a certain bit. I try to talk right to them, personally, when I know they might be listening. I play the music they tune in for and want to



Marvin and wife Rebecca with sons Andy and Bryan.

be the person the listeners want to be with as they start the day."

Marvin said he'd never even thought about submitting his work for consideration let alone winning. "I was stunned when they called to say I had won. People around here thought I was calm about it, but the truth is I was so surprised I didn't know what to say. It really is a great feeling, though, to be honored by your peers and the CMA."

Marvin, 38, is married to Rebecca, and they have two boys: Andy, 13 and Bryan, 6. His hobbies are photography, jogging, church vocal music, and vacationing. His next vacation will be to Music City USA to pick up his trophy as the CMA Small Market Broadcast Personality of the Year for 1985. Congratulations, Marvin!



Marvin helping Bryan master the art of cycling.



Congratulations
on 60 great years
of Country music.

I'm proud to be a member
of the Grand Ole Opry!





SHARON ALLEN

NASHVILLE THIS WEEK

Runaway Success For Gatlin

This is a story about a love song. Some songs express love in one way, some express it in another. Larry Gatlin & the Gatlin Brothers' current single "Runaway Go Home" is touching the hearts of folks across the nation, and having a tremendous affect on runaway children and their parents.

KRAK/Sacramento's MD Rick Stewart is one of those affected. He picked up the mail last Wednesday and took the Gatlin record home. As the father of two young children, this record had a powerful impact on Rick. He aired "Runaway" at the beginning of his shift the following day and asked listeners to respond. Forty calls were logged the first hour. Soon after, Rick received a call on the request line. A girl . . . crying.

This is her story: Having runaway from home 18 months ago, in Sacramento she'd been "working the streets" for the past six weeks. Around noon in a downtown park near the state capitol she heard "Runaway Go Home." It was her turning point.



BARBARA AND BABY — Barbara Mandrell proudly shows off the newest addition to the family — Nathaniel Mandrell Dudley.

She called home collect, and her family arranged for her immediate return. She then called Rick to say thank you.

When he went back on the air, the emotion could still be heard in his voice as he told the listeners the story you've just heard.

This particular story has a happy ending. Feelings run high in runaway situations, and parents admit to their anger, pain, and frustration.

PD Don Langford told me when they played the song later in the day, parents called to say that the song helped to change their feelings of anger, and that they wanted their family back together.

Gatlin On The Upswing

Now that you've seen a success story, let's take a look at the lyricist, Larry Gatlin. As you know, Gatlin's life has gone through traumatic changes this past year. He says, "I put the right side of my brain, my heart, my soul, and my spirit to sleep with drugs and alcohol. Things were happening around me I didn't want to see. There were people who didn't think I was the best songwriter in the world . . . people who didn't like my music. I couldn't take the rejection so, I anesthetized my whole body so I couldn't feel things. By the grace of God I've been straight, or at a time, for 10 months today."

A year ago Gatlin feels he couldn't have written the song. Here's his story: "I was on my way to play golf . . . had already missed my tee time . . . the cab was an hour late picking me up and now we were lost. A year ago I would have been ranting and raving — It

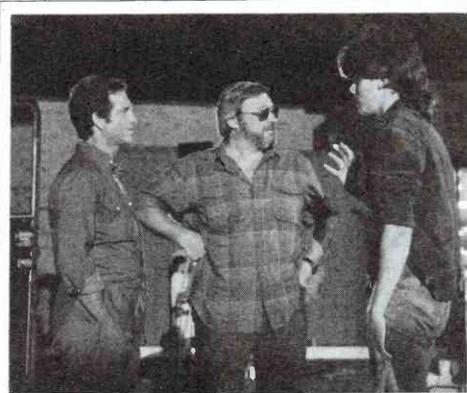
was amazing, I was at peace about the whole situation. I saw a sign that said, "Runaway, go home free on Trailways," but what the sign said to me was when you think you're lost, you're probably not.

"I wrote 'Runaway Go Home' on the cab receipt. I worked on it while I was on the golf course. Then after the concert that night I went back to my hotel. I didn't know what I had yet. I asked my sound man Tom Hensley to get me a guitar out of the bus. Fifteen minutes later it was finished. I asked Tom and my road manager Ron Carpenter if I listen, and we all three sat and cried.

"I think it's a meaningful important song, I'm not on a soapbox, but if we can move somebody with music, well let's do it. I hope 'Runaway Go Home' will reach out and make some young person stop and think. Maybe it'll make a daddy stop for a moment and think — go out and hug his boy or go to his baseball game."

CBS has completed the music video for "Runaway Go Home." It shows the plight of four real-life runaways and the problems they face on the streets. The video closes with the four runaways telling young people who've either left home or are thinking about it that there are people out there who care. The National Runaway Hotline number (1-800-621-4000) is supered across the screen. CBS is distributing this video to radio stations and 275 runaway centers across the country, to be used as a public service than as a commercial venture.

Should you decide to do something locally, here are a couple of



RUNAWAY VIDEO — Filming the video (l-r): Larry Gatlin, Scene III's director Marc Ball and 18-year-old Richard Kidd, a runaway youth who appears in the video.

tips: Find out if there's a runaway shelter in your hometown. Be sure your public affairs department and your switchboard operator have the telephone number in case someone calls in. Make sure the hotline runaway number is given out when you play the record.

At press time the record company is working on a federally-

sponsored public service and promotion effort using the song and video. This will be in conjunction with the already existing programs sponsored by the Department of Health and Human Services and the Federal Homeless and Young Runaway Program. As this project evolves, I'll keep you posted.

NASHVILLE IN MOTION

Laray Mayfield is now National Promotion Manager for Management Plus . . . Bud Beal is the new Director of Marketing at Scene Three, a Nashville-based film and television production company . . . Total Concept Representation, Inc. just moved to 50 Music Square West, Suite 501, Nashville, TN 37203 (615) 327-0867. President Earl Owens has added booking to the company's services, with former Jim Halsey VP Bob Taylor as Exec. VP of the booking division. The firm has also opened a West Coast office, headed by Harold D. Cox, located at 31 Chester Ave., Bakersfield, CA 93301 . . . Lew DeWitt just signed to Buddy Lee At-



Colt Daniels

tractions for booking . . . Colt Daniels signed with Mesa Records. His label debut is "This Honky Is Gonna Honky Tonk Tonight."

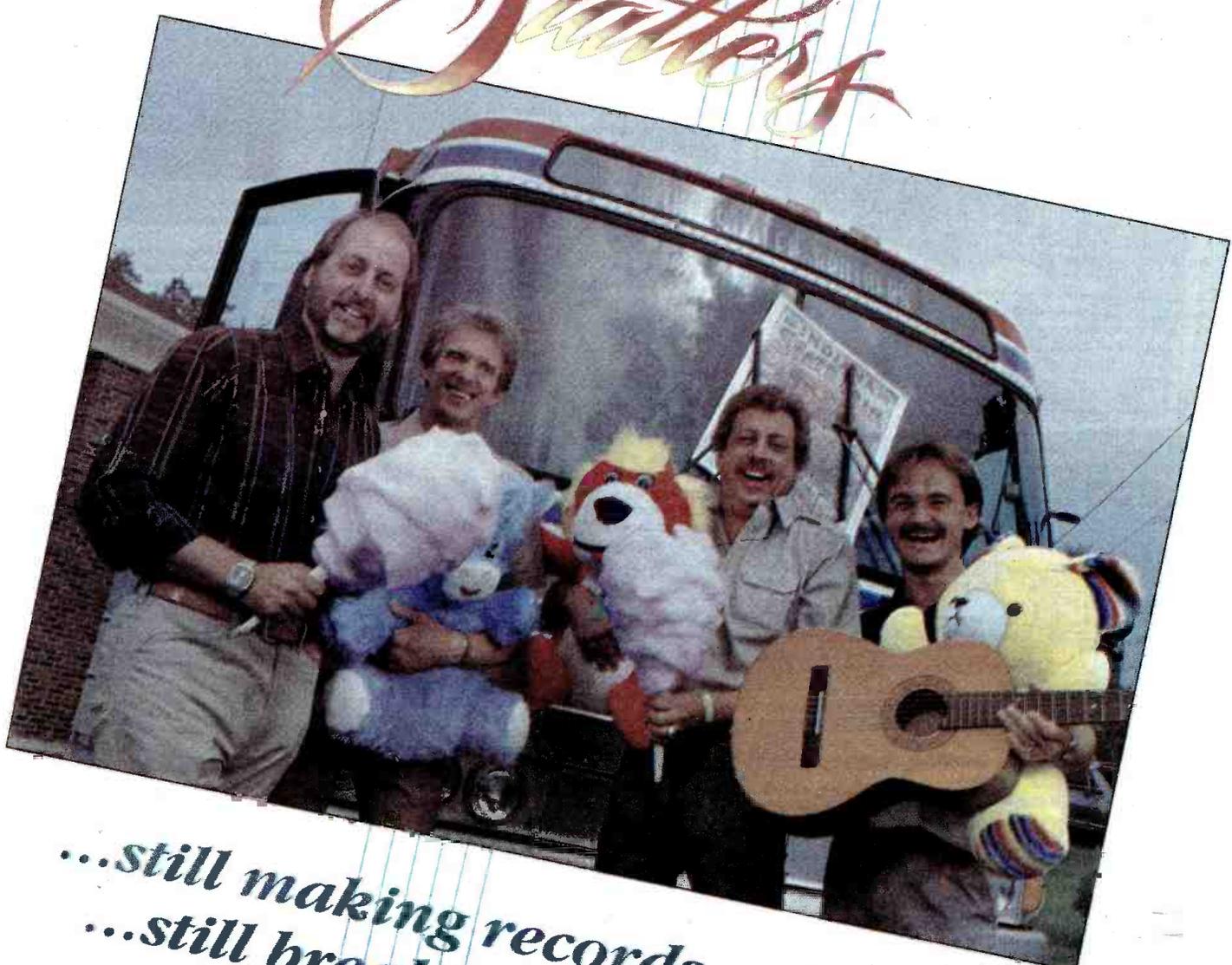


BMI SIGNS LOVELESS — Newly signed MCA artist Patty Loveless recently signed as a writer affiliate with BMI. Her first release is slated for later this month called "Lonely Days, Lonely Nights." Pictured (l-r) are BMI Vice President Roger Sovine, Loveless, and MCA's Tony Brown.



GEORGIA HONORS ARTISTS — "Georgia Recording Artist of the Year" Rezy Bailey tips his hat to the other Atlanta Songwriters Association Award winners. During the awards ceremony at Atlanta's Moonshadow Saloon, the Forester Sisters and Charlie Singleton were named Outstanding New Artists. Elektra artist Steve Morse received a Special Achievement award for his recognition as a writer, producer, and guitar player. Pictured (l-r): Christy Forester, Kim Forester, Morse, Bailey, Singleton, June Forester, and Kathy Forester.

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MCA RECORDS



COUNTRY PICTURE PAGE



MEETIN' 'EM IN DENVER — KYGO/Denver recently celebrated its fifth birthday with a full day of activities for listeners. The picnic concluded with Dan Seals and the Forester Sisters in concert, followed by a giant fireworks display. Pictured are KYGO staffer Mark Anderson, MD Rick Jackson, Seals, Promotion Director Cindy Bond, PD Bob Call, and staffer Bob Dallas.



SAME PLACE, DIFFERENT STATION — Marty Purcell (l), producer of WSM/Nashville's "Waking Crew" morning show, welcomes aboard new host Gerry House. "Aboard" is an especially apropos word, since the show is now broadcast from the General Jackson Showboat.



EXILED — Les Taylor (l) and Steve Goetzman (r) of Exile, stopped by the KFMR/Stockton studios to chat with air talent Steve Jackson (c).



BEMIDJI BEAUTIES — The Forester Sisters are gathered around KKBJ/Bemidji, MN midday talent Cindy MacDonald. Left to right are Kim, Kristi, Cindy, Kathy, and June.



30/60 — A couple of major anniversaries were celebrated at KWKH/Shreveport last month. The station has been playing Country for 60 years. The man receiving the birthday cake is Frank Page, who not only was celebrating his 60th birthday, but his 30th year with KWKH! Frank was one of the early announcers on the Louisiana Hayride show, and as such introduced Elvis, Hank Williams Sr., and Johnny Cash to many folks for the first time. HB Frank and KWKH — a pair of Country legends!

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WALT LOVE

LYRICS ISSUE TAKES CENTER STAGE

NMS 6: Positive Idea Exchange

The New Music Seminar 6 wasn't supposed to center on the current lyric/ratings controversy. But from the keynote address on down, the debate over porn rock lyrics led the seminar's hit parade of popular discussion topics.

And WZAK/Cleveland PD/panelist Lynn Tolliver made sure the Rhythm Radio panel addressed the lyrics issue when he immediately declared, "Who do you know who doesn't like to fuck? I certainly like to fuck, and I like songs about sex. So we give people the songs they want to hear." Panel member and WUSL/Philadelphia PD Jeff Wyatt added, "We try and be responsible about the product we decide to air, but that doesn't mean censorship."

Devil's Advocate

Playing devil's advocate, I posed this question: What if an advertiser says he'll pull his account and take it to someone else if you air what he deems a risqué record? Audience member WRKS/New York GM Barry Mayo responded, "It really depends on the situation and what's totally involved. I'm not in the habit of letting my advertisers run the radio station. Since I come from the programming ranks, I have some definite thoughts about this. We let our programming department make its own decisions. But I must be truthful. If the client represented a very large account that meant megabucks to our organization, then and only then would I tell the PD not to air a particular piece of musical product."

"We try and be responsible about the product we air, but that doesn't mean censorship."

— Jeff Wyatt

Also participating on the panel were WJLB/Detroit OM James Alexander, KDAY/Los Angeles Assistant PD/MD Greg Mack, WDMT/Cleveland PD Dean Dean, and WRKS PD Tony Q. They all felt parents need to pay closer attention to what their children are doing and listening to at home and on the radio. Another interesting point was also brought up about the lyric debate. Isn't it strange that no black artists have testified before the Senate committee? In the not so distant past a number of organizations were primarily upset with R&B artists for using so many sexually explicit lyrics in their music.

A large number of independent record promoters attended the

panel session. So it wasn't surprising to hear this question: "What criteria do you use when adding a record to your station's playlist?" Each panelist had his own answer, but all agreed on the bottom line — first, the record has to be good.

More Understanding

Several of the panelists expressed displeasure at being promoted by three or more independents on the same piece of product. They wondered why the record labels spend money hiring independents

to do the job their local people have been hired to do. The panelists said this type of pressure is unwarranted. And it won't make them add a record they may or may not be considering for their stations' playlists.

We heard a number of pleas from the audience (a healthy mixture of professionals and hopefuls from both sides of the industry) for help and understanding from radio and records. Small things like returning calls were high on the importance list for those in the record

industry and young people looking for their first radio jobs. When one individual asked, "How do I go about getting my first broadcasting job?," the panelists' consensus was that he should do more than send a tape and a resume.

James Alexander and Tony Q suggested a prospective applicant take the initiative and introduce him or herself to some of the country's top programmers, who will then be able to match a face to a name. This way the person becomes more than just the guy or girl who keeps calling regularly about a job. By the same token, radio hopefuls said they're looking for personal interest from industry veterans. These are the people who can change an applicant's entire personal and professional life by giving him/her a shot.

I must mention the fact that no personal attacks were directed at any of the panelists or audience members. Although we didn't ignite the fireworks set off at last year's NMS session, we did generate a positive exchange of opinions and ideas. Maybe we're finally becoming more understanding, aware, and informed about each other's industry role.



(l-r) Panel members Jeff Wyatt and Tony Q address a question.

ACTION

Last week we reported that WTHP/Winston-Salem was up and running. Now we have the official lineup: Jae Jackson returns from WFXC/Durham to handle mornings, middays are automated, Sandy Garrett moves from crosstown WQMG into afternoons, and Keith Tyson hosts evenings.

After several months of anticipation, WBUS/Newman-Atlanta finally hit the air several weeks ago with segued music. Its jock lineup should now be in place. PD Mike Roberts will handle mornings, while Carol Blackmon and Roger Henderson, ex-crosstown WIGO, will assume middays and evenings. Michael Gamble moves from WAOK to take on afternoons. The only two jocks from outside the market are MD B.J. Taylor (late-nights), formerly MD at WBLX/Mobile, and Ken Tobin (overnights) from WIBB/Macon and WWIS/Virgin Islands.

Jerry L, another WBLX alumnus, is programming WKKY/Pascagoula, MI and taking the station from TM automation to live B/U. He needs record service from all labels and can be reached at (801) 762-1821. WKKY's

address is Box 1789, Pascagoula, MS 39567.

WDPN/Columbia celebrated its third anniversary as a B/U station earlier this month with a large party at the local Fame Club . . . WZZT (Z103)/Columbus also celebrated its first anniversary. The festivities included a live show by hometown artists KokoPop.

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WALT LOVE

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BREAKER

BLACK/URBAN CHART: DEBUT 36

**“CURIOSITY” THE FIRST SINGLE
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PRODUCED BY DON POWELL FOR TWIN-TOWN SOUND CORPORATION

DON POWELL MANAGEMENT

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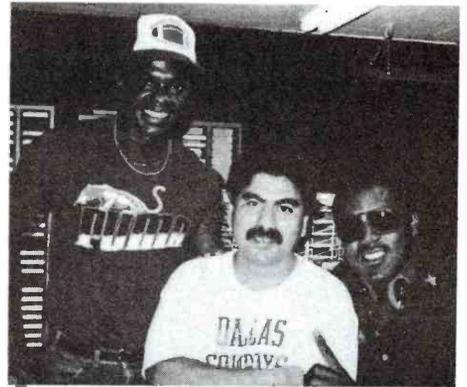
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BLACK/URBAN PICTURE PAGE



BUD SHOWDOWN WINNER — Birmingham's Cheryl Hunter was the winner of this year's Budweiser Showdown. She'll record a Bud commercial, and receive \$10,000 in musical equipment as well as a PolyGram contract. From left: PD Lee Michaels and MD Marco Spoon from host station WBMX/Chicago, Hunter, WBMX GM Kerrie Anderson, and Promotion Director Kaalil Fhahim.



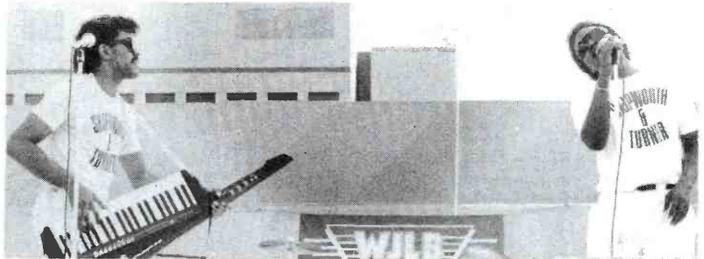
MY COWBOYS HAVE ALWAYS BEEN HEROES — K104/Dallas ran a "Radio Pep Rally" for the Dallas Cowboys, wherein different players sat in as guest DJs throughout the weekend. Pictured above are (l-r) Michael Downs and Eugene Lockhart, flanking the station's Michael Hernandez.



"PRIVATE" AUDIENCE — A year and a half after the album's release, Tina Turner's "Private Dancer" tour rolled on through two nights at Madison Square Garden. Backstage with Tina (r) is WBLS/New York MD Maye James.



TIME TOUPEE THE PIPER — WALT/Meridian, MS MD Guy Black, who does a Buckwheat character on his morning show, has recorded "Buc-Wheat's Toupee," a parody of "Raspberry Beret." Black (l) poses in his character's uniform with the station's Dr. Graham and PD Aundrea Russell.



SKIPWORTH & TURNER LABOR FOR WJLB — WJLB/Detroit recently presented the "Strong Songs Labor Day Jam." 13,000 listeners turned out to hear the Deele, Boogie Boys, Kiara and Skipworth & Turner, who are shown here performing.



STRANGERS IN THEIR HOMETOWN — Red Label artists Osborne & Giles visited Chicago's B/U stations in support of their recent single. Seen here (l-r) are Red Label's Rich Girod, Billy Osborne, WGCI-FM PD Graham Armstrong, Zane Giles, and Red Label's Wayne Lewis.



PARTIERS TRUST WOMACK — Bobby Womack sponsored a Hollywood party on behalf of his new LP and "I Wish He Didn't Trust Me So Much" single. Surrounding Womack are (l-r) All-Pro Broadcasting owner Willie Davis and former boxer Ken Norton.



DENNIS MENACES KACE — While in town to tape "Soul Train," Dennis Edwards stopped by KACE/Los Angeles to thank PD Pam Robinson for her support of the "Coolin' Out" single and LP. (l-r) are Motown's Joseph Morrow, Robinson, and Edwards.



STARPOINT DIGGS UP KISS — Starpoint's Rene Diggs and Ernesto Phillips dropped by WRKS/New York to promote their "Restless" LP and were interviewed on-air by Kiss's Bob Slade. Shown (l-r) are Diggs, Elektra's Earl Hutchinson, Phillips, and Slade.

A HOT ONE

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The Isley Brothers



On Warner Bros. Records and Cassettes



BARBARA BARNES

JAZZ

A TRIO OF GAINS

Three Faces Of Jazz Radio

This column offers a look at three stations which play jazz music, either fulltime or integrated into another format, which generated ratings improvements in the spring '85 Arbitron sweep.

Mainstream Plays The Cream

KADX/Denver is causing a stir with its mainstream Jazz format. Since the station was bought by noted jazz impresarios Dick and Maddie Gibson (R&R 9-13) in February 1984, it has more than doubled its share in only one year, climbing from a 0.6 in the '84 spring book to a 1.5 this past spring. Adult numbers also registered noteworthy increases since last winter's book, tripling in 18+ adults and scoring well in upper demos, especially at night.

