

I N S I D E :

KABC: TALK OF THE TOWN FOR 25 YEARS

ABC Radio President and Talk format architect Ben Hoberman and KABC/Los Angeles VP/GM George Green recap KABC's historic move to Talk a quarter-century ago.

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KJLH'S MADDOX: DANCING & DENIAL

KJLH/Los Angeles VP/GM Jim Maddox calls Black/Urban a "format of denial." He explains that concept, discusses how to work with it, and talks about positioning KJLH as a dance-oriented station.

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AOR SPOT CHECK

Steve Feinstein takes a detailed and witty look at TV spots that are working for AOR stations. Pictures included.

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IN THE NEWS THIS WEEK

- Stephen Joos VP/GM at WIOD & WAIA
- Steve Weed PD at WCZY-AM & FM
- Anna Mae Sokusky Exec. Director/News for CBS AMs
- Gabe Baptiste PD at WJAZ-FM
- Jimi Starks VP at EPIA
- Andy Holt out at KFKF over contest furor
- UPI sold to Mario Vazquez Rana and Joe Russo
- Paul Barsky morning man at WLS-FM
- David Bernstein PD at WTIC
- Rick Wagner, Melvin Jones program KRNB
- Delores Gonzales directs Island B/U promotion
- KCFM becomes Evergreen KLTH
- Jim Gregori GSM, Stephen Ennen LSM at WUSN
- George Thomas PD, Richard Steele GSM at WTMG
- Gray Smith PD at WSEZ
- Great Lakes buys WYLF

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PLAN FOR CRS NOW

The 1986 CRS promises to be the best ever, Lon Helton assures us. He presents a peek at the agenda.

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BLACK/URBAN PROMOTION FORUM

Adam White continues his promotion series by discussing Black/Urban music's unique challenges with top label executives.

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A NEW JOB IN THE NEW YEAR?

If you're thinking about making a change in '86, you'll want to check out the copious tips offered by Joel Denver and a crew of CHR moving experts.

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NEXT WEEK IN R&R

Jhan Hiber takes a firsthand, first-on-the-street look at Arbitron's new diary review procedures.



EIGHT SPINOFFS CLEARED

Cap Cities Gets 18-Month Waivers On Seven Stations

The FCC last week approved the \$3.5 billion Cap Cities takeover of ABC, including

Tunick VP At ABC Talkradio



Maurice Tunick
Former NBC Talknet Director/Programming Maurice Tunick has been appointed VP/Director at ABC Talkradio, filling the vacancy created by the departure of Rick Devlin in July. Tunick's primary responsibility will be to evaluate recent Talkradio changes and chart a course for future program development.

Talkradio recently announced changes in the distribution of its longform programming

TUNICK/See Page 8

SNYDER, ANDERSON EXIT MANHATTAN

EMI, Manhattan Team For Black Promotion

The Capitol/EMI music group is planning to create a new black music field promotion force early next year, to serve both Manhattan and EMI America. The latter label will make an active return to the black music market, which it effectively left in 1982, and will establish two new senior executive posts in A&R and promotion.

Capitol will relinquish responsibility for Manhattan's R&B

waivers granting an extra 18 months to divest seven major radio properties in Los Angeles, San Francisco, New York, and Chicago.

After the expected January takeover of ABC, the merged group will have a year and a half to sell KABC & KLOS/Los Angeles, KGO/San Francisco, WABC & WPLJ/New York, and WLS-AM & FM/Chicago. The stations must be sold because Cap Cities/ABC will retain television stations in the four markets, and FCC rules prohibit formation of new radio/TV combinations.

At last week's FCC meeting (11/14), FCC attorney Alan Aronowitz relayed to the Commission the Cap Cities/ABC argument "that an 18-month period will enable it to properly evaluate the relationship of these radio properties to current services provided by the ABC Radio Networks."

Aronowitz continued, "Cap Cities maintains that such an evaluation is necessary so that divestiture of these radio stations can be structured to avoid any disruption of current radio network service to the public." He said the bureau believes granting the waivers "will not frustrate the policies underlying the multiple ownership rules."

In an apparently unrelated development, Manhattan VP/Promotion Gordon Anderson

EMI & MANHATTAN/See Page 8

HIRSCH PRESIDENT/CEO

Sillerman, Regency Merge, Form Legacy Broadcasting

Sillerman Communications Group and Regency Broadcasting have agreed to merge their newly-formed companies to create Legacy Broadcasting, Inc. SCG Chairman/CEO Robert Sillerman and Regency President/CEO Carl Hirsch will serve as co-Chairmen; Hirsch will also act as Legacy's President/CEO.

The move combines Sillerman's recently-acquired WJLB/Detroit, KDWB-AM & FM/Minneapolis, and KHOW & KPKE/Denver with Hirsch's

new property, KJOI/Los Angeles.

Hirsch, who will oversee Legacy's broadcast operations from L.A., controls 51% of the voting stock. The other 49% will be controlled by Sillerman, who will be based in New York and be chiefly responsible for the company's financial and acquisition activities. Nonvoting stock will be used in the equity configuration for outside investors, although it has not been decided whether Legacy will eventually go public.

Commenting on the sudden turn of events, Sillerman noted, "Combining forces with Carl Hirsch is an incredible opportunity, and I'm ecstatic that we were able to accomplish this merger almost overnight. Carl's track record is a well-known string of success after success."

Hirsch said, "My stated goal was to find a formidable broadcast group with KJOI as the cornerstone. This merger is even better, as we've come out of the box with six stations in four major markets. While I never planned it this way, I couldn't be happier or more excited."

When asked about expanding the Legacy group, Sillerman

SILLERMAN/See Page 6

WRIF Buyer Under Investigation

The Commission's action last week included approval of the spinoffs of KLAC & KZLA/Los Angeles and KSRR/Houston to Malrite; WPAT-AM & FM/New York to Park Radio; WKBW/CAP CITIES/See Page 8

Battison Exec. VP At Westwood



Bill Battison

Bill Battison has been appointed Executive VP at Westwood One Radio Networks, overseeing planning and financial administration for both Westwood One and the newly-acquired Mutual Broadcasting System. Battison, who will be based in Los Angeles and report directly to company Chairman Norm Pattiz, formerly served as VP/Planning, Finance & Administration at ABC Radio Networks.

Pattiz told R&R, "Bill brings a lot to the party, especially several years of solid network operational background, which is something we want to have at the corporate level. Now that Westwood One is close to closing the Mutual deal, it's important that we have the right management team in place to make sure both companies continue to operate at maximum efficiency."

The addition of Battison to the

BATTISON/See Page 4

NOTE FROM THE PUBLISHER

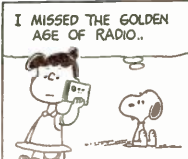
Next Week: Comic Relief Arrives

Contrary to what the "Peanuts" frame pictured below says, in many ways this is the Golden Age of Radio. Never before has radio aimed its resources so wholeheartedly in mobilizing support for such causes.

Your reaction to the Cartoonists' Thanksgiving Day Hunger Project is no exception. From everything I hear, directly and indirectly, radio's cooperation and promotion is creating awareness and excitement.

The project comes to fruition next week on Thanksgiving Day (11-28), when the nation's comic strips are devoted to the topic of world hunger. Keep up your great work of making people aware. It's shaping up to be a big success!

— Dwight Case



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WESTWOOD ONE
PRESENTS

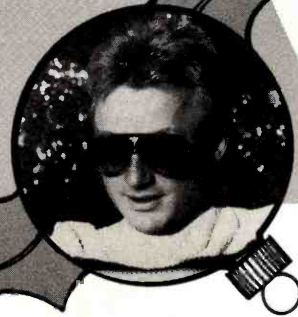


THE

ALABAMA

CHRISTMAS
SPECIAL

The Westwood One Radio Networks proudly join superstar country group Alabama to present a very special holiday event for you and your listeners - *The Alabama Christmas Special*, airing the week of Monday, December 9 exclusively on Westwood One affiliates throughout the country. Hosted by Jim Duncan, the 90-minute music and interview special features Alabama's Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon sharing their heartfelt impressions of Christmas past, present and future, and revealing the inspirations behind the songs included on *Alabama Christmas*, the foursome's first album of all-original Christmas songs. You and your listeners don't have to leave home to enjoy *The Alabama Christmas Special* - just contact Westwood One at (213) 204-5000 or Telex 4996015 for details on availability in your market.



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

NOVEMBER 22, 1985

**RATINGS
IN FOCUS**

Jhan Hiber plots some plans for marketing your station in an era of continuous measurement, while Reed Bunzel analyzes Arbitron vs. RADAR network ratings.
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Weed PD At WCZY-AM & FM

Steve Weed, most recently after-personality with KTSA/San Antonio, is the new PD at Gannett CHR combo WCZY-AM & FM/Detroit. He fills the void created by Station Manager/PD Lee Douglas's recent promotion to VP/GM.

Douglas told R&R, "Steve and I go way back to our old rock 'n' roll days at 90X/New York. After extensive searching, we feel Steve is the guy to take us to our new goals."



Steve Weed

Weed also programmed KTSA for a time, and worked at KMJM/St. Louis, KAFM/Dallas, and WDOQ/Daytona Beach. "This opportunity is the culmination of 20 years of striving, growing, and learning," he reflected. "I'm most satisfied with WCZY's current position as the hit music station for Detroit. There's no one who will be able to top us."

Separately, it was announced that WCZY-AM & FM would cease 100% simulcasting starting December 2, returning to the 25% duplication allowed by the FCC. The combo will simulcast drivetimes, while AM music programming in other dayparts will be a shadowcast of the FM rotation. Staff additions to the AM were being established at presstime.

**Sokusky Oversees
News For CBS AMs**

Anna Mae Sokusky has been promoted to Executive Director/News for the CBS-Owned AM Stations Group, a 16-year CBS veteran. Sokusky was most recently Director of the CBS Radio Stations News Service in Washington.

Sokusky fills the position left vacant when Mike Ludlum left the AM Group in June to become Director/News & Programming at WCBS/New York.

VP/CBS-Owned AM Stations Gene Lothery commented, "Anna Mae has worked with the stations and news directors on a daily basis for the past three years. Her position gives her a new perspective on the newsgathering process and will enable her to better assist the stations in all regards."

Sokusky, who started her CBS career doing traffic reports on KCBS/San Francisco, also reported on women's issues "in the tumultuous era of the early and mid 1970s" before entering news management.

She said her new job will entail consulting the stations on their complete news product, and she

looks forward to the change from the Washington perspective.

COX RETURNS

**Baptiste Transfers
To WINZ-FM As PD**

KSTT & WXLP/Davenport PD Gabe Baptiste has transferred to Guy Gannett sister station WINZ-FM (196)/Miami as PD. Following Keith Iseley's departure last month, WHLY (Y106)/Orlando PD Rick Stacy took the job two weeks ago, then changed his mind.

In addition to Baptiste's hiring, 195 afternoon personality Don Cox has been rehired after resolving disputed contract terms.

VP/GM Stan Cohen told R&R, "Gabe's been with the company a good while now, and our home office is very impressed with him, as am I. He was one of the finalists prior to hiring Rick Stacy, but we went with Rick because of his major market experience. However, Gabe's continued success in

smaller markets and our confidence in his abilities leads us to believe he's ready."

Cohen added, "We still have a lot of cume and are still dominant in Dade County. Shifting some of the cume to quarter hours will be our primary objective. It didn't make all that much sense to blow away everything we had and start from

BAPTISTE/See Page 6

**Starks Named E/P/A
VP/Black Promotion**

Jimi Starks has been appointed VP/Black Music Promotion at E/P/A. He was the division's Southeastern Regional Promotion Manager/Black Music, based in Atlanta.

Starks's responsibilities include the development of promotion strategies for E/P/A black music artists, and the direction of black music field promotion staff for singles and albums.

Commented Walter Winnick, VP/National Promotion at E/P/A, "Jimi and I have worked together in the field, so I'm very aware of his experience and ability to get the job done - not only with our established acts, but also with new and developing artists."

Starks, who joined CBS in 1976, told R&R, "The timing is right because the people heading E/P/A are those I've worked with for years. They've given me the free-



Stephen Joos

**Joos VP/GM
At WIOD
& WAIA**

Stephen Joos has been named VP/GM of Cox Communications' WIOD & WAIA/Miami. He had been VP/GM of WVKO & WSNY/Columbus, OH for three years until last July. Joos, who takes over November 25, replaces Joel Day, who resigned last month.

Cox Exec. VP/Radio Donald Kidwell stated, "Having spent many years in Ohio in broadcasting, I am familiar with Stephen's record and accomplishments. We are pleased to have him join us in Florida and are confident of even greater growth."

Joos, who was President/GM of WIZE/Springfield, OH for 17 years before moving to Columbus, said, "It seems like it's going to be a very exciting undertaking. They have a lot of plans and I'm glad I'm going to be a part of it."

**Bernstein New
PD At WTIC**



David Bernstein

After over five years with Katz, David Bernstein will leave his OM position at WDBO/Orlando to join WTIC/Hartford as PD, beginning December 2. He succeeds Phil Hall, who became PD at KHJ/Los Angeles two weeks ago.

Said WTIC-AM & FM Sr. VP/Station Operations & Programming Tom Barsanti, "David knows New England, having worked in Worcester for several years, and comes from one of the finest broadcasting companies around. They have good people, they train them well, and they expose their people to a lot of research."

Bernstein served 19 months at WDBO, having earlier programmed WFTQ & WAAF/Worcester, each for two years. "My immediate plan is to go in, shut up, and listen," he told R&R. "I want to learn about the market, the people who work there, and about how WTIC's been such a success all of these years. Not until I do all of that will I be ready to form my own opinions."

GM BRESNAHAN REINSTATED

**KFKF's Holt Fired
Over Contest Snag**

After initially being suspended last week (R&R 11-15), KFKF/Kansas City PD Andy Holt was dismissed last Wednesday (11-13) for contest irregularities. However, GM Tom Bresnahan, who had also been suspended pending parent Seonix Broadcasting's investigation of a complaint filed with the FCC, was reinstated.

The trouble started when a frequent KFKF contest winner was told he was the ninth caller for a prize going to the tenth caller, who was heard on-air to say he had also been the fourth, sixth, eighth, and ninth caller. The losing listener became suspicious, and felt he'd been discriminated against since

KFKF/See Page 4

Rana, Russo To Buy UPI



UPI Chairman/CEO Luis Nogales (c) congratulates the company's approved purchasers Mario Vazquez Rana (l) and Joe Russo (r).

United Press International's Chapter 11 bankruptcy woes seem to be drawing to a close with the pending sale of the wire company to two prospective buyers. A \$41 million recapitalization deal submitted by Mexican newspaper publisher Mario Vazquez Rana and

Houston developer/financier Joe Russo has been approved by the Wire Service Guild, UPI management, and a committee comprised of UPI's creditors. The sale still must be approved by U.S. Bankruptcy Judge George Bason before

UPI/See Page 4

**Wagner, Jones
Program KRNB**

At KRNB (Magic 101)/Memphis, midday personality Rick Wagner has been promoted to PD, while afternoon host Melvin Jones stepped up to Music/Promotion Director. However, both will have equal authority over the station's programming, replacing exiting PD Jerry Mason.

"I think they're going to be a dynamic team," said GM Fred Webb of Wagner and Jones, who will oversee personnel and promotions, respectively.

Wagner, a well-known disco DJ

KRNB/See Page 6



Jimi Starks

dom and resources to do what has to be done, and that's how I want to work with the people reporting to me."

**Barsky Does
WLS-FM
Mornings**



Paul Barsky

Paul Barsky, most recently morning show host at CBS-FM's WCAU-FM/Philadelphia, has been inked to a substantial four-year package to handle wakeup service at ABC's WLS-FM/Chicago. He replaces Mike Kelly, who returns to the overnight show after filling the void created when Larry La-

BARSKY/See Page 4

Gonzales Heads Island Black Promotion

Dolores Gonzalez has been upped to Director of Black Music Promotion for Island Records. She

UPI

Continued from Page 3

financial reorganization and corporate restructuring occurs.

In a prepared statement, UPI Chairman/CEO Luis Noguera said, "Mr. Vazquez and Mr. Russo were two of the earliest parties to express interest in investing in UPI, and both have spent a good deal of time analyzing the company and its potential. They have conveyed to us sincere care for the traditions of UPI, and for the importance of its mission."

Vazquez Rana commented, "UPI is a strong investment. I have the desire and ability to maintain UPI as one of the best news agencies in the world, and the big challenge now is to put together a comprehensive plan for investment and improvement."

UPI filed for Chapter 11 protection April 28. Over the last six months the company received a total of 25 purchase bids, which investment advisors recently pared down to six serious proposals.



Dolores Gonzalez

previously worked for VP/Black Music Ruben Rodriguez, who departed the label at the end of October.

VP/National Promotion Phil Quartararo commented, "Dolores has the grass-roots experience needed to be a dynamic promotion director. Her enthusiasm and team spirit make her the ideal candidate to run the department."

Gonzalez, whose industry experience includes stints at Boardwalk and Casablanca, said, "After several years of backup vocals, I'm eagerly anticipating the lead, and along with the rest of Island's promotion staff, I'm confident of our ability to break new artists."

Smith PD At WSEZ

WSEZ/Winston-Salem PD Tom Collins has exited the CHR station, and has been replaced by WLRS/Louisville Account Executive Gray Smith. Additionally, WSEZ's format is being broadened "to cut down on the repetition already heard in the market," according to President/GM Nick Patella.

"This is not a format change," he insisted, "just a modification in our presentation of the hits. We don't want to burn them down as we had been. We know there was a duplication of service to a large audience segment. Initial response is very positive, and we're most happy to have Gray with us."

Smith, who has held several positions on-air and in sales, will utilize both ends of his experience. "Coming from WLRS, where I was the top-billing AE, I will pursue this programming position from a marketing standpoint more than others have done," he said. "We'll deliver a much-needed sound to an audience that's not being served, but WSEZ will also be more aggressive on the hits than anyone else in town. The difference will be the amount of depth which has been added to the library."

Barsky

Continued from Page 3

jack began broadcasting on WLS (AM) exclusively last August.

WLS-AM & FM VP/GM Jeff Trumper told R&R, "This city has so much morning talent, and Barsky will be a great addition to the battle. His style and our programming philosophy will allow him more growth than in any of his previous positions."

PD Jan Jeffries termed Barsky's act "outrageous," and added, "Most PDs here end up hiring morning people who sound like everyone else. In this case, we've got someone who will really stand out in the crowd. I will let Barsky go right to the edge. I want him to cause some talk for us."

Barsky noted, "I've got a few things in mind this town's never seen done before in mornings. They're going to let me pull out all the stops."

WZU/Milwaukee MD/midday personality Brian Kelly has also joined the station as Music Director/swing personality.

KFKF

Continued from Page 3

he had won other KFKF contests.

Sconnix partner Ted Nixon said, "We were never able to fully ascertain whether this in fact happened. But during our investigation, we learned that Andy Holt had given instructions to the announcers to take someone other than the tenth caller if they were pressed for time or if they felt the contestant on the line was not excited-sounding or articulate. Both of those things obviously violate federal law, FCC regulations, and good taste as well."

According to the investigation, Bresnahan knew Holt had advised his staff that they could bend the contest rules. Nixon continued, "It was Andy's contention that, at least in his experience, other stations do this kind of thing. Tom had no basis by which to judge. This was a serious lack of good judgment on Tom's part, as he didn't realize the importance of the conversation between Andy and the jocks when he heard it. This isn't something we're condoning, but I felt that given Tom's general lack of knowledge on the subject and his unblemished record at this station and in radio, I didn't feel the offense justified his removal."

Discussing Holt, Nixon said, "He's a nice, smart young man and there was no malicious intent at all in what he did. Andy decided he wanted the station to sound as good as it could. He felt that meant putting on energetic winners, then that's the way he should do it." Holt was unavailable for comment.

Sconnix sent the contest prize (\$200) to the complainant and donated \$5000 to the local United Way to make up for the winnings denied to his friends, who would have also had chances to participate.

Sconnix has released the findings of the investigation to the Kansas City media "to help restore public confidence in KFKF." That information will also be passed along to the FCC, which could take several different degrees of disciplinary action.

Battison

Continued from Page 1

WW1 staff is a move designed to redirect some of Pattiz's operational responsibilities. "This company has become much larger," Pattiz explained, "and as a consequence of our growth I have had to give up a few things. That's just the nature of expansion." Pattiz noted that VP/Sales Art Kriemelman would continue his supervisory capacity at Mutual, and would work closely with Battison in implementing its operating strategy.

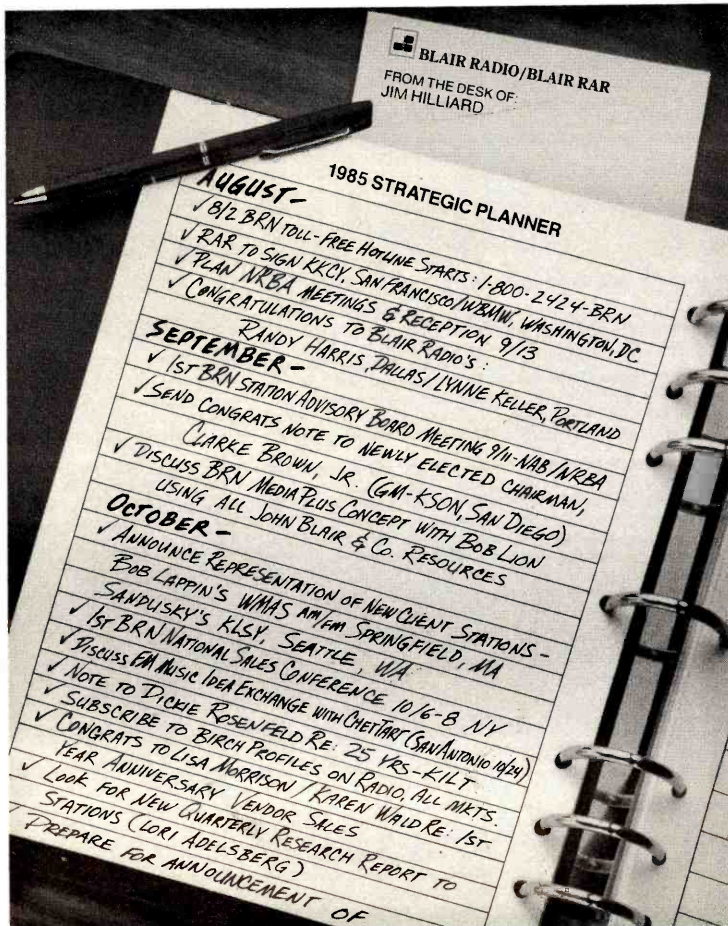
Battison said, "With its acquisition of Mutual, Westwood One reaffirmed what had become common knowledge: that this was the company making things happen in radio. I very much look forward to becoming a part of it."

Prior to joining ABC in 1981, Battison served with management consulting firm Booz, Allen & Hamilton. He also spent three years with International Paper in New York, and began his radio career as OM for the Virginia Broadcasting Company.

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Thomas PD, Steele GSM At WTMG

At TransColumbia's recently-acquired WTMG/Murfreesboro-Nashville (formerly WZKS), long-time broadcaster Bud Thomas has been named PD, while former WQUE(AM)/New Orleans LSM Rick Steele has taken the GSM's post.

Remarked Station Manager Howard Schwartz, "Bud is a proven veteran with a varied background. His competence and versatility make him the ideal person to handle not only the PD position but also the morning show."

Schwartz continued, "Rick is a young man with a tremendous future, and I'm extremely pleased to have someone of his talent and enthusiasm leading our sales efforts."

Thomas takes over for interim PD Andy Fuller, who's reassumed PD duties for sister station KMGR/Salt Lake City. The appointment marks Thomas's return to radio after a three-year hiatus, during which time he held Arizona real estate. A 20-year industry veteran, Thomas was previously GM at WCSC/Charleston, SC, having also worked at KDJQ/Mesa-Phoenix and KEZC/Lake Tahoe. "I missed radio terribly, and being part of this team is very satisfying," he said. "I couldn't be happier."

Steele, who started in radio in 1980 as an Account Executive with WRNO/New Orleans, also worked at neighbor WBYU before joining

WQUE. He told R&R, "I know we're going to stick with this format" (Transtar's Format 41), "and once it's established in the market and promoted in the correct way, it'll definitely go well."

Also joining WTMG are Phil Valentine as Production Director and Karen Kelly as Director/News & Public Affairs.

Sillerman

Continued from Page 1

told R&R, "Obviously, we've got a lot on our plate, and so we now intend to set about building a creditable, professional, profitable, and fun business group. At the same time, we're very well-financed, and certainly have uncommitted capital capable of buying many more stations." Regarding the possibility of buying a New York City property, Sillerman added, "If the appropriate station came along at the right price, we would certainly love it. Carl obviously knows New York well."

Other new Legacy officers include Exec. VP/General Counsel/Director Howard Tytel and Exec. VP/Treasurer William Magee. Carl Hirsch's wife, Phyllis Hirsch, will also serve as a Director in the new company, which is expected to receive approval from the FCC on the merger by early 1986.

NEWS IN BRIEF



Bud Miller



Tony Pellegrino



Mark Lipsky



Cary Simpson



Kim Cooper

● **TONY PELLEGRINO** is tapped as National Singles Sales Manager at **Elektra Records**. Pellegrino spent the last eight years as Singles Specialist/Special Projects Coordinator in the **WEA Philadelphia** branch.

● **KIM COOPER** becomes Station Manager of **KCDA-FM/Coeur d'Alene, ID**, stepping up after a year as Sales Manager.

● **MARK LIPSKY** has been elevated from Promotion Director at **WPEN & WMGK/Philadelphia** to Corporate Promotion Coordinator for parent **Greater Media's** radio group.

● **ELAINE LOCATELLI-STENMARK** advances from Promotion Coordinator at **PolyGram** to Asst. to Sr. VP/Promotion **John Betancourt**.

● **CARY SIMPSON**, President of **WTRN/Tyrone, PA** and a longtime member of the **RAB** Board of Directors, assumes the chairmanship of the **RAB's** newly-formed Small Market Advisory Panel.

● **BUD MILLER** transfers after two years in the Manager's post at **KCDA/Coeur d'Alene, ID** to Station Manager at co-owned **KSPQ/Spokane** and its forthcoming Class C FM counterpart.

● **MARTY DAMIN, JIM SCHNEIDER**, and **STEVE MARRIOTT** join **Eastman Radio** as Manager/Network Operations, L.A. Office Manager, and San Francisco Office Manager, respectively. **Schneider** arrives from **Selcom Radio**, **Marrriott** from **Weiss & Powell**; both held Western Regional Manager positions. **Damin** previously held similar duties at **Christal Radio**.

Gregori GSM, Ennen LSM At WUSN

Former **KRXY-AM & FM/Denver** VP/GM **Jim Gregori** has joined **First Media's** Country-formatted **WUSN/Chicago** as GSM. At the same time, Account Executive **Stephen Ennen** advanced to Local Sales Manager.

Prior to **KRXY**, **Gregori** spent three years in sales management at crosstown **KLAK & KPPL** after 16 years in California radio. **GM Drew Horowitz** said, "Jim has the background I like to see: both small and major-market selling, as well as every level of management. He brings new blood to Chicago, which was an important goal of mine, and having Jim here only enhances our productivity and image in the marketplace."

Gregori replaces **John Martin**, who became Midwest Manager for the **CBS Radio Network**. "I'm finding **First Media** to be a very strong people company," **Gregori** said. "Working for these people has put the fun back into radio."

Ennen joined **WUSN** 20 months ago, bringing sales/management experience from **WPGU/Champaign** and **WEBQ-AM & FM/Harrisburg, IL**. **Horowitz** continued, "Considering his performance and leadership qualities, Steve was the natural candidate. I expect him to eventually become a GM with this company."

KLTH Moves To D-C's Evergreen

Suburban St. Louis Oldies station **KCFM** has abandoned its "Great Gold" programming, changing its call letters to **KLTH** and picking up **Drake-Chenault's "Evergreen"** A/C format. It becomes the first major market outlet to carry the new A/C service, which is programmed to 25-54 adults with a prime target of 35-44.

Drake-Chenault VP/Programming Bob Laurence commented, "We're confident they'll have great success with it. This format is in the middle area between **CHR-A/C** and **Beautiful Music**. It's the format that everyone in the office can agree on, because it satisfies the fact that is tired of the **CHR-chasing A/C** station as well as the audience that can't stand the strings."

KLTH GM Craig Hodgson told **R&R**, "There seems to be an A/C hole in most markets that you could drive a truck through sideways, and we think **Evergreen** really targets a large unserved segment of the audience. A lot of adults find the **Adult Contemporaries** too contemporary, and the **Beautifuls** too boring, but this format is a proven concept that doesn't go head-to-head with anyone."

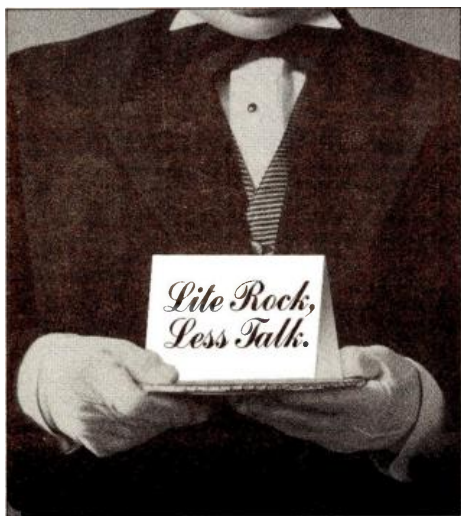
Talking With Taylor



Columbia's **James Taylor** (left) was greeted by **CBS Records Group President Walter Yetnikoff** after a recent **Radio City Music Hall** concert in New York.

WINDHAM HILL ARTIST INTERVIEWS
 ALONG WITH MUSIC & CONVERSATION WITH THE CREAM OF THE
 NEW AGE CROP. HEARD ONE HOUR, ONCE A WEEK, NATIONWIDE ON,
Portraits in Sound
 25-49 UPSCALE ADULTS AVAILABLE BY BARTER: EMFANA SYNDICATION GROUP (209) 578-6747

HOW TO USE CERTAIN FOUR-LETTER WORDS



With perfect propriety!

The words in question are four very particular ones: LITE ROCK, LESS TALK.™

And it seems that more and more radio stations around the country have taken a fancy to them, and have kind of adopted them for general promotional purposes.

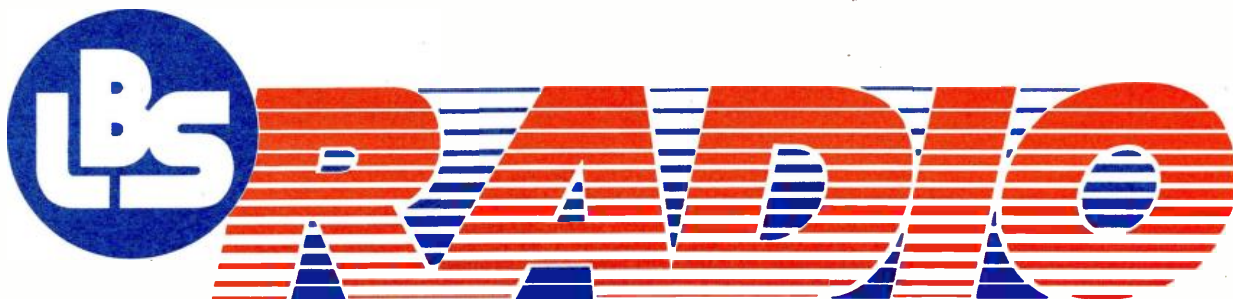
But, as it happens, this slogan belongs to the CBS Owned station in Washington, D.C.—the LITE ROCK, LESS TALK station itself—WLTT.

And so although we're pleased of course at the flattery implied by so many people finding our slogan effective, we must ask that you use it *legally*.

Licenses are available for selected stations. To be absolutely proper in your use of these four-letter words, just call (212) 975-2122 for the details.

CBS RADIO

LITE ROCK, LESS TALK is a trademark of CBS Inc.



**At last.
Syndicated programming that's
music to your ears.**

- **High-performance programs**
- **Formatic purity**
- **Far better deal for your station**

You've been getting syndicated radio programs that are out of sync with your current air play.

We'll give you programs so timely they'll complement it perfectly.

You've been getting programs that just fill time.

We'll deliver formatically pure programs that hit your target audience right on the money. *And* add punch to your total sound.

You've been getting deals that are more bitter than sweet.

We'll split the inventory equitably. 50% for you and 50% for us.

You've been getting packages that don't provide the promotional support you need.

We'll back you with innovative promotions expressly designed for local use. Plus great merchandising opportunities.

We're LBS. America's most successful syndicator of advertiser-supported television programs. And we're bringing our proven skills to radio in 1986 with a powerful program lineup.

THE WEEKLY ELVIS SHOW

The King reigns supreme in this extraordinary program. It's loaded with music. Nostalgia. Rare Elvis interviews. Rare Elvis recordings. Plus surprise guest stars. *A/C 60 minutes*

ALBUM ADVANCE

It's the rock fan's first chance to hear key cuts off the biggest new releases of the week, presented by the artists themselves. Recorded live, it's a true "Listening Party"! And an exciting new music showcase for your station! *AOR 60 minutes*

PSYCHEDELIC PSNACK

A daily treat of classics from the psychedelic 60's, punctuated with artist interviews and some very special 60's style memories. *AOR 6-10 minutes*

ROCK STARS

It's 80% music, 20% talk and 100% sizzle! Hot tracks are blended with a single, in-depth interview session to take listeners inside the mind, heart and soul of a rocker. Hosted by the biggest insider in the business — premier rock journalist and former Rolling Stone Editor Timothy White. *AOR 60 minutes*

DIET COKE PRESENTS LIVE FROM L.A.

Whoever's hot, we've got! Live every Sunday from Los Angeles. The biggest names in entertainment today! Rock stars. TV stars. Movie stars. In a fresh

new format that looks inside the music and entertainment scene. With a studio audience and listener call-ins, **LIVE FROM L.A.** offers your audience a direct line to the stars. *CHR 60 minutes*

SUPERSTARS OF ROCK

It's the only program of its kind tailor-made for CHR. A fast-paced, fact-filled magazine featuring the hottest artists around. Plus, special weekly features — from what's hot in which city, to concert listings from across the country. *CHR 60 minutes*

STAR CALL

Listeners ask questions of any rock star they want and the star answers back! A short-form show that's fast-paced, easy and unique! *CHR :60-:90 seconds*

We're set for launch January, 1986.

With better-timed programs, a pure-format fit, and a sweeter deal than you've ever had before.

Now isn't that music to your ears?

To get your demo cassette, call today: Steve Saslow, Scott Kushner or Liz Laud 1-800-LBS-RADIO
In New York call (212) 418-3000

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From **WLIR**

**THE NEWS OF OUR DEATH HAS BEEN GREATLY EXAGGERATED
or
IT AIN'T OVER 'TIL IT'S OVER**

An open letter to the radio, record and music industry from
WLIR President Elton L. Spitzer:

A recent front page article in Radio & Records implies that Phoenix Media Corporation may have to cease operation of WLIR in a month or so. We felt that a short history of what's taken place at WLIR over the past 13 years, and the reprint of a Sunday NY TIMES story (November 10, 1985) would place things in a better perspective. (See facing page)

In early 1972, Stereo Broadcasters Inc., the original WLIR licensee, had its license challenged. (I joined WLIR in September, 1973, and was therefore in no way involved with the license problems.) There were numerous FCC hearings and court cases which did not go well for Stereo Broadcasters. Towards the end of 1982, John Rieger, the founder of WLIR, was so upset that the FCC was going to take WLIR off the air, that he agreed to surrender his license immediately if the Commission would allow Phoenix Media, a new corporation owned by myself and Zim Barstein, to run WLIR on a temporary basis. The Commission agreed and on January 10, 1983, Phoenix Media was granted a Special Temporary Authority to operate WLIR. The FCC then invited applicants to file for the interim permit or the permanent license, with the stipulation that one could not file for both the interim and permanent. Aware of the time it takes for the FCC to select a permanent licensee and not wanting to see the loss of such creative talent (even in a market as big as NY City) that has come out of WLIR, Phoenix Media decided to apply for the interim rather than the permanent..

In August, 1984, the Commission's Review Board awarded the interim to Long Island Radio Communications, based on Phoenix Media's other broadcast interests and Long Island Radio Communications' "superiority for minority enhancement." In August, 1985, the FCC affirmed this award. Phoenix Media has now taken its case to the US Court of Appeals in Washington. Our case will be coming up soon and we believe we have a good chance of reversing the FCC's decision.

So right now it may appear to be Long Island Radio Communications' game, but it's still our ball and....

WE NEED YOUR HELP!

WLIR was there when many of you needed us. We played records by new groups and new music, filling a wide void for an audience that wanted something different. We dare to take chances others don't. If you believe that what WLIR has done for its audience and the music industry is worth saving, then we need your help now, both morally and emotionally.

We haven't just begun to fight. We've been fighting for years. We don't intend to stop now.

Elton L. Spitzer
President, Phoenix Media Corporation

If you'd like to join us in saving WLIR, please fill in the facing box and mail to:

WLIR, 175 Fulton Avenue
Hempstead, NY 11550

We know many of you are on tour much of the time and therefore hard to reach. So if you can give us a contact through whom we can reach you, it will help.

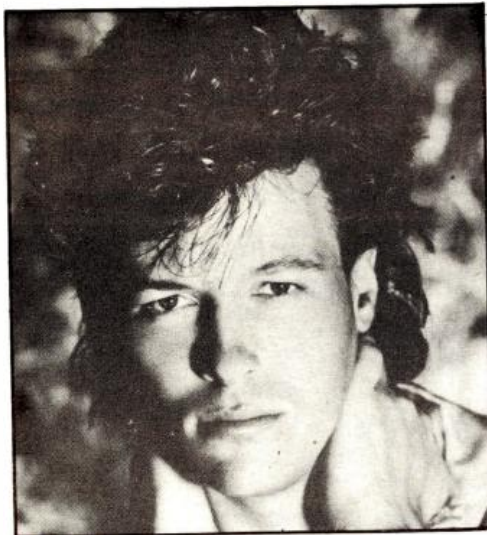
Name _____ Contact _____

Address _____

Phone # () _____

I would be willing to help as indicated below:

- () Include my name in a print ad in support of WLIR.
- () Attend a press conference for WLIR!
- () Join a march and/or rally for WLIR.
- () Join in a concert to save WLIR.
- () I'M AVAILABLE FOR ALL OF THE ABOVE.



TOO GOOD TOO NEW "TOO YOUNG"

THE NEW SINGLE FROM

JACK WAGNER

CHR NEW & ACTIVE

Check These Moves!

- | | |
|---------------|--------------|
| B104 deb 29 | WAMZ add |
| WXKS-FM 21-19 | KZZB add |
| Z100 14-13 | WOKI add |
| WCAU-FM 30-21 | 94Z 12-9 |
| Z106 6-6 | WNCI deb 22 |
| PRO-FM 28-24 | KIKX 1-8 |
| Q107 add | KCAQ 15-12 |
| Q105 19-16 | WGUU add |
| WHYZ 22-18 | 103CIR 22-14 |
| WHY 14-11 | WQID add |
| KBEQ 31-17 | 99KG add |
| KKRZ 38-34 | KTRS 11-10 |
| KMJK deb 28 | KBIM 18-13 |
| WZOU 6-4 | SLY96 add |

Produced by Cliff Magness and
Glan Ballard for .
From the album
Lighting Up The Night.

Manufactured and
Distributed by Warner Bros.
Records, Inc. • © 1985 Qwest
Records

PARALLELS

SIGNIFICANT ACTION

<h3>A</h3> <p>ASIA <i>Go (Geffen)</i> LP: Kasaro</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>LISA LISA w/ CLET JAM & FULL FORCE</h3> <p><i>Can You Feel The Beat (Columbia)</i> LP: Lisa Lisa w/ Cut Jam & Full Force</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>ROBERT PALMER</h3> <p><i>Discipline Of Love (Talent)</i> LP: Discipline Of Love</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>S</h3> <p>SHEILA E. <i>A Love Bizarre (WB)</i> LP: Romance 1800/Krush Groove Soundtrack</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13
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<h3>B</h3> <p>JOHN BUTCHER AXIS <i>Sounds Of Your Voice (Capitol)</i> LP: Along The Axis</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>NICK LOWE</h3> <p><i>I Know That Birdie... (Columbia)</i> LP: The Rose Of England</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>P</h3> <p>JOHN PARR <i>Love Grammar (Atlantic)</i> LP: John Parr</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>T</h3> <p>TIL TUESDAY <i>Love In A Vacuum (Epic)</i> LP: Voices Carry</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13
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<h3>D</h3> <p>EL DeBARGE w/ DeBARGE <i>The Heart Is Not... (Gordy/Molown)</i> LP: Rhythm Of The Night</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>M</h3> <p>MIKE & THE MECHANICS <i>Slow Burnin' (Atlantic)</i> LP: Mike & The Mechanics</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>R</h3> <p>PHANTOM, ROCKER & SLICK <i>Men Without Sherm (Epic America)</i> LP: Phantom, Rocker & Slick</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>W</h3> <p>WRESTLERS <i>Land Of 1,000 Dances?!!? (Epic)</i> LP: The Wrestling Album</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13
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<h3>L</h3> <p>LAST TANGO <i>Scrape In Your Heart (Epic/Atlantic)</i> LP: Last Tango</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>O</h3> <p>OSIB <i>Secret (RS/A&M)</i> LP: Crush</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>R</h3> <p>DIANA ROSS <i>Chain Reaction (RCA)</i> LP: Eaten Alive</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	<h3>W</h3> <p>WRESTLERS <i>Land Of 1,000 Dances?!!? (Epic)</i> LP: The Wrestling Album</p> <table border="1"> <tr> <td>P1</td> <td>P2</td> <td>P3</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> <tr> <td>WYZZ 10-13</td> <td>WYZZ 11-18</td> <td>WYZZ 10-13</td> </tr> </table>	P1	P2	P3	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13	WYZZ 10-13	WYZZ 11-18	WYZZ 10-13
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“As Soon As I Heard It, I Knew It Was A Hit”

There's a lot more to that statement than you may realize. You've never heard people say "I knew it was a hit the minute I saw it on the charts," or "I knew it was a hit when I saw the name of the artist." The first step in determining the hit potential of a record should be listening. But too often, listening becomes the last step. A program director's day is filled with responsibilities that keep him from spending the time necessary to become totally aware of all the record product he receives weekly. Their time spent listening is usually taken up familiarizing themselves with those records which have the highest visibility.

In a recent AIR survey of our participants, we've determined that the number one factor in deciding playlist adds is the sound of the record. That simple fact is the reason for AIR's success.

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

WEEK #19

AIR Priorities

WEEK #19

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, November 27, 1985.

TITLE	ARTIST	LABEL
GOOD FRIENDS	JONI MITCHELL	GEFFEN
THE SUN ALWAYS SHINES ON T.V.	A-HA	WB
MYSTIFIED	ROMANTICS	NEMPEROR/EPIC
MOTORCYCLE GIRL	CRUZADOS	ARISTA
AFFECTION	TA MARA AND THE SEEN	CAPITOL

AIR (Active Industry Research) is a nationwide network of program and music directors who assess CHR music for artist managers, producers and record companies.

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AIR

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CONTEMPORARY HIT RADIO

BREAKERS

WHAMI!

I'm Your Man (Columbia)

70% of our reporters playing it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 173 including Z100, WAVA, Z93, Q105, B96, WLS-FM, KIIS-FM. Complete airplay in Parallels.

STEVIE WONDER

Go Home (Tamla/Motown)

67% of our reporters playing it. Moves: Up 11, Debuts 41, Same 58, Down 0, Adds 54 including K106, WBEN-FM, CKOI, KBEQ, WKTI, KIIS-FM, KWSS. Complete airplay in Parallels.

PETE TOWNSHEND

Face The Face (Atco)

64% of our reporters playing it. Moves: Up 59, Debuts 23, Same 60, Down 0, Adds 15 including WNYS, WCZY, KHTR, KZZP, KMJK, KS103, Y106. Complete airplay in Parallels.

NIGHT RANGER

Goodbye (Camel/MCA)

62% of our reporters playing it. Moves: Up 60, Debuts 30, Same 47, Down 1, Adds 14 including WLS-FM, WKTI, KPLUS, WLRS, BJ105, KAY107, KQXR. Complete airplay in Parallels.

NEW & ACTIVE

PAT BENATAR "Sex As A Weapon" (Chrysalis) 146/55

Moves: Up 10, Debuts 27, Same 54, Down 0, Adds 55 including B104, WKXS-FM, CKOI, CFTR, Q107, Z93, 93FM, 92.9, WZLW, KWK, KIIS-FM, KWOD, Z106 39-33, WMMS 32-25, KP0P 38-26.

JELLYBEAN "Sidewalk Talk" (EMI America) 135/20

Moves: Up 28, Debuts 32, Same 55, Down 0, Adds 20 including WHYY, WHYY, Z299, WKTI, KHTR, 88PZY, KXK106, KBFM, WKLAU, KCAQ, KTRS, WKZZ, WKSE 31-20, WVA/VA 27-92, KKRZ 95-26.

TA MARA & THE SEEN "Everybody Dance" (A&M) 123/17

Moves: Up 44, Debuts 20, Same 42, Down 0, Adds 17 including PRO-FM, WAVA, KAFM, WLOL-FM, KUBE, KC101, KZIO, KMMQ, WLXK, WBNO, KGOT, OK95, K106 29-20, WKSE 27-18, 94Q 26-21.

BILLY OCEAN "When The Going Gets Tough The Tough Get Going" (Jive/Arista) 117/117

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 117 including B104, WHTT, WKXS-FM, WPHD, WAVA, Z33, Y100, Q105, B96, WMMS, WLOL-FM, KKRZ, FRI102, KMIEL, KPLUS.

KISS "Tears Are Falling" (Mercury/PolyGram) 112/4

Moves: Up 55, Debuts 6, Same 36, Down 1, Adds 4, WLRS, 94Z, WCGO, WBVS, WHTT 38-33, WCAU-FM 28-24, Z299 21-19, KWOD 40-36, WERZ 26-23, WKRZ-FM 28-25, WKIO 12-8, WGIZ 20-20, WSTO 20-15, WJZR 14-11, WZYP 31-25, K1RC 17-12.

POINTER SISTERS "Freedom" (RCA) 116/4

Moves: Up 41, Debuts 7, Same 58, Down 0, Adds 4, WBEN-FM, KMJK, WDCG, KEZB, WPHD 38-35, Q103 34-31, K104 30-28, WK01 26-29, K103 33-27, K100 20-17, K100 40-36, 95XXX 29-21, KNOE-FM 31-28, WBWB 24-18, OK95 40-37.

JOHN CAFFERTY & THE BEAVER BROWN BAND "Small Town Girl" (Scotti Bros./CBS) 107/8

Moves: Up 35, Debuts 15, Same 49, Down 0, Adds 4, KSNB, KOMQ, WOMP-FM, WZYP, WLXK, KNIN, WBWB, KTRS, PRO-FM 25-20, KMJK 32-28, R104 34-28, WRNO 37-32, KZIO 37-29, WFBG 39-35, 95XXX 31-23.

STARPOINT "Object Of My Desire" (Eldorado) 99/6

Moves: Up 49, Debuts 8, Same 49, Down 0, Adds 8, KS103, Z98, WNCI, KQDR, KLUC, SLV96, WKXS-FM 11-8, WNYS 14-8, 99A 6-2, K1RS-FM 12-11, KKRZ 40-33, FM102 19-13, KMEI 9-4, Q100 8-7, WTC-FM 5-3.