Assistant GM/PD Pat McNulty explains KADX's current state of well-being. "A major reason for our success is our tremendous staff. The audience already knew most of the DJs from the old KADX, from where I had incorporated some of my staff."

The original KADX was a 100 kw station broadcasting Jazz since '74 from south-central Denver. In 1981 new owner Great Empire Broadcasting of Wichita transformed it into Country KBRQ-AM & FM. The current KADX is in suburban Castle Rock, and although it has only 750 watts, it still covers most of the Denver metro.

"The jazz climate has improved greatly in the Denver area," Pat

continues. "For example, a few years ago there were only four jazz clubs in this market. Now there are over 30." He feels that his station's success mirrors the success of jazz in the community; they help each other out. For example, KADX cuts its advertising rate in half for jazz clubs.

When tuning into KADX, you might hear what Gibson refers to as "the great players": Chuck Foster, Count Basie, Freddie Green, Zoot Sims, Dinah Washington, Joe Venuti, Louis Jordan, and Dizzy Gillespie.

Big Band Jazz Has Piz-azz

AM outlet WMID/Atlantic City's taglines are "Music of the Stars" and "Traditional Music of the '80s." On this station, you would hear Chris Conner, Mel Torme & George Shearing, Joe Williams, Herb Alpert, Dee Bell & Eddie Duran, Artie Shaw, Tony Bennett, and Ashley Alexander.

In the spring of '83 WMID finished seventh overall with a 3.1. At that time its music format consisted of, as MD Bill Hopkins explains, "a hodgepodge of MOR, '50s and '60s hits, and Big Band sounds. It was a directionless mess."

That fall, Keith Hill arrived on the scene as PD to "fix" the station. Fix he did, for in the spring '84

and '85 books, 'MID posted an 8.8 and 11.8, respectively. This growth catapulted the station to second place!

How did he do it? In addition to steering WMID to a more specific Big Band-Jazz sound, Keith developed promotion and research campaigns. He says, "We promoted aggressively with billboards, newspapers, and some direct-mail. Furthermore, Bill and I instituted a very simple but meticulous research program. A file is kept on everyone who makes contact with us for any reason. They are then recontacted if we are doing something that they'd be interested in. We do this with the help of a few interns and a computer."

Keith adds that the improvement of his WMID's signal contributed significantly to its success, but that didn't happen until the following spring. "We used to be a Class IV station (1 kw days/250 watts nights), but after we scored that 8.8, we increased our nighttime power to 1000 watts.

No Regrets With Sets

100 kw KLSK/Santa Fe describes as eclectic. Says MD Rick Darby, "The eclecticism is not a matter of block programming; it is based on sets. In an hour there may be up to four sets, each with a different "format." One may consist of jazz music, another of classical, folk, "new acoustic," A/C ballads, etc."

However, PD/owner/conceptualist Bill Sims adds, "We consider Jazz and Classical programming the mainstays of the format. In fact, Jazz is 40-50% of our programming; Classical is 25%. The rest could be anything." A sample hour of artist sets: Indra Lesmana, Chuck Mangione, and Diane Schuur; Dan Fogelberg, Andreas Vollenwieder, Shadowfax, and Suzanne Vega; Al DiMeola, Andy Narell, and Paquito D'Rivera; and a classical set by J.S. Bach and Raymond Leppard.

Bill says the development of the concept begins "on the basis that if you offered different kinds of music in block fashion, you're only going to appeal to those who usually listen to that type of music. My thought was that by mixing up sets within an hour, the people who simply enjoy good music, regardless of its kind, would listen. In this way, you have an opportunity to expose more people to samples of other types of music, while keeping those who would normally tune out if they thought any one style was going to last 3-4 hours. It works very nicely."

How nicely is it working? Since its debut, KLSK has been showing steady ratings increases. Overall, the station jumped from a 3.5 a year ago to a 7.0 this last spring. By the way, KLSK targets 30+ listeners with incomes over \$25,000.



Radio Remembers John Hunt

R&R joins the jazz industry in mourning the death of John Hunt, a leading proponent of jazz music who served as Music/Fine Arts Director at WBFO/Buffalo. Following is an excerpt of a communique teletyped to NPR stations by Joe Lowry, his colleague and friend.

On Saturday, September 21, the jazz radio community lost one of its most valuable and respected citizens. John Hunt passed away after a long battle with cancer. During his association with WBFO, John touched the lives of millions of people. As a producer, he was responsible for many live recording sessions documenting the giants of jazz. His work helped make the Public Radio Performance programs "Jazz Alive" and the "American Jazz Radio Festival" successful and meaningful.

As a Buffalo native and resident, John was the local correspondent for *Downbeat* and a contributor to

area newspapers. He was also responsible for fostering a relationship between broadcasters and the National Association of Jazz Educators. John was a member of the Board of Directors of the Association of Music Personnel in Public Radio.

John Hunt was a tireless, dedicated man. He will be sorely missed.

Information is forthcoming on a memorial fund currently being established in John's name. The fund will be directed towards continuing John's goal of enhancing jazz awareness. His spirit lives on.



CAUGHT FOR A SHOT — Jackie McLean is flanked by KXPR/Sacramento JD Gary Vercelli (l) and photographer Jerry Moresi (r) in Perugia, Italy. The three were taking a break from the Umbria Jazz '85 festival.



YONEMURA FLIES SOUTH — Paul Yonemura helped promote his Jazz Mind Records release, "First Flight Home," during a swing through Southern California. Pictured at one of his whistletops are (l-r) Extra Sensory Promotion's John Enrico, Yonemura, KLONG/Long Beach PD Ken Borgers and air personality Bubba Jackson.

ALL THAT JAZZ

MCA Activates Jazz Line

MCA is re-entering the jazz arena and has tapped Zebra President Ricky Schultz to head the effort. This marks the second time in recent months that a major label has made an extensive jazz commitment. In an approach similar to Capitol and its Manhattan label, through which Blue Note was reactivated, MCA will focus on revitalizing the Impulse jazz label. It will feature reissues of classics, previously unreleased vault treasures, and newly-signed artists.

Schultz, who will oversee A&R, marketing, and promotions, reports that MCA will also revive the dormant Jazz Heritage Series, featuring historical recordings from Decca, Dot, Brunswick, and Signet as well as recordings from Chicago labels Chess, Checker, Argo, and Cadet. Other projects include the revival of the Crusaders label, with a forthcoming album by Joe Sample and Larry Carlton. Schultz also adds that a new MCA Masters Series will debut and



Ricky Schultz feature "pressings in the Windham Hill ilk."

Schultz, who has divested himself of his Word of Mouth marketing company, says, "We're going to be an aggressive player in this arena. I look at it as a chance to prove to the corporate centers that jazz can be managed and dealt with successfully in a profitable business manner. But more than that, it's a chance to score some big points for the music itself." Look for new releases by mid-March.

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OPPORTUNITIES

OPENINGS

Production Professional

#1 New York City Radio Station

KISS-FM is seeking an experienced Production Professional for a challenging production/continuity position.

This position will be responsible for coordinating all station production for sales/programming. The successful candidate must have extensive copywriting experience for retail sales, excellent voice-over capability, complete knowledge of four-track studio operations and continuity department administration.

If you are looking to make your creative mark in New York with a top notch operation, send your demo reel and resume including salary requirements to: Stu Goldberg, c/o WRKS Radio, 1440 Broadway, 2nd Floor, New York, NY 10018

Morning Jock needed. Warm & friendly. 90 miles from NYC, in the 11th largest market. C&R: John Grappone, WRCN, Box 666, Riverhead, NY 11901. No calls. EOE M/F. (10-18)

Pittsburgh News department has two anchor/reporter positions available. Aspiring NDs only. Contact Steve Hamrill: (412) 821-6140, 9:30-10:30am EDT. (10-18)

Wanted: Full and parttime DJs/production in NW NJ. Solid Gold format, one year on air. T&R: Bill Cox, PD, WNNJ Box 40, Newton, NJ 07860. EOE M/F. (10-18)

Looking For An Opportunity To Grow?

New Bridgeport A/C is searching for Personalities & newspeople. C&R to Mike Dowling, 1862-1902 State Street Extension, Bridgeport, CT 06605. EOE

Modern FM Country looking for air personality to join morning team. Also energetic night personality. T&R: Bob Jones, WOBE, Box 871, Charleston, WV 25323. EOE M/F (10-18)

Z104 searching for newperson for morning anchor. T&R: Kemusabi Joe, 6633 Mt. Phillip Rd., Fredrick, MD 21701. EOE M/F (10-18)

PERSONALITIES

This is an extraordinary opportunity. Major East Coast broadcaster is seeking candidates to help us build for the future. We are looking for professionals in all dayparts. If something special happens when you're on the radio, we want to hear it. Our station is programmed to entertain and inform adults in their late 20s and early 30s. If this type of challenge interests you, please forward your materials to Radio & Records, 1930 Century Park West, #152, Los Angeles, CA 90067. EOE M/F

195-FM AOR "shadow of NY" seeks morning newperson/personality with levels of excellence. Cassettes: Box 95, Danbury, CT 06810. EOE M/F (10-18)

Join NH seacoast's top-rated radio team. Personality A/C, heavy news/information. T&R: Scott Hooper, PD, WHEB, Box 120, Portsmouth, NH 03801. EOE M/F (10-18)

Powerhouse FM CHR needs up & coming morning jocks. Mature voice, strong production a must. T&R: Rick Bryan, WZMM, 98 16th St., Wheeling, WV 26003. EOE M/F (10-18)

PROGRAM DIRECTOR

Growing radio group looking for top-notch PD. Requires understanding of various formats. Must have the ability to communicate effectively with other departments. Good people and administrative skills should be a prime part of your makeup. Possibility of Group Programming Position in a short time. Put together your latest resume, current salary and a composite tape of your best station. Enclose a cover letter that clearly states your programming philosophy and send the package to Radio & Records, 1930 Century Park West, #145, Los Angeles, CA 90067. EOE

OPENINGS

WJET seeking experienced weekend anchor. T&R: Craig Warvel, WJET, 1635 Ash Street, Erie, PA 16423. (10-11)

Major group flagship seeks sportstalk host. Excellent money. Major market environment. T&R: Jim Horn, PD, Box 910, York, PA 17405. (10-11)

Immediate opening for mature morning host for contemporary B/EZ format. News & production skills a must. SE CT. WYTD. Call Bob Parry: (203) 442 5326 (10-11)

Boston's new music source, WFNX, needs MD. Modern music background a must. No calls. Rush T&R: Michael Bright, WFNX, 25 Exchange Street, Lynn, MA 01901. EOE M/F (10-11)

SOUTH

Need killer mornings for aggressive FM Country in great market. T&R: Don Moore, KNFO, 95FM, 1512 Lake Air, Waco, TX 76710, or (817) 776-3900. EOE M/F (10-18)

Seeking mature/stable, pro for Country format. Airshift/Production Director. Good pipes/production a must. T&R: Steve Chauvin, WFPB, Box 1829, Hammond, LA 70404. (10-18)

Morning drive in the sweet sunny South. Strong authoritative voice/plenty of pizzazz in your writing. T&R: Nancy Frost, Box 189, Cape Coral, FL 33910. EOE M/F (10-18)

CAN YOU PRODUCE...

Great sounding spots and promos? Can you use state-of-the-art equipment, including recording studio console multitrack, and digital synthesizer? Can you conceive campaigns for clients and station promotions? Then you are ready to apply for our immediate fulltime production director opening. Send production samples and resumes, now, to WAPI-FM, 2146 Highland Avenue South, Birmingham, AL 35205, Attn: Mark St. John, and maybe in the near future you'll be producing at Birmingham's #1 CHR! M/F EOE

Morning drive personality with production skills needed. Advancement opportunities. WKJA-FM/Ballhaven, NC. Contact Aubrey Aycock: (919) 964-9292. EOE M/F (10-18)

Have gun, will travel. We need engineer with knowledge of AM/FM transmitter, audio-chain, composite processing. Mike Thomas, FM99, Box 3168, Tallahassee, FL 32315. EOE M/F. (10-18)

NEWS PERSON NEEDED

For afternoon drive at FM Country in North Central Florida. Great company and great place to live. Send T&R to Radio & Records, 1930 Century Park West, #151 Los Angeles, CA 90067. EOE

CHR powerhouse seeking team players to communicate on 100 kw FM. T&R: David Edney, PD, O101, Box 5314, Meridian, MS 39302. EOE M/F (9-27)

WMJJ has immediate opening for experienced midday personality/Assistant PD. T&R: John Jenkins, PD, WMJJ, 530 Beacon Pkwy. W., Ste. 600, Birmingham, AL 35209. EOE M/F. (10-18)

WOW-107 looking for Female Personality to compliment top-rated, award-winning morning show. T&R: Jay Christopher, Box 2786, Pensacola, FL 32503. (10-18)

WFXX has opening for air & production shift. Rush T&R: J. Michael Pruett, Box 2763, Jackson, TN 38302. EOE M/F. (10-18)



PM drive announcer with strong production skills needed at North Central, FL Country FM. Send tape, resume, and salary requirements to: Ken Martin, GC101, 4424 NW 13th St., C-3, Gainesville, FL 32609.

Space Coast AM, CBS affiliate with news commitment, needs ND/Morning Anchor & newperson/afternoon anchor. T&R/salary: WMEL, Box 1318, Melbourne, FL 32935. EOE M/F. (10-18)

AM station seeks motivated sales persons & local sales manager with unlimited potential to develop expanded market. Write: GM, WAGE, Box 1290, Lusburg, VA 22075. EOE M/F (10-18)

OPENINGS

NEWSPERSON WANTED

To provide strong local coverage within personality oriented CHR morning show in Tidewater, Virginia. Must know news, sources, writing, and be part of entertaining morning team. Send tape & resume: PD, WGH, 2302 West Mercury Blvd., Hampton, VA 23666 EOE.

Midday personality for charging AM 'vintage rock 'n roll. No schtick. Want real person. Knowledge of '60s & '70s music. T&R: WGSP, 219 East Blvd., Charlotte, NC 28203. (10-11)

Hi A/C in the mountains looking for a talented & creative personality for 7-midnight & a good parttime talent. C&R: Tom Cassidy, WSKY, Box 2956, Asheville, NC 28802. EOE M/F (10-11)

THE TALENT SEARCH IS ON!

Talent Search is on for winning morning entertainer at Hi-Profile, Southeast CHR. Only mature but ZANY performers ready to work hard should apply. Send T&R to Radio & Records, 1930 Century Park West, #147, Los Angeles, CA 90067. EOE

Central TX's best Oldies needs T&Rs for on-air, production & news. Females encouraged. T&R: Jesse Summers, KRZI, Box 8093, WACO, TX 76714. EOE M/F (10-11)

MIDWEST

Small market AM Country & FM A/C has afternoon AM slot. Energetic beginners considered. T&R: Ron Phillips, WTRF, Box 487, Greensburg, IN 47240.

KPAT-FM, adult CHR looking for all-nighter to help with morning news responsibilities. Friendly/bright communicator. T&R: Scott Maguire, 2600 S. Spring, Sioux Falls, SD 57105. EOE M/F (10-18)

PROGRAM DIRECTOR

Medium market, dominant Top 40 FM. An exceptionally creative individual, he or she, needs an extensive background in research, the ability to motivate and lead a major market-quality staff. The PD must possess the ability to plan future strategies to keep our station dominant against stiff competition. Our new PD will have all the tools needed to win: excellent working conditions and facilities, large promotion budgets, and a management's commitment to winning. If you are this bright, diligent individual, and can effectively demonstrate your skills, please send a resume, scope of your station, and a personal aircheck to Radio & Records, 1930 Century Park West, #154, Los Angeles, CA 90067. EOE

V-100 FM CHR needs talented midday personality with excellent production, yesterday. Females encouraged. C&R: Kevin Rabat, KDVV, 715 Harrison, Topeka, KS 66603. (10-18)

CHR rocker needed. One year experience. Airshift & production. C&R: Oann Whittaker, Rock 105/WXTO, Drawer C, Athens, OH 45701. No calls. EOE M/F (10-18)

WQHK has an immediate opening for an overnight personality. T&R: John Curry, WQHK, Box 6000, Fort Wayne, IN 46896 (10-11)

PRODUCTION DIRECTOR

Major station in Top 75 market seeks aggressive fulltime Production Director. Ideal candidate should possess a strong voice, creative copy writing skills, an ability to work smoothly with talented performers, and a dedication to producing nothing less than the best work in radio. Successful candidates should also fill in as a weekend/relief on-air personality. We offer a great staff and a state-of-the-art production facility. If you have talent and are willing to prove it, let us hear from you now. Send T&R to Radio & Records, 1930 Century Park West, #148 Los Angeles, CA 90067. EOE

OPENINGS



NEWS DIRECTOR — Leading stations in 175,000 metro market on Lake Michigan. 3 1/2 person staff. Personality/service AM, Regional CHR FM. Professional growth with 14-station Midwest Family Group in return for aggressive, complete news coverage and memorable writing/presentation. T&R: Cayle Olson, GM, Box 107, Benton harbor, St. Joseph, MI 49085. EOE, M/F.

Wanted: News person for FM Country format. NE OH. Delivery & writing skills a must. T&R/references: Ben Varisone, WQXX, Box 530, Salem, OH 44460. (10-11)



Flint's Killer Combo AM-Country — FM-A/C, in search of production pro. No beginners. Great voice, creativity a must. T&R to Mark Thomas, OM, WKMF/CARS 108, Box 1470, Flint MI 48501. EOE M/F

High Power Personalities Needed!

This major Top 20 CHR station is looking for highly creative and energetic personalities for future placement. Send a cassette and resume to Radio & Records, 1930 Century Park West, #141, Los Angeles, CA 90067 EOE M/F.

AOR morning newperson & co-host to build news department from scratch. AOR/CHR experience/brains. T&R: Greg Stevens, KCFX, 10800 Farley, Ste. 310, Overland Park, KS 66210. (10-11)

WFMB-FM/Springfield, looking for midday personality for top-rated Country FM. Females encouraged. T&R: Sid Wood, Box 2989, Springfield, IL 62708. (10-11)

Creative morning anchor for leading Capital City station. Strong delivery/writing skills. Good Pay. C&R: Mark Belling, ND, WMAV/WNNS, Box 460, Springfield, IL 62705. (10-11)



Contemporary A/C

Seeking morning news anchor. Conversational, interpretive, polished delivery a must. Join our #1 news team. Send cassette & writing samples to CARSON 108 News, Box 1080, Flint, MI 48501. EOE

WEST

We want a personality who can relate to our A/C audience. Must be active/involved/interesting. No beginners please. T&R: Jack Earl, KMFR, Box 159, Madford, OR 97501. (10-18)



98 KLUC, Las Vegas's hottest CHR, looking for equally hot continuity/production director able to produce exciting, energetic promos and creative spots. Best work and samples of copy writing to Jerry Dean, Program Director KLUC 3510 W. Hacienda, Las Vegas, Nevada 89118, a division of Nationwide Communications Inc., an Equal Opportunity Employer.

OPPORTUNITIES

OPENINGS

Need parttime air talent. T&R: Dean LeMaster, OK95, Box K, Tri-Cities, WA 99302. No calls please. EOE M/F (10-18)

News person needed for Country AM/AOR FM. T&R: Steve Lake, Box 5278, Boise, ID 83705. EOE M/F (10-18)

UNUSUAL SOUTHERN CALIFORNIA AOR

Looking for morning talent. Humor a must. Music knowledge a plus. Send T&R to Radio & Records, 1930 Century Park West, #150, Los Angeles, CA 90067. EOE

Future openings at KRAL for midday & ND position. Must do PBP. Excellent pay for small market. T&R: KRAL, 600 Highley Boulevard, Rawlins, WY 82301. (10-18)

K-PLUS FM is searching for talent for future full & parttime openings. No liner card readers please. Send T&R: Devon Durrant, Tower Bldg., 7th & Olive, Seattle, WA 98101. (10-18)

SKI??

Premier Western ski resort community seeking "Morning Man." 25+ AOR. Class act and humor. Pros only, creative production, television background a plus. Replies confidential. T&R to Radio & Records, 1930 Century Park West, #149 Los Angeles, CA 90067. EOE

Up & driving early evening jock with strong production. T&R: Wayne Shyne, Box 10767, Eugene, OR 97440. (10-18)

KYMO-AM/Fresno has immediate daypart open. Pros only. Send T&R: Tom Maule, Box 6029, Fresno, CA 93703. (10-18)



We are rebuilding from the ground up in the Pacific Northwest! Solid Gold Hits format, up tempo air talent for PM drive with minimum 3-5 years experience. (screamers OK). Send cassette and resume ASAP to Ion Robbins, OM, KJRB, Box 8007, Spokane, Washington 99203. No calls, EOE M/F.