ARTISTS UNITED AGAINST APARTHEID "Sun City" (Manhattan) 89/3

Moves: Up 36, Debuts 10, Same 40, Down 0, Adds 3, Z299, KWSS, WGLF, K108 22-18, WBEN-FM 26-19, WPHD 20-12, WCAU-FM 35-28, 93FM 25-13, WMMS 28-22, K1TS 17-13, KMEI 21-17, WPST 30-24, KMJK 40-32, K1YN-FM 38-31, WCLL-FM 25-18.

LOVERBOY "Dangerous" (Columbia) 88/16

Moves: Up 18, Debuts 11, Same 43, Down 0, Adds 16 including WHYY, WAMX, WSPK, WQFM, WROQ, WKLAU, KP0P, WKHI, KNOE-FM, WBWB, WCLL-FM, WAZY-FM, WPHD 37-34, KEGL d-19, KPLUS 36-32.

COREY HART "Everything In My Heart" (EMI America) 86/83

Moves: Up 0, Debuts 1, Same 2, Down 0, Adds 83 including WKXS-FM, WBEN-FM, WCAU-FM, PRO-FM, Q107, Z93, KEGL, 95, WOL-FM, B96, WLS-FM, WGLC, WHYY, WKTI, KOPA.

MIAMI SOUND MACHINE "Congo" (Epic) 81/15

Moves: Up 34, Debuts 8, Same 22, Down 2, Adds 15 including WCAU-FM, Z93, KRBE, WNNZ, KOPA, KUBE, WTC-FM, WZLD, Y107, WKFR, KMMQ, KSMB, Z100 3-2, Q105 4-1, KIIS-FM 1-1.

JAMES TAYLOR "Everyday" (Columbia) 81/2

Moves: Up 15, Debuts 12, Same 52, Down 0, Adds 2, WBZY, KQCR, WCAU-FM 39-33, Q103 19-12, Q100 33-29, WPST 34-31, WSSX 23-17, WK01 37-34, K100 33-19, WHOT d-33, K10N 22-18, K093 27-20, 95XXX 25-19, Q104 32-29, WPFM d-40.

RUSH "The Big Money" (Mercury/PolyGram) 74/20

Moves: Up 13, Debuts 5, Same 36, Down 0, Adds 20 including WCAU-FM, KWOD, WKEE, 93Q, KHFI, KXK106, WFBG, WKH, KFMN, WJAD, Q101, WLXK, Z299 29-26, K104 33-26, W99B 29-19.

A-HA "The Sun Always Shines On T.V." (Reprise/WB) 67/46

Moves: Up 0, Debuts 6, Same 17, Down 0, Adds 46 including WBEN-FM, WKSE, CKOI, WCAU-FM, CFTR, 95, WGLC, Z93, K1S-FM, KKRZ, KBFM, K1YS, KPLUS d-35, WKDD d-38, KSNB d-32.

JACK WAGNER "Too Young" (Quest/WB) 64/8

Moves: Up 33, Debuts 8, Same 12, Down 3, Adds 8, Q107, WAMX, KZZB, WOKI, WGLY, WQJD, 99KQ, SLV96, WCAU-FM 30-21, PRO-FM 28-24, Q105 19-16, WCZY 22-18, KBCO 31-17, KKRZ 38-34, WZDU 6-4.

SADE "The Sweetest Taboo" (Epic) 58/15

Moves: Up 0, Debuts 2, Same 21, Down 0, Adds 33 including WKXS-FM, WKSE, WNYS, WPHD, CKOI, WCAU-FM, Y100, WGLC, WHYY, Q103, KKRZ, KS103, WFMi, WBZY d-34, 95XXX d-34.

BALTIMORA "Tarzan Boy" (Manhattan) 58/2

Moves: Up 26, Debuts 8, Same 22, Down 0, Adds 2, CKOI, PRO-FM, WKSE 21-15, WPHD 34-29, OKGM 33-29, CFTR 16-9, CHUM 7-4, 95 22-14, Y100 30-22, WMMS 33-26, KWSS 28-24, KPLUS 20-16, K10X 22-18, K00N-FM 24-18, KWES 23-17.

PAUL YOUNG "Everything Must Change" (Columbia) 56/26

Moves: Up 0, Debuts 0, Same 23, Down 0, Adds 26 including CHUM, WFRS, WGLC, WKEE, WSSX, WRYO, K10K, WRON, KBOS, KZZU, 95XXX, WLXK, WPHD d-40, WMMS d-38, KMEI d-30.

DREAM ACADEMY "Life In A Northern Town" (Reprise/WB) 52/4

Moves: Up 1, Same 22, Down 0, Adds 24 including Z93, WYSR, WTLQ, WAPI, WOKI, WRON, KF95, KSKD, KFMN, WBVS, WDBR, OK95, WRCK d-38, K10K d-34, KGOT d-33.

MOST ADDED

- WHAMI (173)
I'm Your Man (Columbia)
- BILLY OCEAN (117)
When The Going . . . (Jive/Arista)
- COREY HART (83)
Everything In My Heart (EMI America)
- PAT BENATAR (55)
Sex As A Weapon (Chrysalis)
- STEVIE WONDER (54)
Go Home (Tamla/Motown)

HOTTEST

- PHIL COLLINS & MARILYN MARTIN (168)
Separate Lives (Atlantic)
- MR. MISTER (166)
Broken Wings (RCA)
- LIONEL RICHIE (113)
Say You, Say Me (Motown)
- STARSHIP (97)
We Built This City (Grunt/RCA)
- GLENN FREY (83)
You Belong To The City (MCA)
- EDDIE MURPHY (83)
Party All The Time (Columbia)

SIGNIFICANT ACTION

NEW EDITION "Count Me Out!" (MCA) 48/6

Moves: Up 12, Debuts 6, Same 24, Down 0, Adds 6, K106, WCZY, WHOT, WZON, WGLF, KTRS, WKSE 36-28, 94Q 34-28, FM102 12-9, KMEI 19-16, WBBO 35-30, KAMZ 18-15, KEZB 30-26, Z104 33-28.

ROBERT PALMER "Discipline Of Love (Why Did You Do It)" (Island) 47/7

Moves: Up 2, Debuts 2, Same 36, Down 0, Adds 7, CKOI, KXK106, WZLD, WHOT, KMGX, KRO, 95XXX, WPHD 40-37, PRO-FM on 94Q on, 95 on, WGLC on, K104 d-37, WOMP-FM 40-34, WDBR d-40.

INXS "This Time" (Atlantic) 40/6

Moves: Up 5, Debuts 1, Same 28, Down 0, Adds 8, CKOI, KOPA, 93Q, KSKD, WQGD, WBNO, WPHD on, PRO-FM on, 95 on, KZZP 29-24, KMEI 22-18, KPLUS 40-38, WRON d-30, KFMN 22-20, WHSL 35-32.

LISA LISA & CULT JAM with FULL FORCE "Can You Feel The Beat?" (Columbia) 35/26

Moves: Up 3, Debuts 2, Same 4, Down 0, Adds 28 including WKSE, WYMS, KKRZ, KWOD, WERZ, 93Q, KZZB, WSSX, KTUX, WHOT, KMMQ, KFM, Y100 14-5, KAMZ 29-24, Z102 15-11.

TWISTED SISTER "Leader Of The Pack" (Atlantic) 33/33

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 33 including Y100, Q105, Z299, WZLUJ, KWK, KPLUS, Q100, WQFM, WRCK, WTLQ, WAPI, KX104, WRNO, Z98, K100K.

MIKE & THE MECHANICS "Silent Running" (Atlantic) 31/10

Moves: Up 2, Debuts 3, Same 17, Down 0, Adds 0, WKEE, WFMi, K093, WKSF, WLXK, WBNO, Y94, KDZE, KHTX, OK95, WPHD on, KPLUS on, KAY107 39-37, KFMN d-39, WAZY-FM 30-36.

JON BUTCHER AXIS "Sounds Of Your Voice" (Capitol) 30/8

Moves: Up 0, Debuts 0, Same 22, Down 0, Adds 8, PRO-FM, WDKI, WFMi, KTUX, KF95, KMGX, WGLY, Q101, WKXS-FM on, WPHD on, WMMS on, WRON on, WHOT on, K10X on-dp, KP0P on-dp.

JOHN PARR "Love Grammar" (Atlantic) 23/8

Moves: Up 4, Debuts 2, Same 17, Down 0, Adds 0, Y100 on, Q100 on, K104 d-38, WRON on, WHOT on, KSKD on-dp, WGLY 32-29, 95XIL d-37, WJZR 40-35, WPFM 37-35, KZ02 39-38.

DIANA ROSS "Chain Reaction" (RCA) 22/1

Moves: Up 0, Debuts 1, Same 20, Down 0, Adds 2, WHOT, WKSE on, Y100 on, WFSB on-dp, K104 d-39, KC101 on, WPST on, WTLQ on, KZZB on, WZLD on, WANS-FM on, WRON on, KSKD on, KGOT on, OK95 on.

EL DEBARGE with DEBARGE "The Heart Is Not So Smart" (Gordy/Motown) 16/15

Moves: Up 0, Debuts 0, Same 1, Down 0, Adds 15 including Y100, WWSR, WSPK, KZZB, WOKI, WFMi, KOPM, KFPC, 95XIL, WJAD, WCGO, WOL-FM, 99KQ, KHTX, KBIM.

ASIA "Go" (Geffen) 16/4

Moves: Up 3, Debuts 3, Same 6, Down 0, Adds 4, K104, KCPC, OK100, WCLL-FM, WPHD d-39, CHUM on, KEGL on, WMMS 40-38, KJ103 on, KEYN-FM 30-27, KP0P on-dp, WZYG on, KFMN 34-33, WZYP d-39, KDVV d-40.

NICK LOWE "I Knew The Bride (When She Used To Rock & Roll)" (Columbia) 16/2

Moves: Up 6, Debuts 3, Same 5, Down 0, Adds 2, KRNO, WGAN, WLS 24-21, WL0L-FM 30-25, KZIO d-34, 95XXX d-30, KYYT d-37, Y94 37-32, K10X-FM 19-18, KKRZ d-20, KYA 30-2, OK95 on.

WRESTLERS "Land Of 1,000 Dances!!!" (Epic) 15/4

Moves: Up 1, Debuts 0, Same 10, Down 0, Adds 4, WKXS-FM, WHOT, WGLY, KHTX, WKSE on, Q105 30-28, K104 on, WRON on, OK100 on, 95XIL on, KZ02 on, SLV96 on-dp.

PHANTOM, ROCKER & BLICK "Men Without Shame" (EMI America) 15/1

Moves: Up 5, Debuts 0, Same 9, Down 0, Adds 1, WJZR, KPLUS 38-33, WERZ on, WRON on, WZON on-dp, 95XXX on-dp, WOMP-FM on-dp, KFMN 32-29, WCGO 38-34, WHSL 39-37, 99KQ on, KDVV 39-35, OK95 on.

KENNY ROGERS "Morning Desire" (RCA) 14/4

Moves: Up 7, Debuts 0, Same 3, Down 0, Adds 4, Q103, K10N, KRQ, KBIM, K104 21-14, KZZB 36-32, KAMZ 23-22, OK100 28-20, Q104 22-17, KNOE-FM 18-15, KRDZ-FM on-dp, KTRS 31-28.

SHEILA E "Love Bizarre" (WB) 12/3

Moves: Up 7, Debuts 1, Same 1, Down 0, Adds 3, WBEN-FM, KMGX, WPFM, WKXS-FM d-32, WKSE 10-6, WNYS on, WPLJ 24-23, 95 33-32, WCY 22-18, WHYY 26-25, K1TS 30-29, KMEI 16-9.

TIL TUESDAY "Love In A Vacuum" (Epic) 12/1

Moves: Up 2, Debuts 2, Same 7, Down 0, Adds 1, WKXS-FM, KPLUS on, KUBE 32-28, KNBQ on, WZON on, 95XXX d-38, 95XIL d-32, WGAN on, KWES on-dp, OK95 35-32.

OMD "Secret" (A&M) 11/11

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 11, WPHD, KMEI, K104, WNOK-FM, WFMi, OK100, 95XIL, K1SR, WHSL, 99KQ, KBIM.

LAST TANGENT "Stone In Your Heart" (21/Atco) 11/0

Moves: Up 0, Debuts 0, Same 11, Down 0, Adds 0, CKOI on, WERZ on, WANS-FM on, KTUX on, KMGX on, WGLY on, KYYT on, KBIM on, OK95 on.

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

Parallels Begin on Page 88
Adds & Hits Begin on Page 86
P-1 Playlists Begin on Page 82

**#7 U.K.
2ND WEEK**

I had a dream
When I was young
A dream of sweet illusion
A glimpse of hope and unity
And visions of one sweet union
But a cold wind blows
And a dark rain falls
And in my heart it shows
Look what they've done to my dream

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ONE VISION

The new single by

QUEEN

From the forthcoming Tri-Star motion picture,



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Produced by Queen/Mack

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Capitol

1 2 3 4 5 6 7 8 9 10 11 12

CONTEMPORARY HIT RADIO

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Title (Label)
6	4	3	1	PHIL COLLINS & MARILYN MARTIN /Separate Lives (Atlantic)
7	5	4	2	MR. MISTER /Broken Wings (RCA)
4	1	1	3	STARSHIP /We Built This City (Grunt/RCA)
5	2	2	4	GLENN FREY /You Belong To The City (MCA)
8	6	5	5	THOMPSON TWINS /Lay Your Hands On Me (Arista)
11	9	6	6	HEART /Never (Capitol)
14	11	7	7	ARETHA FRANKLIN /Who's Zoomin' Who? (Arista)
37	22	10	8	LIONEL RICHIE /Say You, Say Me (Motown)
21	16	9	9	ARCADIA /Election Day (Capitol)
19	14	11	10	ZZ TOP /Sleeping Bag (WB)
23	17	14	11	SIMPLE MINDS /Alive & Kicking (Virgin/A&M)
40	27	21	12	EDDIE MURPHY /Party All The Time (Columbia)
22	19	16	13	SCRITTI POLITTI /Perfect Way (WB)
38	28	20	14	JOHN COUGAR MELLENCAMP /Small Town (Riva/PG)
35	23	19	15	KLYMAXX /I Miss You (Constellation/MCA)
3	3	8	16	TEARS FOR FEARS /Head Over Heels (Mercury/PG)
16	12	12	17	TINA TURNER /One Of The Living (Capitol)
34	26	22	18	ELTON JOHN /Wrap Her Up (Geffen)
—	33	25	19	CARS /Tonight She Comes (Elektra)
2	8	9	20	JAN HAMMER /Miami Vice Theme (MCA)
1	7	13	21	STEVIE WONDER /Part-Time Lover (Tama/Motown)
10	10	15	22	ABC /Be Near Me (Mercury/PG)
—	35	28	23	DIRE STRAITS /Walk Of Life (WB)
15	13	18	24	FREDDIE JACKSON /You Are My Lady (Capitol)
33	29	26	25	EURYTHMICS & ARETHA FRANKLIN /Sisters Are Doin' It For... (RCA)
—	—	35	26	STEVIE NICKS /Talk To Me (Modern/Atco)
29	25	24	27	OLIVIA NEWTON-JOHN /Soul Kiss (MCA)
—	37	31	28	SURVIVOR /Burning Heart (Scotti Bros./CBS)
—	38	34	29	KOOL & THE GANG /Emergency (De-Lite/PG)
—	—	38	30	STING /Love Is The Seventh Wave (A&M)
—	—	40	31	DIONNE & FRIENDS /That's What Friends Are For (Arista)
18	18	23	32	DAVID FOSTER /Love Theme From "St. Elmo's Fire" (Atlantic)
—	40	37	33	C. CLEMONS & J. BROWNE /You're A Friend Of Mine (Columbia)
—	39	36	34	SHEENA EASTON /Do It For Love (EMI America)
39	36	33	35	KATE BUSH /Running Up That Hill (EMI America)
—	—	39	36	WANG CHUNG /To Live And Die In L.A. (Geffen)
13	21	29	37	WHITNEY HOUSTON /Saving All My Love For You (Arista)
9	15	27	38	A-HA /Take On Me (Reprise/WB)
DEBUT	—	—	39	BRYAN ADAMS w/TINA TURNER /It's Only Love (A&M)
DEBUT	—	—	40	PAUL McCARTNEY /Spies Like Us (Capitol)

N&A Begins on Page 94

ADULT CONTEMPORARY

17	8	3	1	LIONEL RICHIE /Say You, Say Me (Motown)
1	1	1	2	PHIL COLLINS & MARILYN MARTIN /Separate Lives (Atlantic)
3	2	2	3	GLENN FREY /You Belong To The City (MCA)
18	11	7	4	MR. MISTER /Broken Wings (RCA)
11	9	8	5	JAMES TAYLOR /Everyday (Columbia)
7	4	4	6	FREDDIE JACKSON /You Are My Lady (Capitol)
22	17	13	7	DIONNE & FRIENDS /That's What Friends Are For (Arista)
8	6	6	8	ARETHA FRANKLIN /Who's Zoomin' Who? (Arista)
23	20	15	9	KLYMAXX /I Miss You (Constellation/MCA)
10	10	10	10	KENNY ROGERS /Morning Desire (RCA)
5	3	5	11	TEARS FOR FEARS /Head Over Heels (Mercury/PG)
16	14	12	12	ABC /Be Near Me (Mercury/PG)
6	5	11	13	DAVID FOSTER /Love Theme From "St. Elmo's Fire" (Atlantic)
2	1	13	14	STEVIE WONDER /Part-Time Lover (Tama/Motown)
13	13	14	15	THOMPSON TWINS /Lay Your Hands On Me (Arista)
4	12	16	16	A-HA /Take On Me (WB)
19	17	17	17	OLIVIA NEWTON-JOHN /Soul Kiss (MCA)
BREAKER	15	15	18	STEVIE WONDER /Go Home (Tama/Motown)
—	26	19	19	DIRE STRAITS /Walk Of Life (WB)
—	23	20	20	JACK WAGNER /Too Young (Qwest/WB)
30	24	24	21	BRYAN FERRY /Don't Stop The Dance (WB)
—	30	24	22	BARRY MANILOW /In Search Of Love (RCA)
—	29	25	23	POINTER SISTERS /Freedom (RCA)
9	16	18	24	GINO VANNELLI /Hurts To Be In Love (CBS Associated)
BREAKER	25	25	25	STEVIE NICKS /Talk To Me (Modern/Atco)
—	29	26	26	JOHN COUGAR MELLENCAMP /Small Town (Riva/PG)
—	28	27	27	AMY GRANT /Everywhere I Go (A&M)
15	18	20	28	JAN HAMMER /Miami Vice Theme (MCA)
12	15	19	29	BILLY JOEL /The Night Is Still Young (Columbia)
20	21	21	30	WHITNEY HOUSTON /Saving All My Love For You (Arista)

N&A Begins on Page 70

N&A Begins on Page 62

AOR TRACKS

Three Weeks	Two Weeks	Last Week	WEEKS	ARTIST/Title (Label)
3	2	1	1	CARS /Tonight She Comes (Elektra)
4	4	3	2	SIMPLE MINDS /Alive & Kicking (Virgin/A&M)
—	8	5	3	STEVIE NICKS /Talk To Me (Modern/Atco)
11	7	6	4	PETE TOWNSHEND /Face The Face (Atco)
2	1	2	5	JOHN C. MELLENCAMP /Small Town (Riva/PG)
1	3	4	6	ZZ TOP /Sleeping Bag (WB)
—	13	7	7	PAT BENATAR /Sex As A Weapon (Chrysalis)
5	5	7	8	RUSH /The Big Money (Mercury/PG)
28	13	10	9	ASIA /Go (Geffen)
31	17	12	10	MIKE & THE MECHANICS /Silent Running (Atlantic)
22	12	11	11	ZZ TOP /Can't Stop Rockin' (WB)
9	9	12	12	INXS /This Time (Atlantic)
5	6	9	13	DIRE STRAITS /Walk Of Life (WB)
20	18	17	14	C. CLEMONS & J. BROWNE /You're A Friend Of Mine (Columbia)
32	28	22	15	SURVIVOR /Burning Heart (Scotti Bros./CBS)
26	21	19	16	WANG CHUNG /To Live And Die In L.A. (Geffen)
49	30	18	17	STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Change It (Epic)
12	10	14	18	PHANTOM, ROCKER & SLICK /Men Without Shame (EMI America)
33	32	27	19	ALARM /Strength (IRS/MCA)
39	29	21	20	DIVINYLS /Pleasure And Pain (Chrysalis)
14	11	15	21	ROGER DALTRY /Under A Raging Moon (Atlantic)
34	33	28	22	RUSH /Manhattan Project (Mercury/PG)
46	39	31	23	ZZ TOP /Stages (WB)
29	25	26	24	AEROSMITH /Let The Music Do The Talking (Geffen)
BREAKER	25	25	25	JONI MITCHELL /Good Friends (Geffen)
—	43	36	26	PETE TOWNSHEND /Give Blood (Atco)
41	40	33	27	LOVERBOY /Dangerous (Columbia)
15	14	16	28	STING /Love Is The Seventh Wave (A&M)
BREAKER	36	36	29	DREAM ACADEMY /Life In A Northern Town (WB)
38	36	34	30	YES /Hold On (Atco)

Complete Tracks Chart Begins on Page 72

BLACK/URBAN

10	5	3	1	SHEILA E /A Love Bizarre (WB)
5	3	2	2	ISLEY JASPER ISLEY /Caravan Of Love (CBS Associated)
11	8	5	3	EUGENE WILDE /Don't Say No Tonight (Philly World/Atlantic)
25	14	7	4	NEW EDITION /Count Me Out (MCA)
13	9	6	5	SYSTEM /This Is For You (Mirage/Atco)
24	19	12	6	WHITNEY HOUSTON /Thinking About You (Arista)
—	26	14	7	LIONEL RICHIE /Say You, Say Me (Motown)
2	2	1	8	ARETHA FRANKLIN /Who's Zoomin' Who (Arista)
21	15	10	9	JETS /Curiosity (MCA)
20	16	11	10	PRINCESS /Say I'm Your #1 (Next Plateau)
30	24	18	11	BERNARD WRIGHT /Who Do You Love (Manhattan)
16	12	8	12	TRAMAINÉ /Fall Down (Spirit Of Love) (A&M)
34	25	21	13	KOOL & THE GANG /Emergency (De-Lite/PG)
1	1	4	14	TA MARA & THE SEEN /Everybody Dance (A&M)
18	18	15	15	TEDDY PENDERGRASS /Never Felt Like Dancin' (Asylum)
28	22	19	16	PATTI AUSTIN /Honey For The Bees (Qwest/WB)
26	23	20	17	CHERRELLE /You Look Good To Me (Tabu/CBS)
7	7	9	18	LUTHER VANDROSS /Wait For Love (Epic)
—	33	25	19	EVELYN "CHAMPAGNE" KING /Your Personal Touch (RCA)
—	26	26	20	READY FOR THE WORLD /Digital Display (MCA)
—	31	24	21	ISLEY BROTHERS /Colder Are My Nights (WB)
35	30	23	22	VAL YOUNG /Seduction (Gordy/Motown)
BREAKER	25	25	23	DIONNE & FRIENDS /That's What Friends Are For (Arista)
—	40	34	24	STARPOINT /What You Been Missin' (Elektra)
4	6	16	25	MORRIS DAY /The Oak Tree (WB)
39	32	27	26	PRINCE/AMERICA (WB)
—	36	30	27	FULL FORCE /Alice, I Want You Just For Me (Columbia)
BREAKER	25	25	28	ATLANTIC STARR /Secret Lovers (A&M)
3	4	13	29	STEVIE WONDER /Part-Time Lover (Tama/Motown)
—	39	30	30	ARTISTS UNITED AGAINST APARTHEID /Sun City (Manhattan)
—	—	36	31	KASHIF /Condition Of The Heart (Arista)
—	37	32	32	ZAPP /I Doesn't Really Matter (WB)
17	17	17	33	RAY PARKER JR. /Girls Are More Fun (Arista)
8	11	22	34	EDDIE MURPHY /Party All The Time (Columbia)
DEBUT	—	—	35	ROY AYERS /Slip 'n Slide (Columbia)
DEBUT	—	—	36	WINANS /Let My People Go (Qwest/WB)
DEBUT	—	—	37	CHOICE MCs featuring FRESH GORDN /Gordy's Groove... (Tommy Boy)
BREAKER	38	38	38	TEMPTATIONS /Do You Really Love Your Baby (Motown)
DEBUT	—	—	39	STEVIE WONDER /Go Home (Tama/Motown)
DEBUT	—	—	40	POINTER SISTERS /Freedom (RCA)

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By SUSAN KELLAM

WASHINGTON

THE United States Government says Elton Spitzer can no longer operate WLIR-FM, licensed in Garden City, one of the most influential radio stations in the New York metropolitan area. But Mr. Spitzer refuses to go.

Millions of dollars are riding on the outcome of their dispute, which involves rock-and-roll, corporate machinations, teams of lawyers and the control of the public airwaves.

Mr. Spitzer has been running the progressive rock station, 92.7 on the FM dial, with facilities in Hempstead, since 1973, creating a musical format that Rolling Stone magazine singled out as the best of the year in 1982. Billboard magazine recently reported that the station is the single biggest influence on record sales in the New York metropolitan area.

The problem is that Mr. Spitzer, doing business as the Phoenix Media Corporation, has never had anything more than a special temporary authority from the Federal Communications Commission to run the increasingly valuable station. On Aug. 6, the F.C.C. granted an interim operating license to another media group, Long Island Radio Communications, after weighing the two applications. The F.C.C. ruled against Mr. Spitzer, in part, because he owns other stations in the area and it was felt that Long Island Radio would offer more public-affairs programming.

But Mr. Spitzer refuses to sell the broadcast equipment and technical facilities to his contender. He is within his rights to retain the physical equipment, according to the F.C.C. Furthermore, Mr. Spitzer is appealing the F.C.C. decision to the United States Court of Appeals for the District of Columbia Circuit.

For Stephen LeBow, a principal with Long Island Radio, Mr. Spitzer's refusal to sell the facilities would mean a \$200,000 investment in new equipment and a substantial delay in going on the air until new facilities can be built.

Mr. LeBow has no guarantee of reaping any profits from such an investment, however, because the interim license allows him to operate the station only until a permanent license is awarded.

"I realize there's a risk," Mr. LeBow said in a recent telephone interview. He estimates that it could take two to three years before the permanent license is granted, possibly up to 10 years.

The reason he is willing to take the gamble and build new facilities, he explained, is that WLIR grossed between \$1.8 million and \$2 million in 1982. "It's making the same now, if not more," Mr. LeBow said.

In the meantime, there are 10 applicants for the permanent license. Lengthy comparative proceedings were held by the F.C.C. a year ago in Washington to determine which of the 10 is most qualified, according to F.C.C. criteria, to operate the station in the public interest. The administrative law judge

who presided over those hearings is preparing an initial decision that is expected momentarily.

Several lawyers involved in the WLIR case predict that the judge's initial decision will be appealed to the F.C.C. Review Board and then on to the full commission, putting off to a final decision for at least two to three years. The appeal phase could also take the case to the United States Court of Appeals for the District of Columbia Circuit, and possibly to the Supreme Court, before a final decision is rendered. At that point, it could be well beyond 1990.

There is a shortcut to this lengthy procedure that is permitted by the F.C.C.: a settlement arrangement whereby one or several of the applicants offers to pay off the other contenders to withdraw their bids for the station.

This almost happened in the WLIR case. Ronald J. Moray of Brookville, the sole stockholder in the Jarad Broadcasting Company on Long Island, was working with Byron E. Lewis of New York City, the sole stockholder in December Ventures, to reach a settlement agreement with all other applicants in the proceeding.

According to an April 26, 1985, affidavit filed by Mr. Moray and placed in the F.C.C. public records, he devoted much of January and February to speaking with the applicants. By March 2, he had spoken with all of them several times and they had agreed to withdraw their applications in exchange for payments. Several lawyers involved with the WLIR case, who did not want their names disclosed, said the proposed payments ranged between \$100,000 and \$200,000.

The settlement arrangement fell apart, however, according to Mr. Moray's affidavit, when Angela V. Shaw, a major stockholder in the Spectron Broadcasting Corporation of Long Island, changed her mind and withdrew from the bargaining.

Some of the lawyers involved in the case believe that the settlement talks might continue after the initial decision is delivered and before the lengthy appeals process is set in motion.

Mr. Moray's attorney, Lewis Paper, said his client was not actively pursuing a settlement at this time. Mr. LeBow hopes that a settlement is never reached. He said he is looking at a number of possible office-studio sites that have antennae to construct a new station in the Garden City area. He said he intends to be on the air by late this month.

As for Mr. Spitzer and his staff of 30 who now run WLIR, Mr. LeBow said, "They are out and we are in."

Mr. Spitzer feels differently. "Long Island Radio doesn't even have a site or studio yet," he said. "When all of that happens, it will be time to push panic buttons."

He added: "The problem started long before I got here. I play hardball. I won't give up that easily."

Mr. Spitzer became general manager and partial owner of WLIR in 1973 when the station, then owned by John Reiger of Stereo Broadcasting Inc., was going through rocky times. The F.C.C. charged Mr. Reiger in 1971 with an unauthorized transfer of control for allegedly attempting to sell the station without commission approval. But it was early 1978 before a commission administrative law judge ruled that Mr. Reiger should lose the license, and 1981 before the license was suspended.

As a minority owner of the station, Mr. Spitzer was given a special temporary authority to operate WLIR and an option to pursue either an interim operating license or the permanent license. He said he opted for the interim license because he didn't want to take the station off the air while he waded through the lengthy process of obtaining the permanent license.

During several telephone interviews in the last year, Mr. Spitzer has asserted that WLIR had become "like a grandchild" and would therefore be for him hard to close.

He also believes that it is a "unique little station" with a "unique format."

"It has more to do with that than dollars," he said. "I have a feeling for it."

According to a 1984 Newsday readers' poll, WLIR had three times the number of votes for favorite radio station as second-place WNEW-FM in New York City. A Daily News music columnist, Pablo Guzman, recently wrote: "When you want a totally different spectrum of rock sound, catch 'LIR.'"

In an October edition of R & R Radio & Records, a weekly rock industry newspaper, a critic cited WLIR as a station that will "obtain imports well ahead of their domestic release, while most commercial stations wait for music to be delivered by record companies." For instance, the critic said, WLIR was among the first to play Tears for Fears' "Shout" and the Thompson Twins' "Lay Your Hands on Me" late last year.

Mr. LeBow said he intends to "enhance" the successful musical format. "Phoenix claims to have a lock on new English music," he said. "But we will be adding stuff that they don't have."

The new operator also is proposing to add more news and public affairs programs, claiming that he has already met with Nassau County Supervisor Francis T. Purcell to discuss issue topics. Long Island Radio's intention to broadcast more public affairs programs was a factor in its favor when the F.C.C. compared the new media group with Mr. Spitzer's programming.

Other F.C.C. criteria used in the comparative procedure includes whether applicants are involved in the day-to-day operation of the station, whether they are members of a minority group, whether they live in the broadcast area and whether they propose community involvement for the station and have past broadcast experience. Applicants are penalized, however, if they own stock in other broadcasting enterprises or in newspapers.

In the initial F.C.C. decision on the interim license, it is stated that because Mr. Spitzer owns controlling interests in four broadcast stations in New York, the other applicants "were entitled to clear diversification preferences over him."

The F.C.C. also maintained in both the review board decision delivered on Aug. 17, 1984, and the full commission decision rendered one year later, that Mr. Spitzer did not deserve preference even though he offered an assurance of a continuity of service. "An otherwise experienced broadcaster could overcome a lack of such familiarity in a relatively brief period of actual station operation," the full commission decision states.

Mr. LeBow described his background in radio by stating, "I've been in and around it." He also is an officer and general counsel for WNWK-FM in Newark.

There are some questions as to what position Mr. LeBow actually holds with Long Island Radio and what his relationship is with other owners of the company. Mr. LeBow's attorney, Frederick Cooke, referred to him as the president of the group; Mr. LeBow described himself as vice president and general counsel.

Long Island Radio Communications is a merger of two applicants, Long Island Radio and Island Sound Communications. Throughout the merger arrangements there were allegations made about sloppy practices and misinformation.

Dick London, news director and leading anchorman at WWRL-AM in New York for more than 16 years,

charged in a letter to the F.C.C. dated Nov. 20, 1984, that the principals of Long Island Radio and Island Sound Communications may have engaged in a scheme to mislead the commission as to the makeup of the newly formed corporations. Furthermore, he charged that Mr. LeBow had urged him to use an incorrect address in connection with the Long Island Radio application, and that when he refused, his name was used without his permission as a member of the board.

The chairman of the F.C.C. review board, Joseph A. Marino, filed a dissenting statement to the board's decision in favor of Long Island Radio. He wrote: "My reservations grow out of the sloppy and sharp practices engaged in by the now-merged applicant." He outlined in his statement a series of what he considered discrepancies between when merger agreements were filed and when the actual agreements might have been reached.

Mr. Marino concludes his statement by asking "whether it makes any sense under these circumstances and on an interim basis tooust Phoenix, an experienced broadcaster and the present temporary operator of the radio facilities, acknowledged by the merged applicant to be providing 'quality programming serving the interests of the community,' and replace it with a careless lawyer applicant, who won't even file simple pleadings on time, and now proposes to divide time between the practice of law and the 'full-time' management of the interim broadcast operation."

Meanwhile, Mr. Spitzer's special temporary authority to operate the facilities of WLIR is to expire as of next Feb. 28, or when notification is granted of Long Island Radio Communications' readiness to commence operations.

Mr. Spitzer said that some other stations in the area have approached him about merging his format and staff with other existing radio operations. Because WLIR does "more business than people around here, I have been asked to go with them as a total unit," he said. He declined to give any details.

Undaunted by the turmoil surrounding WLIR, Mr. LeBow said that he intends to be on the air shortly, and was concerned only about the possibility of a "confusion period." He said that Mr. Spitzer has been billing advertisers ahead to the first quarter of 1986. "There could be problems if advertisers have to pay twice," he said.

There also has been some confusion over a recent F.C.C. rule that an interim operator must turn over 80 percent of the station's profits to charity until the license is permanently assigned. Mr. LeBow has agreed to those terms; Mr. Spitzer has argued that ruling.

"At the beginning, no one talked about a charity provision," Mr. Spitzer said. "After I decided to go for the interim, they came up with the provision. If I knew the facts beforehand, I wouldn't have gone for the interim."

Mr. LeBow alleges that Mr. Spitzer offered him \$250,000 a year to drop his bid for the station.

"LeBow's accusations are based on some conversations, but I never used those words," Mr. Spitzer said. "I proposed the possibility of our working together, but there were no details. I said that we would have to sit down with the lawyers and the F.C.C."

There are now a dozen factions that want the valuable WLIR license. At this point, hundreds of thousands of dollars have been spent in attorneys' fees to fight the cases at the F.C.C. Most likely, the battle will continue well into the next decade. ■

30% PAPERWORK SAVINGS

FCC Proposes Relaxation Of EEO Reporting Requirements

Wading into the sensitive area of minority hiring goals, the FCC last week voted to seek public comment on a modest but significant relaxation of its Equal Employment Opportunity (EEO) reporting requirements for radio and television stations. The Commission is under pressure from the White House Office of Management and Budget (OMB) to simplify its EEO forms.

One Commission official estimated that if all the proposals were adopted, the time broadcasters spend filling out EEO reports would be reduced by about 30%.

Under the proposal floated last week:

- Only stations with six or more employees would be required to file

annual EEO reports. The current threshold is six.

• Data for fulltime and parttime employees would be combined, rather than reported separately.

• The five-point EEO Program Report required of new stations would be abolished.

• The 10-point EEO report filed by all stations at renewal time would be made "significantly less burdensome." This new Form 336 would contain a series of yes and no questions, request a brief description of the duties and responsibilities of employees in certain job categories, and ask for descriptive responses to questions about the station's EEO practices.

Illegal Race Quotas?

FCC Chairman Mark Fowler commented, "There's a place for our EEO rules, to be sure, to reme-

dy past wrongs. But without careful moderation, we may commit new wrongs." He said slight changes are needed "so that we can carefully manage our EEO scheme to avoid it being rendered unconstitutional as an illegal race quota."

Commissioner Dennis Patrick opposed lumping full and parttime employees together. He observed, "Under the proposed combined format, a licensee could, for FCC reporting and compliance purposes, improve its minority employee profile overall by hiring minorities on a parttime basis only."

Minority Hiring Goals Unchanged

Remaining unchanged would be the bedrock EEO goals for stations, which are tied to the percentage of minorities in the local workforce. This level is known as "parity." Stations with 5-10 employees must have a minority presence of 50% of parity on their overall staffs, and 25% in the "upper four" management categories. Stations with 11 or more workers must reach 50% of parity in both categories.

NEWS BRIEFS

BMI Rate Talks Underway For 1986

With the current contract between BMI and most commercial radio stations set to expire December 31, talks on a new contract for 1986 are now underway. BMI and the All-Industry Radio Music License Committee held their first meeting on a new contract November 6.

When the two sides failed to reach agreement in 1984, BMI unilaterally hiked rates from 15 to 20%. That was subsequently negotiated down to an average of 8.8%. Now the committee wants BMI to roll back rates at least to the pre-1984 level, and make a substantial cut in the per-program license.

If no new pact is in place by year's end, a new provision in the 1984 agreement provides for an automatic extension of existing rates. The two sides have also agreed to work towards creation of a BMI rate court to settle disputes.

Meanwhile, a deadlock between the committee and ASCAP over that organization's rates remains in the hands of a federal judge in New York.

Lyric Ratings Win 65-26% Support In Roper Poll

According to a poll conducted in late September by the Roper Organization, 65% of Americans favor a system of rating rock lyrics based on sexual, violent, or occult content. Only 26% oppose such ratings, and 9% have no opinion.

Roper found that even young people aged 18 to 29 favor ratings by a margin of 54-37%. Support was strongest among "homemakers," 77-14%. But

Roper found that support among parents with children under age 18 was 65-27% — no greater than among the population at large.

Roper said its poll, which was not commissioned by a specific client, did not specify such issues as possible problems, costs, and how ratings would be decided. The survey organization concluded, "This may be one of those 'good ideas' that, when asked about, many Americans essentially respond, 'Why not?' But their support, al-

though obviously quite broad, may not be very deep."

Moody Asks Satellite, Microwave Feeds For Educational FM Translators

Two years after the FCC torpedoed its bid for a new class of low-power FM

stations, Moody Bible Institute of Chicago has come back with a scaled-down proposal. Moody has petitioned the Commission to allow microwave and satellite feeding of noncommercial FM translators.

Under current rules, translators can rebroadcast the programming of full service FMs, but only if they can pick up the signal off-air. The Moody plan killed two years ago called for upping translator power to 10 watts, and allowing not only satellite and microwave feeds but local program origination as well. It would have covered both commercial and educational translators.

Moody says its more modest proposal for educational translators would greatly improve signal quality, and permit the spread of such translators into "very remote areas of the United States" that now have little or no FM radio service.

FCC Dismisses AIDS Complaint Vs. WWDB

The FCC has ruled that WWDB/Philadelphia did not violate the personal attack rule and Fairness Doctrine during an August 10 discussion of AIDS. The Philadelphia Leablan and Gay Task Force accused host Lester Kinsolving (now with WOR/New York) and a guest of making an "unqualified and vicious attack on the character" and integrity of AIDS victims.

WWDB denied the group's request for response time, noting that the task force itself "was not named or identified in any way" on the show. WWDB also pointed out that it had aired "responsive programming in a higher-rated time period for twice the duration" on two occasions.

FCC Fairness/Political Programming Branch Chief **Milt Gross** sided with

WWDB in the dispute. He agreed that the personal attack rule requires an attack on a specific, identifiable person or group. Since the task force did not dispute WWDB's statement that it aired responsive programming, Gross added, there was no apparent violation of the Fairness Doctrine, which requires airing a variety of viewpoints on controversial issues of public importance.

December Filing For 92.7, 92.9 mHz FMs

The FCC has announced that the next filing window for Docket 80-90 FMs will be open from December 2 to January 2. During that time, applications will be accepted for ten stations, whose winners will be chosen by comparative hearing.

Up for grabs during the window are stations on 92.7 mHz in Oakridge, OR; Reedsport, OR; Carrizo Springs, TX; and Fuckersville, VA; and on 92.9 mHz in Anchorage, AK; Cordova, AL; Montecito, CA; Smyrna, DE; Erath, LA; and Belzoni, MS.

Other Key Developments:

- Support for a home audio taping tax on tape and recorders is "growing rapidly." So says Songwriters Guild of America President **George David Weiss**, who's in the midst of a national tour to drum up support for the Home Audio Recording Act.

- NAB's longtime weekly newsletter, *Highlights*, next week becomes *NAB Today*, featuring separate editions for radio and TV members of the association.

- New numbers for reporting tower light outages to the FAA flight center in Leesburg, VA are (800) 468-6621 for Virginia stations and (800) 431-4907 for DC and Maryland broadcasters.



PRESIDENT'S AWARD — The National Federation of Parents for Drug-Free Youth (NFP) has honored NAB as the group making the year's greatest contribution to the fight against drug abuse. Above, NAB President **Eddie Fritts** accepts the "President's Award" from NFP President **Joyce Nalepka** during the group's recent annual conference in Washington.



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For details about NEWSPOWER 1200, call Jim Williams, at AP Broadcast Services (800) 821-4747.

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Self-Defrosting Ski Goggles

Sporting a battery-operated fan that defrosts the lenses while you ski, the unique glasses pictured here are manufactured by Smith, suppliers of ski goggles to the U.S. Olympic Ski Team. The goggles come with two interchangeable lenses: gold for blocking out "blue" light, giving the wearer greater visibility in haze, fog and rain as well as sharper definition of slopes in flat light; and clear for unshaded eye protection.

Both lenses absorb 100% of ultraviolet rays and are double-sealed to prevent snow from sticking to them. In addition, the goggle lenses are located 1 1/2" from the face to eliminate tunnel vision. Total weight is 7 1/2 ounces. Priced at \$84.50, these self-defrosting ski goggles make great promotional items. They're available through the New York City firm Hamacher Schlemmer.



Let Your Telecomputer Do The Calling

You can save perhaps thousands of dollars on in-house research with the Surveyor 7, an automatic telecomputer system. It consists of a computer, transmitter tape deck, receiver tape deck, power pack (for quick connection to a regular electrical outlet), microphone (for making your own tapes), prerecorded transmit tapes, and a receiver tape.

Program the Surveyor 7 by using a single touch-tone style keyboard. Once programmed, the system dials each number. When the number is answered, the Surveyor 7 carries on a two-way conversation, asking questions and recording the answers. When the conversation is over, the system dials the next number, automatically and unattended.

Among the Surveyor 7's features are list dialing, the ability to enter every tenth number automatically, and the ability to operate in an attended mode.

That means the system's operator gets the boss on the line and then the machine delivers the pitch. The system can also give you telephone number playback, recording the number for each person who responds; longterm number storage, enabling you to store numbers for future dialing; continuous service; and digital timer control.

While the response tape records prospects' answers, you can also make your own customized transmit tapes to suit your station's needs. Additional features include the abilities to immediately reject disconnected numbers without playing through the entire message and make three attempts to reach all nonanswering numbers.

Marketed by Laurel, MD-based Mirroco Corporation, the Surveyor 7 also sports a one-year parts and labor guarantee on the tape decks, and finetuning on in and outgoing phone lines. For more information, contact Mike Weiner at (301) 890-8833.

Radio Station Software Directory Available

Containing details on more than 60 pieces of radio software for the personal computer, the "1985 Radio PC Software Directory" is currently available from Binghamton, NY-based Waters Information Services.

Program offerings from more than three dozen companies are represent-

ed, including software designed to perform such specific radio station tasks as traffic and billing, music scheduling, ratings and research analysis, newsroom automation, co-op advertising management, sales office automation, and school closing announcements.

Along with a concise description of

the software package, each listing contains facts on compatible hardware, RAM and disc storage requirements, principal applications, customer support, pricing, and user history. Price: \$29.95. For more information, contact Waters Information Services at (607) 770-1945.

Sing-A-Long Sound System

Reminiscent of those Japanese bars where people go to drink and take turns singing sentimental favorites to the accompaniment of prerecorded tapes, the "Studio 2 Sing-along Machine" is portable enough to liven up any poolside party.

Here's how the "Studio 2" works: A prerecorded orchestra tape plays in the 8-track deck, while you sing through the unidirectional microphone. The unit then mixes your voice and the orchestra tape through its high-fidelity 8" woofer and 2" tweeter. Reverb, pitch/tempo and tone are fully adjustable. Meanwhile, a second, built-in cassette deck records your performance.

The user can also sing along to their own tapes in either deck, which can both be programmed to play or repeat individual tunes. A second microphone input jack lets you record several singers or instruments in harmony as well.

The "Studio 2" comes with a demo 8-track cassette from the manufacturer that features four popular songs. Hundreds more are



available, spanning pop, rock, folk, country, Latin, gospel and children's songs. The "Studio 2" sports a 15-watt amplifier and operates indoors on AC and outdoors on 10 "D" batteries. Jacks for headphones, extension speaker, and turntable are included. Available via the Sharper Image catalogue for \$299.

Own A Piece Of The Apple

Ever since some Indians sold the whole island for \$24 worth of blankets 'n' beads, Manhattan real estate values have skyrocketed, to say the least. So imagine our surprise when we heard the Big Apple Land Corporation recently announced plans to sell one square-inch parcels of Upper West Side real estate at five bucks a pop.

According to Scott Moger, President of the Manhattan-based Big Apple Land Corporation, every person who mails in for his slice of the apple will receive an individually-numbered "Big Apple Deed" imprinted with the exact location of the purchaser's lot. (The main location is 49 West 127th St., off Fifth Avenue.)

Moger notes that owners "will not be permitted to occupy, build on, enclose or receive any income or financial benefits from their 'square inches.'" Moger's firm intends to develop the lot into a community friendship garden and maintain responsibility for all real estate taxes, insurance, maintenance and compliance with city and state regulations for the ten-year term of each deed.

The possibilities for radio promotional tie-ins (anyone for giving away a square foot of Manhattan real estate?) — are fertile, if not earth-shattering. ...



Fast Rewind

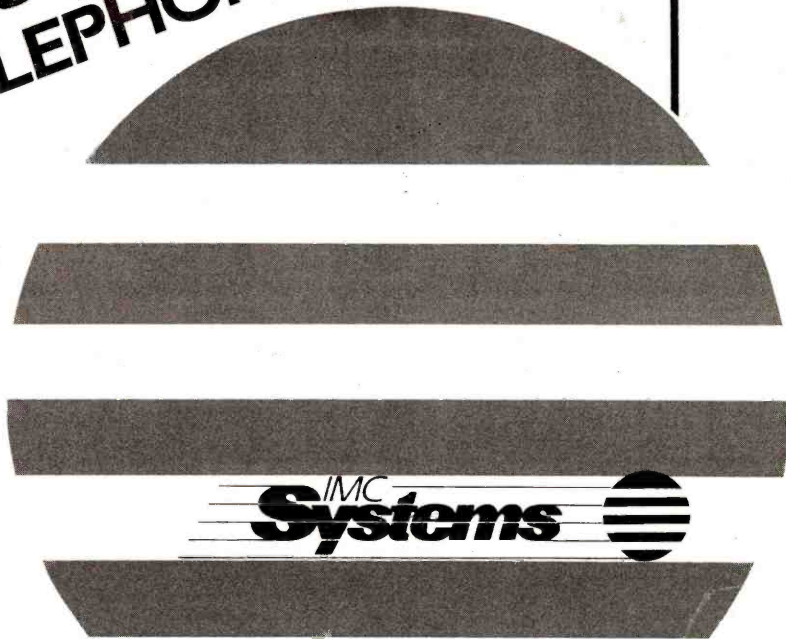
Cut your videocassette rewinding time in half with this Rapidwinder II VHS unit. Available through the Kirtland, OH-based Herrington catalog, this handy little gizmo features a digital counter that enables you to rewind or fast forward to a specific tape location, thereby saving hours of wear and tear on the VCR heads.