\$\$\$

Perennial #1-rated gulf coast CHR looking for morning drive exciter! Excellent dollars for the right person, attitude and talent! Send T&R to: Radio & Records, 1930 Century Park West, #153, Los Angeles, CA 90067. EOE

KOJY, Fresno's only B/EZ station seeks afternoon announcer. B/EZ experience preferred. T&R: Scott Moseley, KOJY, 579 N. Alta, Dinuba, CA 93618, or (209) 591-1130. (10-18)

K-CUB 1290 Kiiim 99.5 THE COUNTRY STATIONS

Experienced News Director/Anchor for Tucson's top Country station, KCUB. Authoritative delivery a must. Requires writing and rewrite ability, flexibility, and ability to take direction. Cassette, resume, writing samples and salary requirements to Dave Nicholson, K-CUB Radio, PO Box 50006, Tucson, AZ 85703. NO CALLS PLEASE. EOE

POSITIONS SOUGHT

Eight Years' experience in Milwaukee. AOR, A/C, B/EZ, Country. OM/MD/Assistant PD. Will relocate. Start at once. Call: (414) 549-4377 (10-18)

15 years' experience. Dependable, creative, enthusiastic. PD/MD/PM drive/production/promotion. Top-rated ARB in AOR/CHR. (904) 478-6861 (10-18)

Air personality with experience in AM/PM drive, remotes & automation set-up. Seeking opportunity to put it to work. A/C, CHR, AOR, Country, KIRK. (317) 659-5577 (10-18)

Hire me. 17 years as air talent/OM/PM/MD. Need a good challenge. Prefer West. MICHAEL PURDY: (503) 726-8471 (10-18)

POSITIONS SOUGHT

Funny, hard worker looking for a place to grow. Country, CHR, AOR, air talent and/or PD. CRAIG: (218) 281-5841 (10-18)

Major market/large market. CHR/Hot Hit night talent seeking other challenge. For details call: (305) 721-0582 (10-18)

RANDY KOLLINS (KOPA-FM, KJJJ, KXAZ-FM) available for middays/afternoons at A/C or Country stations in top 50 market. Prefer West/SW. Experienced. Call: (602) 947-8972 (10-18)

PROBLEM-SOLVING TALK HOST!

Human relations professional seeks to turn six-year talk radio avocation into career. Extensive training in mediation and handling thorny issues of all kinds. Controversial with eclectic interests. J. Bennett (804) 272-9022.

Broadcast school graduate seeking entry level position as an announcer/OJ. Skilled in news, production, copy. Will relocate. Available now. TOM. (319) 753-6882 (10-18)

Attention greater Cincinnati area: 15+ years. Professional OM/PM/MD/J. Production, CHR, A/C. Call: (513) 528-5793 (10-18)

Looking to segue into programming. Research consultant for major firm wants to expand horizons. I need a new challenge. SW preferred. Call: (707) 762-0873 (10-18)

Talk show host. Major market ten-year pro seeks new challenge. Issue-oriented but entertaining. Numbers to prove success. Working. DAVID GOLD: (305) 473-6687 (10-18)

Ready to work. Experience includes AOR, CHR, A/C. From small to major market. Also carry a sharp razor blade. Ask for Santo: (305) 752-8303 (10-18)

Weatherman seeks radio/TV position. Three years' experience. Broadcasting school graduate. Member of AMS, BRYAN WOODRING: (816) 546-3517 or (913) 684-4303 (10-18)

CHR, A/C, top 30 market/perpersonality. Ten years. Programming. Excellent ARB numbers! Seeking a challenge. A working team player. (503) 649-6396 (10-18)

CHR, A/C, AOR, 11-year top 32 market pro. Excellent in ARB! For T&R/track record call: (206) 574-2601 (10-18)

Need serious help with your positioning? I need a serious programming challenge. Research consultant for major firm. Let's talk mutual benefits. Call: (707) 762-0873 (10-18)

Been making tapes for the past year. No job yet. Need helping ears. GARY: (617) 267-7081 (10-18)

Hot A/C or CHR jock with heavy multi-track production skills, many voice caricatures & team attitude. Looking for challenge. Ten-year pro. SCOTT: (213) 832-8592 (10-18)

Want to reach babyboomers? Experienced PM drive entertainer, copy pro, ready for you. AOR, A/C, Oldies. NE preferred. All considered. RALPH: (718) 527-4850 (10-18)

Solid news reporter looking for a New England station that cares about news. Five years' experience & hungry. RAN. DOLPH: (413) 323-5217 (10-18)

Experienced Promotion Director & Production Director. Professional, creative, on-air. A/C or CHR seeking top 80 market. Good pipes. Call ERIC: (409) 823-1712 (10-18)

Three-year pro in A/C & Country looking for PD &/or air position. Prefer NE, consider anywhere. If my good & getting better fast. MIKE: (607) 277-4326 (10-18)

ALL-AROUND CHR WINNER

At #1 Contemporary HIT-RADIO station in ATLANTA. Previously at #1 and #3 CHRs in New Orleans.

I'm 21 and relate well one-on-one to CHR demos. Aircheck for ability to move listeners to action, recycle audience, and entertain. Resume with letters of reference from ALL former PDs. Recent offers (including morning drives) makes me feel now is the right time to move up in position or market. I also write morning drive comedy and am fill-in morning drive news anchor. Promotions a favorite area. Hard work, thoughtful on-air presentation, and reliability on current trends and events. Seek fulltime in markets 35 or larger, or parttime in top 10. Happy with any top team, be it California, New York, or in between. Call (404) 668-0411. Aircheck, resume, and picture answer if I'm right for your team.

POSITIONS SOUGHT

Good news! Six-year pro newsmen, former CBS editor seeks top 50 reporter job. DON: (305) 254-0224 (10-18)

Hardworker from Chicago area seeks small, medium market air work. Best knowledge in AOR, but all offers considered. MW preferred. AL: (312) 366-0242 (10-18)

Mature Country DJ available. Any area. Experienced as News/Sports Director/PBP. Working S.A.G. actor with many voices. MUFF-EDWARD: (602) 748-1742 (10-18)

Experienced DJ wants to get started in news. Thorough knowledge of current events & issues/good delivery. MIKE YONG: 303 S. 5th Street, Columbia, MO 65201. (10-18)

Talk pro, team player, ace interviewer. Open phones, issues, humor. Currently top 20. Any market for right deal. (813) 397-0677 (10-18)

Lots of air experience. Want to relocate in MW, medium or large market. Good pipes, witty, loyal. RALPH: (515) 682-2530 (10-18)

Just enough to live on, that's all I need for my first break in radio. Call CRAIG: (218) 777-3790 (10-18)

RAMBO I'M NOT!!

Need a PD to work with GM, sales and air-staff in a coordinated manner? Talented pro with MBA background and PD sales, announcing, music and market research experience. Currently employed by Top 15 A/C. Prefer Northeast. Send replies to Radio & Records, 1930 Century Park West, #144, Los Angeles, CA 90067

OM with excellent track record seeks stable A/C or CHR station in West or MW. Five years' experience. BRIAN: (806) 293-7903. (10-18)

This kid is screaming. You know how kids are when they're hungry. Creative personality. Two years' experience. Prefer AOR, CHR, Country, & eggs over easy. BOB: (312) 938-1186 (10-18)

Formerly of WROQ/Charlotte, WDGC/Raleigh-Durham. Looking for afternoon or nights. JAY: (919) 292-4024 (10-18)

Record companies/radio stations. MBA. Product management experience. Seek managerial position. Marketing, promotion, B/U music. NEVILLE HUGHES: (212) 986-8724 (10-18)

MAJOR MARKET NEWS DIRECTOR

One of America's finest major market news directors seeks network, all-news or station with progressive and strong commitment. Presently employed. Looking for greater challenge. Send replies to Radio & Records, 1930 Century Park West, #146, Los Angeles, CA 90067.

12-year professional seeks new opportunity in medium/major market. Country format. PD/MD/promotions/air personality. JOHN: (402) 551-5986 (10-18)

Just when you thought it was safe to hire a high energy CHR jock, along comes the mighty kid! Contact: KIDD NORDHOFF: (213) 530-7426 (10-18)

Your CHR station will be #1 in the book or I'll work one for free to get it there. Experience in NY. MIKE: (718) 332-1698 (10-18)

#1 CHR PD of 96 KISS/Nashville. Will take top 50 station to #1. MD/Air. Call LARRY MARTINO: (615) 297-1019 (10-18)

I'm dreaming of a white christmas. Five years' experience announcing, production & news. Can pack my parka immediately. KATHRYN: (318) 949-9885 (10-18)

Have computer, will travel! Computerized research/music & my on-air programming skills available 12/20/85. Let's make plans now. JESS: (602) 890-0704 (10-18)

Top-rated CHR evening jock looking for new challenge in any market. Excellent track record, great attitude. TOM: (801) 896-8739 (10-18)

Country PD available immediately. Proven ratings winner, promotion-minded, troubleshooter, giant killer. First choice is top 50 MW. ROB RYAN (801) 596-0150 (10-18)

Morning air talent seeking A/C or Country. Strong production, great references, team player. MW preferred. DAVE: (515) 955-5679 (10-18)

Will teach, train & win. Country PD available. 21-year veteran. Worked top 20 market. Personality/production. Call C. URBAN (402) 895-8682 (10-18)

Attention small & medium markets: A/C DJ waiting for your offer. Equipped with talent/ambition. Over three years' experience/excellent recommendations. MARK: (412) 226-3089 (10-18)

On air working pro looking for a challenge. Move! CHR, A/C. Now on top 30 station. Stable ARB numbers! Call GREG: (503) 649-6396 (10-18)

Gettobone. Looking for station that feels the same. Experienced, diversified air talent. Contact: J.C., 1515 Lemkin Pike, North Hills, PA 19038. (10-18)

POSITIONS SOUGHT

15 Years in Majors

Top-flight production skills, responsible for substantial accounts. Number 1 ratings last four stations. Good references. Air shift in New England or Northeast. Jack (617) 933-6069 or (617) 229-2615.

Attention MW: I am looking for a good opportunity at an A/C or CHR station. Four years' experience. Yours truly, TOM: (312) 538-3607 or 560-0341 (10-18)

Can teach, train, & win. Organized team player. 20-year Country pro. Medium/major market PD, air personality. Check references. CHUCK: (402) 895-8682 (10-18)

Jerry "DJ" Strothers

Creative promo director seeks on/off mike position in mid-Atlantic region. Transmitting live via phone from Pittsburgh! (412) 244-8872

MISCELLANEOUS

New CHR station in Tri-Cities, WA, requesting service from all labels. Chuck Matheson, KHHK FM, Box 6127, Kennewick, WA 99336.

Hit rock FM, WTHS is on the air! Need record service immediately! Richard Kennedy, WTHS FM, Hope-Dewitt Center, Holland, MI 49423.

KPNY-FM 102 needs AOR/CHR record service from all labels. KPNY-FM 102, Box 245, Alliance, NB 93301.

Major 50 kw "Hit Country" FM covering Southern ME is in desperate need of new product. If you're a record rep, this PD wants you. Contact: PD, WAUW/Lewiston: (207) 784-6521

WVCC/Flint: AOR needs Jazz record service for "Sunday Brunch" show. Contact: Assistant PD & Jazz host, Lechia Macryn, 3217 Lapeer Rd., Flint, MI 48503. (313) 744-1570

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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.

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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.

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcast System

Michael Kratcisin (800) 631-1600

Love Sounds

STEVIE WONDER "Part-Time Lover"
JOHNNY MATHIS "Just One Touch"
KENNY ROGERS "Morning Desire"
GINO VANNELLI "Hurts To Be In Love"
LEE GREENWOOD "I Don't Mind The Thorns (If You're...)"
AIR SUPPLY "The Power Of Love"
PHIL COLLINS & MARILYN MARTIN "Separate Lives"
JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me"
CARRIE LUCAS "Hello Stranger"
FREDDIE JACKSON "You Are My Lady"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

CONWAY TWITTY "The Legend And The Man"
KENNY ROGERS "Morning Desire"
GAIL DAVIES "Break Away"
DON WILLIAMS "It's Time For Love"

Modern Country

TEARS FOR FEARS "Head Over Heels"
FREDDIE JACKSON "You Are My Lady"
GLENN FREY "You Belong To The City"
KENNY ROGERS "Morning Desire"

Century 21

Greg Stephens (214) 934-2121

The Z Format

ZZ TOP "Sleeping Bag"
SIMPLE MINDS "Alive And Kicking"
EURYTHMICS & ARETHA FRANKLIN "Sisters Are Doing..."
WANG CHUNG "To Live And Die In L.A."
SHEENA EASTON "Do It For Love"

The AC Format

RAY PARKER JR. "Girls Are More Fun"
LAURA BRANIGAN "Hold Me"
BILLY OCEAN "The Long And Winding Road"

Super-Country

GENE WATSON "Memories To Burn"
DAN SEALS "Bop"
NEIL YOUNG "Get Back To The Country"
BANDANA "Lovin' Up A Storm"
LACY J. DALTON "The Night Has A Heart Of Its Own"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

EURYTHMICS & ARETHA FRANKLIN "Sisters Are Doing..."
ZZ TOP "Sleeping Bag"
JOHN COUGAR MELLENCAMP "R.O.C.K. In The U.S.A."
ARCADIA "Election Day"
SCRITTI POLITTI "Perfect Way"

Country

FORESTER SISTERS "Just In Case"
RESTLESS HEART "Back To The Heartbreak Kid"
KEITH STEGALL "Feed The Fire"
NEIL YOUNG "Get Back To The Country"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

SCRITTI POLITTI "Perfect Way"
RAY PARKER JR. "Girls Are More Fun"
BILLY JOEL "The Night Is Still Young"
ZZ TOP "Sleeping Bag"

Contempo 300

GLENN FREY "You Belong To The City"
FREDDIE JACKSON "You Are My Lady"

Great American Country

GAIL DAVIES "Break Away"
JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me"
DON WILLIAMS "It's Time For Love"

Media General Broadcast Services

Bob Durmais (901) 320-4433

Action

BILLY OCEAN "The Long And Winding Road"

Your Country

KENNY ROGERS "Morning Desire"
JOHNNY LEE They Never Had To Get Over You"
GENE WATSON "Memories To Burn"
EDDIE RABBITT "A World Without Love"

Hit Rock

SCRITTI POLITTI "Perfect Way"
ZZ TOP "Sleeping Bag"
SIMPLE MINDS "Alive And Kicking"
EURYTHMICS & ARETHA FRANKLIN "Sisters Are Doing..."
PRINCE "America"
HOWARD JONES "Like To Get To Know You Well"

Peters Productions, Inc.

George Junak (619) 565-8511

Country Lovin'

MERLE HAGGARD "Amber Waves Of Grain"
GENE WATSON "Memories To Burn"
DON WILLIAMS "It's Time For Love"

The Great Ones

KENNY ROGERS "Morning Desire"
FREDDIE JACKSON "You Are My Lady"
ABC "Be Near Me"

Radio Arts

John Benedict (818) 941-0225

Country's Best

CONWAY TWITTY "The Legend And The Man"
GAIL DAVIES "Break Away"
JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me"

Soft Contemporary

BRYAN FERRY "Don't Stop The Dance"
BILLY OCEAN "The Long And Winding Road"

Sound 10

BRYAN FERRY "Don't Stop The Dance"
BILLY OCEAN "The Long And Winding Road"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

DON HENLEY "Sunset Grill"

Rock 'N' Hits

PHIL COLLINS & MARILYN MARTIN "Separate Lives"
BILLY JOEL "The Night Is Still Young"
SIMPLE MINDS "Alive And Kicking"
OINGO BOINGO "Weird Science"
EURYTHMICS & ARETHA FRANKLIN "Sisters Are Doing..."
SCRITTI POLITTI "Perfect Way"

Country Coast-To-Coast

KENNY ROGERS "Morning Desire"
JUDDS "Have Mercy"
RICKY SKAGGS "You Make Me Feel Like A Man"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

SCRITTI POLITTI "Perfect Way"
WANG CHUNG "To Live And Die In L.A."
OLIVIA NEWTON-JOHN "Soul Kiss"
DAVID FOSTER "Love Theme From 'St. Elmo's Fire'"

TM AC

FREDDIE JACKSON "You Are My Lady"
MAURICE WHITE "Stand By Me"
DON HENLEY "Sunset Grill"

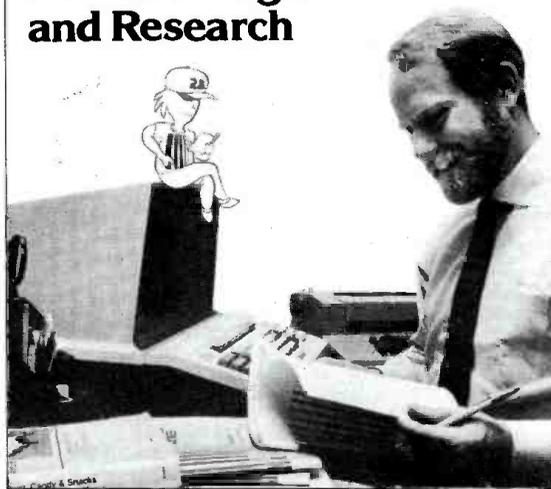
TM Country

GAIL DAVIES "Break Away"
JUDDS "Have Mercy"
MERLE HAGGARD "Amber Waves Of Grain"
WHITES "I Don't Want To Get Over You"
ROSANNE CASH "Never Be You"

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BLACK/URBAN

BREAKERS

SHEILA E

A Love Bizarre (WB)

75% of our reporting stations on it. Rotations: Heavy 6/1, Medium 29/10, Light 29/20, Total Adds 31 including KDLZ, KMJQ, WEDR, WYLD-FM, WTMP, WZAK, WJLB, KDAY, XHRM. This week's Most Added record. Debuts at number 31 on the Black/Urban chart.

TEDDY PENDERGRASS

Never Felt Like Dancin' (Asylum)

75% of our reporting stations on it. Rotations: Heavy 15/0, Medium 22/4, Light 40/10, Total Adds 14 including WLDL, WUSL, WDJY, WBLZ, WJLB, Z93, WPEG, WVKO, WVOI. Debuts at number 39 on the Black/Urban chart.

JETS

Curiosity (MCA)

72% of our reporting stations on it. Rotations: Heavy 4/0, Medium 20/3, Light 37/14, Total Adds 17 including WXYV, K104, WHRK, WEDR, WENN, Z93, WJAX, WJYL, WLOU, KHYS, Z103. A Most Added record. Debuts at number 36 on the Black/Urban chart.

TRAMANE

Fall Down (Spirit Of Love) (A&M)

68% of our reporting stations on it. Rotations: Heavy 15/0, Medium 27/1, Light 16/7, Total Adds 8, WVEE, WHRK, WYLD-FM, WDMT, KDAY, WENN, WJJS, KOKA. Moves 34-28 on the Black/Urban chart.

VIKKI LOVE with NUANCE

Stop Playing On Me (4th & Broadway/Island)

65% of our reporting stations on it. Rotations: Heavy 6/1, Medium 23/1, Light 26/8, Total Adds 10, WDLA, K94, WDMT, KDAY, OC104, KQXL, WPEG, WJJS, WANM, WDAO. Moves 39-35 on the Black/Urban chart.

BERNARD WRIGHT

Who Do You Love (Manhattan)

62% of our reporting stations on it. Rotations: Heavy 2/0, Medium 21/1, Light 30/8, Total Adds 9, WPEG, WLOU, WJJS, WORL, KHYS, WANM, Z103, WGRP, KDKO. Debuts at number 40 on the Black/Urban chart.

CHERRELLE

You Look Good To Me (Tabu/CBS)

60% of our reporting stations on it. Rotations: Heavy 6/0, Medium 25/4, Light 20/3, Total Adds 7, WAMO, WTMP, WFXA, WPEG, KHYS, WVOI, KBUZ. Debuts at number 37 on the Black/Urban chart.

NEW & ACTIVE

PAUL LAURENCE "She's Not A Slezaz" (Capitol) 50/6

Rotations: Heavy 3/0, Medium 28/0, Light 21/5, Total Adds 5, WEDR, XHRM, WDAO, WKWM, WVOI. Heavy: WXOK, WATV, WANM. Mediums include: WWIN, WDMT, WAMO, WYLD-FM, WTMP, WDMT, WZAK, WJLB, KSOL.

WHITNEY HOUSTON "Thinking About You" (Arista) 45/16

Rotations: Heavy 3/1, Medium 18/4, Light 28/11, Total Adds 18, WWIN, WDLA, K94, WGCL, WBLZ, KSOL, WNHC, KQXL, WENN, WDOI, WJJS, WANM, WVKO, WDAO, WZEN, KBLZ. Heavy: WAMO, WZAK.

RICK JAMES "Spend The Night With Me" (Gordy/Motown) 49/4

Rotations: Heavy 4/0, Medium 20/0, Light 25/4, Total Adds 4, KDLZ, Z93, WVKO, KUKO. Heavy: WEDR, WFXA, JET94, WLOU. Remains at number 38 on the Black/Urban chart.

TINA TURNER "One Of The Living" (Capitol) 48/17

Rotations: Heavy 8/2, Medium 22/7, Light 20/8, Total Adds 17, WAMO, WVEE, K94, WBLZ, WZAK, WJLB, WFXA, WENN, WPEG, WFKC, WOKI, WJYL, WLOU, WANT, WYKO, KDKO.

PATTI AUSTIN "Honey For The Bees" (Qwest/WB) 48/16

Rotations: Heavy 3/0, Medium 9/2, Light 34/14, Total Adds 16, WHUR, WVEE, KDLZ, WDLA, WGCI, WZAK, KMJM, KACE, XHRM, WYOK, WENN, Z93, WPDQ, WJYL, WLOU, WVKO.

PRINCESS "Say I'm Your #1" (Hot Planet) 43/8

Rotations: Heavy 10/0, Medium 18/2, Light 17/7, Total Adds 9, KMJQ, KACE, WFKA, Z93, WQFX, WORL, WPLZ, WANT, WAAA. Heavy: WLDL, WRKS, WDA5, WUSL, WAMO, WDJY, KMJM, WJYL, WLOU, WZEN.

DIMPLES "Shaba 'Em Down" (RCA) 42/8

Rotations: Heavy 4/0, Medium 15/2, Light 23/8, Total Adds 8, WDJY, WLOU, WFXA, WPEG, WQFX, WLOU, WDDM, WVOI. Heavy: WEDR, WQCI, WANM, WTLK.

VAL YOUNG "Seduction" (Gordy/Motown) 38/8

Rotations: Heavy 2/0, Medium 13/0, Light 19/2, Total Adds 6, WBHX, XHRM, WKND, WJJS, WANM, WKWM, WVOI, KBUZ. Heavy: KDAY, WQOK.