Additional Rapidwinder II VHS features include an electronic speed sensor that prevents tape stretch and breakage, and automatic power-off at the end of the tape. Suggested retail price: \$69.95.



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PRO:MOTIONS

Attic Taps Allen



Brian Allen

Attic Records has named **Brian Allen** Professional Manager/A&R Coordinator. Allen, a former member of Toronto, left the group in 1983 to pursue a career as an independent producer, songwriter, and arranger. He most recently co-wrote Heart's "What About Love."

CHANGES

Jolie Rabedeaux, formerly news reporter at WHO/Des Moines, joins the sales staff as Sales Representative.

Michael Swanson, formerly with KCRG-AM/Cedar Rapids, is now parttime DJ for KRNA-FM/Iowa City.

Stephanie Wignall, formerly with the Roth Young executive placement firm, has been appointed to the sales staff at KUTR/Salt Lake City.

K. Ann Foster, formerly Account Executive at WFYV/Jacksonville, joins crosstown WCRJ-AM & FM in the same capacity.

Wanda Proffitt, formerly an Account Executive at WSSH/Boston, joins neighbor WZOU/Boston in the same capacity.

Mike Forsyth, formerly Advertising Director of Katronics, Inc., has been named to the sales staff at WREN/Topeka.

Boutross Joins MG Media



Lynne Boutross

Lynne Boutross has been named West Coast Manager of **MG Media** in Los Angeles. Before joining the company, Boutross was Director/Special Projects for **Embassy/Jerry Perenchio** for four years.

McVay Media Moves

McVay Media has moved its offices and can now be reached at: King James South Office Park, 24650 Center Ridge Road, Suite 148, Cleveland, OH 44145; (216) 892-1910.

Greater Media Promotes Lipsky

Mark Lipsky, Promotion Director of **WMGK & WPEN/Philadelphia**, will now also handle the Corporate Promotion Coordinator post for the **Greater Media** radio stations. He joined WPEN in July 1979 as a producer, later progressing to Associate Director/Creative Services and Promotion Manager.

Streicker Directs WB Business Affairs

Richard Streicker has been named Director/Business Affairs for **Warner Bros. Records**. Prior to his appointment Streicker was an attorney for **Mitchell, Silberberg and Knupp**, where he specialized in music law. He's been with the label since 1982.

Charney Named RCA/Ariola General Counsel



Leonard Charney

Leonard Charney has been upped to General Counsel for **RCA/Ariola International**. Charney joined RCA's Law Department in 1975 as Counsel. Four years later he advanced to Senior Counsel/Talent Affairs. Before he came to RCA, Charney served as Assistant General Counsel with **Metromedia, Inc.** for two and a half years.

Shaver Named WWOOD & WKZZ GSM

John Shaver has been promoted to General Sales Manager for **WWOD & WKZZ/Lynchburg, VA**, succeeding **Daniel Conway** who's now with **WSKS/Cincinnati**. Shaver has been with the stations as an Account Executive since September 1984. Prior to joining the combo, he served as an AE with the *Kingsport Times-News* in Tennessee.

Mars Promoted To KKHR LSM

Andrew Mars has been upped to Local Sales Manager of **KKHR/Los Angeles**. Before his promotion, Mars had served as an AE at the station for two years. Prior to that he was a sales assistant in the Los Angeles office of **Petry Television**. Mars's background also includes stints with **ABC, NBC, Company III Productions**, and **Bob Stivers Associates**.

MBA Sets Board



Ron Petersen

Missouri Broadcasters Association has elected a new board for the upcoming term. **Ron Petersen**, VP of **KDMM & KRKG/Carthage**, is the new President of the MBA. President-elect is **Terry King**, GM of **KTTR & KZNN/Rolla**. **Wilton R. Osborn II**, President/GM of **KJLA/Kansas City**, is Secretary-Treasurer. Three new directors were also elected: **Buddy Turner**, OM of **WDAF-TV/Kansas City**; **Bill Weaver**, GM of **KFRU/Columbia**; and **Rod Orr**, GM of **KRMS & KYLC/Osage Beach**.

NYSBA Names Officers, Directors

The **New York State Broadcasters Association** has announced its new officers and directors for 1986. **Lawrence Levite**, President/GM of **WBEN/Buffalo**, has been named Chairman of the Board; **Walter Maxwell**, President/GM of **WGHQ & WBPM/Kingston**, will serve as Vice President; **James Champlin**, President of **Beck-Ross Communications, Inc.**, has been appointed Secretary; and **Ronald Pulera**, President/GM of **WTEN-TV/Albany**, will serve as Treasurer. New members elected to the Board include: **Colin Chisholm**, VP of **Turner Program Services**; **Vincent DeLuca**, President/GM of **WOKR-TV/Rochester**; **Jerome Gillman**, President/GM of **WDST/Woodstock**; **Kevin O'Brien**, VP/GM of **WNEW-TV/New York**; **Frederick Patrick**, GM of **WBLK/Buffalo**, and **Michael Ziegler**, President/GM of **WKSG-FM & TV/Binghamton**.

PROS ON THE LOOSE

Jason Alexander — Afternoons **WRVF/Gainesville, FL** (904) 392-0771

Famous Amos — Mornings **KOFM/Oklahoma City** (405) 341-7768

Mike Anderson — Mornings/Production **WEZS/Richmond** (804) 262-0497

Reed Kittredge — MD **WVIC/Lansing** (517) 482-6773

Teri Norman — Overnights **WLLT/Cincinnati** (513) 821-9480
Cliff O'Sullivan — Associate Director Product Management **E/PIA** (213) 545-6785

J.J. Shannon — Nights (1100) **WNFI/Daysona Beach** (305) 997-2131

Mike Ward — Morning News **WVWW/Detroit** (313) 584-7352

Jessica West — Production Director **KWHL/Anchorage** (907) 522-3008

CHRONICLE

Born To:

WLLZ/Detroit PD **Doug Podell** and his wife Sue, daughter Lauren, October 31.

WJLB/Detroit PD **James Alexander** and his wife Angela, daughter Lyndsey Grace (their second child), November 9.

KKRD/Wichita morning man **Tim Peters** and his wife Stacey, daughter Ashley Lauren, November 8.

Married:

WKSS/Hartford air personality **Jeremy Savage** to "Roxanne" on November 24.

WLWI/Montgomery MD **Greg Mozingo** to Kim Rushton.

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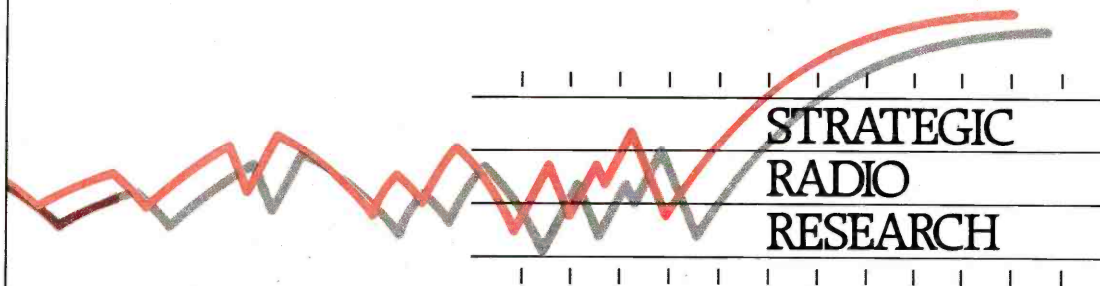
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Strategic Radio Research. We're fast, but we're good.





JHAN HIBER

WEEK IN REVIEW

Coping With Continuous Measurements

Just when you learn all the answers, Arbitron has gone ahead and changed all the questions. I'm referring, of course, to that company's most recent decision to inject year-round surveys in the top 75 markets that don't already have four sweeps per year. This has to be considered among the company's most dramatic moves ever.

Since you were probably in the middle of budgeting and planning for 1986 when the announcement was released, you may have been forced to go back to the drawing board. As you face the dilemma of coping with the additional survey frequency, let's review the implications for the sales and programming efforts of stations in the affected markets.

Arbitron Timetables

First, a look at the implementation steps that will affect you in 1986. If your market has been surveyed twice annually in the past, then for 1986 you will have a third sweep — a summer survey — added to the equation. Thus, between April 3-September 17 your market will be in a continuous sweep, with the summer survey beginning the day after the spring sweep is completed. Then there's a one-week rest, and then September 25 marks the beginning of the fall survey, which ends December 17.

Those of you in markets that currently have three surveys (winter, spring, and fall) will also have the summer survey added next year. Thus, stations in those markets are under continuous Arbitron survey pressure from January 9-September 17, and then pick up with the fall survey a week later.

Markets that go from two to

three ratings periods in 1986 will have the winter survey beginning in January, 1987. Effective with that date, all of the top 75 markets will have 48 Arbitron survey weeks per year.

To Buy Or Not To Buy?

One of the key decisions for stations is whether or not they will subscribe to additional Arbitron surveys. Clearly, this has to be individually considered, as every station, marketplace, competitive situation, and economic circumstance is different.

Among the key factors in this important question are the following:

- What will be the additional cost of increased subscription?
- What sort of ROI (return on investment) criteria must be met? How many dollars will have to be brought in order to make an additional Arbitron subscription worthwhile?

- Are there enough sales dollars obtainable from the results of the new summer and/or winter surveys? Given the format of each station, some can realistically expect to do better in the summer sweep, while others might more dramatically prosper during the winter frame.

- What's the competition likely to do? Some stations may say they won't advertise or promote for the

additional surveys and thus won't subscribe. However, each station will have to decide for itself how much faith to place in the assurances of its competition. Remember, stations can subscribe on a post-publication basis if they score impressively.

- What is the reaction of your ad community? Many ad agency people have so far spoken out in favor of the increased survey frequency. How do the advertisers in your community feel? How much of the business is dependent on their feelings? Will you be likely to suffer in their eyes if you don't subscribe?
- How will your sales staff react? Do Arbitron numbers play a very important role in their day-to-day presentations, or can they get by without the book? If they can't, and you decide not to subscribe to the additional surveys, will you have to retrain current staff or hire new people?

- Finally, from a sales perspective, what is the overall bottom-line impact of the additional surveys? It may be, for example, that it doesn't cost too much to subscribe, per se. However, if you foresee additional expenditures in advertising and promotion, then that puts more pressure on the sales effort to make sure the return on investment is worthwhile.

Programming Considerations

That loud noise you hear is the wailing of PDs and DJs wondering when, if ever, they will get a vacation under the new survey schedules. That is but one of the key con-

siderations for those on the programming side. Here are some other thoughts as programmers try to deal with the additional survey pressure:

- As you set your marketing plan for 1986, decide which, if any, survey is the priority. Perhaps the spring sweep is it. If you can single out one sweep as the most crucial, then channel your programming, promotion, and advertising efforts towards payoff there. Naturally, this doesn't mean you neglect the rest of the year. However, you will need to examine your priorities.

- Take your annual budgets for programming, promotion, and advertising, and apportion the monies according to your survey priorities. Also, be sure to coordinate this with the sales manager. For example, in a two-surveys-a-year market that will have a summer sweep next year, a sales team may feel that it's not worth subscribing to the summer book. Therefore, the annual budgets might see 50% aimed at the spring survey, 10% of the dollars geared toward the summer ratings, and the remaining 40% targeted for the fall sweep.

- In order to keep staff morale from plunging, you will need to discuss vacations and holidays with them. Once survey priorities have been set you should then be able to allow some of the key talent to be off at desirable times. However, you certainly don't want to have your morning man on vacation

Cleveland Metro Redefined

Arbitron subscribers in Cleveland have voted to expand the metro. 80% of the stations involved approved the addition of Lorain County to the Arbitron metro, effective next year. Meanwhile, subscribers in Washington, DC are voting to redo that metro. Final results are expected next week.

Research Directors Clearinghouse Launched

The NAB has established a clearinghouse to share ideas among and promote the value of station-based research directors. If there's enough interest, a session at the NAB convention in April will be devoted to the research director's role. Contact NAB's Research & Planning Department in Washington, DC for more information.

during the sweep you have determined to be the most important to your station.

- What's going to be happening musically? Will PDs in the affected markets be requesting some new product from the record companies during the new surveys? It doesn't do radio much good to be surveyed more frequently if your basic product — the music — isn't as fresh and as available during the new sweep as it has been during the traditional survey cycle.

Final Thoughts

These are but a few of the main points stations will need to keep in mind as they wrestle with the additional Arbitron surveys. Among other questions to be answered: What happens to Birch? Can the station afford both services? In many markets it just so happens that the additional Arbitron fee equates to what stations have currently been paying Birch.

None of these decisions will be easy, nor can the outcomes of Arbitron's move be clearly foreseen. However, one thing is certain: the industry now faces a new reality and stations that cope successfully with it will be the winners. If you'd like to talk to me individually about these questions or any concerns you have about continuous measurement, please don't hesitate to call.

Next week: a discussion of Arbitron's new diary review reservations procedure.

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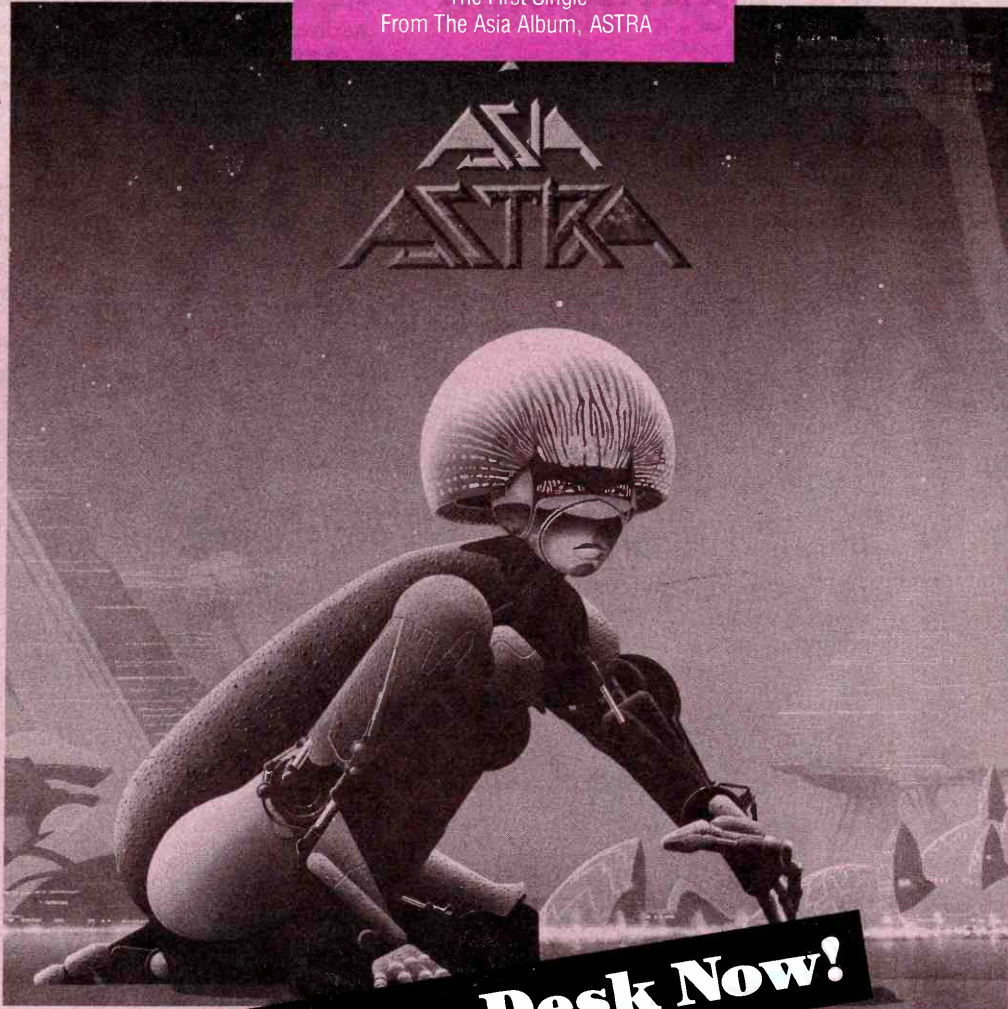
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NETWORKS/PROGRAM SUPPLIERS

RADAR/ARBITRON PRIMER

The Great National Numbers Game

Any way you look at it, the name of the game is ratings. Network radio has become one of broadcasting's great numbers rackets, joining the rest of the industry in the quest for increased audience and profit. Agencies paint their network picture by numbers, which leaves the webs at the mercy of listeners' habits and ratings companies.

Traditionally, networks and agencies have regarded the semi-annual RADAR reports as the primary indicators of network nationwide performance. The winter-spring and summer-fall books are anxiously awaited so network sales departments can find a reason to rewrite the rate card and advertising agencies can see where to place their buys. Meanwhile, Arbitron — the Ma Bell of local radio ratings — applies its market-by-market spring results on a nationwide scope to also determine individual network performance. Both the RADAR and Arbitron national surveys have distinct applications, but because of differing methodologies and results they can vary greatly in their utility. Following is a simple outline distinguishing the two surveys:

Industrial Design

Possibly the single biggest difference between RADAR (compiled by Statistical Research, Inc.) and Arbitron lies in the primary design of both surveys. The RADAR study was developed to exclusively measure audience levels for network programs and commercials. The Arbitron numbers constitute a "summary" of local diary information for local time-period audiences, reworked to show listening for stations affiliated with various networks.

Sample size and methodology also set the two surveys apart. RADAR is a national, purely random, digit-dial study covering virtually all telephone households. It reports the listening habits of approximately 8000 respondents during the survey period. Arbitron culls its figures from the total of its spring market-by-market survey and draws on a total sample base of approximately 266,000 persons who, in most cases, returned mail-out diaries.

The method used for RADAR incorporates up to nine separate telephone recall contacts for one individual per household. Each respondent is surveyed for one week, reporting his/her radio listening for the time elapsed since the most recent phone call. The complete measurement periods are 24 weeks each for the winter-spring or summer-fall surveys, and the final report combines the measurement for these periods on a "rolling" basis. Thus, RADAR 31

covered the summer-fall '84 and winter-spring '85 numbers, and RADAR 32 will include winter-spring '85 and summer-fall '85 results.

On the other hand, Arbitron uses a one-week telephone-placed, mail-back, personal diary provided to all persons 12+ living in pre-contacted households. Ethnic groups identified as those posing response problems are handled differently, with heavier weighting, telephone recall follow-ups, and/or increased monetary incentives.

"Both the RADAR and Arbitron national surveys have distinct applications, but because of differing methodologies and results they can vary greatly in their utility."

Processing Plant

The processing of survey data is an important element in preparing the final nationwide network picture. RADAR claims it carefully checks all listening data for accuracy and completeness prior to

Network Radio Audience Estimates

Adults, Teens 12-17
Monday-Sunday 6AM-Midnight
ADI, Average Quarter-Hour, in Hundreds

Total U.S.	ABC-CON	ABCENT	ABC-FM
TOTAL PERSONS 12+	14957	16671	12206
ADULTS 18+	12025	16316	9449
18-24	4021	1371	3578
25-34	3994	2684	3419
35-44	1990	2932	1464
45-54	837	2832	491
55-64	605	2826	307
TEENS 12-17	2932	355	2757
ADULTS 18-34	8015	4055	6997
18-49	10501	8455	8781
25-49	6480	7084	5203
25-54	6821	8448	5374
35-64	3432	6590	2262
25+	8004	14943	5871

RADAR 31, SPRING 1985, VOLUME 2
NETWORK AUDIENCES TO ALL COMMERCIALS
DEMOGRAPHIC: PERSONS 12+
(including commercials within and outside of programs)

AVERAGE AUDIENCE PER COMMERCIAL					
MONDAY		TUESDAY		SAT-MIDNIGHT	
RADAR 30	RADAR 31	RADAR 30	RADAR 31	RADAR 30	RADAR 31
KA	KA	KA	KA	KA	KA
(000)	(000)	(000)	(000)	(000)	(000)
RANK	RANK	RANK	RANK	RANK	RANK
NBC	1,314	5	1,177	9	-10.4
TLK*	338	18	358	18	+ 5.9
SRC	1,259	6	1,361	3	+ 8.1
A-C	1,330	4	1,230	7	- 7.5
A-D	781	13	771	13	- 1.3
A-E**	1,489	3	1,461	2	- 1.9
A-F	1,137	10	1,293	5	+13.7
A-I	1,566	1	1,649	1	+ 5.3
A-R	1,215	7	1,235	6	+ 1.6
CBS**	1,192	8	1,196	8	+ 0.3
MBS**	1,160	9	1,145	10	- 1.3
NBH**	472	16	404	17	-14.4
RRN	977	11	982	12	+ 0.5
SNW	625	14T	761	14	+21.8

The Arbitron (above, left) and RADAR (above, right) surveys both report audience numbers (in hundreds), but ARB figures are computed for AQH while RADAR results are computed from audience listening to all commercials. The above figures are presented only for illustration and not for comparison.

processing, and also verifies network clearance data for response conflicts or inconsistencies. All radio usage information is processed on a quarter-hour basis. Also, station airplay is periodically logged at random by SRI to verify that clearance and affiliation data supplied by the station and/or network is complete and accurate.

Arbitron processes its information through diary editing, checking for inconsistencies such as blank days (caused by either inactivity or failure to record) or unclear entries. The Arbitron national report uses market-by-market ADI (Area of Dominant Influence) data.

The final RADAR report features standard information detailing radio usage for a variety of demographic and geographic groups, as well as data on network programs and commercials. On-line facilities include pre- and post-buy options, and a post-analysis feature provides audience esti-

mates based on network clearances for specific advertiser schedules combined with standard usage data.

Arbitron issues a standard report including data on radio usage for various age-sex groups in local markets, and the national report reflects a combination of local usage data for stations af-

"Neither ratings system is inherently 'better' than the other. RADAR and Arbitron differ greatly in their intent and approach."

filiated with various networks. Data is provided for all wired networks listed by RADAR, as well as other syndicators, state networks, and unwired rep networks. In addition, Arbitron national usage figures are broken down into market

segments of 1-25, 1-50, 1-70, and 1-100, allowing agencies to compute network strengths and weaknesses based on market size.

Applications

Neither ratings system is inherently "better" than the other. RADAR and Arbitron differ greatly in their intent and approach, but both can be useful in understanding different elements of the network industry. The RADAR survey, which is designed to look at network radio only, presents a clear indication of network activity over the preceding 12 months. Upward movement within certain age-sex groups is clearly evident, as are trends for either a specific network or the industry in general. Arbitron figures can be used to corroborate (or dispute) the RADAR numbers, and are also useful in assisting agencies in uncovering network strengths within certain markets. However, because Arbitron surveys all national markets only once per year, its network figures reflect results only from the annual spring book.

More and more agencies are finding that both RADAR and Arbitron are vital to making intelligent network buys. RADAR is the initial research tool at the agency level because it presents the overall clearance picture for audience-per-commercial, and is considered radio's equivalent to TV's Nielsen. At the same time, the Arbitron network results can become important when time buyers want to look at individual markets to determine the holes that need to be filled in. The innovative time buyer reads and understands RADAR and Arbitron, and makes knowledgeable decisions based on information culled from both.

Obviously not all similarities and differences between the two ratings surveys can be mentioned. For more information, contact either SRI (RADAR) or Arbitron. For further details on RADAR, see the R&R Networks column of 3/1/85. Thanks to SRI's Miriam Murphy and Arbitron's Maddy Schreiber for their assistance in this network ratings primer.

ONLY 32 SHOPPING DAYS —

Christmas Catalog Supplement



While the Christmas season unofficially opened several weeks ago (R&R Nets, 11-1), retailers view next Friday as the actual start of the annual buying phenomenon. Christmas shoppers are poring through this year's holiday offerings, from the Sears wish book to the Neiman-Marcus novelty collection. In keeping with the spirit of the season, here are a few more entries in the syndicated Xmas programming catalog.