PAUL YOUNG "I'm Gonna Tear Your Playhouse Down" (Columbia) 38/3

Rotations: Heavy 6/0, Medium 17/1, Light 13/2, Total Adds 3, WUSL, WPLZ, WDDM. Heavy: WAMO, WVEE, WBLZ, JET94, WJAX, WTLK.

ONE WAY "More Than Friends, Less Than Lovers" (MCA) 34/6

Rotations: Heavy 2/0, Medium 14/1, Light 18/5, Total Adds 6, WHFR, KDLZ, WJAX, WDDM, WGRP, WKWM, WVEE, KIIZ, WWWW.

TROUBLE FUNK "Still Smokin'" (Island) 34/6

Rotations: Heavy 1/0, Medium 7/2, Light 26/4, Total Adds 6, KMJQ, WLOU, KOKA, WDDM, WAAA, WGRP. Heavy: WDJY, Medium: WDOI, KSOL, WATV, WANM, WTLK.

ROY AYERS "Big 'N Side" (Columbia) 33/8

Rotations: Heavy 2/0, Medium 15/2, Light 18/4, Total Adds 6, WXYV, WJLB, WXOK, Z93, KOKA, WTLK. Heavy: WDJY, WFXA.

ZAPP "It Doesn't Really Matter" (WB) 32/11

Rotations: Heavy 2/1, Medium 11/2, Light 19/8, Total Adds 11, WDLA, K94, WZAK, KDAY, KJLH, WENN, WPEG, WLOU, WBLX, WPLZ, WDAO, Heavy: WALT.

FAT BOYS "Hardcore Reggae" (Sutra) 32/3

Rotations: Heavy 3/0, Medium 14/1, Light 16/7, Total Adds 8, WQFX, WLOU, KBLZ. Heavy: WDA5, WEDR, WKND.

B.B. KING "Big Boss Man" (MCA) 29/4

Rotations: Heavy 1/0, Medium 12/0, Light 18/4, Total Adds 4, KHYS, Z103, WTLK, KBLZ. Heavy: KACE.

LUSHUS DAIM & PRETTY VAIN "More Than You Can Handle" (Motown) 27/4

Rotations: Heavy 0/0, Medium 8/2, Light 19/2, Total Adds 4, WDA5, WAMO, WDJY, WJAX, Medium: WJLB, KSOL, WAAA, WGRP, WWWW, WZEN.

GENE CHANDLER "Haven't I Heard The Line Before" (Fastfury) 26/8

Rotations: Heavy 0/0, Medium 0/1, Light 16/7, Total Adds 8, WEDR, WBLX, WLLM, WAKO, WPEG, WJYL, WDAO, WWWW. Medium: WDA5, WGCI, WNHC, WOKI, WDDM, WAAA, WGRP, WKWM, WVOI.

ROSIE GAINES "Shoo-Ology (Ain't No Strife)" (Epic) 26/3

Rotations: Heavy 2/0, Medium 11/1, Light 13/2, Total Adds 3, WDJY, WDRN, KHYS. Heavy: KSOL, WOKI. Medium: WDLA, WDMT, WKND, WNHC, WFXA, KQXL, WBLX, KAPE, KOKA, WTLK.

MOST ADDED

- SHEILA E (31)
- A Love Bizarre (WB)
- KOOL & THE GANG (22)
- Emergency (De-Lite/PolyGram)
- JETS (17)
- Curiosity (MCA)
- TINA TURNER (17)
- One Of The Living (Capitol)
- PATTI AUSTIN (16)
- Honey For The Bees (Qwest/WB)
- WHITNEY HOUSTON (16)
- Thinking About You (Arista)

HOTTEST

- STEVIE WONDER (70)
- Part-Time Lover (Tama/Motown)
- FREDDIE JACKSON (33)
- You Are My Lady (Capitol)
- CAMEO (31)
- Single Life (Atlanta Artists/PolyGram)
- MAURICE WHITE (31)
- Stand By Me (Columbia)
- MORRIS DAY (30)
- The Oak Tree (WB)

SIGNIFICANT ACTION

- BILLY & BABY GAP "Rock The Nation" (Total Experience/RCA) 24/3
- Rotations: Heavy 1/1, Medium 7/0, Light 16/2, Total Adds 3, KJCB, WZEN, KBLZ. Medium: KMJQ, WDLA, XHRM, KQXL, WLOU, WQOK, WDDM.
- 60 WEST "Eye To Eye" (Chrysalis) 24/2
- Rotations: Heavy 1/0, Medium 12/1, Light 11/1, Total Adds 2, WPLZ, KHYS. Heavy: WVEE. Medium: WDA5, WUSL, WLLM, KJLH, KSOL, OC104, WAKO, WDRN, WJMI, WGRP, WZEN.
- KOOL & THE GANG "Emergency" (De-Lite/PolyGram) 22/22
- Rotations: Heavy 0/0, Medium 6/5, Light 17/17, Total Adds 22, WDA5, WAMO, WDLA, WHRK, WDWI, WTMP, WBXK, WLLM, KMJM, OC104, WAKO, WDRN, WFKC, WQMG, WJAX, WJYL, WQOK, WANT, WDDM, WAAA, WDAO, WGRP.
- FULL FORCE "Alisa, I Want You Just For Me" (Columbia) 23/8
- Rotations: Heavy 0/0, Medium 7/0, Light 8/2, Total Adds 8, WYLD-FM, WSCI, KJLH, WNHC, WFKC, WPLZ, KAPE, KOKA. Medium: KMJM, KSOL, WKND, WDRN, WDDM, WZEN, KDKO.
- NONA HENDRYX "If Looks Could Kill (DOA)" (RCA) 23/4
- Rotations: Heavy 1/0, Medium 11/2, Light 11/2, Total Adds 4, WHUR, KDAY, WXOK, KHYS. Heavy: WDOI. Medium: WWIN, WLDL, KDLZ, KACE, WATV, WENN, KJCB, WBLX, WDDM.
- CHERYL LYNN "Fade To Black" (Columbia) 23/3
- Rotations: Heavy 0/0, Medium 15/1, Light 8/2, Total Adds 3, Z103, WWWW, KBLZ. Medium: K104, WDWI, KACE, WNHC, KQXL, JET94, WFKC, WQMG, WJMI, WOKI, WPOO, KJLZ, KAPE, WVOI.
- LEGACY "Someone Else's Girl" (Private/CBS) 22/6
- Rotations: Heavy 0/0, Medium 7/1, Light 15/5, Total Adds 6, WDJY, KMJQ, WDMT, WPEG, KHYS, WVOI. Medium: WDLA, WEDR, WOKI, KOKA, WTLK, WWWW.
- STROKE "You Are The One" (Omni/Atlantic) 20/3
- Rotations: Heavy 2/0, Medium 4/0, Light 14/3, Total Adds 3, WYLD-FM, KJCB, WJYL. Heavy: WDJY, WTLK. Medium: WHUR, K104, KDLZ, KMJQ.
- ANGELA BOFILL "Tell Me Tomorrow" (Arista) 20/2
- Rotations: Heavy 0/0, Medium 13/0, Light 7/2, Total Adds 2, WYLD, WGRP. Medium: WHUR, K104, KDLZ, WZAK, KACE, KQXL, WLOU, WANT, WANM, WAAA, WDAO, WWWW, KDKO.
- SMOKE CITY "Dreams" (Epic) 20/1
- Rotations: Heavy 0/0, Medium 12/0, Light 8/1, Total Adds 1, WAKO. Heavy: WQCI, WANM. Medium: WRKS, WVEE, WDWI, WBXK, KSOL, KQXL, WXOK, Z93, WQMG, WOKI, WBLX, WAAA.
- NICOLE "Always & Forever" (Portrait/CBS) 18/5
- Rotations: Heavy 1/0, Medium 5/3, Light 12/2, Total Adds 5, WXYV, WDA5, WDLA, WHRK, WDWI. Heavy: WDMT. Medium: WZAK, KOKA.
- RALPH MACDONALD featuring YOGI LEE "Laying In His Arms" (Polydor/PolyGram) 18/2
- Rotations: Heavy 1/0, Medium 3/0, Light 13/2, Total Adds 2, WHUR, WBLZ. Heavy: WFXA. Medium: WEDR, WANM, WAAA.
- PRINCE "America" (WB) 15/14
- Rotations: Heavy 1/1, Medium 5/4, Light 9/9, Total Adds 14, WVEE, K104, WHRK, KDAY, KSOL, WFXA, WPEG, WQFX, WJJS, WQOK, WANT, WANM, WAAA, WWWW.
- LOHNEE HILL "Could It Be Love" (Urban Sound) 15/6
- Rotations: Heavy 0/0, Medium 3/1, Light 12/5, Total Adds 6, WBXK, WDMT, WNHC, WPEG, WLOU, KDKO. Medium: WGRP, WTLK.
- CONQUEST "Optimistic" (Epic) 15/5
- Rotations: Heavy 1/0, Medium 4/0, Light 10/3, Total Adds 3, KDLZ, KSOL, WGRP. Heavy: K104. Medium: WXOK, WFKC, WDDM, WNHK.
- JANI GRAHAM "Round And Around" (Capitol) 15/1
- Rotations: Heavy 0/0, Medium 5/0, Light 10/1, Total Adds 1, KMJQ. Medium: WDLA, WHRK, HOT105, WDMT, WZAK.
- COH FUNK SHUN "Tell Me What (It's Gonna Go)" (Mercury/PolyGram) 14/8
- Rotations: Heavy 0/0, Medium 12/0, Light 10/6, Total Adds 8, WDOA, WTMP, WQFC, WKOI, WQOK, WGRP, WWWW, WVOI. Medium: WJMI.
- ALEXANDER O'NEAL "A Broken Heart Can Mend" (Tabu/CBS) 13/9
- Rotations: Heavy 0/0, Medium 5/2, Light 8/8, Total Adds 9, WYLD-FM, WBLX, KQXL, WENN, WPOO, WLOU, WPLZ, WDDM, WANM. Medium: WDRN, WJMI.
- STEVE ARRLINGTON "Turn Up The Love" (Atlantic) 13/7
- Rotations: Heavy 0/0, Medium 5/2, Light 7/5, Total Adds 7, WHUR, WEDR, WTMP, KSOL, WFXA, WPEG, WQFX, WLOU, WTLK. Medium: WQCI, WACE, WQOK, WANM.
- EVELYN "CHAMPAGNE" KING "Your Personal Touch" (RCA) 12/12
- Rotations: Heavy 0/0, Medium 1/1, Light 11/11, Total Adds 12, K104, KDLZ, WHRK, WNHC, WTKL, WDRN, WFKC, KAPE, WDDM, WANM, WAAA, WWWW.
- KASHIF "Condition Of The Heart" (Arista) 12/12
- Rotations: Heavy 0/0, Medium 1/1, Light 11/11, Total Adds 12, WRKS, KDLZ, WDLA, WYLD-FM, WAKO, KQXL, WTKL, WANT, KAPE, WDDM, WWWW, WZEN.
- MARY JANE GIRLS "Break It Up" (Gordy/Motown) 12/7
- Rotations: Heavy 0/0, Medium 7/4, Light 5/3, Total Adds 7, WUSL, WHUR, WFXA, WPEG, WQFX, WDDM, WAAA. Medium: WOKI, KSOL, KAPE.
- RAY, GOODMAN & BROWN "Say You Will" (Panoramic) 12/5
- Rotations: Heavy 0/0, Medium 12/5, Total Adds 5, WNHC, WAKO, WENN, WQMG, WGRP.
- CONCEPT "Mr. DJ" (Trackload) 12/2
- Rotations: Heavy 1/0, Medium 3/0, Light 8/2, Total Adds 2, WLOU, WKWM. Heavy: WGCI. Medium: KMJQ, KJLH, WTLK.
- WINANS "Let My People Go" (Qwest/WB) 11/8
- Rotations: Heavy 0/0, Medium 4/2, Light 7/6, Total Adds 8, WRKS, WHUR, WZAK, WKND, WNHC, WDRN, WJYL, WAAA. Medium: KACE, WFKC.
- RAMSEY LEWIS "This Ain't No Fantasy" (Columbia) 11/6
- Rotations: Heavy 1/1, Medium 6/2, Light 4/3, Total Adds 6, WDJY, WHUR, XHRM, WFKC, WOKI, WTLK. Medium: WDWI, WLOU, KOKA, WAAA.
- SUPER NATURE "Show Stopper (Is Stupid Fresh)" (Pop Art) 11/4
- Rotations: Heavy 1/0, Medium 4/1, Light 6/3, Total Adds 4, WDLA, WENN, WANM, WZEN. Heavy: KDAY. Medium: WDA5, WDWI, WOKI.
- BOBBIE GIOVA "You Ain't Fresh" (Capitol) 11/3
- Rotations: Heavy 1/0, Medium 5/1, Light 5/2, Total Adds 3, WXYV, WDDM, WAAA. Heavy: WZAK. Medium: WUSL, WJLB, KDAY, WWWW.
- SWEET TRIO "Fly Guy" (Tommy Boy) 11/2
- Rotations: Heavy 0/0, Medium 4/1, Light 7/1, Total Adds 2, WFKC, WGRP. Medium: WDMT, WZAK, KSOL.
- SPINNERS "Put Us Together Again" (Mirage/Atco) 11/1
- Rotations: Heavy 0/0, Medium 4/0, Light 7/1, Total Adds 1, KQXL. Medium: WDLA, WLLM, WJJS, WANM.
- HERB ALPERT with BRENDA RUSSELL "You Are The One" (A&M) 10/4
- Rotations: Heavy 0/0, Medium 2/0, Light 8/2, Total Adds 4, WDJY, XHRM, KHYS, KAPE. Medium: WHUR, KOKA.
- SHANNON "Urgent" (Mirage/Atco) 10/4
- Rotations: Heavy 1/0, Medium 3/0, Light 6/4, Total Adds 4, WDRN, WLOU, WAAA, WTLK. Heavy: WYKO. Medium: WDWI, WJMI, WANM.

*Get Ready For A Grand Slam
With These Designated Hitters*

Stealing Second

PATTI AUSTIN

"Honey For
The Bees"

No. 4 Most Added



Rounding Third

SHEILA E.

"A Love
Bizarre"

No. 1 Breaker
No. 1 Most Added



Batting Clean-Up

ZAPP

"It Doesn't
Really Matter"

New and Active 32/11



On Deck

THE WINANS

"Let My
People Go"

Coming On Strong 11/8



AM/FM/HD/810'S

EAST

WVWV/Baltimore
Newman/Owen
WHITNEY ROUSTON
ATLANTIC STAR
NEW EDITION
CHOICE MC'S
SOUL E
ARETHA FRANKLIN
STEVE MONDER
REBE & ANGELA
FREDDIE JACKSON
EDDIE WILDE

WVY/Baltimore
Ray Sampson
RAY PARKER JR.
PATY AUSTRIN
JETT
ROY AYERS
NICOLE
BOBBIE BOYS
Hotest:
DOUG E. FRESH
FAMILY
NAURICE WHITE
FREDDIE JACKSON
CELOLOR ABRAMS

WJLW/Detroit
Smith/Thomas
Hotest:
SYSTEN
TROY PERDERRASS
Hotest:
REBE & ANGELA
MORRIS DAY
ARETHA FRANKLIN
FRANCE
TA HARA & SEEN

WKMG/Hartford
Jordan/McLean
SHEILA E
ALEXANDER O'HEAL
WIMBLES
SYSTEN
BOBBIE WILDE
VAL YOUNG
Hotest:
READY FOR THE MOR
REBE & ANGELA
FREDDIE JACKSON
STEVE MONDER
DOUG E. FRESH

WVON/Houston
James Jordan
LORNIE HILL
SHEILA E
WHITNEY ROUSTON
HAYWOOD
SHEILA E
FULL POWER
STEVE MONDER
RAY GOODMAN & BR
WIMBLES
Hotest:
STARBUCK
9-9
STEVE MONDER
CANDID
REBE & ANGELA

WVON/Phoenix
Tony Quaterson
JETT
GISEL GUTHRIE
CHOICE MC'S
BOBBIE WILDE
HOTEST:
FREDDIE JACKSON
STARBUCK
9-9

WVON/Portland
James Jordan
LORNIE HILL
SHEILA E
WHITNEY ROUSTON
HAYWOOD
SHEILA E
FULL POWER
STEVE MONDER
RAY GOODMAN & BR
WIMBLES
Hotest:
STARBUCK
9-9
STEVE MONDER
CANDID
REBE & ANGELA

SOUTH

WAKO/Birmingham
Lynn Tantis
KIMMY MONAK
SHEILA E
FOUR TOPS
KIMMY MONAK
OSBE CHANDLER
SHANE CITY
HAYWOOD
OSBORNE & GILES
RAY GOODMAN & BR
WUSL/Philadelphia
Wyn/Jackson
MART JAMES GIRLS
NEW EDITION
READY FOR THE MOR
TROY PERDERRASS
PATY YOUNG
Hotest:
STARBUCK
9-9
DOUG E. FRESH
FAMILY
NAURICE WHITE
FREDDIE JACKSON
CELOLOR ABRAMS

WVFA/Atlanta
Tony Sewell
SHEILA E
WIMBLES
WOODSON/Anthony
KIMMY MONAK
SHEILA E
FOUR TOPS
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FAMILY
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WEST

WVWV/Baltimore
Newman/Owen
WHITNEY ROUSTON
ATLANTIC STAR
NEW EDITION
CHOICE MC'S
SOUL E
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WJLW/Detroit
Smith/Thomas
Hotest:
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MORRIS DAY
ARETHA FRANKLIN
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TA HARA & SEEN

WKMG/Hartford
Jordan/McLean
SHEILA E
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Hotest:
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WVON/Houston
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WVON/Portland
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RAY GOODMAN & BR
WIMBLES
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MIDWEST

WVWV/Baltimore
Newman/Owen
WHITNEY ROUSTON
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STEVE MONDER
CANDID
REBE & ANGELA

85 Reporting Stations
80 Current Reports

The following stations reported a frozen list this week:
WHYZ/Greenview, WJMI/Jackson, KIZZ/Kilbourn, WALT/Meridian, HOT105/Miami

JAZZ

TOP 30

OCTOBER 18, 1985

- 1 WYNTON MARSALIS/Black Codes (From The Underground) (Columbia)
2 WAYNE SHORTER/Atlantis (Columbia)
3 MANHATTAN TRANSFER/Vocalese (Atlantic)
4 AHMAO JAMAL/Digital Works (Atlantic)
5 JOE SAMPLE/Oasis (MCA)
6 AL DIMEDOLA PROJECT/Soaring Through A Dream (Marhattan)
7 ONE NIGHT WITH BLUE NOTE/Preserved (Blue Note)
8 BILLY HIGGINS/Mr. Billy Higgins (Riza)
9 52nd STREET/Scrappe To The Apple (Inner City)
10 MARK EGAN/Mosaic (Hip Pocket/Windham Hill)
11 LES McCANN/Music Box (Jam)
12 AZYMUTH/Spectrum (Milestone/Fantasy)
13 McCOY TYNER/Just Feelin' (Palo Alto)
14 BILLY COBHAM/Warning (GRP)
15 PHIL UPCHURCH/Companions (Jam)
16 AL JARREAU/Live In London (WB)
17 PAUL YONEMURA/First Flight Home (Jazz Mind)
18 DON GRODNICK/Hearts & Numbers (Hip Pocket/Windham Hill)
19 DAVID FRISHBERG/Live At Vine Street (Fantasy)
20 DEBUT JEAN-LUC PONTY/Fables (Atlantic)
21 JOE PASS/White Stone (Pablo)
22 BRUCE FORMAN & GEORGE CABLES/Dynamics (Concord)
23 GEORGE SHEARING/Grand Piano (Concord)
24 FLORA PURIM & AIRTO/Humble People (George Wein/Concord)
25 RUBY BRAFF & SCOTT HAMILTON/A First (Concord)
26 DEBUT ED SAINOON & SPECTRUM/Different Strokes (World Mallet)
27 JORGE DALTO/Urban Oasis (Concord Picante)
28 DEBUT DWAYNE SMITH & ART JOHNSON/Hearbound (Cafe)
29 DEBUT SANDY OWEN/Themes In Search Of A Movie (Ivory)
30 DEBUT HERBIE HANCOCK & FODAY MUSA SU/Village Life (Columbia)

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

NEW & ACTIVE

- MIKE MARSHALL/Darol Anger "Chiaroscuro" (Windham Hill) 13/6
Rotoations: Heavy 3/0, Medium 3/2, Light 5/2, Extra Adds 2, Total Adds 6, WLOQ, WKSU, KTCJ, KKGO, KJZZ, KRVS. Heavy: WNOP, KPLU, KWMU, Medium: KCSC.
RIO NIDO "High Fly" (Red House) 13/3
Rotoations: Heavy 1/1, Medium 8/1, Light 4/1, Extra Adds 0, Total Adds 3, WYRS, WLOQ, KLSK, Medium: WEBR, WFPL, WBEE, KPLU, WMID, WYPE, KLCG.
HERBIE HANCOCK & FODAY MUSA SUDO "Village Life" (Columbia) 13/2
Rotoations: Heavy 2/0, Medium 7/2, Light 3/0, Extra Adds 0, Total Adds 2, WYPE, KWMU, Heavy: WGBH, WNUR, KLCG, Medium: WBGO, KUHF, WNOP, WFSS, KLSK.
OTB "Out Of The Blue" (Blue Note) 12/9
Rotoations: Heavy 4/1, Medium 1/1, Light 3/3, Extra Adds 4, Total Adds 9, KERA, WMOT, WJZZ, KTCJ, KLON, KJZZ, KPLU, WHRO, KXPR, Heavy: WBGO, WRTI, KJAZ.
ROB MULLINS "Soulscape" (R.M.C.) 12/5
Rotoations: Heavy 3/0, Medium 2/1, Light 7/4, Extra Adds 0, Total Adds 5, WYRS, WFAE, WKSU, KCSC, KIFM, Heavy: KERA, KPLU, KLSK, Medium: WYPE.
DAVAN "Djavan" (Columbia) 12/2
Rotoations: Heavy 1/0, Medium 6/1, Light 5/1, Extra Adds 0, Total Adds 2, WBGO, WYPE, Heavy: WJZZ, Medium: WFAE, KERA, WLVE, KIFM, KCSC.
McCOY TYNER & JACKIE McLEAN "It's About Time" (Blue Note) 11/8
Rotoations: Heavy 4/1, Medium 3/3, Light 1/1, Extra Adds 3, Total Adds 8, KERA, WNOP, KLON, KMHD, KPLU, WHRO, WUSF, KLCG, Heavy: WBGO, WRTI, KJAZ.
JEFF BERLIN & VOX HUMANA "Champions" (Passport) 11/3
Rotoations: Heavy 0/0, Medium 4/0, Light 5/1, Extra Adds 2, Total Adds 3, KMHD, WFSS, WLVE, Medium: WFPL, WNOP, KCSC, WYPE.
LESTER BOWIE'S BRASS FANTASY "I Only Have Eyes For You" (Columbia) 11/2
Rotoations: Heavy 4/0, Medium 4/1, Light 3/1, Extra Adds 0, Total Adds 2, WGBH, WBFO, Heavy: WBGO, WRTI, WFPL, WKSU, Medium: WEBR, KWMU



ANANDA "Amazonia"

The stunning debut album produced by CRAIG HUXLEY "2010" NEW & ACTIVE this week - R&R's National Jazz Airplay!