• **Creative Radio Network** is distributing "The Magic Of Christmas," and 18-hour seasonal programming block produced by Kris Stevens Enterprises. The holiday package is a no-host "format" allowing for local personalities or for unannounced broadcast in blocks of varying length. The program features vignettes on Christmas past and present, and relates how the holiday season is celebrated across the country and around the world. "The Magic Of Christmas" is available on a market exclusive, barter basis and includes a complete jin-

gle package. Call (800) 392-9999 or (818) 787-0410 (in CA) for more information.

• **Westwood One Radio Networks** is offering "The Alabama Christmas Special," a Country-oriented 90-minute feature highlighting the new Alabama Christmas album, "Alabama Christmas." The album contains all original material, and the special also includes artist interviews recorded in Nashville. "The Alabama Christmas Special" is hosted by Jim Duncan and is available on a market exclusive, barter basis. More information can be obtained at (213) 204-5000.

• **NBC's Source** is producing and distributing "Billy Crystal's Perfect Album Sides," which features little holiday music but is slated to run for twelve days prior to Christmas. The 60-minute daily program features one artist or group each day, with the "best of the best" music formatted into two separate album sides. Side A (the first half of the program) will feature a complete album side from the artist, while Side B is a "fantasy side" — a compilation of the artist's best cuts from various LPs. "Perfect Album Sides" is produced by Denny Somach Productions, and highlights such artists as the Beatles, Rolling Stones, the Who, Bruce Springsteen, and David Bowie. For further details call (212) 664-4599.

So — make your selection, place your call, and Mele Kalikimaka ehoul makahiki hou.

Headliners For The Radio Advertising Bureau's 1986 Managing Sales Conference February 1-February 6



Denis Waitley
Sales Consultant



Arthur G. Gunther
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Zig Ziglar
Sales Motivator



Dr. Ruth Westheimer
Therapist & Radio Personality

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NETWORK FEATURE FILE

NEWS & INFORMATION FEATURES

November 25-29

MUSIC FEATURES

The Weekend

November 30-December 1	
The Countdown (WO)	Isley Bros./Isley-Jasper/Isley
Countdown America With Dick Clark (USR1)	Olivia Newton-John
Country Music's Radio Magazine (CRN)	Steve Warner
Country Six-Pack (US)	Country love song
Dick Clark's Rock, Roll, & Remember (US)	John Denver
Dr. Demento (WO)	Fun & Games
Entertainment Coast-To-Coast (CBSR)	Jane Wiedin/Alan Thicke/Ken Myers
Future Hits (WO)	Paul Young/A-Ha
Gary Owens' Supertracks (CRN)	Smokiey Robinson
Great Sounds (US)	Al Hirt
Hot Ones (US)	Sheena Easton
Lee Arnold On A Country Road (MBS)	Rosanne Cash/Gary Morris/T.G. Sheppard
Musical! (WO)	Musical movie countdown
Musical Starstreams (MS)	Karyn
Music Of The City (SI)	Thanksgiving special
National Music Survey (MBS)	Freddie Jackson/Grace Slick/Stanhill/ Mr. Mister
On The Radio (NSBA)	Howard Jones
Playback (SI)	Feature year: 1979
Power Cuts (GSN)	Simple Minds/Asia (11-21)
Rick Dees' Weekly Top 40 (US)	Olivia Newton-John
Rock Around The World (BRE)	Duran Duran/Tears For Fears
Rock Chronicles (WO)	Critics on Springsteen/Kate Bush/Jeff Beck/Eddie Van Halen/Alam
Rock Over London (RI)	Chicago
Rock Reunion (BRE)	Chicago
Rock Week (WO)	ZZ Top/Dire Straits
Scott Shannon's Rockin' America Countdown (WO)	Arcade/OMD/Mr. Mister
Silver Eagle (DIR)	Nitty Gritty Dirt Band
Solid Gold Saturday Night (USR2)	Great instrumental (11-30)
Street Beat (BRE)	Maurice White/Rick James
Super Gold (TRAN)	'50s superstars (11-30)
Superstars Of Rock (WO)	Heart/Power Station
That's Love (WO)	Frankie Valli/John DeLorean/Maurice White
Top 30 USA (CBSE)	Great duets
Weekly Country Music Countdown (US)	Judds

The Week Of

December 2-6	
American Music Magazine With Rick Dees (US)	Rick Dees (12-2)
Country Closeup (NP)	Judds
Country Today (MJ1)	Kenny Rogers
Earth News (WO)	Jack Lamson/Emilio Estevez/Robert Loggia/Ray Manzarek
Encore With William B. Williams (WO)	1947: Vaughn Monroe
Innerview (IN)	Tommy Shaw
Line One (WO)	Tommy Shaw (12-2)
Live From Gilley's (WO)	Met Title
Metalshop (MJ1)	Bruce Dickinson
Off The Record (WO)	Stanlip/Loverboy/Joe Lynn Turner
Off The Record Special (WO)	Pete Townshend
Pop Concert (WO)	Laura Branigan
Rockline (GSN)	Pete Townshend live from London (12-2)
Special Edition (WO)	Maurice White Pt. 2
Star Trak (WO)	Arcade/John Cougar Mellencamp/Scotti Pollitt

COMEDY

Daily Feed (DCA)	Federal hunger guidelines/post summit blues/another Reagan speech/microbe escapes/sparks die hard
Laugh Machine (PRN)	David Steinberg/Joan Rivers/Robert Keen/Smothers Brothers/George Carlin/Woody Allen
Party Drop-ins (ASR)	How to party #24/essence of Shekyl/RV of the month club/gerbil life/Barut Airlines
Radio Hotline (ASR)	Request/tchy elbows/Jasper's lumber/Tinkerbell/drugs
Stevens & Grdic's Comedy Drop-ins (ASR)	Pipette magazine/Gandhi film festival/the finger/the them festival/how to pick up chicks
United Spots Of America (ASR)	Mr. Sugar cereal/Victoria Principal PSA/nuclear freeze PSA/Mr. Wine/B-Team trailer

GENERAL INFORMATION

Jim Bohannon Show (MBS)	Joe Tatarewicz (11-30)
Ed Busch Talk Show (AP)	Dying to run/celebrity deaths/TV westland (11-29)
Computer Program (PRN)	Employment opportunities/videos/health/banking
Health Care (PIA)	Preparing for life's changes (11-24)
Larry King Show (MBS)	Buddy Rich (11-25)
News Blimp (PRN)	Edward P. Morgan (11-26)
Newsline Extra (NBC)	Malcolm Toot (11-27)
Public Affairs (PIA)	Dan Golde (11-28)
Spoken Word (PRN)	Art Buchwald (11-28)
Waldenbooks Review (WO)	Rona Jaffe/Stephen Birmingham/Joseph Wambaugh/Judith Martin

NETWORK PEOPLE

• Former CBS News United Nations Correspondent Richard Hotteliet has been appointed Public Affairs Counselor for the United States Mission to the U.N. Hotteliet joined CBS News in 1944 as a London-based war correspondent, and began his career with United Press International in 1939.

Also at CBS: Morris McWilliams and John Luginbill have been named Account Executives in the New York and Detroit offices, respectively. McWilliams comes to CBS from ABC Radio, where he held a similar position since 1980. Luginbill was most recently an

Account Executive for CBS Radio Spot Cable Sales, and previously was a Media Planner for J. Walter Thompson in Chicago.

• James Williams has been appointed Deputy Director/Sales for the Broadcast Services Department of Associated Press. Williams will now be responsible for sales membership and marketing for the department, which provides AP services to 5,700 radio and television stations and several hundred cable TV systems. He joined the AP in 1979 as a broadcast executive. Prior to that, he was a sales represen-

tative at WTBC & WUOA/Tuscaloosa, AL.

• Mark Kress has been named to the newly-created position of General Manager/Music Marketing and Promotion for the Westwood One Radio Networks. He will be responsible for all aspects of Westwood One tour sponsorships, primarily working with advertisers and artist management in selecting the artists and co-sponsors for upcoming tours. Kress joined the Network in 1984 as Director/Advertiser Sales, Western Region.



SEX FOR SALES — NBC Radio Entertainment sex therapist Dr. Ruth Westheimer dropped in on WBNC's midday personality Soupy Sales to offer some advice and talk up her new 12" sex guide (a recording, of course).

plain-rap

countdown

First 2 Weeks:

KISS-FM/AM Los Angeles
Gerry DeFrancesco said YES!

Q101/Chicago
Dan O'Toole said YES!

KISS-108/Boston
Sonny Joe White said YES!

Y100/Miami
Robert W. Walker said YES!

And almost 100 other top programmers nationwide said YES!

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

All you add is your own station and talent.

Great for CHR & A/C-CHR hybrids!

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THE KING BISCUIT FLOWER HOUR



THE HOOTERS

November 24

Philadelphia's own band in their triumphant return to the Tower Theatre—capping a year in which they catapulted to international stardom!

Stay tuned for these Biscuits coming up in December:

December 1 Tears for Fears and the
Thompson Twins

December 8 Heart

December 15 Todd Rundgren

December 22 Phantom, Rocker & Slick

December 29 Year End Special including
Eric Clapton, Dire Straits
and Robert Plant

And coming in January—Pete Townshend and Roger Daltrey.

AMERICA'S PREMIER CONCERT SHOW!

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Excellence In Financial Management For Radio

By Susan D. Harrison

The following excerpt is taken from "Radio In Search of Excellence." Published by the NAB, the book features 12 chapters by McKinsey and Company and other management consultants. Copies may be purchased by writing or calling the NAB at 1771 N Street, N.W., Washington, D.C. 20036; (202) 429-5494.

Radio station financial management offers a prime opportunity for achieving excellence in terms of both its service to the public and the bottom line return on investment for the owners. Clearly, a radio station's owners are in business to make a profit. No matter how high the station's ratings, or how well it serves the public interest, unless its financial structure is managed properly, it will not be possible to realize the income potential of the property for its owners.

Financial management in the radio industry is a complex process involving many factors and decisions with both long and short-term implications. Excellence in financial management requires two key elements: knowledge of the variables and relationships associated with financial transactions; and the ability to utilize this knowledge appropriately to make the most effective financial decisions. These elements are particularly evident in three areas of financial management activity which significantly affect a station's profitability and return on investment: 1) optimizing the station's capital structure; 2) maximizing the tax benefits when purchasing a station; and 3) building capital appreciation through the station's operations.

Optimizing the capital structure involves knowledge of the options available for raising capital, in-

cluding an understanding of the advantages and disadvantages of each method, and the means to tailor the capital structure to meet the individual needs of the owner. Maximizing tax benefits requires a knowledge of the means which may be used to identify and amortize both tangible and intangible assets, and to appropriately treat non-amortizable assets, and a systematic approach which accounts for all of the station's assets in a responsible manner. The day-to-day operation of the station will have a significant impact on its capital appreciation as reflected in its resale value. Efforts to maximize capital appreciation involve knowledge of the factors used by potential buyers to calculate the station's value, and development of strategies which optimize both short and longterm financial performance.

Highly Dynamic

The broadcast industry, and in particular, the radio segment, is highly dynamic. Format changes occur overnight, rate cards are adjusted immediately in response to spot demand, and management and ownership transfers are commonplace. Radio is clearly an industry with a "bias for action."

Financially speaking, radio stations are revenue-driven and fixed-cost-oriented. One of our most common measures of financial performance, the station's operat-

ing cash flow, is, therefore, a function of how successfully management has stayed "close to the customer" (typically through audience segmentation or "niche-manship") and, at the same time, maintained a "simple-form, lean staff."

We are a personnel-intensive industry. "Productivity through people" and "autonomy and entrepreneurship" are so integral to the radio business as to be sine qua non. What successful radio station general manager is not "hands-on, value-driven," and how many radio stations can you think of that are not "simultaneous loose-tight" operations (some a lot looser than others)?

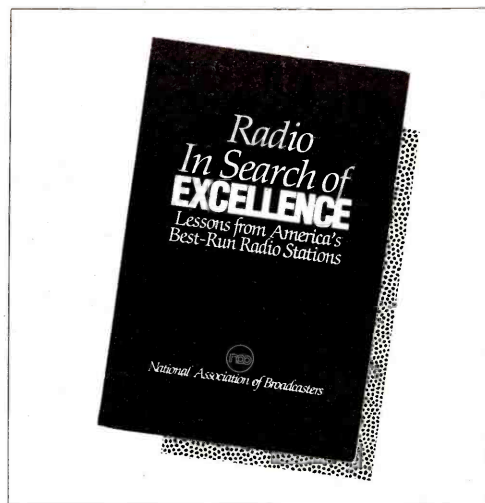
Radio people don't just "stick to the knitting," they eat, sleep and breathe radio.

No Accident

Excellence in business is no accident. Rather it is a goal to be strived for by management utilizing proven approaches and techniques. It follows that excellence in financial management must be achieved through careful attention to the essential elements of financial decision-making.

The development of a radio station's optimum capital structure stems from a thorough understanding of the numerous options for obtaining capital. Through this understanding, it is possible for the financial manager to select the option or combination of options which best matches the purchaser's requirements.

After the purchase, the prudent financial manager should take advantage of the opportunity to recapitalize the station's tangible



and intangible assets. This involves an extensive effort to identify all of the relevant assets and a comprehensive understanding of the methods which can be used to determine the appropriate values and lives for the various categories of assets.

Finally, after the station is up and running, the financial manager must consider both the short and longterm implications of financial decision-making. The goal of capital appreciation can only be achieved through knowledge of how station values are determined, and the selection of strategies which will enhance the station's value. This approach focuses on a combination of variables which can affect a station's long-range profitability. Knowledge of these factors can be useful both in terms of positioning the station for resale and for choosing strategies which take into account a variety of national and local variables in attempting to maximize the station's day-to-day profits.

The tasks of the financial manager are to identify the relevant factors, determine the nature and implications of the various factors, and choose the most appropriate action based on the factors. Performance of the required tasks can be difficult and time-consuming. But when the financial management tasks are performed at superior levels in these three areas, the station will be well on its way toward achieving excellence. Financial excellence provides the means for defining and demonstrating overall excellence for the station as a business enterprise, by optimizing the return on investment for the station's owners and investors. At the same time, excellence in financial management will set a standard and provide the resources needed for maintaining excellence in all of the remaining areas of station management. In this way, financial management can lead the way as the broadcast industry searches for and realizes the highest levels of excellence in the years to come.

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ELVIS: The Legend Of A King

FOR JANUARY 1986
(Elvis Birthdate: Jan. 8)
3 HOURS — 30 SONGS

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BRAD WOODWARD

KABC Celebrates 25 Years In Talk Radio



CHANGING TIMES — The vast changes in radio technology during KABC's quarter-century in Talk are evident in these contrasting photos. On the left is an announcer control board from the late '50s; on the right are today's facilities, installed in 1982 when much of ABC Talkradio's programming began originating from KABC.

“By 1960 KABC's programming was a mixture of old-style network programs and records to which Southern California reacted with massive disinterest.”

It's difficult today to believe such a dismal portrait of what is now one of America's premier Talk radio stations. But, according to KABC/Los Angeles host Ira Fistell in a recent retrospective, that's just where things stood 25 years ago. Enter Ben Hoberman.

WOR Provides Inspiration

In August 1960 ABC dispatched Hoberman, then-GM of rock 'n roll WABC/New York, to do something — anything — with its floundering Los Angeles AM. As KABC celebrates a quarter century of success in the Talk format, Hoberman recalls how it all began:

“The format changed about every six months or so, and we really hadn't been successful with anything. I wanted to try something out there that would be different and commercially salable. I had listened with envy to WOR/New York and was very well aware of its success. I just wondered before I went to L.A. whether or not there was any possibility of doing something similar.

“We adopted a similar philosophy of 'no music' first, and then began trying to figure out the type of conversation that would make it palatable in terms of garnering a large enough listening audience to sell to advertisers. We did not go all Talk or all 'no music' at one time. It took about a year to make the conversion, but it started in August 1960.”

From Monologues To Two-Way

According to Hoberman, a half-hour telephone talk show at the lunch hour “was combined with

some monologues running 45 minutes with 15 minutes of news on the hour, which was a direct copy of what WOR was doing at the time.

“It was controversial, of course, because it was so different. The question we had from the advertising community was, 'How do you run a radio station without playing any records?' And it took us a couple of years to explain to them that

“The thing that really kicked it off was the addition of the Los Angeles Dodgers in 1974.”

—Ben Hoberman

there was a way of doing it, and that it could be successful.

“The original intent in the back of my mind was that we could develop a small, loyal, highly qualitative audience. I didn't think for a moment that it would have the mass appeal profile that would allow it to compete on a numbers basis with pop music stations.”

Dodgers Signing Critical

“The longer we did it, and as we modified the format from monologues to more involvement with listeners, it developed more mass appeal. The thing that really kicked it off was the addition of the Los Angeles Dodgers in 1974.

“That gave the station an opportunity to be sampled by a lot of listeners who liked the Dodgers, and who may not necessarily have even heard about KABC. The Dodgers were an important part of expanding the appeal because, fortunately, a lot of people who listened to the baseball games ended up becoming very loyal fans of the Talk format.”

\$70 Million Market Leader

As it passes the 25-year milestone in Talk, KABC remains firmly fixed atop the Los Angeles radio market. Its weekly cum e is 1.5 million when the Dodgers play; a million the rest of the year. KABC was the consistent leader in its ferociously competitive radio market un-

til Rick Dees and KIIS recently took CHR to new mass appeal heights. Still, this past summer KIIS barely edged KABC for first place, 8.8-8.3.

The station is one of the top billers in the country, and estimates on the price it will fetch in this era of AM malaise have ranged as high as \$70 million. Presuming it gets the 18-month waiver it's seeking from the FCC, Cap Cities/ABC will have to sell the station by mid-1987 if it wants to keep KABC-TV/Los Angeles.

High-Energy Atmosphere

What's immediately noticeable on a visit to KABC's studios is the high-energy feeling. The 100 or so

“I could create more controversy by having people start hammering at each other. I won't do that.”

—George Green

staffers, who share space with sister rocker KLOS, exude a sense of purpose and excitement, heightened by the physical layout. Most of the offices are strung along a single, seemingly endless, narrow corridor where the passage of two bodies creates traffic jams, not to mention a lot of interaction among personalities.

Despite the hectic atmosphere, KABC's approach to Talk is a study in stability, coupled with steady but gradual change. Morning hosts Ken Minyard and Bob Arthur have been with the station since 1969. Michael Jackson (9am-noon) joined in 1966; Ray Briem (midnight-

Continued on Page 26

The Informers. They Talk!

If you expect these informers to stay here to advise kind of radio.

If you want your informers to reflect the opinions of our times, to be accurate, to discriminate, to react to the situation as it presents itself, then keep your feet set to the rhythm of KABC.

The people on our side of the mic don't just report the news and events, they provide the context and the background. They provide the analysis and the insight that you need to know. They provide the information that you need to know.

Our kind of radio doesn't just tell you what's going on, it tells you what it means. It tells you what you need to know. It tells you what you need to know.

Our kind of radio doesn't just tell you what's going on, it tells you what it means. It tells you what you need to know. It tells you what you need to know.

KABC RADIO 790

Los Angeles' First News and Information Station

FAMILIAR FACE — During the 1960s, KABC's roster of talk show hosts included one face that's still familiar today, Michael Jackson (far left).

FOSTER — KILISER



SIGN OF THE TIMES — The early KABC management team poses before a station billboard. At far right is GM Ben Hoberman, now President of ABC Radio.



LADY BIRDS — No station could get away with it today, but KABC billed its first traffic copter reporters as the "Lady Birds." Eve O'Day and Dawn O'Day. Candidates for the jobs were given applications that showed a female silhouette and invited them to "fill in this form." At left is Kelly Lange, who now anchors the news on KNBC-TV/Los Angeles.

Continued from Page 25

5am) in 1967. Dr. Toni Grant, who will leave the station at the end of the year, pioneered psychology talk on the station in 1977.

"It's a family kind of thing," says VP/GM George Green. "Our overall personnel budget is more than if we replaced everybody all the time for the lowest price. I want people to live, be happy, make a lot of money, enjoy their jobs, and have a good time. I'm not an easy person to work for. But as long as everybody is achieving and accomplishing, and has a winning attitude, they stay around here forever."

"When it comes to the guts of our business, which is the on-air sound and the people who make that sound, we go very slowly. We build for the long run."

—George Green

Green adds, "We make people and programming changes very slowly. Decisions are made very quickly around here about a million other things, but when it comes to the guts of our business, which is the on-air sound and the people who make that sound, we go very slowly. We build for the long run."

Long-Range View

"I could create more controversy by having people start hammering at each other," continues Green. "I won't do that. In other words, we talk when we can inform on a higher level. For the short range, I can get a bigger number if I put Ruth Westheimer on talking about sex. My long range view is I don't think Dr. Ruth's going to be around. In the long run you can't sustain that kind of thing."

"You can't sustain liberalism because conservatives in the long run end up sustaining — America, family, good things, stability. Noise makers are only temporary — liberal things, down with America, let's March on Washington, let's get involved, let's make noise, sex for the purpose of sex. Philosophically, we build the things we do here at KABC for the long run."

Minimal News Operation

Unlike stations which mix Talk with large blocks of news during drivetimes, KABC has what one can truly call a "pure" Talk format. Even though it has a strong news image in the market via its ABC network newscasts and the heavy news emphasis of shows like Michael Jackson's, KABC itself has only a handful of local news personnel.

Why? One reason is that Los Angeles already has two all-News stations. The other, says Green, is "because I want to make money. "If you hire a news director, then he's got to have a mobile unit and reporters, and suddenly he's got an empire in there. It's a cost factor . . . we cannot get the number back for the investment we'd have to



George Green

"Own the 35+, and there's more money than you can ever spend."

—George Green

make. KGO/San Francisco spends an enormous amount on news, but they're a different type of operation."

Owning The 35+ Demos

KABC is also a station with its eye fixed firmly on the 35+ demo, content to wait for younger people to mature rather than going after them earlier.

Green reasons, "You can't chase

that small 25-34 cell because they can't sit still long enough to listen to you. You can get them occasionally for a program, but their lives are such that they can't really spend the time. So why chase them? Own the 35+, and there's more money than you can ever spend. You can't be everything to everybody."

Developing Non-Radio Business

One of the most exciting and innovative areas of involvement for KABC is its growing role in what Green terms "direct response marketing." At the heart of that enterprise is a computerized mailing list (which KABC rents to others) of 300,000 listeners who hold plastic Talkradio cards.

Green explains, "Radio stations have got to look to other areas. We're not just in the radio business, but in the business of communication. We're still in the process of finding out what works, so we're just finding our way. We've been getting ready for about two years, and we're going to be a step ahead of everybody because we're geared up to handle it. We've got a guy on staff who was hired specifically for new business enterprises."



Ben Hoberman

The Toughest Format

Green believes there's room for one successful Talk station in every major market but stresses the format "is different because it doesn't happen overnight. Many operators who are unsuccessful in one format end up unsuccessful in another and then say, 'Let's try Talk.'"

"When they do that they're really trying the toughest format of all. It takes the most patience and the most expertise because you're producing so many hours of programming per day. You establish credibility; people start trying you out a little bit."

"It's not like a rock station where you spend half a million dollars overnight, put the zoo on in the morning, give away five Porsches a day, change your call letters, and you're the new hit sound. My experience, looking at music stations, is that eventually every one of them on top, with some rare exceptions, can't sustain any great length."

Sustained success in a single format doesn't seem to be a problem for KABC. It has built an extraordinary record of ratings and commercial success for 25 years, and has a running headstart on the way to a 50th anniversary in Talk as well.

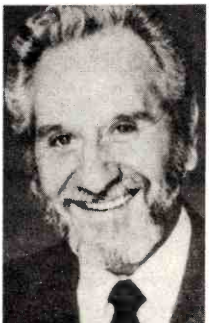
Insurance, Coupons, Travel

"We're the only radio station in the country that's got its own full, four-color slick magazine. We sold it to a professional publisher, but we share in the revenues."