Hot World Jazz by



(800) 252-2010 (818) 980-2722
14755 Ventura Blvd, Suite 1776, Sherman Oaks, CA 91403

MOST ADDED

- OTB (9) Out Of The Blue (Blue Note)
JEAN-LUC PONTY (9) Fables (Atlantic)
McCOY TYNER & JACKIE McLEAN (8) It's About Time (Blue Note)

HOTTEST

- WYNTON MARSALIS (26) Black Codes (From The Underground) (Columbia)
WAYNE SHORTER (26) Atlantis (Columbia)
MANHATTAN TRANSFER (19) Vocalese (Atlantic)
AHMAO JAMAL (16) Digital Works (Atlantic)

- BUD SHANK/SHORTY ROGERS "California Concert" (Fantasy) 10/3
Rotoations: Heavy 4/0, Medium 4/2, Light 2/1, Extra Adds 0, Total Adds 3, WBFO, WUWM, KLSK, Heavy: KAOX, KPLU, WMID, KXPR, Medium: KTCJ.
MATT BIANCO "Whose Side Are You On?" (Atlantic) 10/1
Rotoations: Heavy 5/1, Medium 3/0, Light 2/0, Extra Adds 0, Total Adds 1, KKGO, Heavy: KERA, KBEM, KCSC, KIFM, Medium: WFPL, WBEE, WBBY.
ANANOA "Amazonia" (Sonic Atmospheres) 9/4
Rotoations: Heavy 4/2, Medium 2/0, Light 3/2, Extra Adds 0, Total Adds 4, WGBH, WBFO, WFAE, WYPE, Heavy: WNOP, KLCG, Medium: WFPL, WKSU.
ANITA GRAVINE "I Always Knew" (Stash) 9/4
Rotoations: Heavy 2/0, Medium 1/0, Light 5/3, Extra Adds 1, Total Adds 4, WRTI, WKSU, KMHD, KLCG, Heavy: KPLU, KXPR, Medium: KJAZ.
ROSEMARY CLOONEY "Rosemary Clooney Sings Ballads" (Concord) 8/1
Rotoations: Heavy 2/0, Medium 5/1, Light 1/0, Extra Adds 0, Total Adds 1, WBFO Heavy: WYRS, WMID, Medium: WMOT, KLON, KPLU, WYLD.
DEXTER GORDON "Nights At The Keystone" (Blue Note) 7/4
Rotoations: Heavy 2/0, Medium 2/1, Light 1/1, Extra Adds 2, Total Adds 4, WFPL, WMID, WFSS, WUSF, Heavy: WBGO, KJAZ, Medium: WRTI.
TIM WEISBERG "High Risk" (Desert Rock) 7/1
Rotoations: Heavy 2/0, Medium 4/1, Light 1/0, Extra Adds 0, Total Adds 1, WBBY, Heavy: KBEM, KCSC, Medium: WBEE, KIFM, KJCB.
DAN SIEGEL "On The Edge" (Pausa) 7/0
Rotoations: Heavy 4/0, Medium 2/0, Light 1/0, Extra Adds 0, Total Adds 0, Heavy: KCSC, KMHD, KRVS, KIFM Medium: WFSS, WDMT.
ALPHONSE MOUZON & LARRY CORYELL "The 11th House" (Pausa) 6/4
Rotoations: Heavy 1/0, Medium 2/1, Light 1/1, Extra Adds 2, Total Adds 4, WEBR, WBEE, WJZZ, KPLU, Heavy: KTCJ, Medium: KIFM.
BUDDY CHILDERS BIG BAND "Just Buddy's" (Trend) 6/2
Rotoations: Heavy 2/1, Medium 2/0, Light 2/1, Extra Adds 0, Total Adds 2, WBFO, WUSF Heavy: WMID, Medium: KADX, KPLU.
STEVE RAWLINS "Step Right Up" (Sea Breeze) 6/0
Rotoations: Heavy 0/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0, Medium: WLOQ, WNOP, KADX, WYPE.

REGIONALIZED ADDS & HOTS

Grid of regionalized adds and hot records categorized by East, Midwest, South, and West. Includes station call letters and record titles.

50 Reporting Stations

50 Current Reports

COUNTRY

TOP 50

OCTOBER 18, 1985

Three Weeks	Two Weeks	Last Week		
3	2	1	1	ALABAMA/Can't Keep A Good Man Down (RCA)
8	6	3	2	EXILE/Hang On To Your Heart (Epic)
10	8	5	3	GARY MORRIS/I'll Never Stop Loving You (WB)
7	5	4	4	CRYSTAL GAYLE/A Long And Lasting Love (WB)
11	9	7	5	BARBARA MANDRELL/Angel In Your Arms (MCA)
12	10	8	6	LEE GREENWOOD/I Don't Mind The Thorns... (MCA)
17	11	9	7	STATLERS/Too Much On My Heart (Mercury/PG)
18	15	11	8	LOUISE MANDRELL/I Wanna Say Yes (RCA)
15	12	10	9	JOHN SCHNEIDER/I'm Gonna Leave You Tomorrow (MCA)
20	16	13	10	HANK WILLIAMS JR./This Ain't Dallas (WB/Curb)
24	17	14	11	EARL THOMAS CONLEY/Nobody Falls Like A Fool (RCA)
26	18	16	12	BELLAMY BROTHERS/Lie To You For Your Love (MCA/Curb)
4	1	2	13	STEVE WARINER/Some Fools Never Learn (MCA)
27	21	19	14	MEL McDANIEL/Stand Up (Capitol)
32	24	21	15	GEORGE STRAIT/The Chair (MCA)
25	20	18	16	MICKEY GILLEY/You've Got Something On Your Mind (Epic)
46	29	27	17	JUDDS/Have Mercy (RCA/Curb)
14	13	12	18	GEORGE JONES/Who's Gonna Fill Their Shoes (Epic)
5	4	6	19	EDDY RAVEN/I Wanna Hear It From You (RCA)
29	26	23	20	T.G. SHEPPARD/Doncha (Columbia)
35	28	24	21	WILLIE NELSON/Me And Paul (Columbia)
22	19	17	22	SOUTHERN PACIFIC/Think About You (WB)
—	45	31	23	KENNY ROGERS/Morning Desire (RCA)
30	27	25	24	RAY CHARLES with HANK WILLIAMS JR./Two Old Cats Like Us (Columbia)
37	33	27	25	JENNINGS NELSON, CASH, KRISTOFFERSON/Desperados Waiting For A Train (Columbia)
38	30	28	26	RICKY SKAGGS/You Make Me Feel Like A Man (Epic)
42	35	29	27	JAMIE FRICKE/Somebody Else's Fire (Columbia)
48	40	30	28	SAWYER BROWN/Betty's Bein' Bad (Capitol/Curb)
1	3	15	29	OAK RIDGE BOYS/Touch A Hand, Make A Friend (MCA)
4	38	32	30	JIM GLASER/In Another Minute (Noble Vizion/MCA)
44	39	33	31	JIMMY BUFFETT/If The Phone Doesn't Ring, It's Me (MCA)
2	7	20	32	JUICE NEWTON/You Make Me Want To Make You Mine (RCA)
47	42	35	32	GAIL DAVIS/Break Away (RCA)
—	41	40	33	ROSANNE CASH/Never Be You (Columbia)
50	43	36	34	MERLE HAGGARD/Amber Waves Of Grain (Epic)
—	43	37	35	NITTY GRITTY DIRT BAND/Home Again In My Heart (WB)
—	50	42	37	REBA McENTIRE/Only In My Mind (MCA)
BREAKER	38	34	36	JOHNNY LEE/They Never Had To Get Over You (WB)
BREAKER	39	35	38	DON WILLIAMS/It's Time For Love (MCA)
6	14	26	48	MARIE OSBOND with DAN SEALS/Meet Me In Montana (Capitol/Curb)
BREAKER	41	44	41	EDDIE RABBITT/A World Without Love (RCA)
49	46	44	42	BANDANA/Lovin' Up A Storm (WB)
—	50	45	43	NEIL YOUNG/Get Back To The Country (Geffen)
DEBUT	46	47	44	GENE WATSON/Memories To Burn (Epic)
DEBUT	45	48	45	ROGER MILLER/River In The Rain (MCA)
DEBUT	49	49	46	DAN SEALS/Pop (Liberty)
34	32	34	47	DAN FOGELBERG/Down The Road/Mountain Pass (Full Moon/Epic)
38	36	37	48	VERN GOSDM/ Know The Way To You By Heart (Compass/PG)
DEBUT	48	48	49	MAC DAVIS/I Feel The Country Calling Me (MCA)
DEBUT	50	49	50	CHARLIE DANIELS BAND/American Farmer (Epic)

Total Reports/Adds	Heavy	Medium	Light
154/0	145	6	3
151/0	126	25	0
153/0	129	23	1
149/0	125	20	4
151/1	112	34	5
154/0	107	45	2
150/2	101	42	7
151/1	96	43	12
141/2	89	39	13
151/1	71	74	6
155/0	69	77	9
155/0	58	92	5
136/0	95	28	13
152/0	28	104	20
147/3	35	97	15
141/2	43	84	14
154/6	24	106	24
123/0	69	32	22
113/1	63	33	17
137/4	33	82	22
133/6	18	90	25
125/0	44	65	16
148/21	10	81	57
123/1	24	74	25
132/7	11	86	35
134/7	9	95	30
140/7	8	93	39
136/12	9	83	44
106/0	64	24	18
128/11	3	82	43
124/20	12	61	51
91/0	34	37	20
122/9	4	71	47
121/16	4	57	60
107/8	4	57	46
123/25	2	51	70
114/16	2	59	53
103/14	2	46	55
104/28	2	38	64
60/0	14	30	16
101/11	3	44	54
84/8	1	47	36
77/12	3	30	44
68/21	2	20	46
68/7	0	24	44
71/49	1	16	54
47/0	6	24	17
47/1	4	26	17
61/10	0	17	44
58/6	0	16	42

MOST ADDED

- RESTLESS HEART (49)
- Heartbreak Kid (RCA)
- DAN SEALS (49)
- Pop (Liberty)
- CONWAY TWITTY (34)
- The Legend And The Man (WB)
- DON WILLIAMS (28)
- It's Time For Love (MCA)
- JOHN CONLEE (25)
- The Old School (MCA)
- NITTY GRITTY DIRT BAND (25)
- Home Again In My Heart (WB)
- KENNY ROGERS (21)
- Morning Desire (RCA)
- GENE WATSON (21)
- Memories To Burn (Epic)
- JIMMY BUFFETT (20)
- If The Phone Doesn't Ring, It's Me (MCA)
- CHANGE (19)
- She Told Me Yes (Mercury/PolyGram)

HOTTEST

- ALABAMA (91)
- Can't Keep A Good Man Down (RCA)
- EXILE (70)
- Hang On To Your Heart (Epic)
- GARY MORRIS (57)
- I'll Never Stop Loving You (WB)
- CRYSTAL GAYLE (49)
- A Long And Lasting Love (WB)
- STATLERS (48)
- Too Much On My Heart (Mercury/PolyGram)
- STEVE WARINER (42)
- Some Fools Never Learn (MCA)
- LEE GREENWOOD (34)
- I Don't Mind The Thorns... (MCA)
- LOUISE MANDRELL (29)
- I Wanna Say Yes (RCA)
- GEORGE JONES (28)
- Who's Gonna Fill Their Shoes (Epic)
- HANK WILLIAMS, JR. (28)
- This Ain't Dallas (WB/Curb)

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.

DON WILLIAMS

It's Time For Love (MCA)

On 67% of reporting stations. Rotations: Heavy 2, Medium 38, Light 64, Total Adds 28 including WBGW, WOBE, WAJR, WEZL, KPLX, KLLL, WLWI, WONE, KJUY, KFKE, KCJB, KYGO, KUGN, KMPS, KGA. Moves 48-39 on the Country chart.

JOHNNY LEE

They Never Had To Get Over You (WB)

On 66% of reporting stations. Rotations: Heavy 2, Medium 46, Light 55, Total Adds 14, WXTU, WZZK, WSOC, KILT-FM, WMC, KISS-FM, WRNL, WUSQ, WONE, KWMT, KWEN, KYGO, KUGN, KIGO. Moves 48-38 on the Country chart.

EDDIE RABBITT

A World Without Love (RCA)

On 65% of reporting stations. Rotations: Heavy 3, Medium 44, Light 54, Total Adds 11, WNYR, WCOS, WAMZ, KLLL, WGXX, WLWI, WSLR, WOW, WTHI, KUUY, KRPM. Heavy: WSNQ, WCUZ, KRKT. Moves 47-41 on the Country chart.

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AMERICAN
IMAGE
PRODUCTIONS

12 YEARS OF THE BEST

A black and white photograph of Marie Osmond. She is seated in the driver's seat of a car, looking out the window to her right. She has dark, curly hair and is wearing a dark, long-sleeved top. Her right hand is on the steering wheel, and her left hand is resting on her lap. She is wearing a large, ornate earring and a watch on her left wrist. The background is slightly blurred, showing the interior of the car and some foliage outside.

DON'T
MISS
A
BEAT
OF
MARIE
OSMOND'S
NEXT
#1 SINGLE,
THERE'S
NO
STOPPING
YOUR
HEART

Produced by Paul Worley

Capitol **CURB**

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.

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& DETROIT

GET MORE INFO
BEFORE TUESDAY
MEETING

COUNTRY

NEW & ACTIVE

BANDANA "Lovin' Up A Storm" (WB) 84/8

Rotations: Heavy 1, Medium 47, Light 36, Total Adds 9, WSEN, WNNI, WGEZ, WMIL, WTHI, KUGN, KRAK, KMP5, KGA, Heavy: KRKT, Medium: WVAM, WILQ, WEZL, WDXE, KYXK, WIRK, Moves 44-42 on the Country chart.

NEIL YOUNG "Get Back To The Country" (Geffen) 77/12

Rotations: Heavy 3, Medium 30, Light 44, Total Adds 12, WPRR, WVAM, WKYG, WVAW, KRRV, WGTO, WTVY, WMNI, WGEZ, KCBJ, KSOP, KMP5, Heavy: WOKK, KIOV, KFDD, Moves 50-43 on the Country chart.

DAN SEALS "Boop" (Liberty) 71/49

Rotations: Heavy 1, Medium 18, Light 54, Total Adds 49 including WGEZ, WRKZ, WKYG, WILQ, KRRV, WFNC, KSSN, WAMZ, WLWI, WAOX, WQOW, K102, KVOO, KNIK, KCCY. Debuts at number 46 on the Country chart.

GENE WATSON "Memories To Burn" (Epic) 68/21

Rotations: Heavy 2, Medium 20, Light 48, Total Adds 21 debuts at number 44 on the Country chart.

ROGER MILLER "River In The Rain" (MCA) 68/7

Rotations: Heavy 0, Medium 24, Light 44, Total Adds 7, WFOR, WTVY, KHEY, WBSC, KCBJ, KUUY, KUNM, Medium: WTSV, WYII, WOKK, KKYK, KBMR, KRKT, KCCS, KEIN. Debuts at number 45 on the Country chart.

MAC DAVIS "I Feel The Country Calling Me" (MCA) 61/10

Rotations: Heavy 0, Medium 17, Light 44, Total Adds 10, WNSO, WTSV, WXIU, WXQB, WLWI, KBMR, WTHI, KRKT, KIK-FM, KRFR, Medium: WTVY, KIKK, KVOO, KFDD, KUZZ. Debuts at number 49 on the Country chart.

RESTLESS HEART "Heartbreak Kid" (RCA) 60/49

Rotations: Heavy 0, Medium 6, Light 54, Total Adds 48 including WNSO, WOKK, WYII, KLVI, KHEY, WLWI, WCMS, WCUZ, WFMS, KTTS, KIK-FM, KMAK, KVEG

CHARLIE DANIELS BAND "American Farmer" (Epic) 58/6

Rotations: Heavy 0, Medium 16, Light 42, Total Adds 6, WILD, KKYK, KBMR, KFRE, KRAK, KIGO, Medium: WNSO, WAJR, WLWI, WIRK, WUSN, WGPAP-FM, KTTS, WVAO, KUZZ, KEIN. Debuts at number 50 on the Country chart.

CONWAY TWITTY "The Legend And The Man" (WB) 54/34

Rotations: Heavy 0, Medium 11, Light 43, Total Adds 34 including WBGW, WTSV, CHOW, WVAW, WESC, KIKK, KSSN, WOKK, WPAP, WGEZ, KVOO, KRST, KFRE, KRWO, KCKC

LARRY GATLIN & THE GATLIN BROTHERS "Runaway Go Home" (Columbia) 53/12

Rotations: Heavy 1, Medium 18, Light 36, Total Adds 16, WFOR, CHOW, WYII, KKYK, WSLR, KWMT, KOOY, WXCL, KTRK, KUGN, KOKI, KRAK, Heavy: WQW, Medium: WFNK, KWK, WCMS

KENDALLS "Two Heart Harmony" (Mercury/PolyGram) 52/7

Rotations: Heavy 0, Medium 16, Light 36, Total Adds 7, WBGQ, KSSN, WONE, KWMT, WITL, KUGN, KIGO, Medium: WYII, WTVY, KYXK, KTTS, KFDD, KRWO, KOIL, KEIN

T. GRAHAM BROWN "I Tell 'n Like 'n Used To Be" (Capitol) 51/16

Rotations: Heavy 0, Medium 15, Light 36, Total Adds 16, WFOR, CHOW, WYII, KASE, KSSN, WPAP, WIRK, WUSQ, KWMT, WFMS, WITL, KRKT, KVOO, KMAK, KEIN, KTOU

LACY J. DALTON "The Night Has A Heart Of Its Own" (Columbia) 49/14

Rotations: Heavy 0, Medium 11, Light 38, Total Adds 14, WQBE, WVAW, WYII, KRRV, WVM, WUSY, WAOX, WFMS, WITL, WTSO, KOOY, KRST, KEIN, KSOP

JOE STAMPLEY "I'll Still Be Loving You" (Epic) 49/2

Rotations: Heavy 1, Medium 23, Light 25, Total Adds 2, WBGQ, KUGN, Heavy: KIKK, Medium: WGNA, WVAM, WVAW, WESC, WKSJ, KKYK, WITL, WQW, KTTS, KRKT, KOIL, KSOP

SIGNIFICANT ACTION

LEON EVERETTE "Til A Tear Becomes A Rose" (Mercury/PolyGram) 46/8

Rotations: Heavy 1, Medium 15, Light 30, Total Adds 6, WGNA, WUST, KILT-FM, WRK, WTSO, KOOY, Heavy: WVAW, Medium: WNNI, KRWQ, KSOP

JOHN CONLEE "The Old School" (MCA) 44/25

Rotations: Heavy 1, Medium 10, Light 33, Total Adds 25 including WGNA, WOKQ, KASE, WESC, KIKK, WUSN, WQEE, WTSO, KEIN, KCKC

CHANCE "She Told Me Yes" (Mercury/PolyGram) 43/19

Rotations: Heavy 2, Medium 5, Light 36, Total Adds 19 including WQBE, WAJR, WNYR, WXQB, WEXL, WKSJ, WAOX, KIOV, KRWO, KIGO

KAREN TAYLOR-GOOD "Up On Your Love" (Mesa) 39/8

Rotations: Heavy 0, Medium 10, Light 29, Total Adds 8, KHEY, WESC, KSSN, WIRK, WAOX, KWMT, KUUY, KEIN, Medium: WBGW, KIGO

HOLLY DUNN "My Heart Holds On" (MTM) 31/4

Rotations: Heavy 0, Medium 6, Light 23, Total Adds 4, KLLK, KWMT, KCBJ, KRWO, Medium: WVAM, WBGW, KYXK, KIOV, KSOP, KIGO

BILLY JOE ROYAL "Burned Like A Rocket" (Atlantic America) 29/13

Rotations: Heavy 1, Medium 3, Light 25, Total Adds 13 including WVAW, KRRV, WTVY, KIKK, WLWI, WKD, KRKT, KVOO, KMAK, KTOU, KSOP