We're in the insurance business, working with a major insurance company and using our data base. We're also in the coupon business. These are stuffed with offers, and we get a free ride promotionally. We also have a travel club, and we've taken listeners to Dublin, London, Hawaii, New Orleans, and Scotland. The last four years we've been taking 300 listeners abroad with the Ken and Bob Show. We share in the profits of people traveling around the world."



Ken Minyard and Bob Arthur





HARVEY MEDNICK

IMAGE & MARKETING

THE JOB DESCRIPTION DILEMMA

I Thought You Were Supposed To Do It

As we work our way down to the end of the year, we have a chance to take a good, hard look at the job for the upcoming 12 months. The holiday season is a time when we can assess ourselves on a variety of levels, both personally as well as professionally. Looking at our job descriptions is important because our position incorporates so many diverse areas of responsibility. It's essential that the focus be clear and the roles sharply defined.

The Description

A neat secret to putting together the job description is something I call the "other rooms" concept, with apologies to Truman Capote. Here's how it works: you take a clean sheet of paper and give the same to your immediate superior, probably the GM. Both of you should list in rank order the

various areas of the station marketing/promotion effort for which you are directly responsible. This is meant to be purely subjective for one very good reason - clarification.

I Thought You Were Supposed To Do It

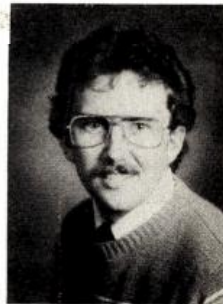
I'm sure we've all heard that line



Robert Lyles



Kathy Callis



Darryl Whitehead

in a variety of situations. It's the result of sincere misinterpretation of your role and the breadth of your position. And that's where the other side of the "other rooms" method comes into play. After you've waited the appropriate amount of time (three to five working days) for the GM version to be devised, request an appointment to discuss the job description. Sit down together and compare versions. In this way, you'll gain an understanding of several things:

- Your comparative views of the various areas you are/not directly responsible for
- The areas which may/may not be present in one person's version and not the other
- The differences in prioritizing the duties
- The areas for expansion or, if the job is too great or demanding, the opportunity to seek outside help or hire additional department personnel
- The growth potential for your within - and without - the marketing arena.

Just In Case You're In Doubt

Throughout my own checkered career I've always tried to have a fairly specific job description, although that hasn't always worked. In the interest of science, I called a few respected promotion people to find how they operate.

Kathy Callis at Magic107/Portland not only doesn't have a job description herself but also revealed, "Most of us don't. The GM doesn't want us to be in a situation where we say that something is 'not my job.' Instead, we have regularly scheduled Monday department head meetings." Kathy also reported that her position was defined as serving as the "liaison between sales and programming."

KJQI/Los Angeles's Robert Lyles has been with the station for five years, the last three as Promotion Director. He has a job descrip-

tion written by the GM about two years ago. "We (he and the GM) discuss the job and its responsibilities often," said Robert, "but the job description hasn't been rewritten while I've been here."

Darryl Whitehead at WHN/New York received a formal job description when he came aboard. He then sat down with Doubleday Creative Services Director Susan Storms, and the two went over the document for clarity and understanding. He has found that the job does not always operate in sync with the description, saying, "It (the position) is not applicable on a day-by-day basis. Things have a tendency to flow together, and you're always having to deal with prioritizing. It does serve, however, as a good method for outlining basic guidelines as they relate to the position."

It's A Great Barometer

Another virtue of having a formal job description is that it serves as an accurate gauge as far as reward is concerned. By jointly reviewing your marketing plan for the year and overlaying the job description, you are able to accurately evaluate if you've met all of the goals and accomplished all of the tasks you've set for yourself and the station. This process will also reveal any new areas you've become involved with, as well as those you've either delegated or assumed from someone else. These last two factors can be very important when year-end review and year-ahead salary time comes around.

Let Me Know

Obviously, I feel that a written, specific job description is very important to your performance. If you aren't clear on what the parameters of your job are, you not only restrict your ability to do the job well, but you also retard your opportunities for growth and advancement, both financially and in

terms of position. In an upcoming column, I'll outline the prototypical promotion director's job description.

DATELINES

November 22-24

Intercollegiate Broadcasting System's 1985 West Coast Regional Convention

St. Claire Hilton, San Jose

1986

February 1-4

Radio Advertising Bureau's 8th Annual Managing Sales Conference
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' 84th 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's 35th Annual Convention
Westin Hotel Galleria, Dallas

June 11-15

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

ONE YEAR AGO TODAY

- Rick Torcasso PD at WMJ/Cleveland
- Rick Cummings VP/Programming at Emmis Broadcasting
- Eddie Rogers PD at WCLD/Detroit
- Tim McReynolds GM at KATZ & WZEN/SL. Louis
- #1 CHR: "Wake Me Up Before You Go-Go" - Wham (Columbia) (2 wks)
- #1 A/C: "Penny Lover" - Lionel Richie (Motown) (4 wks)
- #1 BIU: "Don't Stop" - Jeffrey Osborne (A&M)
- #1 Country: "Why Not Me" - Judds (RCA/Curb) (2 wks)
- #1 AOR Track: "Run To You" - Bryan Adams (A&M) (2 wks)
- #1 LP: "Reckless" - Bryan Adams (A&M) (3 wks)

FIVE YEARS AGO TODAY

- Lou Maglia VP/Sales at Elektra/Asylum Records
- KLIF/Dallas switches to Country format
- John Mangini Division VP of Operation Services at RCA
- #1 CHR: "Lady" - Kenny Rogers (Liberty) (3 wks)
- #1 A/C: "Lady" - Kenny Rogers (Liberty)
- #1 BIU: "Celebration" - Kool & The Gang (De-Lite)
- #1 Country: "Smoky Mountain Rain" - Ronnie Milsap (RCA)
- #1 LP: "The River" - Bruce Springsteen (Columbia) (4 wks)

TEN YEARS AGO TODAY

- WNUF-FM/Chicago becomes WGCI
- Larry Butler VP/Director Country Product at UA
- #1 CHR: "That's The Way (I Like It)" - KC & The Sunshine Band (TK)
- #1 A/C: "The Way I Want To Touch You" - Captain & Tennille (A&M) (2 wks)
- #1 Country: "It's All In The Movies" - Merle Haggard (Capitol) (3 wks)
- #1 LP: "Still Crazy After All These Years" - Paul Simon (Columbia)

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R&R STREET TALK

After several years with **CENTURY BROADCASTING**, **RICK LEE** has exited as **GM** at **KMEL/SAN FRANCISCO**. Station Manager **PAULETTE WILLIAMS** will handle his duties, which include keeping tabs on **KMEL's** entertaining new "Contest Hotline" (415-976-KMEL). Prizes are offered to listeners who punch in on their touch-tone phones the correct answers to three music trivia questions. Whether they win or lose, participants hear cheers, laughter, and other sound effects, as well as promos for three different personalities. We haven't won the microwave oven yet, but we're still calling.

Things are awfully quiet right now over at **BLAIR**, which is rumored to be acquiring **SELCOM** and **TORBET**. Nothing official yet, but some in the rep business feel the deal is about to go down.

Car Wars in L.A.: **CHR KIIS** and **AOR KLOS** are waging a promotion battle that's turning into the War of the Century. Both stations have had song-of-the-day contests, with **KIIS** giving out up to \$5000 weekdays, while **KLOS** handed out six Porsches. After **KIIS** shifted gears into a \$50K "Big Birthday Bucks" contest, **KLOS** called the winner and put him in a promo that had him sounding less than excited about the prize. Then **KIIS** had the winner on, agreeing with **RICK DEES** that **KLOS** "had tried to trick" him. Now **KIIS** is offering \$50,000 in the glovebox of a car — winner's choice of a Jag, Porsche, BMW, or 'Vette. **KLOS's** countermove? A gold Porsche stuffed with \$100,000 . . . By the way, what are you giving away this fall?

Relations between the *Los Angeles Times* and **CBS RECORDS** haven't been warm for awhile. They weren't improved by a report in the newspaper last Sunday (11-17) on the sales of "We Are The World" product, which implied the label has been reluctant to release more than \$10 million in royalties to the **USA FOR AFRICA** Foundation. No mention was made of the hefty \$24 million **CBS** has forked over to the charity so far. Since May, the label has paid up monthly in advance based on sales estimates, says Foundation attorney **JAY COOPER**. "They've been first-rate . . . going beyond what anybody would do."

Understandably, there is a \$7.5 million reserve against returns, but **CBS** was hoping the Tuesday night (11-19) "Year Of Giving" TV special would give the LP "a kick in the ass," as a spokesperson so eloquently put it.

Who's got the inside track for the **MANHATTAN VP/Promotion gig** (see Page 1) since the departure of **GORDON ANDERSON** (see Page 1)? Looks like **EMI National Promotion Director JACK SATTER**.

The saga continues: A judge has refused to grant the contempt-of-court order against **JIM JOHNSON & GEORGE BAIER** requested by the morning team's ex-employers, **WRIF/DETROIT**. However, the judge did rule that the terms of 'RIF's temporary restraining order against the duo are such that **WLLZ**, where "J.J. & The Morning Crew" start Dec. 16 after their no-compete expires, may not broadcast the number for a phone answering machine with a message from Baier. Nice try, though.

Although station officials wouldn't comment, the *Philadelphia Inquirer* reported that **WFIL** morning man **JOEY REYNOLDS** was suspended last week. Apparently impersonating competitor **WSNI OM/morning talent DON CANNON**, it seems J.R. called a listener to offer her a chance to win \$10,000 in "Sunny Money." She knew the correct amount (but didn't win, of course), and when her taped conversation was replayed without her knowledge or approval, she complained to the FCC. **WSNI GM MICHAEL MARDER** told Street Talk that no reaction to the bit is planned.

Since radio is a labor of love for Joey, it was only natural that he'd interview his wife Carolyn on-air while she was delivering their second child, daughter Mercedes Elizabeth. We hear J.R. chose the name Mercedes because he's always wanted one. Good thing for the baby that Joey didn't want a Mack Truck.

WESTWOOD ONE VP/Corporate Administration ELLYN AMBROSE has packed up and returned to her native New York City. **WW1 President NORM PATTIZ** described the split as "very amicable," but said "her heart was in New York and we were out here in California."

Which company surveyed more markets this fall, **ARBITRON** or **BIRCH?** If you said Birch, you're right, as it measured 26 more markets, leading the ratings giant 157-131. Birch, by the way, now ranks 67th on *Inc.* magazine's Top 500 companies.

Our condolences go out this week to the family and friends of **NAB's BOB HALLAHAN**, whose mother passed away last week.

Houston Oilers fans, who were furious about seeing their hated rival Dallas play Chicago on *tape-delay* following Houston's simultaneous battle with Pittsburgh, got some help from **KODA**. In a clever move, the Oilers' flagship played the theme to "Dallas" as a cue before giving the Cowboys/Bears score, just in case anyone wanted the outcome kept secret.

Continued on Page 30

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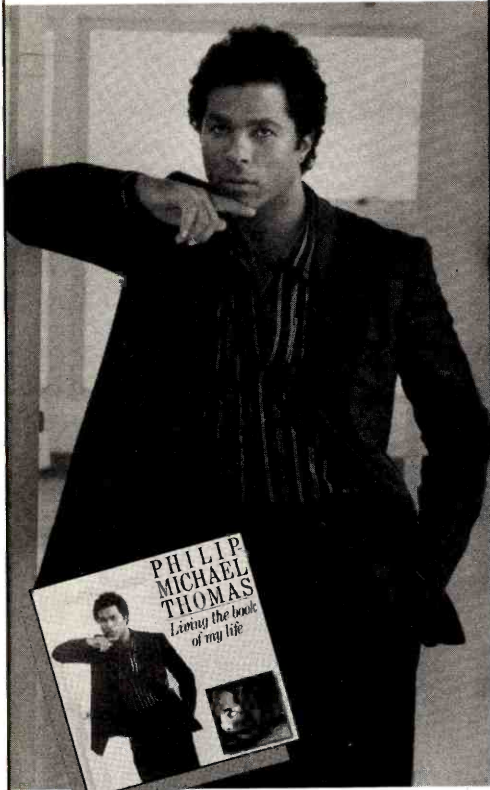
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STREET TALK

Continued from Page 28

Back in N.Y., is **NBC** planning on rolling out of the Rock? Or will it play its "Trump" card? We hear the network execs may decide to move from Rockefeller Center, where NBC's been since 1933; the longterm leases expire between 1989-97. They're reportedly considering a number of new nearby sites (even one in New Jersey). One possibility: a new Manhattan studio/office complex planned by developer Donald Trump for the former Penn Central railroad yard along the Hudson River.



Clark Weber

Folks in Chicago are buzzing about **WJJD/CHICAGO's** promotion on crosstown Talk-formatted **WIND. WIND**, which is going Spanish under a new owner, is allowing morning man **CLARK WEBER** to ask his listeners to send postcards to Nostalgia **WJJD**, where he'll be arriving December 2. When Weber starts there, he'll "Roll Call" some of the entries, and listeners who've followed him over from **WIND** get 30 minutes to call and claim prizes. **WIND** is running the contest free of charge as a courtesy to Weber. Nice touch.

After Redskins QB **JOE THEISMANN** was hospitalized with that compound leg fracture from last Monday night's game, **WAVA/WASHINGTON** staged "Hands Across Arlington." Several hundred listeners passed a football from the station all the way to Arlington Hospital, where Theisman is being treated. Although in great pain, Joe stood at his window and waved as the ball made its way up to his room.

And **MOTOWN's** picked up a comedy record by **WROQ-AM & FM/CHARLOTTE** morning crazies **J.J. MCKAY, STEVE NORRIS, JOE COLLINS, and ALPHA TRIVETTE** (the **ROQ-IN' ZOO**) called "Frig-O-Rator Rap," a send-up on the Chicago Bear miracle man. Ya see, "Frig" went to Clemson, well within **WROQ's** signal. Needless to say, this record gets big points, er, uh, phones.

As it turns out, the \$10,000 grand prize in a **KSRH/HOUSTON** bonus record contest will be a *real* lifesaver. The winner will use it to offset expenses in locating a kidney donor for her daughter.

What key Florida market is getting a new **CHR**? Details next week.

Very happy to report that **MOE PRESKELL** has come through surgery in satisfactory condition. However, Moe'll be laid up at New York University Hospital for some time, so drop him a line . . . And best wishes for a fast recovery to **SUSAN MASON**, wife of **WXRT/CHICAGO GM SETH MASON**. She's recovering from serious back surgery.

Advance congrats to **JAMES STUBBS**, who's leaving **WRBD/FT. LAUDERDALE** to program Urban outlet **WRXB/ST. PETERSBURG**.

Religious fanaticism has found a sacrificial lamb in **FAMOUS AMOS**, who exited **KOFM/OKLAHOMA CITY** after airing a bit about Reverend Billy Joe Clegg. You may recall that Billy Joe tried to arrest Dr. **RUTH WESTHEIMER** recently during a speech at OSU. (See "Pros On The Loose," Page 16.)

WNEW-FM/NEW YORK's "Where Rock Lives" slogan changed to "Where Rock Gives" last weekend (11/16-17), as the station raised \$70,000 in a 24-hour Hungerthon broadcast from the visitors' lobby at the United Nations. The money goes to UNICEF and the World Hunger Fund.

WZUU (AM)/MILWAUKEE will be dropping its **CHR** simulcast with the **FM** for a new format and new calls **WMVP**, but don't bet on an all-sports format. Leaving is well-known morning personality **LARRY "THE LEGEND" JOHNSON**.

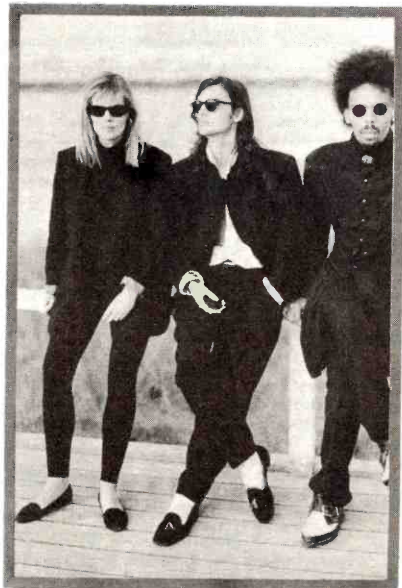
A battle is brewing in Baltimore over this year's Toys For Tots Concert, presented by **B104**. Along with **TV-2, B104** contracted **BILL COSBY** as the headliner, but when the station began teasing the event, rival **K106** apparently jumped the gun and welcomed **Cosby** as if it were its own show. **B104** needs a promotion director to help **PD STEVE KINGSTON** unravel this mess, so contact him immediately . . . and get ready for combat.

With **LASER 558** off the air, fellow pirate **RADIO CAROLINE**, which has been broadcasting since 1964 on 963 kHz, has raided **LASER's** 558 frequency, and is now simulcasting. Should **LASER** come back on the air, will there be struggle to regain use of its former frequency? A **Caroline** spokesman said, "I don't anticipate them returning. It was either do this or have the British government begin jamming that frequency."

When **AOR KSTM/PHOENIX** parted company with a station exec a few months ago, it never imagined the effect it would have on its listing in the **SRDS**. The apparently disgruntled ex-employee filled out a form listing the **AOR** as "Country oldies, programmed for adults 50+, featuring Hank Snow, Ernest Tubbs, and Ferlin Husky." 'Sho' nuff, that's what's in the November **SRDS**.

B I O	TO	PROGRAM DIRECTORS	AIR DATE	WEEKLY	TIME	ONE HOUR
	FROM	WESTWOOD ONE	AREA CODE	213-204-5000	NUMBER	
M E S S A G E	— FUTURE HITS —					
	THE HITS OF TOMORROW TODAY - VIA SATELLITE					
O	<input checked="" type="checkbox"/>	FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE... AND ONLY				

NEW AND ACTIVE



Dream Academy

"Life In A Northern Town"

CHR NEW & ACTIVE

52/24

AOR TRACKS BREAKERS

AOR ALBUMS BREAKERS

From their debut album, *The Dream Academy*
Produced by David Gilmour/George Nicholson/Nick Laird-Clowes
Available on Warner Bros. Records and Cassettes



a-ha

"The Sun Always Shines On T.V."

CHR NEW & ACTIVE

67/46

From the a-ha album *Hunting High And Low*
Produced by Alan Tarney
Available on Warner Bros./Reprise Records, Cassettes
and Compact Discs



© 1985 Warner Bros. Records, Inc.



KEN BARNES

VETERAN COMIC ROCKERS

Music From The Funny Papers

With the Cartoonists' Thanksgiving Day Hunger Project (so aptly nicknamed "Comic Relief" by CBS's Helene Bleiberg) coming up next week, amply promoted by radio, it seemed appropriate to devote part of a column to records derived from comic strips and comic books. With a lot of help from Hurricane Heeran plus the guidance of R&R's resident comics expert Jeff Gelb, here's the results.

Comics have been responsible for some huge hits: "Alley Oop" by the Hollywood Argyles, for number one. While it's probably stretching a point to credit "Peanuts" with "Charlie Brown" by the Coasters (or even "Peanuts" by Little Joe & The Thrillers, et al.), the strip did inspire the Royal Guardsmen's "Snoopy And The Red Baron," along with several sequels. Early in his career, J.J. Cale gave a song called "Dick Tracy" a shot, but it misfired.

"Doonesbury" author and current comic cause pilot Garry Trudeau created a rocker called Jimmy Thudpucker in 1974, and two years later Jimmy reached vinyl reality via WB. Last year's "Rap Master Ronnie" was done by Reathal Bean & The Doonesbury Break Crew.

Secret Comic Origins

There are several bands which derive their names from comics characters. Blondie is a prime example, while Hurricane and Jeff insist Spirit and the Scorpions also have comic book incarnations. There were a few obscure recording artists called the Phantom, and the former Stray Cat now part of Phantom, Rocker, & Slick joins that crew.

Several British groups derived their names from comic books. The

Thompson Twins took that appellation from the characters of Thompson & Thompson in "Tintin." Duran Duran was based upon a robot named Duran in "Barbarella," a French comic book before it was a film. The Teardrop Explodes were inspired by a dramatic comic balloon, while Madness, under the alias of the Fink Brothers, saluted British comic book hero "Judge Dredd."

The Fantastic Four, from the Marvel comic, were a prominent Detroit R&B act during the late '60s-early '70s. Two rock albums appeared under the Spiderman name, as well as a song by that title by Katrina & The Waves from their second Canadian album. The Uncanny X-Men are big in Australia these days, while there was a '60s group called the Legion of Superheroes.

All The Marvels

A number of comic book heroes make cameo appearances in songs. Paul McCartney sang about "Magneto And Titanium Man," adding the Crimson Dynamo for good measure. The Pretenders' "Precious" mentions Howard The Duck, while the Kinks have "Captain America calling" in "Catch Me Now I'm Falling," not to mention their earlier tune, "Plastic

Man." Black Sabbath contributed "Iron Man" to the lexicon, while the Beatles mention Captain Marvel in "Ballad Of Bungalow Bill."

My recent TV show column mentioned "Batman," who even before he transferred from bat-print to bat-tube had a number of bat-songs written about him: the Neil Hefti theme (and myriad covers), the Jan & Dean album I mentioned in the earlier column, and other classics from such artists as Scotty McKay, the Camps, and my favorite, the Cartoonists' dance number "Batuzzi."

But don't count Superman out. There's the Kinks' "(Wish I Could Fly Like) Superman" and Laurie Anderson's "O Superman." Songs simply titled "Superman" were cut by Herbie Mann; the Ides Of March; Dino Desi & Billy; Donna Fargo; and Celi Bee & The Buzzy Bunch. Donovan's "Sunshine Superman" concerned not only the Man of Steel but Green Lantern as well. And Stevie Wonder covered the distaff superhero side with "Superwoman."

Meanwhile, Mother Earth went for the whole meatball with "Marvel Group" on its "Living With The Animals," and Rick Springfield achieved the generic with an album entitled "Comic Book Hero." And to any fan of EC Comics, Oingo Boingo's "Weird Science" brings to mind the classic fantasy comic which horrified parents in the '50s (much in the way rock music horrifies the PRMC today). It's almost comical.

Dino Barbis: The "Yada Yada Story"

Record collecting is a disreputable pastime. It can send you into seedy locales and force you to negotiate with people who have the general demeanor and mentality of drug dealers. But still, it all seems worthwhile when you can dig up something truly mind-boggling. Like a Dino Barbis record.

Dino, the well-known National Promotion Director at Warner Bros., is famed for his colorful turns of phrase. Even back in the early '70s, when he was working for Stax Records as a liaison with its distributor, CBS, Dino was coming up with creative vocabulary innovations. One of his catch phrases, which he says he got from Lenny Bruce, was "Yada Yada."

One night, "out there in the ozone" by his own admission, Dino and recording artist Commander Cody started scribbling lyrics on napkins, coming up with a song called "Yada Yada." A producer friend, Dino Atrall (who had just produced Phoebe Snow's first LP), got a session together with a number of top musicians and singers, and in July 1974 (after what Dino remembers as 70 hours worth of vocal takes), the single "Yada Yada," by Dino & The California Cafe Choir (the California Cafe being a restaurant run by



Yada Yada was Barbis shoptalk.