KATHY MATTEA "Heart Of The Country" (Mercury/PolyGram) 28/15

Rotations: Heavy 0, Medium 3, Light 25, Total Adds 15 including WQBE, WOKQ, WGTO, WDXE, WPAP, WQEE, WQW, KRKT, KRWO, KIGO

WHITES "I Don't Want To Get Over You" (MCA/Curb) 24/11

Rotations: Heavy 0, Medium 2, Light 22, Total Adds 11, KRRV, KIKK, WPAP, WQW, WVAO, WTHI, KTRK, KVOO, KRKT, KCKA, KRWO

HILLARY KANTER "It's Such A Heartache" (RCA) 23/4

Rotations: Heavy 1, Medium 5, Light 17, Total Adds 4, WGNA, WAJR, WVAW, KUGN, Heavy: KRKT, Medium: WBGW, WTVY, KRWO, KRSY, Light: WCKI, WQEE

AUDIE HENRY "Sweet Salvation" (Canyon Creek) 22/2

Rotations: Heavy 0, Medium 2, Light 20, Total Adds 2, WLWI, KVEG, Medium: KRWO, Light: WVAM, WBGW, KKYK, KTTS, KVOO

RAY STEVENS "The Haircut Song" (MCA) 22/0

Rotations: Heavy 3, Medium 10, Light 9, Total Adds 0, Heavy: WITL, WQW, KUGN, Medium: KDX106, WEZL, KLLL, WPAP, WUSN, KYAK, KVAJ

LLOYD DAVID FOSTER "I'm As Over You As I'm Gonna Get" (Columbia) 21/4

Rotations: Heavy 1, Medium 4, Light 20, Total Adds 4, WTVY, WAOX, KWMT, KVEG, Heavy: WOKK, Medium: KPLX, KKYK, WQW

FORESTER SISTERS "Just In Case" (WB) 20/16

Rotations: Heavy 0, Medium 3, Light 17, Total Adds 16 including WBGW, WUSY, KSO, KIOV, WWJO, KFDD, KCKA, KMAK, KNIK, KCKC

KEITH STEGALL "Feed The Fire" (Epic) 20/3

Rotations: Heavy 1, Medium 3, Light 16, Total Adds 3, WGTO, KTTS, KRWO, Heavy: KASE, Medium: WTVY, WDXE, Light: WOKQ, WFOR, KVOO, KUZZ

TERRI GIBBS "Someone Must Be Missing You Tonight" (WB) 19/8

Rotations: Heavy 0, Medium 1, Light 18, Total Adds 8, WBSW, KKYK, WLSQ, WAOX, WITL, KFRE, KRWO, KTOU, Light: WVAM, KOOY

CHUCK PYLE "Drifters Wind" (Urban Sound) 19/1

Rotations: Heavy 0, Medium 3, Light 16, Total Adds 1, WSLR, Medium: WBGW, WCMS, WQW, Light: WEZL, WDXE, WAOX, KRKT, KRWO, KEIN

MALCHAM & RUCKER "I Could Love You In A Heart Beat" (Alpine) 18/6

Rotations: Heavy 1, Medium 3, Light 14, Total Adds 6, WGNA, WTVY, KYXK, WPAP, KRWO, KEIN, Heavy: WCUZ, Medium: WBGW, WQW, KRKT

PATSY CLINE "Sweet Dreams" (MCA) 15/4

Rotations: Heavy 1, Medium 3, Light 12, Total Adds 5, WBGW, WOKK, KRKT, KUUY, KOIL, Heavy: WQW, Medium: WVAM, Light: WLSQ, KFDD, KCOB

DAVID ALLAN COE "I'm Gonna Hurt Her On The Radio" (Columbia) 14/10

Rotations: Heavy 0, Medium 2, Light 12, Total Adds 11, WEZL, WFNK, WESC, WDXE, WAMZ, WCMS, WQW, KVOO, KFDD, KRKT, KCKA

SONNY CURTIS "I Think I'm In Love" (Steem) 11/4

Rotations: Heavy 0, Medium 1, Light 10, Total Adds 4, WNSO, KRRV, KEIN, KSOP, Medium: KRMD, Light: WBGW, WFNK, WDXE, KRWO, KIGO

CARROLL BAKER "If You Can't Stand The Heat..." (Tomb) 10/2

Rotations: Heavy 0, Medium 1, Light 9, Total Adds 2, KRWO, KEIN, Medium: WTVY, Light: WGNA, WVAM, WYII, KRRV, WDXE, KTTS, KRKT

JOHNNY CASH "I'm Leaving Now" (Columbia) 9/8

Rotations: Heavy 0, Medium 1, Light 8, Total Adds 6, WCUZ, WQW, KVOO, KRKT, KCKA, KOIL, Medium: KFDD, Light: WNSO, KBMR

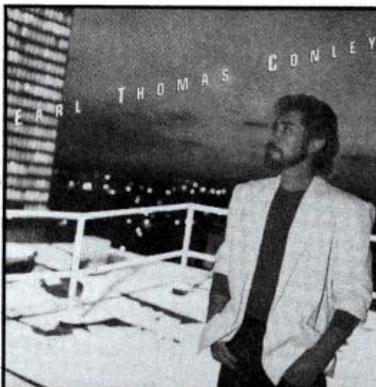
ALBUM TRACKS

ARTIST/Song Title (Label)

Album Title

FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)	<i>The Forester Sisters</i>
BAMA BAND/Stone Cold And Country (Compalet/PG)	<i>Bama Band</i>
GARY MORRIS/100% Chance Of Rain (WB)	<i>Anything Goes</i>
SOUTHERN PACIFIC/Perfect Stranger (WB)	<i>Southern Pacific</i>
GEORGE STRAIT/In Too Deep (MCA)	<i>Something Special</i>
NITTY GRITTY DIRT BAND/Partners, Brothers, and Friends (WB)	<i>Partners, Brothers, And Friends</i>
NITTY GRITTY DIRT BAND/As Long As You're Loving Me (WB)	<i>Partners, Brothers, And Friends</i>
GARY MORRIS/Anything Goes (WB)	<i>Anything Goes</i>
JOHN ANDERSON/Down In Tennessee (WB)	<i>Tokyo, Oklahoma</i>
LORETTA LYNN/Just A Woman (MCA)	<i>Just A Woman</i>
GEORGE STRAIT/Dance Time In Texas (MCA)	<i>Something Special</i>
LEE GREENWOOD/Streamline (MCA)	<i>Streamline</i>
JOHN ANDERSON/A Little Rock & Roll (& Some...) (WB)	<i>Tokyo, Oklahoma</i>
HANK WILLIAMS JR./Something To Believe In (WB/Curb)	<i>Five-O</i>
ALABAMA/Down On Longboat Key (RCA)	<i>40 Hour Week</i>
WAYLON JENNINGS/Rhiannon (RCA)	<i>Turn The Page</i>

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Entertainment ARTISTS. INC.

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FULL-SERVICE A/C

TOP 20

Two Weeks	Last Week	Rank	Artist/Title
2	2	1	STEVIE WONDER/Part-Time Lover (Tamla/Motown)
7	3	2	DAVID FOSTER/Love Theme From "St. Elmo's Fire" (Atlantic)
1	1	3	WHITNEY HOUSTON/Saving All My Love For You (Arista)
8	4	4	A-HA/Take On Me (WB)
10	9	5	GINO VANNELLI/Hurts To Be In Love (CBS Associated)
18	11	6	PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
5	5	7	COMMODORES/Janet (Motown)
20	12	8	FREDDIE JACKSON/You Are My Lady (Capitol)
6	7	9	GOODLEY & CREME/Cry (Polydor/PG)
—	15	10	KENNY ROGERS/Morning Desire (RCA)
13	13	11	MAURICE WHITE/Stand By Me (Columbia)
4	6	12	KOOL & THE GANG/Cherish (De-Lite/PG)
3	8	13	MICHAEL FRANKS/Your Secret's Safe With Me (WB)
—	19	14	TEARS FOR FEARS/Head Over Heels (Mercury/PG)
9	10	15	WHAMI/Freedom (Columbia)
11	14	16	AIR SUPPLY/The Power Of Love (You Are My Lady) (Arista)
DEBUT	17	17	BILLY JOEL/The Night Is Still Young (Columbia)
15	18	18	DARYL HALL & JOHN OATES/The Way You Do The Things You Do (RCA)
DEBUT	19	19	BEACH BOYS/She Believes In Love Again (Caribou/CBS)
DEBUT	20	20	ARETHA FRANKLIN/Who's Zoomin' Who? (Arista)

OCTOBER 18, 1985

Total Reports/Adds	Heavy	Medium	Light
39/0	35	4	0
37/0	32	4	1
38/0	31	6	1
32/1	26	5	1
32/4	26	6	0
35/7	21	11	3
31/0	19	10	2
32/4	11	19	2
28/2	14	10	4
29/4	12	15	2
28/1	12	13	3
25/0	10	15	0
24/0	13	10	1
21/4	8	10	3
22/0	2	18	2
20/1	8	10	2
21/2	6	12	3
19/0	8	11	0
22/6	0	17	5
20/3	2	11	7

MOST ADDED

- JAMES TAYLOR (18)
Everyday (Columbia)
- PHIL COLLINS & MARILYN MARTIN (7)
Separate Lives (Atlantic)
- BILLY OCEAN (7)
Long & Winding Road (Arista)
- BEACH BOYS (6)
She Believes In Love Again (Caribou/CBS)

HOTTEST

- STEVIE WONDER (29)
Part-Time Lover (Tamla/Motown)
- DAVID FOSTER (28)
Love Theme From "St. Elmo's Fire" (Atlantic)
- A-HA (20)
Take On Me (WB)
- WHITNEY HOUSTON (20)
Saving All My Love For You (Arista)
- GINO VANNELLI (18)
Hurts To Be In Love (CBS Associated)

BREAKERS

No records qualified for Full-Service breakers this week.

NEW & ACTIVE

- BEACH BOYS "She Believes In Love Again" (Caribou/CBS) 22/6
Rotations: Heavy 0/0, Medium 17/1, Light 5/5. Total Adds 6, WSB, WCHS, WING, WIBA, WSPD, WGBR. Medium including WFBR, WISN, WCCO, KHOW, KFMB, KJR. Debuts at number 19 on the Full-Service chart.
- TEARS FOR FEARS "Head Over Heels" (Mercury/PolyGram) 21/4
Rotations: Heavy 8/1, Medium 10/2, Light 3/1. Total Adds 4, WPRO, WVIC, WHAS, WGBR. Heavy including WKBW, WCHS, WING, KBOI. Medium including WFBR, WTAE, 55KRC, KHOW, KFMB, KJR. Moves to number 14 on the Full-Service chart.
- BILLY JOEL "The Night Is Still Young" (Columbia) 21/2
Rotations: Heavy 6/0, Medium 12/0, Light 3/2. Total Adds 2, WISN, WGOW. Heavy including WKBW, WCCO, KJR. Medium including KFMB, WCHS, WGY, WBT, WHBC, WIBA, KBOI. Debuts at number 18 on the Full-Service chart.
- ARETHA FRANKLIN "Who's Zoomin' Who?" (Arista) 20/3
Rotations: Heavy 2/0, Medium 11/1, Light 7/2. Total Adds 3, WSB, WISN, WGBR. Heavy, KFI, WWRN. Medium including WTAE, KHOW, KJR, WCHS, WBT, WING, KBOI. Debuts at number 20 on the Full-Service chart.
- JAMES TAYLOR "Everyday" (Columbia) 18/18
Rotations: Heavy 0/0, Medium 5/5, Light 13/13. Total Adds 18, WTAE, WPRO, WISN, WCCO, KFMB, KJR, WVIC, WHBY, WHBC, WHB, KBOI, WPOE, WTKO, WJBC, WCIL, KTWO, KVEC.
- THOMPSON TWINS "Lay Your Hands On Me" (Arista) 16/5
Rotations: Heavy 2/0, Medium 10/3, Light 4/2. Total Adds 5, WKBW, KJR, WCHS, WSPD, WGBR. Heavy: WPRO, WWRN. Medium including WFBR, KHOW, WHBC, KBOI.
- GLENN FREY "You Belong To The City" (MCA) 16/4
Rotations: Heavy 3/0, Medium 10/2, Light 3/2. Total Adds 4, WTVN, KOY, KFMB, KJR. Heavy: WKBW, KBOI, WWRN. Medium including WFBR, KHOW, WCHS, WING, KSL.
- BILLY OCEAN "Long & Winding Road" (Arista) 15/7
Rotations: Heavy 0/0, Medium 8/2, Light 7/5. Total Adds 7, WCCO, WHBY, WING, KBOI, KSL, WPOE. Medium including WFBR, WKBW, WISN, WWRN, WJBC, KTWO.
- ABC "Be Near Me" (Mercury/PolyGram) 14/5
Rotations: Heavy 1/0, Medium 8/3, Light 5/2. Total Adds 5, WKBW, WCHS, WGOW, WPOE, WGBR. Heavy: WWRN. Medium including WFBR, KFI, WING, KBOI, WCIL.
- OLIVIA NEWTON-JOHN "Soul Kiss" (MCA) 14/3
Rotations: Heavy 0/0, Medium 11/2, Light 3/1. Total Adds 3, KJR, WCHS, WBT. Medium: WFBR, WISN, KFMB, WIBA, WWRN, WPOE, WJBC, KTWO, KVEC.
- DOON HENLEY "Sunset Grill" (Geffen) 14/1
Rotations: Heavy 2/0, Medium 8/1, Light 4/0. Total Adds 1, WTVN. Heavy: WKBW, WWRN. Medium including WFBR, KHOW, KJR, WCHS, WING, WPOE, KTWO.

CARRIE LUCAS "Hello Stranger" (Constellation/MCA) 14/0

Rotations: Heavy 2/0, Medium 10/0, Light 2/0. Total Adds 0. Heavy: WHBY, KVEC. Medium: WKBW, WRVA, WHBC, WHB, WSPD, KSL, WPOE, WGBR, WCIL, KTWO.

JAN HAMMER "Miami Vice Theme" (MCA) 12/2

Rotations: Heavy 3/0, Medium 6/1, Light 3/1. Total Adds 2, 55KRC, WHB. Heavy: WKBW, WHAS, WWRN. Medium: KHOW, WING, KSL, WPOE.

KENNY LOGGINS "I'll Be There" (Columbia) 12/1

Rotations: Heavy 1/0, Medium 7/1, Light 4/0. Total Adds 1, KSL. Heavy: WCCO. Medium: WSPD, WWRN, WPOE, WJBC, KTWO, KVEC.

ROSANNE CASH "Never Be You" (Columbia) 12/0

Rotations: Heavy 2/0, Medium 6/0, Light 4/0. Total Adds 0. Heavy: WCCO, WTKO. Medium: WHBY, KSL, WPOE, WCIL, KTWO, KVEC.

PLACIDO DOMINGO & MAUREEN MCGOVERN "A Love Until The End Of Time" (CBS) 11/5

Rotations: Heavy 1/0, Medium 5/2, Light 5/3. Total Adds 5, WCCO, WCHS, WRVA, WWRN, KVEC. Heavy: KSL. Medium: WFBR, WPOE, KTWO.

JOHNNY MATHIS "Just One Touch" (Columbia) 9/0

Rotations: Heavy 1/0, Medium 6/0, Light 2/0. Total Adds 0. Heavy: WHBY. Medium: WCCO, KSL, WTKO, WJBC, KTWO, KVEC.

JIMMY BUFFETT "If The Phone Doesn't Ring, It's Me" (MCA) 8/0

Rotations: Heavy 1/0, Medium 6/0, Light 1/0. Total Adds 0. Heavy: KVEC. Medium: WHBY, WHBC, KSL, WPOE, WGBR, WJBC.

SIGNIFICANT ACTION

AMY GRANT "Everywhere I Go" (A&M) 7/4

Rotations: Heavy 0/0, Medium 4/1, Light 3/3. Total Adds 4, WHBC, WPOE, WTKO, WJBC. Medium: WFBR, KTWO, KVEC.

JACK WAGNER "Too Young" (Qwest/WB) 7/0

Rotations: Heavy 1/0, Medium 4/0, Light 2/0. Total Adds 0. Heavy: WHBY. Medium: WCCO, WWRN, WCIL, KVEC.

JANE WIEDLIN "Blue Kiss" (IRS/MCA) 6/1

Rotations: Heavy 0/0, Medium 4/0, Light 2/1. Total Adds 1, WGBR. Medium: WWRN, WPOE, WCIL, KVEC.

MR. MISTER "Broken Wings" (RCA) 5/5

Rotations: Heavy 0/0, Medium 1/1, Light 4/4. Total Adds 5, WCCO, KFI, WING, WWRN, KTWO.

EDDIE RABBITT "A World Without Love" (RCA) 5/5

Rotations: Heavy 0/0, Medium 2/2, Light 3/3. Total Adds 5, WFBR, WCCO, WHBY, WTKO, KTWO.

URGENT "Love Can Make You Cry" (Manhattan) 4/4

Rotations: Heavy 0/0, Medium 0/0, Light 4/4. Total Adds 4, WCCO, WHBY, WHBC, KTWO.

KIM CARNES "Rough Edges" (EMI America) 4/1

Rotations: Heavy 1/0, Medium 2/0, Light 1/1. Total Adds 1, WGBR. Heavy: WCCO. Medium: WHBY, KVEC.

RAY PARKER JR. "Girls Are More Fun" (Arista) 3/2

Rotations: Heavy 0/0, Medium 2/1. Light 1/1. Total Adds 2, WING, WPOE. Medium: WWRN.

MANHATTAN TRANSFER "Ray's Rockhouse" (Atlantic) 3/0

Rotations: Heavy 1/0, Medium 1/0, Light 1/0. Total Adds 0. Heavy: WCCO. Medium: WWRN.

LAURA BRANIGAN "Hold Me" (Atlantic) 3/0

Rotations: Heavy 0/0, Medium 2/0, Light 1/0. Total Adds 0. Medium: WPOE, KTWO.

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ADULT/CONTEMPORARY

BREAKERS

KENNY ROGERS Morning Desire (RCA)

67% of our reporters on it. Rotations: Heavy 6/0, Medium 55/4, Light 17/7, Total Adds 11, WSB-FM, KMJI, KOST, V100, KEY103, WDLT, KELT, 3WM, KDUK, WMMJ, WBOW. Moves 28-20 on the A/C chart.

OLIVIA NEWTON-JOHN Soul Kiss (MCA)

66% of our reporters on it. Rotations: Heavy 6/0, Medium 54/3, Light 17/5, Total Adds 8, 97A1A, WLLT, WAEB, WXTX, WSFL, KDUK, KKPL, KEEZ. Moves 29-22 on the A/C chart.

ABC Be Near Me (Mercury/PolyGram)

63% of our reporters on it. Rotations: Heavy 15/0, Medium 38/6, Light 20/7, Total Adds 13 including WSNi, WCLY, WMYX, WKGW, K106, U102, WSFL, KVVU, WGLL, KEEZ, KWEB, WBOW, K99. Moves 26-23 on the A/C chart.

NEW & ACTIVE

JAN HAMMER "Miami Vice Theme" (MCA) 67/9

Rotations: Heavy 25/0, Medium 28/3, Light 14/6, Total Adds 9, WARM96, WMYX, WAEB, WJDX, WRAL, WENS, WTNV, KF5B, KALE. Heavy including WHTX, WARM99, WLLT, WSNY, B100, V100, KLYF, KQ99, WLHT, WMGW, WMHE, KDUK, KWFM. Medium including 97A1A, LOVE94, W101, WMMJ, U102, WSTF, WNAM, KKUA.

KENNY LOGGINS "I'll Be There" (Columbia) 56/5

Rotations: Heavy 5/0, Medium 34/2, Light 17/3, Total Adds 5, WLTS, 2WD, WDLT, WLTE, WBOW. Heavy: WCKQ, KYTL, WJON, KMGO, KALE. Medium including WPX, KVIL-FM, WSNY, KLSI, KIFM, WQOM, WAEB, KEY103, WAVE, KIOA, WTRX, WNGN, KWFM.

BEACH BOYS "She Believes In Love Again" (Caribou/CBS) 51/10

Rotations: Heavy 2/0, Medium 27/1, Light 22/9, Total Adds 10, WLTS, WAEB, WKGW, WDLT, KQ99, WHNN, WGLL, WCHV, KRLB, WBOW. Heavy: WAEB, KALE. Medium including WCLY, 2WD, KEY103, WNAM, WTRX, KWFM, WEIM, WSKI, WSKY, K99.

JAMES TAYLOR "Everyday" (Columbia) 50/50

Rotations: Heavy 0/0, Medium 14/14, Light 36/36, Total Adds 50 including WCLY, WSB-FM, WLTS, KUDL, K994, KLT, WAEB, WKGW, WEZ, WJDX, WDLT, KIOA, KOLL, KKUA. Medium: WHTX, WARM99, KVIL-FM, WARM98, WDMC, WMYX, KWAV, WGLL, WGSV, WAHR, WAEB, KYTL, KKLV, KMGO.

STING "Fortress Around Your Heart" (A&M) 47/1

Rotations: Heavy 17/1, Medium 25/0, Light 5/0, Total Adds 1, KALE. Heavy including WHTX, 2WD, WLLT, WAVE, KQ99, WLHT, WMGW, KKUA, WMMJ, KQSW. Medium including WARM99, WARM98, WSNY, KOST, B100, V100, KEY103, WSFL, WNAM, WMHE, KDUK, KWFM, 194.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 STEVIE WONDER	116/0	116	0	0
2 A-HA	114/1	99	14	1
3 DAVID FOSTER	106/5	78	25	3
4 GINO VANNELLI	110/3	71	32	7
5 PHIL COLLINS & MARILYN MARTIN	115/3	62	47	6
6 TEARS FOR FEARS	107/6	66	31	10
7 WHITNEY HOUSTON	103/0	71	24	8
8 GLENN FREY	100/14	45	43	12
9 FREDDIE JACKSON	103/7	40	49	14
10 MAURICE WHITE	99/4	31	61	7
11 COMMODORES	86/0	43	33	10
12 ARETHA FRANKLIN	97/15	16	64	17
13 DARYL HALL & JOHN OATES	80/0	41	31	8
14 BILLY JOEL	92/19	3	69	20
15 KDOL & THE GANG	68/0	20	34	14
16 GODLEY & CREME	71/0	28	31	12
17 DON HENLEY	82/7	27	37	17
18 MICHAEL FRANKS	68/0	18	37	13
19 JAN HAMMER	67/9	25	28	14
20 KENNY ROGERS	78/11	6	55	17
21 THOMPSON TWINS	82/11	7	52	23
22 OLIVIA NEWTON-JOHN	77/8	6	54	17
23 ABC	73/13	15	38	20
24 WHAMI	54/0	10	26	18
25 HUEY LEWIS & THE NEWS	49/0	5	31	13
26 STING	47/1	17	25	5
27 AIR SUPPLY	45/0	10	26	9
28 JOHN PARR	41/0	7	21	13
29 KENNY LOGGINS	56/5	5	34	17
30 JAMES TAYLOR	50/50	0	14	36

MOST ADDED

JAMES TAYLOR (50)

Everyday (Columbia)

MR. MISTER (22)

Broken Wings (RCA)

BILLY OCEAN (21)

Long & Winding Road (Arista)

BILLY JOEL (19)

The Night Is Still Young (Columbia)

MICHAEL McDONALD (19)

Lost In The Parade (WB)

HOTTEST

STEVIE WONDER (95)

Part-Time Lover (Tania/Motown)

A-HA (80)

Take On Me (WB)

DAVID FOSTER (50)

Love Theme From "St. Elmo's Fire" (Atlantic)

GINO VANNELLI (47)

Hurts To Be In Love (CBS Associated)

WHITNEY HOUSTON (45)

Saving All My Love For You (Arista)

BILLY OCEAN "Long & Winding Road" (Arista) 46/21

Rotations: Heavy 0/0, Medium 19/7, Light 27/14, Total Adds 21 including WLTS, WKYE, WKGW, WJDX, WDLT, KELT, KIOA, KQ99, KOL, WHNN, KRLB, KWEB, WBOW, KKLV. Medium including WDMC, KWG, KWAV, WEIM, WKNE, WGLL, WCKQ, WAHR, WAGE, WKYX, WMT-FM, KMGO.

RAY PARKER JR. "Girls Are More Fun" (Arista) 43/7

Rotations: Heavy 1/0, Medium 16/2, Light 26/5, Total Adds 7, B100, U102, WSFL, KKUA, WTNV, KATF, KKUS. Heavy: KELT. Medium including WKYE, KIOA, WTRX, WGLL, WSKI, WJWA, WCKQ, WCHV, WORG, WFFX, WMT-FM, KALE.

MR. MISTER "Broken Wings" (RCA) 41/22

Rotations: Heavy 1/0, Medium 12/18, Total Adds 22 including KOST, B100, KIFM, WEIZ, WJDX, WNAM, KIOA, WLHT, WHNN, KDUK, KWFM. Heavy: KMGG, WKYE, WCKQ. Medium 16 including WSNi, WHTX, WARM99, KVIL-FM, WENS, WMGW, WMMJ, WSKY, KF5B, KQSW, KMGO, KALE.

LAURA BRANIGAN "Hold Me" (Atlantic) 40/10

Rotations: Heavy 1/0, Medium 11/0, Light 28/10, Total Adds 10, WCLY, WLTS, WAEB, WDLT, KIOA, WTRX, KWFM, WXUS, WBOW, KFOD. Heavy: KALE. Medium: WHTX, WKYE, WHNN, WEIM, WGLL, WSKI, WCKQ, WKYX, WFFX, KTYL, KMGO.

ROSANNE CASH "Never Be You" (Columbia) 38/5

Rotations: Heavy 0/0, Medium 10/0, Light 28/5, Total Adds 5, WMMJ, KRLB, WFFX, WXUS, WBOW. Medium: WEIM, WKNE, WGLL, WSKI, WAHR, KTYL, WMT-FM, KQSW, KR5B, KALE.

AMY GRANT "Everywhere I Go" (A&M) 36/15

Rotations: Heavy 0/0, Medium 6/2, Light 30/13, Total Adds 15 including WHTX, KGW, WAEB, WSPM, WJDX, WSFL, WNAM, WHNN, WKNE, WSKI, WCKQ, WAEV, 194, WXUS, KMGO. Medium: WLAC-FM, WFFX, WJON, KALE.

BRYAN FERRY "Don't Stop The Dance" (WB) 35/12

Rotations: Heavy 0/0, Medium 8/1, Light 27/11, Total Adds 12 including KGW, WAEB, WKYE, WJDX, KIOA, KDUK, WMMJ, WKNE, WJWA, WZLO, WFFX, 194. Medium: WGN, WSKI, WCKQ, WAGE, WJON, KALE.

JOHN COUGAR MELLENCAMP "Lonely Ol' Night" (Riva/PolyGram) 33/2

Rotations: Heavy 9/0, Medium 15/1, Light 9/1, Total Adds 2, KMGG, KEEZ. Heavy: WAVE, KQ99, WEIM, WSKI, WJWA, WCKQ, KTYL, KATF, KQSW. Medium including KVIL-FM, 2WD, V100, WSPM, WKYE, KEY103, WENS, WMGW, KKUA, WGLL, WTNV, WSKY, WCHV, KRLB.

HOWARD JONES "Like To Get To Know You Well" (Elektra) 31/7

Rotations: Heavy 0/0, Medium 10/0, Light 21/7, Total Adds 7, WAEB, KELT, KQ99, WLHT, WGSV, WXUS, WBOW. Medium: WMMJ, WEIM, WSKI, WSKY, WCHV, WKYX, KTYL, KF5B, KALE.

JACK WAGNER "Too Young" (Dwest/WB) 26/6

Rotations: Heavy 1/0, Medium 11/9, Light 14/9, Total Adds 6, WDMC, KOST, KIFM, KVVU, KRLB, WXUS. Heavy: WEIM. Medium including KEY103, WGLL, WCKQ, WKYX, WMT-FM, KWEG, KQSW, KR5B.

MAONNA "Dress You Up" (Sire/WB) 26/1

Rotations: Heavy 9/0, Medium 9/0, Light 8/1, Total Adds 1, WRAL. Heavy: 2WD, WLLT, WCC, U102, WSTF, WFMK, WMHE, KKUA, KATF. Medium including KVIL-FM, WNIC, B100, WRKA, WLHT, KRAV.

SIGNIFICANT ACTION

MICHAEL McDONALD "Lost In The Parade" (WB) 19/19

Rotations: Heavy 0/0, Medium 1/1, Light 18/18, Total Adds 19 including WSFL, WAVE, WNAM, WMMJ, WEIM, WCKQ, WGSV, WAGE, KTYL, WMT-FM, KF5B, KFOD, KKLV.

BRUCE SPRINGSTEEN "I'm Goin' Down" (Columbia) 19/3

Rotations: Heavy 5/1, Medium 9/1, Light 5/1, Total Adds 3, WSFV, KLYF, WKUS. Heavy: WHTX, WKYE, WAVE, KKUA. Medium: WLLT, B100, V100, WRKA, WENS.

URGENT "Love Can Make You Cry" (Manhattan) 17/17

Rotations: Heavy 0/0, Medium 0/0, Light 17/17, Total Adds 17 including WMMJ, WNAM, WEIM, WSKI, WCKQ, WGSV, WAGE, 194, KF5B, WXUS, WBOW, KQSW, KALE.

KOOL & THE GANG "Emergency" (De-Lite/PolyGram) 16/16

Rotations: Heavy 0/0, Medium 2/2, Light 14/14, Total Adds 16 including WSPM, WKYE, WNAM, WEIM, WKNE, WSKY, WCKQ, WORG, KQSW, KALE.

EDDIE RABBITT "A World Without Love" (RCA) 16/16

Rotations: Heavy 0/0, Medium 1/1, Light 15/15, Total Adds 16, WLAC-FM, WNAM, WEIM, WSKI, WGSV, WAHR, WAGE, WORG, WMT-FM, KWEB, KKLV, KQSW.

RENE & ANGELA "I'll Be Good" (Mercury/PolyGram) 11/1

Rotations: Heavy 0/0, Medium 8/1, Light 3/0, Total Adds 1, WMGW. Medium: KVIL-FM, WEIM, WSKI, WCHV, WKYX, WZLO, KQSW.

KIM CARNES "Rough Edges" (EMI America) 11/0

Rotations: Heavy 0/0, Medium 5/0, Light 6/0, Total Adds 0. Medium: WAHR, WKYX, WMT-FM, KWEB, WJON.

SHEENA EASTON "Do It For Love" (EMI America) 10/10

Rotations: Heavy 0/0, Medium 1/1, Light 9/9, Total Adds 10, WFFX, WKYE, WEIZ, WHNN, WCHV, WGSV, 194, KF5B, WJON, KMGO.

STARSHIP "We Built This City" (GrunT/RCA) 10/4

Rotations: Heavy 3/0, Medium 4/2, Light 3/2, Total Adds 4, WHTX, V100, WJWA, WSKY. Heavy: WKYE, KKUA, WKYX. Medium: KRLB, KALE.

CLARENCE CLEMONS & JACKSON BROWNE "You're A Friend Of Mine" (Columbia) 9/9

Rotations: Heavy 0/0, Medium 1/1, Light 8/8, Total Adds 9, WHTX, WARM99, WXTX, WEIZ, WAVE, WKYX, KATF, KF5B, KKLV.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records in Significant Action are receiving airplay from 8-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved Breaker status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the non-charted records.

EAST

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL THREE WKXNew York Wendy Silverman...

PARALLEL TWO WKXNew York Wendy Silverman...

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL TWO WKXNew York Wendy Silverman...

WEST

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL THREE WKXNew York Wendy Silverman...

SOUTH

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL THREE WKXNew York Wendy Silverman...

PARALLEL TWO WKXNew York Wendy Silverman...

PARALLEL ONE WKXNew York Wendy Silverman...

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WEST

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL THREE WKXNew York Wendy Silverman...

FULL-SECT AC

PARALLEL ONE WKXNew York Wendy Silverman...

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WEST

PARALLEL ONE WKXNew York Wendy Silverman...

PARALLEL THREE WKXNew York Wendy Silverman...

117 Reporters, 112 Current Reports Frozen: WVY/Jacksonville. Failed To Report: WICC/Bridgeport, WFMK/Lansing, KR5B/Roseburg & K-LITE/San Diego. KBEST/San Diego is now K-LITE. It did not report this week. WJMG/Milwaukee is a new reporter this week.

40 Reporters, 37 Current Reports Frozen: KHOU/Denver & WGY/Schenectady. Failed To Report: WIBC/Indianapolis. Next Week: WPPA/Williamsport brings reporting to the Full-Service chart.

AOR ALBUMS

Three Weeks Last
Weeks Weeks Weeks

159 REPORTS

OCTOBER 18, 1985

Total
Reports/Adds

Power Heavy Medium

1	1	1	JOHN COUGAR MELLENCAMP /Scarecrow (Riva/PG)	"Small" (133) "R.O.C.K." (117) "Rain" (51)	151 =/0	49 -	133 -	18 +
6	4	4	ROGER DALTRY /Under A Raging Moon (Atlantic)	"After The Fire" (142) "Raging" (109)	149 +/2	31 -	108 +	37 -
4	3	3	MIAMI VICE /Soundtrack (MCA)	"You Belong" (142) "Theme" (68)	143 -/0	54 +	126 -	16 +
2	2	2	DIRE STRAITS /Brothers In Arms (WB)	"Walk" (95) "One World" (94) "So Far" (35)	140 -/1	27 -	104 -	33 -
5	5	5	STARSHIP /Knee Deep In The Hoopla (Grunt/RCA)	"We Built" (115) "Sara" (16) "Tomorrow" (14)	135 -/0	35 -	108 -	25 +
3	6	6	STING /The Dream Of The Blue Turtles (A&M)	"Seventh" (102) "Fortress" (40) "Shadows" (17)	128 -/1	15 -	75 -	53 -
10	6	7	MR. MISTER /Welcome To The Real World (RCA)	"Broken Wings" (131)	135 -/1	35 +	108 +	23 -
9	9	8	HEART /Heart (Capitol)	"Never" (123)	127 -/0	34 +	102 =	24 -
12	10	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Soul To Soul (Epic)	"Sister" (121) "Say What!" (31) "Change" (20)	138 -/0	6 +	60 =	74 =
18	13	11	THOMPSON TWINS /Here's To Future Days (Arista)	"Lay Your Hands On Me" (122)	131 +/2	20 -	70 +	58 -
7	7	10	LOVERBOY /Lovin' Every Minute Of It (Columbia)	"Lovin' " (71) "Dangerous" (52)	107 -/3	16 -	59 -	44 +
18	16	12	TALKING HEADS /Little Creatures (Sire/WB)	"Stay Up Late" (96) "And She Was" (32)	108 +/7	13 =	42 =	61 +
23	16	15	PHANTOM, ROCKER & SLICK /Phantom, Rocker & Slick (EMI America)	"Men Without Shame" (131)	133 +/7	3 +	27 +	95 -
22	19	14	CRUZADOS /Cruzados (Arista)	"Motorcycle Girl" (127)	135 +/7	1 =	17 +	108 -
DEBUT	15	15	INXS /Listen Like Thieves (Atlantic)	"This Time" (126)	127 /21	5	17	94
27	20	16	TOMMY SHAW /What If (A&M)	"Remo's Theme" (113)	113 +/4	2 +	32 +	73 -
29	26	23	KISS /Asylum (Mercury/PG)	"Tears Are Falling" (102)	102 +/8	3 +	29 +	63 -
19	18	18	OUTFIELD /Play Deep (Columbia)	"Say It Isn't So" (85)	87 -/3	4 +	33 -	47 -
6	11	14	HOOTERS /Nervous Night (Columbia)	"And We Danced" (62)	71 -/2	8 -	36 -	32 -
37	26	26	JOE LYNN TURNER /Rescue You (Elektra)	"Endlessly" (101)	102 +/17	1 =	12 +	76 +
11	12	13	BRYAN ADAMS /Reckless (A&M)	"One Night" (63)	65 -/2	11 -	45 -	20 +
14	15	15	MARILLION /Misplaced Childhood (Capitol)	"Kayleigh" (77)	82 -/0	3 =	23 -	56 -
13	14	21	TEARS FOR FEARS /Songs From The Big Chair (Mercury/PG)	"Head Over Heels" (64)	66 -/0	10 -	40 -	23 +
20	17	17	R.E.M. /Fables...Reconstruction (IRS/MCA)	"Driver 8" (69)	71 -/1	2 -	28 -	38 -
34	29	25	PREFAB SPROUT /Two Wheels Good (Epic)	"When Love Breaks Down" (74)	79 -/2	3 +	16 -	50 =
32	30	29	SQUEEZE /Cosi Fan Tutti Frutti (A&M)	"Hits Of The Year" (56)	63 -/1	1 =	20 -	39 -
27	25	24	QUARTERFLASH /Back Into Blue (Geffen)	"Talk To Me" (60)	67 -/3	1 =	15 -	44 -
24	20	22	NICK LOWE & HIS COWBOY OUTFIT /The Rose Of England (Columbia)	"I Knew The Bride" (63)	66 -/2	1 -	19 -	40 -
31	30	29	MOTLEY CRUE /Theatre Of Pain (Elektra)	"Home Sweet Home" (68)	70 -/5	2 -	9 =	52 -
32	30	28	NICK LOWE & HIS COWBOY OUTFIT /The Rose Of England (Columbia)	"Running Up That Hill" (66)	66 +/17	6 =	18 +	38 +
39	33	31	MARSHALL CRENSHAW /Downtown (WB)	"Little Wild One" (53)	59 +/7	1 =	13 +	37 -
DEBUT	32	32	AUTOGRAPH /That's The Stuff (RCA)	"Blondes" (71)	72 /11	0	2	52
DEBUT	33	33	WANG CHUNG /To Live And Die In L.A. (Geffen)	"To Live And Die" (66)	67 +/24	0 =	5 +	49 +
35	35	34	MAD MAX BEYOND THUNDERDOME /Soundtrack (Capitol)	"One Of The Living" (49)	51 +/5	3 +	12 +	38 +
26	24	27	JON BUTCHER AXIS /Along The Axis (Capitol)	"Stop" (41) "Sounds" (13)	58 -/0	0 =	4 =	50 -
37	37	36	PLATINUM BLONDE /Alien Shores (Epic)	"Crying Over You" (63)	66 +/10	0 =	3 +	44 +
17	21	28	MICHAEL McDONALD /No Looking Back (WB)	"Bad Times" (38)	42 -/0	1 =	12 -	29 -
15	19	31	BRUCE SPRINGSTEEN /Born In The U.S.A. (Columbia)	"I'm Goin' Down" (27)	32 -/0	4 -	20 -	12 +
DEBUT	39	39	DREAM ACADEMY /Dream Academy (WB)	"Life" (36) "This World" (14)	50 +/10	2 +	6 -	37 +
DEBUT	40	40	DEL FUEGOS /Boston, Mass. (Slash/WB)	"Don't Run Wild" (53)	57 +/15	0 =	5 +	38 +

BREAKERS.

INXS

Listen Like Thieves (Atlantic)

80% of our reporters on it. 127/21 including adds at: WBAB, DC101, WKLS, KTXQ, WRIF, KYYS, KBPI, KMET. Debuts at #15 on the Albums chart.

JOE LYNN TURNER

Rescue You (Elektra)

64% of our reporters on it. 102/17 with adds at: WHJY, WKLS, KSRR, WZZO, KMJX, WRXL, KQDS, KMOD, KZEL, KKDJ. Moves 26-20 on the Albums chart.

MUSIC DO THE
TALKING
LET THE



ON YOUR DESK NOW

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 (+), lower (-), 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.

DMM

By now, you will have received the new Waterboys' album *This Is The Sea*. You will also have noticed a DMM, "Direct Metal Mastering" sticker on the sleeve. This ad is not for the album. It's for the record.

DMM offers a dramatic improvement in the quality of black disks. Higher audio standards, minimal interference and greater durability are hallmarks of the DMM sound.

DMM eliminates several intermediate steps that can cause noise problems on vinyl. What you hear is much closer to the master tape than anything you have ever heard before. DMM allows the listener to benefit from state of the art sound without new equipment or special software. DMM is already in use in twenty countries. Thus far the U.S. has been one of the last countries to catch on.

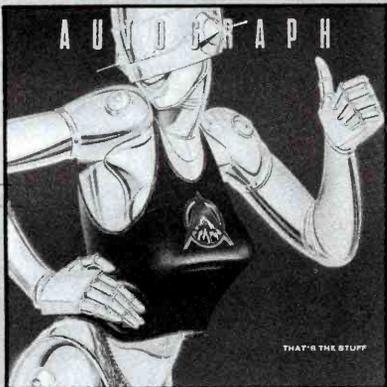
Because we believe that great music can sound greater, The Waterboys' *This Is The Sea* is Island's first DMM release. Better sound from our artists on vinyl to your airwaves.

The way records are meant to sound.



AUTOGRAPH

"Blondes In Black Cars"
AOR and RCA break another one!



R&R Albums Debut **32**

Album Network Albums Debut **33**



"That's The Stuff"

Featuring
"Blondes In Black Cars"
"Take No Prisoners"
"That's The Stuff"

"Blondes In Black Cars"

CHR Release October 28

Management: Suzy Frank Organization



AOR ALBUMS

MOST ADDED

TRIUMPH (35)
Stages (MCA)
WANG CHUNG (24)
To Live And Die In L.A. (Geffen)
INXS (21)
Listen Like Thieves (Atlantic)
KATE BUSH (17)
Hounds Of Love (EMI America)
JOE LYNN TURNER (17)
Rescue You (Elektra)

HOTTEST

MIAMI VICE (54)
Soundtrack (MCA)
JOHN C. MELLENCAMP (49)
Scarecrow (Riva/PolyGram)
MR. MISTER (35)
Welcome To The Real World (RCA)
STARSHIP (35)
Knee Deep In The Hoopla (Grunt/RCA)
HEART (34)
Heart (Capitol)

NEW & ACTIVE

- ALARM "Strength" (IRS/MCA) 52/23 (0/0)**
Adds including WMMR, WNOR, KBCO, KUPD, WRCN, WFYY, WDIZ, KILO, Powers 2: Heavy 5: 91X, WCCO, WLIR, KTCL, KCGL. Medium 35 including WBCN, WNEW, WXRK, KTXQ, KZEW, WQFM, KROQ, KOME, WHCN, WPDH.
- HEADPINS "Head Over Heels" (MCA) 49/3 (47/6)**
Adds: WKLC, WFYY, KKDJ. Heavy 3 including KLB, KILO. Medium 34 including WBCN, WNEW, KZEW, WQFM, KUPD, KGB, KOME, WOUR, WAAF, KLAQ, KMDD, KFMG.
- WHITE NIGHTS "Soundtrack" (Atlantic) 40/10 (0/0)**
Adds including KTCZ, KBCO, WZZO, KLB, WWCOT, KFMG. Powers 1: Heavy 11 including KINK, WCCO, WIMZ, WRQK, WZEW. Medium 20 including WBCN, WNEW, WHEB, WOUR, WRXL, KGGO, KODS.
- OUKE JUPITER "The Line Of Your Fire" (Motown) 40/1 (44/5)**
Adds: WHFS. Heavy 4: WRIF, WDHA, WZZO, KROU. Medium 27 including WBCN, WNEW, KSRR, WQFM, KLOS, KMET, KGB, WOUR, KLB, KISS, WAPL, KATT, KILO.
- TRIUMPH "Stages" (MCA) 39/35 (4/2)**
Adds including WBCN, WBAB, DC101, WYNF, WRIF, KGB, KOME. Heavy 6 including WHJY, KZEW, KNCN, WSKS. Medium 26 including CHOM, KTXQ, KLLO, WQFM, KATT, WIOT, KFMG, KKDJ.
- BLACK 'N' BLUE "Without Love" (Geffen) 35/8 (27/9)**
Adds: WPLR, WHEB, WHTF, KKDJ, WTPA, WCXT, WZZO, KOZZ. Heavy 3: WQFM, KRIX, KILO. Medium 21 including WYNF, WLVO, WLLZ, KSHE, KGB, WYSP, KLAQ, WDIZ, KISS, KOMP, KLPX.
- STEVIE WONDER "In Square Circle" (Tama/Motown) 29/1 (31/4)**
Adds: KTCL. Powers 4: Heavy 14 including WXRT, KTCZ, KBCO, KINK, WQBK, WONE, K97. Medium 13 including KFOG, CFOX, CHEZ, KGGO, WIZN.
- WIRE TRAIN "Between Two Worlds" (415/Columbia) 28/1 (28/4)**
Adds: WQFM. Heavy 4: KTCL, KROU, KCGL, KVRE. Medium 17 including WBCN, WNEW, WXRK, WRRT, KBCO, KROQ, KRQR, KOME.
- ABC "How To Be A Zillionaire" (Mercury/PolyGram) 26/6 (23/1)**
Adds: CHOM, WSHE, WHFS, WKDF, WIZN, KFMZ. Heavy 6: WXRT, CFOX, WLIR, WHMD, WZEW, KTCL. Medium 14 including WMMR, KROQ, WQBK, WAQY, KSTM, KROU.
- EDDIE & THE TIDE "Go Out And Get It" (Aco) 26/3 (26/4)**
Adds: KSRR, KRIX, KROU. Heavy 2: WQFM, WSKS. Medium 17 including WXRK, KLLO, WLLZ, WRIF, KZAP, 91X, KGB.
- WATERBOYS "This Is The Sea" (Island) 24/16 (6/5)**
Adds including WSHE, WXRT, KBCO, KROQ, WDHA, WLIR, WHEB. Heavy 2: KTCL, KCGL. Medium 13 including CHOM, WQBK, WHFS, WOUR, KSTM.
- PHIL COLLINS "No Jacket Required" (Atlantic) 24/4 (19/3)**
Adds: KSHE, WGIR, KFMQ, KWHL. Powers 2: Heavy 12 including WMMR, WNOR, WRIF, KMET, KROQ. Medium 10 including WIYY, WBCN, WYNF, KQRS, KLOS.
- HEAVEN "Knockin' On Heaven's Door" (Columbia) 23/2 (22/6)**
Adds: KXZL, KOLA. Heavy 1: KZEW. Medium 18 including WNEW, KLOS, KGB, KISW, WDHA, WRCN, WPLR, KLAQ, KRIX, KCCI.
- MOTELS "Shock" (Capitol) 22/3 (20/1)**
Adds: KGB, WAPL, WRKI. Heavy 6 including WBCN, KROQ, WPLR, CHEZ. Medium 14 including KQRS, WPYX, WDHA, WAAF, KNCN.
- DMD "Crush" (Virgin/A&M) 21/4 (17/1)**
Adds: WHEB, WAQY, KPOL, KROU. Heavy 7 including WXRT, KROQ, WHMD, WCPZ, KTCL, KCGL. Medium 11 including WSHE, KBCO, CFOX, WQBK, WHFS, WLIR, WRDU, KSTM.
- COLOUR FIELD "Virgins And Philistines" (Chrysalis) 20/3 (17/4)**
Adds: KROQ, WCCO, WIZN. Powers 1: Heavy 5: WXRT, KTCZ, WLIR, KSPN, KTCL. Medium 9 including KBCO, 91X, WHFS, WDHA, CFNY, WTUE.
- CURE "The Head On The Door" (Elektra) 17/3 (15/0)**
Adds: WXRK, WRCN, WIZN. Powers 3: Heavy 8: WXRT, KROQ, 91X, WHFS, WLIR, KTCL, KROU, KCGL. Medium 7 including KBCO, CHEZ, WFNY, KVRE.
- BILLY JOEL "Greatest Hits" (Columbia) 16/5 (14/4)**
Adds: CFOX, WPDH, WONE, KGGO, WCPZ. Powers 1: Heavy 7 including KINK, WZZO, WRCN, WIMZ, WHMD, KZAM. Medium 7 including WBAB, KMJX, WRDU.
- ROMANTICS "Rhythm Romance" (Nemperor/CBS) 15/3 (20/1)**
Adds including WWCK, WWWV. Heavy 1: WHJY. Medium 13 including WMMR, WLLZ, WRIF, WQFM, KROQ, KZAP, 91X.
- JAMES TAYLOR "That's Why I'm Here" (Columbia) 14/14 (0/0)**
Adds including WQBK, WDHA, WRCN, WIZN, WWWV, KGRO, KZAM. Heavy 3: KTCZ, KINK, WONE. Medium 8 including WPDH, WRDU, WCPZ, KSPN.
- ALAN VEGA "Just A Million Dreams" (Elektra) 14/1 (19/4)**
Adds: WHFS. Heavy 1: KROU. Medium 9 including KZAP, 91X, KGB, KRQR, KLB, KSTM.
- SMASH PALACE "Smash Palace" (Epic) 13/5 (9/4)**
Adds: WBCN, WIZN, KUFO, KSPN, KTCL. Heavy 0: Medium 7 including WMMR, KTXQ, KBCO, 91X, WLIR, WHTF.
- DOUG CAMERON "Mona With The Children" (Gold Mountain/A&M) 13/1 (15/6)**
Adds: WQBK. Heavy 1: KTCZ. Medium 8 including KBCO, KSTM, WIZN, KZAM, KTCL, KVRE.
- JANE WIEDLIN "Jane Wiedlin" (IRS/MCA) 13/1 (14/0)**
Adds: WRKI. Powers 1: Heavy 3: KROQ, KLVV, KCGL. Medium 9 including WBCN, KTCZ, WHFS, WLIR, WHMD, KVRE.
- STEVE MORSE BAND "Stand Up" (Elektra) 12/4 (11/6)**
Adds: KRIX, WHMD, WCXT, KVRE. Heavy 1: KTCL. Medium 6 including KBCO, WONE, WTUE, KZAM.

AOR TRACKS

Three Weeks Last
Weeks Weeks

159 REPORTS

Three Weeks Last Weeks	Total Reports/Adds	Power	Heavy	Medium
— 4	1 ZZ TOP/Sleeping Bag (WB)	146+14	53+ 128+	15-
3 1	2 GLENN FREY/You Belong To The City (MCA)	142-10	50+ 126-	16=
6 3	2 ROGER DALTREY/After The Fire (Atlantic)	142-13	27- 103+	37-
8 4	3 MR. MISTER/Broken Wings (RCA)	131-10	34= 107+	21-
10 5	5 HEART/Never (Capitol)	123-10	34+ 102+	21-
18 13	6 JOHN COUGAR MELLENCAMP/Small Town (Riva/PG)	133+13	24+ 96+	36-
— 18	7 RUSH/The Big Money (Mercury/PG)	138+11	18+ 80+	51-
— 15	8 SIMPLE MINDS/Alive & Kicking (A&M)	147+126	15+ 62+	77-
1 2	6 STARSHIP/We Built This City (Grunt/RCA)	115-10	33- 95-	20-
15 11	10 JOHN COUGAR MELLENCAMP/R.O.C.K. In The U.S.A. (Riva/PG)	117-14	12= 68-	45-
16 12	11 THOMPSON TWINS/Lay Your Hands On Me (Arista)	122-11	17- 66+	54-
20 16	12 STEVIE RAY VAUGHAN & DOUBLE...Look At Little Sister (Epic)	121+13	5+ 54+	63+
47 25	18 PHANTOM, ROCKER & SLICK/Men Without Shame (EMI America)	131+17	3+ 27+	93-
7 6	14 DIRE STRAITS/One World (WB)	94-11	18+ 64-	27-
38 22	15 ROGER DALTREY/Under A Raging Moon (Atlantic)	109+17	3= 44+	59-
32 26	16 CRUZADOS/Motorcycle Girl (Arista)	127+16	1= 17+	101-
52 37	17 DIRE STRAITS/Walk Of Life (WB)	95+125	8+ 54+	38+
30 24	18 STING/Love Is The Seventh Wave (A&M)	102+18	9+ 49+	51=
— 41	19 INXS/This Time (Atlantic)	126+120	5+ 17+	94+
40 29	20 TOMMY SHAW/Remo's Theme (What If) (A&M)	113+14	2+ 32+	73-
41 30	21 TALKING HEADS/Say Up Late (Sire/WB)	96+111	10+ 33+	56+
31 28	30 KISS/Tears Are Falling (Mercury/PG)	102+18	3+ 29+	63-
4 7	14 LOVERBOY/Lovin' Every Minute Of It (Columbia)	71-10	14- 47-	23-
17 17	18 OUTFIELD/Say It Isn't So (Columbia)	85-13	4+ 33-	46-
— 46	35 JOE LYNN TURNER/Endlessly (Elektra)	101+117	1= 12+	76+
9 10	13 BRYAN ADAMS/One Night Love Affair (A&M)	63-11	11- 44-	19+
28 27	27 JAN HAMMER/Miami Vice Theme (MCA)	68-12	13- 43-	23-
13 15	20 MARILLION/Kayleigh (Capitol)	77-10	3= 21-	53-
11 14	26 TEARS FOR FEARS/Head Over Heels (Mercury/PG)	64-10	10- 40-	21+
5 9	21 HOOTERS/And We Danced (Columbia)	62-11	5- 31-	28-
2 8	17 JOHN COUGAR MELLENCAMP/Lonely Ol' Night (Riva/PG)	50-10	14- 42-	6=
19 22	32 R.E.M./Driver 8 (IRS/MCA)	69-11	2- 27-	37-
39 43	35 JOHN COUGAR MELLENCAMP/Rain On The Scarecrow (Riva/PG)	51+14	4+ 22+	26+
DEBUT	34 C. CLEMONS w/J. BROWNE/You're A Friend Of Mine (Columbia)	75 174	0 8	56
45 38	35 PREFAB SPROUT/When Love Breaks Down (Epic)	74-12	3+ 13-	48-
42 36	36 MOTLEY CRUE/Home Sweet Home (Elektra)	68-16	2- 9=	51-
55 54	37 KATE BUSH/Running Up That Hill (EMI America)	66+17	6= 18+	38+
23 21	38 NICK LOWE & HIS COWBOY...I Knew The Bride... (Columbia)	63-12	1- 18-	39+
51 42	39 SQUEEZE/Hits Of The Year (A&M)	56-11	1= 16+	37-
35 34	40 QUARTERFLASH/Talk To Me (Geffen)	60-13	1+ 13-	39-
12 30	41 STING/Fortress Around Your Heart (A&M)	40-11	5- 27-	11-
— 47	42 AUTOGRAPH/Blondes In Black Cars (RCA)	71+10	0= 2=	52+
58 57	43 LOVERBOY/Dangerous (Columbia)	52+11	2+ 13=	34+
DEBUT	44 WANG CHUNG/To Live And Die In L.A. (Geffen)	66+24	0= 4+	49+
59 53	45 MARSHALL CRENSHAW/Little Wild One (No. 5) (WB)	53+17	1= 10+	34-
— 48	46 TINA TURNER/One Of The Living (Capitol)	49+15	3+ 11+	37+
37 45	47 TALKING HEADS/And She Was (Sire/WB)	32-10	4- 18-	14=
34 40	48 DIRE STRAITS/So Far Away (WB)	35-11	2- 19-	16-
— 55	49 PLATINUM BLONDE/Crying Over You (Epic)	63+10	0= 2+	43+
DEBUT	50 ALARM/Strength (IRS/MCA)	49+20	2+ 5+	34+
DEBUT	51 DEL FUEGOS/Don't Run Wild (Slash/WB)	53+13	0= 5+	35+
DEBUT	52 ALDO NOVA/Tonite (Lift Me Up) (Portrait/CBS)	56+19	0= 1+	40+
14 23	40 BRUCE SPRINGSTEEN/I'm Goin' Down (Columbia)	27-10	4- 18-	9-
27 31	39 MICHAEL McDONALD/Bad Times (WB)	38-10	0= 8-	29-
DEBUT	53 DREAM ACADEMY/Life In A Northern Town (WB)	36+14	2+ 6+	26+
29 32	46 JON BUTCHER AXIS/Stop (Capitol)	41-10	0= 3-	36-
50 50	57 A-HA/Take On Me (WB)	28-10	5- 16-	12-
— 58	58 DUKE JUPITER/The Line Of Your Fire (Motown)	40-11	0= 4+	27-
— 59	59 HEADPINS/Still The One (MCA)	42-12	0= 2+	29+
43 48	54 STEVIE RAY VAUGHAN & DOUBLE TROUBLE/Say What! (Epic)	31-11	1= 9-	20-

MOST ADDED

- CLARENCE CLEMONS w/JACKSON BROWNE (74)**
You're A Friend Of Mine (Columbia)
- SIMPLE MINDS (26)**
Alive & Kicking (A&M)
- DIRE STRAITS (25)**
Walk Of Life (WB)
- ARCAOIA (25)**
Election Day (Capitol)
- WANG CHUNG (24)**
To Live And Die In L.A. (Geffen)

HOTTEST

- ZZ TOP (53)**
Sleeping Bag (WB)
- GLENN FREY (50)**
You Belong To The City (MCA)
- MR. MISTER (34)**
Broken Wings (RCA)
- HEART (34)**
Never (Capitol)
- STARSHIP (33)**
We Built This City (Grunt/RCA)

BREAKERS

STING

Love Of The Seventh Wave (A&M)

64% of our reporters on it. 102/8 including adds at: WBAB, KTXQ, WLVO, WPLR, KLB, WONE. Moves 23-18 on the Tracks chart.

JOE LYNN TURNER
Endlessly (Elektra)

64% of our reporters on it. 101/17 including adds at: WHJY, WKLS, KSRR, WIMZ, WKDF, WDI, KQDS, KMDD, KZEL, KKDJ. Moves 33-25 on the Tracks chart.

TALKING HEADS
Say Up Late (Sire/WB)

60% of our reporters on it. 96/11 including adds at: WKLS, WLVO, KUPD, WHTF, KMJX, KFBQ. Moves 29-21 on the Tracks chart.

NEW & ACTIVE

BLACK 'N' BLUE "Miss Mystery" (Geffen) 35/8 (27/10)

Adds: WPLR, WHEB, WHTE, KKD, WTPA, WCX, WZZO, KOZZ. Heavy 3: WQFM, KRXX, KILQ. Medium 21 including WYMF, WLVO, KSHE, KGB, WPHY, KLAQ, WKDF, WDI, KISS, KGGG, KFMR, KOMP.

ARCAOIA "Election Day" (Capitol) 25/25 (0/0)

Adds including WBCN, KROQ, WHEB, WAQY, WRKI, WBLM. Heavy 3: WZZO, WLIR, KCGL. Medium 16 including WBAB, WHJY, WPHY, WHCN, WPDH, WIMZ, WKGO.

TRUMP "Mind Games" (MCA) 24/20 (4/2)

Adds including WBCN, KSRR. Heavy 5 including WHJY, KNCN, KISS, WSKS. Medium 16 including KLQ, WRIF, WQFM, KOME, WPDH, KAT, WIOT.

ABC "Be Near Me" (Mercury/PolyGram) 24/6 (21/2)

Adds: CHOM, WSHE, WHFS, WKDF, WIZN, KFMR. Heavy 6: WXRT, CFOX, WLIR, WHMD, WZEW, KTCL. Medium 12 including WMMR, WOBK, WBLM.

HEAVEN "Knockin' On Heaven's Door" (Columbia) 23/2 (22/6)

Adds: KXZL, KOLA. Heavy 1: KZEW. Medium 18 including WNEW, KGB, KISW, WPHY, KLAQ, KILQ.

WATERBOYS "The Whole Of The Moon" (Island) 22/15 (4/3)

Adds including WSHE, WRT, KBCO, WHEB, WOU, KUFO. Heavy 2: KTCL, KCGL. Medium 12 including 91X, WOBK, WHFS.

JOHN C. MELLENCAMP "Justice And Independence '85" (Riva/PG) 22/1 (25/2)

Adds: KSTM. Heavy 10 including WXRK, WLUP, KISW, WEZ, KLAQ, KMDD, KILQ. Medium 12 including KNCN, WOKG, KICT, KOMP.

CHARLIE SEXTON "Beats So Lonely" (MCA) 20/20 (0/0)

Adds including WHEB, KLB, KLAQ, WKDF. Heavy 1: KZEW. Medium 9 including KTXQ, KSRR, KMDD, KEZE.

JOHN WAITE "Welcome To Paradise" (EMI America) 20/6 (17/7)

Adds: WNEW, WLZ, KGGG, KFMR, WCX, Heavy 2: WIZN, WHMD. Medium 14 including WPHY, WEZ, WKGO, WAPL, WTUE.

STEVIE RAY VAUGHAN & DOUBLE TROUBLE "Change It" (Epic) 20/1 (19/4)

Adds: KILQ. Heavy 6: KZEW, WQFM, KFOG, KLB, KFMR, KVRB. Medium 13 including KTXQ, KLQ, WNOR, KROR, WONE, WTUE, KAT.

NELSON JOHN "Wrap Her Up" (Geffen) 18/18 (0/0)

Adds including WWWW, KFMR, KZQO. Heavy 2: WNEW, KBCO. Medium 12 including WBAB, WXRT, WOU, WIMZ, KGGG, WFBQ.

CHEAP TRICK "Little Sister" (Epic) 18/3 (16/3)

Adds: WPLR, WTPA, WCX, Heavy 2: WDHA, KRXX. Medium 13 including WXRK, WQFM, WEZ, WHTE, WZZO, KTYD.

HOWARD JONES "Like To Get To Know You" (Elektra) 18/2 (18/1)

Adds: WONE, KZAM. Powers 1: Heavy 7 including WLR, KDKB, WHMD, WCPZ. Medium 10 including WMMR, WSHE, KBPI, WPHY.

EODIE & THE TIOE "Just Need A Little Rock" (A&M) 17/4 (14/7)

Adds: KSRR, 91X, KRXX, KRQ. Heavy 1: WQFM. Medium 12 including WXRK, KLQ, KZAP, KGB, KDJ.

MOTELS "Shock" (Capitol) 17/3 (17/5)

Adds including KGB, WRKI. Heavy 4: WBCN, WPLR, WAPL, WIZN. Medium 13 including KQRS, WPHY, WAAP.

STEVIE WONDER "Part-Time Lover" (Tamlia/Motown) 17/0 (16/3)

Adds: Powers 3: Heavy 9 including KINK, WOBK. Medium 16 including KTCZ, KGGG, WBLM.

BILLY JOEL "The Night Is Still Young" (Columbia) 16/5 (14/4)

Adds: CFOX, WPDH, WONE, KGGG, WCPZ. Powers 1: Heavy 7 including KINK, WZZO, WIMZ. Medium 7 including WBAB.

STARSHIP "Sara" (Grunt/RCA) 16/4 (12/3)

Adds: WRX, WONE, WROR, WTUE. Powers 1: Heavy 9 including KTCZ, WRCN, WAPL, KFMR, KGR, KWHL, KGRQ. Medium 7 including KLOS, KINK.

CURE "In Between Days" (Elektra) 16/3 (14/1)

Adds: WXRK, WRCN, WIZN. Powers 3: Heavy 8 including WXRT, KROQ, 91X, WHFS, WLIR. Medium 6 including KBCO, KSTM.

OMD "So In Love" (Virgilia/A&M) 16/3 (14/2)

Adds: WHEB, WAQY, KPOI. Heavy 3: KROQ, WHMD, WCPZ. Medium 11 including WSHE, WOBK, WHFS, WLIR.

COLOUR FIELD "Can't Get Enough Of You Baby" (Chrysalis) 15/4 (13/4)

Adds: KBCO, KROQ, WCCG, WIZN. Heavy 2: WLIR, KSPN. Medium 8 including 91X, WHFS, CFNY.

JAMES TAYLOR "Everyday" (Columbia) 14/14 (0/0)

Adds including WDHA, WRCN. Heavy 3: KTCZ, KINK, WONE. Medium 6 including WOBK, WPDH, WRDU.

HOODOO GURUS "Bittersweet" (Big Time) 14/7 (8/8)

Adds including KOZZ, KVRB. Heavy 0: Medium 9 including 91X, WLIR, KSTM, KTYD.

DREAM ACADEMY "This World" (WB) 14/2 (16/1)

Adds: KINK, WLAV. Heavy 0: Medium 12 including WNOR, KZAP, WOBK, WHFS.

STARSHIP "Tomorrow Doesn't Matter Tonight" (Grunt/RCA) 14/1 (15/4)

Adds: KUFO. Heavy 4: KZEW, WQFM, KSHE, KOME. Medium 7 including KLOS, KZAP, KILQ.

WIRE TRAIN "Sights Of Summer" (415/Columbia) 14/0 (16/5)

Adds: Heavy 2: KTCL, KRQ. Medium 9 including WNEW, WXRK, KROQ, WHFS.

BREAKERS — A record is a Breaker if the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. (Figures in parentheses are last week's data.) Checked records are among the week's most added New & Actives.

MOST ADDS — This week's most added records.

HOTTEST — This week's records receiving the most power reports.