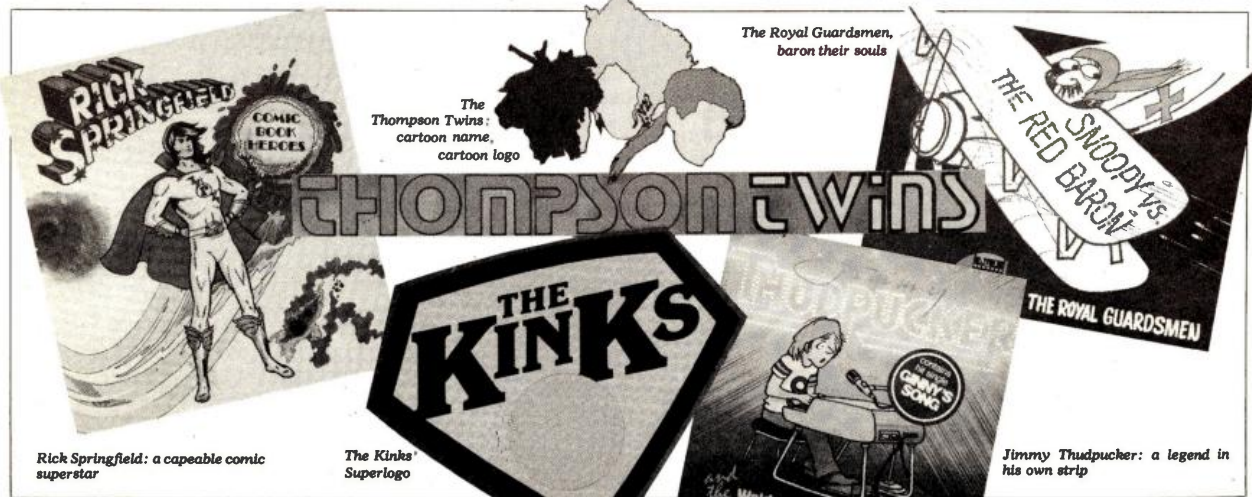
Dino's father) came out on Stax during its last months as a label.

Over a raucous, mildly funky partytime track, Dino rather haltingly talks his way through lyrics like "Even though I think it's a lotta hot air/I gotta listen to a lotta yada yada." He warns to his task as the record progresses, and following a strangely mixed-down sort of acid-rock guitar solo, he drops in a few ad libs, including this significant line: "Without my yada-yada, I couldn't get a record played!"

Dino, even at the time, was dissatisfied with the way the record came out, and would like to recut it. Perhaps more promisingly, he's also interested in compiling a book of his catch phrases (I nominate "sheep," for one). Meanwhile, this record stands as a monument to a musical career, and the catalyst that may have convinced Dino Barbis "yada go into promotion fulltime."



Dino Barbis hoped to sell "stax" of records with this tune

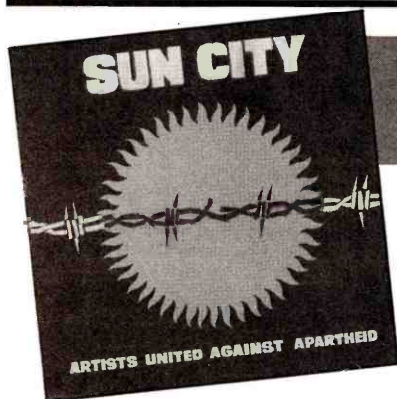


Rick Springfield: a capeable comic superstar

The Kinks' Superlogo

Jimmy Thudpucker: a legend in his own strip

MANHATTAN-- MUSIC FOR ALL FORMATS!



ARTISTS UNITED AGAINST APARTHEID

CHR NEW & ACTIVE

Now On Over 90 CHR Reporters!

CHECK THIS P-1 ACTION:

K106 22-18	CKGM 39-36	93FM 25-13	WCZY deb 33	KWSS add
WBEN-FM 26-19	Z100 25-21	I95 27-25	ZZ99 add	
WKSE 33-24	WCAU-FM 35-28	WGCL 31-28	KITS 17-13	
WPHD 20-12	CFTR deb 36	WMMS 28-22	KMEL 21-17	

Black/Urban: 30 AOR Tracks: 34
Produced by Little Steven and Arthur Baker



BALTIMORA "TARZAN BOY"

CHR NEW & ACTIVE

NOW ON OVER 60 CHR REPORTERS!

✓ CHECK THESE MOVES:

WHTT deb 35	CHUM 7-4	KWK deb 30	KIKX 22-19
WKSE 21-15	I95 22-14	KMEL 13-12	KDON-FM 24-18
WPHD 34-29	Y100 30-22	KWSS 28-24	KWES 23-17
CKGM 33-29	WMMS 33-26	KPLUS 20-16	WPFM 23-17
CFTR 16-9	ZZ99 30-27	Z104 19-16	OK95 20-16



URGENT "LOVE CAN MAKE YOU CRY"

A/C NEW & ACTIVE

Now On Over 40 A/C Reporters
... And Crossing To CHR!

Produced by Ian Hunter and Mick Ronson
with Additional Production by Jim Steinman



Sheila E

*A love
Bijanne*

WKSE 10-6 KMEL 16-9
 WXKS-FM WCZY
 WBEN-FM WHYT
 WNYS KITS
 WPLJ KMGX
 195 WPFM

Black/Urban Chart: 1

The new single from the Paisley Park album *Romance 1600*, as featured in the film "Krush Groove."

Produced, Written and Arranged by Sheila E. and Prince
 Marketed by Warner Bros. Records Inc.
 Management: Cavallo, Ruffalo & Fargnoli
 © 1985 Warner Bros. Records Inc.

DATEBOOK

SEAN ROSS

Turner Up

The Tina Turner reissues started about this time last year, in the wake of "What's Love Got To Do With It," and haven't let up. Most recent are an LP on *Striped Horse*, featuring a cover of "Living For The City," and the remnants of an unreleased Country LP on *Playback*, including a cover of "Stand By Your Man." Given what everybody now knows about the Ike & Tina marriage, that may seem ironic (although Tammy Wynette and Candi Staton were both involved in famous stormy music marriages at the time they recorded it also). Most of what has been reissued is either fairly old or from the 1980-83 period when Turner was between record contracts, since five of her last six labels (Capitol, Roadshow, United Artists, Liberty, and Mint) all ended up as part of her parent company, EMI. Turner will be 47 this Tuesday. Her next LP isn't expected until the latter part of 1988.

MONDAY, NOVEMBER 25

1945/Miles Davis's first recording sessions.
 1957/Gene Vincent makes his first TV appearance on "Ed Sullivan."
 1969/John Lennon denounces his Member of the British Empire status, thus outraging all those who think he should have it in the first place.
 1972/At the last minute, a London theatre cancels the premiere of "Pink Floyd Live At Pompeii" for no apparent reason. The group's concert movie opens in America two years later, distributed by something called *April Fools Releasing*.
 1974/Bell Records officially changes its name to Arista.
 1976/The Band play their "Last Waltz" concert at San Francisco's Winterland, accompanied by Bob Dylan, Joni Mitchell, Neil Young, Eric Clapton, Van Morrison, Neil Diamond, and the rest of the waltzers.

TUESDAY, NOVEMBER 26

1956/Bandleader Tommy Dorsey is found dead in his Greenwich, Connecticut home.
 1974/As part of his "Sedaka's Back" campaign, Elton John throws a party for his hero/protege Neil Sedaka at New York's Parkland Hotel.
 1975/Rev. Charles Boykin of Tallahassee and his congregation burn \$2000 worth of rock records. Boykin asserts that 984 out of 1000 unwed mothers were impregnated with rock music playing in the background.
 Birthdays: John McVie 1945, Garnet Mimms 1937.

WEDNESDAY, NOVEMBER 27

1964/Mick Jagger is fined 16 pounds for drunk driving in Tottenham, England.
 1970/George Harrison's "All Things Must Pass" is released.
 1981/Earth Wind & Fire's last major hit, "Let's Groove," goes #1 B/U; Gwen McCrae's one-record chart comeback, "Funky Sensation," peaks at #17.
 Birthdays: Eddie Rabbitt 1941, Charlie Burchill (Simple Minds) 1959, Jimi Hendrix would be 43.

THURSDAY, NOVEMBER 28

1925/The Grand Ol' Opry's forerunner, the "WSM Barn Dance," signs on.
 1974/John Lennon makes his last concert appearance with Elton John in New York. The two perform the live version of "I Saw Her Standing There" that became the B-side of "Philadelphia Freedom."
 1975/Freddy Fender's "Secret Love" goes #1 Country; Kiss's "Rock & Roll All Night" debuts on the CHR charts along with "Convoy," "Over My Head," and "Evil Woman."
 1982/Tom Petty's "Long After Dark" becomes the #1 LP after three weeks.



FRIDAY, NOVEMBER 29

1968/John Lennon is convicted of marijuana possession and fined 150 pounds. Yoko Ono is acquitted of the same charges.
 1979/Former Brian Jones/Keth Richards consort Anita Pallenberg is cleared of murder charges in the shooting death of the young man whose body was found in her New York state home.
 1979/Paul Simon sues his former label, Columbia, charging, among other things, that it'd deliberately allowed his single "Stranded In A Limousine" to stiff, knowing that he wanted to change labels.
 1979/Supertramp records their live "Paris" LP.
 Birthdays: Chuck Mangione 1940, John Mayall 1933, Felix Cavaliere 1944, Barry Goudreau (Ex-Boston/Orion The Hunter) 1951.

SATURDAY, NOVEMBER 30

1965/With the Stones playing in Denver, the Colorado government declares "Rolling Stones Day."
 1972/Paul McCartney & Wings release "Hi Hi Hi."
 1973/WNEW-FM/New York refuses to participate in New York State's "Turn In A Pusher" campaign.
 1977/David Bowie and Bing Crosby meet on the latter's Christmas special. Similarly . . .
 1983/Boy George and Joan Rivers meet when he guests on an episode of the "Tonight Show" that she's hosting. Rivers is later acclaimed for her decision to actually interview the singer instead of using him as the butt of more one-liners.
 Birthdays: Billy Idol 1955, Roger Glover 1945, Shuggie Otis 1953, June Pointer 1953.

SUNDAY, DECEMBER 1

1954/Early Nashville publisher/songwriter Fred Rose dies.
 1957/Buddy Holly, Sam Cooke, and the Rays all make their national TV debuts on "Ed Sullivan."
 1976/Sax Pistolos bassist Glen Matlock says "fuck" on British television. As a result, the Pistolos, who were substituting for Queen on the BBC's "Today" show, are banned from virtually every venue in the country. Their debut British tour ends up comprising five cities.
 1982/Michael Jackson's "Thriller" LP is released.
 Birthdays: Richard Pryor 1940, Woody Allen 1935, Bette Midler 1944, Lou Rawls 1935, Billy Paul 1934, Gilbert O'Sullivan 1946, Sandy Nelson 1938.



DAN O'DAY

AIR PERSONALITIES

Pay close attention to:

- Bonus incentives
- Contract duration
- Perks
- Overtime
- Vacation/sick days
- Outside employment
- Your on-air name
- Severance pay

DOWN TO DETAILS

Contracts — Part Two

In the first installment of this series on contracts, we stressed the importance of realizing that if you've got a job, you've got a contract. We mentioned a few of the areas that should be covered in your contract, including Airshift, Workday, Work Week, Format, Duties Within Your Airshift, and Salary. Our list of possible areas of negotiation continues with . . .

Bonus Incentives

"The salary might not be as high as we'd like at the moment, but if you bring us the ratings we expect, you'll soon be making a lot more money." Great. Have that all spelled out in the contract. For example, the contract of a jock in New York City specified a bonus of \$10,000 for each 1/10th of a point above that airshift's ratings before he came aboard.

The odds are you'll have to scale down those numbers a bit to fit your own situation, but it should give you something to think about. And define exactly which ratings service will be the instrument of measurement. Are you talking about cunes or quarter-hours? A specific age group or 12+?

On the other hand, you probably won't want a clause that says "Air Talent's salary will fluctuate in direct proportion with the overall ratings of his airshift." If the station goes all-recipe format and drops five points, you'll pay a big price.

A cautionary tale about bonus money: Several years ago a program director in Fresno signed a contract tying his salary increases into ratings increases, with the dollars vs. points ratio explicitly defined. Within the space of a year, this PD took the station from something like a 3.0 to well over a 10 . . . and, under the conditions of his contract, found himself making more money than the station's general manager.

This didn't sit well with the GM. Unfortunately for the PD, the contract was liberal with financial benefits, but very stingy when it came to job security; the station had the right to sever the employment contract at any time. The highly successful PD soon found

himself unemployed. And this leads us to the next area of negotiation.

Duration of Contract

When is a "five-year" contract not really a "five-year" contract? When it's filled with unilateral options, like the one in New York City that tied the talent to the station for five years but gave the station the opportunity to end the contract when each six-month "option" came up. You've got to be crazy — or, more often, simply desperate — to sign an agreement like that. Your employer doesn't want to lose you? Great. Have him give you an equal amount of security in exchange for locking up your services over the longterm.

Generally speaking, if you've already got a good gig, I think it would be foolish of you to give it up for a job that isn't guaranteed for at least a year.

Perks

Some people think employers actually are required to provide health insurance for their employees. Those people are wrong. Have the type of plan identified in your contract, along with wording preventing the employer from dropping that plan in favor of a much less attractive one: "or comparable health insurance plan."

Have you been promised access to station tradeouts — dinners, merchandise, services? Great! Let's get that in writing. If one or more of the trades are so significant as to be an important aspect of your remuneration, include a clause describing alternatives in case the trade becomes no longer available. Some stations, for instance, actually trade out apartment or condominium space for a

jock. If you're depending on such a trade, you'll want to include language along the lines of ". . . if said arrangement for living quarters ceases, station will provide comparable living space or additional cash payment to provide for comparable living space."

Overtime

We touched on this earlier. Most states have laws that set minimum standards for overtime work. Some of those states exempt disc jockeys from those laws. And many stations in many states ignore those laws.

As we know, the job of an air personality is not your typical 8-hour day, 40-hour week. If you're voluntarily spending extra hours in the production room, working on bits for your show or brushing up on your production skills, the station understandably won't wish to pay you overtime for that.

On the other hand, you shouldn't be expected to work a 40-hour, five-day week followed by a six-hour weekend airshift and be paid for only 40 hours. You should get overtime whenever your required work day exceeds eight hours or whenever your required work week exceeds the number of hours you've already agreed upon.

Vacation And Sick Days

Actually, these are just two more perks. Don't assume you get two weeks' vacation per year. Don't assume you're allowed a few sick days off with pay.

Who chooses your vacation time? Can you take it in one-week increments? In two-week increments? In less-than-one or less-than-two-week increments?

Outside Employment

Opportunities

Naturally, your employer doesn't want you to spend your spare time doing an airshift at the station across the street. But what about radio and TV voiceovers? (Believe it or not, some stations won't allow their jocks' voices to appear on any other radio station, even if it's in an agency-produced commercial.)

You can't work for direct competitors, but can you voice a commercial that appears on a competing station but not on your own? Can you "booth-announce" for a local television station . . . even if it's the sister station of a competitor or a competitor of your sister TV station? Can you make on-camera appearances on a local TV show? Can you host or regularly appear on a local TV show, regardless of which TV station it's on?

Are you free to lend your voice and/or production skills to a syndicated radio show? Probably not if it airs in competition with your station . . . but what if it airs in another market, in competition with one of your sister stations?

Are you allowed to further your public image via the local print media? What about writing a regular column for the local paper (even if it's owned by a competitor)? What about freelancing articles to an area-wide magazine?

Do you just assume that any station would allow you to pursue other activities that don't compete with the station? Then you haven't seen the "standard contract" offered by a chain of small market stations in New England: "During the term of Employee's employment, the Employee shall devote all of this time and attention exclusively to the business and interests of Employer." (Let's hope your attorney is better than the one who wrote this; an employee could violate this contract by, say, going to church or painting his front porch!)

Your Name

Here's one you might not have considered: Who "owns" your name? Let's say the station decides to introduce you under a new airname: Johnny B. Jock. If sometime later you leave the station's employ, can you continue to work on the air (in the same or in another market) under that name? Or is it to be considered the property of the radio station?

If you achieve some success as

Johnny B. Jock and then are forced to relinquish the name, you're giving up the name value you've built up during your tenure there — name value that might extend beyond your market and into the radio community in general.

Or you might find yourself with the opposite concern: You've worked for years to build your reputation within the industry. You report for your first day of work at your new station. The PD welcomes you and then mentions, almost as an afterthought, "By the way, we've decided that 'Johnny B. Jock' doesn't fit our station image. So from now on you'll be known as 'Tommy Ton-sils.'" "

It might sound silly, but it happens. If you don't want it to happen to you, get it in writing.

Severance Pay

It doesn't matter what the employer's "standard procedure" for severance pay is. What matters is what the two of you agree upon. One reasonable standard to shoot for: If your employment is terminated by your employer "without cause" (which means they're not firing you because they caught you embezzling coffee money or due to other blatantly unacceptable behavior on your part), you get one week's severance pay for each month you've worked there.

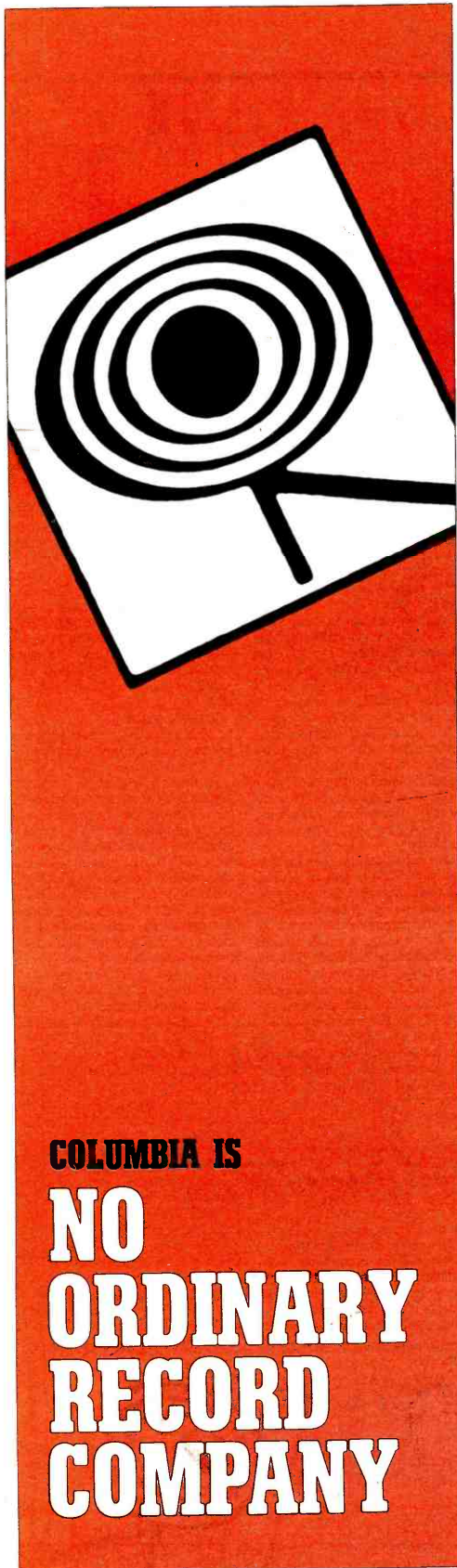
This doesn't mean the station has to cut you a check equal to 36 weeks' pay if they let you go after three years. The station probably will want it worded so that they simply have to give you that much notice in advance of your last day at work. This would give you, in the case cited above, nine months in which to secure other employment. If you find a new job and leave before the 36 weeks are up, the station may or may not have to pay off the rest of your severance . . . depending, of course, upon the wording of your contract.

NEXT: Noncompete clauses . . . and the first installment of readers' Radio Stories!

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BRAD MESSER

CALENDAR

Beware The Idle Promise

To prove that the human brain is capable of forming a lifelong memory in only a few millionths of a second, there's no need to get a multi-million dollar research grant. One simple experiment will do. Merely make a promise to an employee.

An underling never forgets a promise from an overling. Folks remember what they want to remember and happily forget 'most everything else. My own memory core has deleted algebra, various sparkplug gap tolerances, the last name of my first GM, and the first name of my second sexual conquest . . . but I still have instant recall of benefits that were promised me by certain former employers "after the next book" and "when we can work a trade." You know who you are, boys.

Virtually every employee seems to maintain some kind of

Promises-To-Me Scoresheet in his own head. Even the most casual hint of good things to come is meticulously noted mentally. (Back in my more cynical days, my own scoring system was a variation on baseball: four unfulfilled promises and I would walk.)

Some underlings suspect verbal commitments are forgotten because bosses are wimps who get their kicks by leading people on . . . but there's another theory which is much more charitable and may be closer to the truth.

Y'see, many radio bosses are basically salesmen who ex-

trapolated themselves into becoming VPs or GMs, and we all know that sales types are notoriously optimistic. Get one charged up and he might hype himself unconscious in a revolving door. It is their nature.

These overgrown salesmen can get so pumped full of enthusiasm that they begin believing their own blue-sky stories about how great things are going to be. The enthusiasm mixes with imagination, combusts, and exits the mouth in the form of loose promises.

The trouble is, when that mood passes, it takes with it the memory of the specific promises. The boss forgets, but the employee never does.

Overlings should beware that Loose Lips Sink Ships, morale-wise.

Al Nobel's Dynamite Invention

MONDAY, NOVEMBER 25 — Dynamite was patented 118 years ago today (1867) by **Alfred Nobel** of Sweden, who went on to make a fortune manufacturing that and other explosives. When he died, he left a bequest of \$9.2 million to establish the Nobel prizes (first awarded 1901).

1973 — Energy crisis, President **Carter** asked for voluntary 50 mph speed limit and Sunday closings of gas stations.

1963 — President **John Kennedy's** funeral in Washington, D.C. observed by a crowd of one million.

Tonight thru Wednesday night, the annual Andromedid meteor shower will produce an average of ten shooting stars per hour, best seen after midnight and away from city lights, but viewing will be diminished by the bright nearly-full moon.

Birthdays: **Tina Turner** (Annie Mae Bullock) 44 . . . or 47. **Ricardo Montalban** 65. **Joe DiMaggio** 71.

First Greet Letter Fraternity

TUESDAY, NOVEMBER 26 — The first college social fraternity, Kappa Alpha, was formed 160 years ago today (1825) by students at Union College in Schenectady, New York.

The first person to read the book we call "Alice in Wonderland" was a 12-year-old English girl, who was given the hand-lettered first edition 121 years ago today (1864). **Charles Dodgson** (pen name **Lewis Carroll**) created the story he called "Alice's Adventures Underground" for **Alice Liddell**.

1979 — 300,000 refugees fled Afghanistan.

1940 — 500,000 Jews confined to walled ghetto in Warsaw, Poland.

Birthdays: **Rich Little** 47. **Robert Goulet** 52. "Peanuts" creator **Charles Schulz** 63. **Eric Sevareid** 73.

Mack Truck Co-Founder Born

WEDNESDAY, NOVEMBER 27 — **Joseph Mack** was born in 1870. He and his three brothers ran a silk manufacturing business. One of their problems was making deliveries in horsedrawn wagons. In 1889 they formed the Mack Brothers Wagon Company to build better heavy-duty cargo wagons. A year later they abandoned horses, redesigned their vehicles for gasoline engines, and produced the world's first successful gas-powered buses and trucks. They formed the company that makes Mack Trucks in 1911.

1975 — "Guinness Book" coauthor **Ross McWhirter** killed by Irish terrorists.

1889 — First automobile permit issued in New York City.

Full Beaver moon.

Birthdays: **Eddie Rabbitt** 44.

Thanksgiving

THURSDAY, NOVEMBER 28 — America's first automobile race was run on Thanksgiving day of 1895, over a 54-mile route between Chicago and Evanston, Illinois. Six cars started but only two survived to cross the finish line. An American-made Duryea won, averaging just under 7 mph, beating out a Benz from Germany.

1963 — Cape Canaveral renamed Cape Kennedy.

1942 — WWII coffee rationing began in USA.

1942 — Coconut Grove nightclub fire in Boston. 491 deaths.

1922 — First skywriting. 1863 — First US national Thanksgiving.

Birthdays: **Randy Newman** 42. **Hope Lange** 52. **Berry Gordy Jr.** 56.

Edison's "Shouting Machine"

FRIDAY, NOVEMBER 29 — **Thomas Edison** demonstrated the world's first audio recording device 108 years ago today (1877). It was the cylinder phonograph he variously described as his "shouting machine" and "talking machine." Prior to the demo, the machine had been tested by recording the nursery rhyme "Mary had a little lamb."

1963 — Warren Commission named to probe Kennedy assassination.

1951 — First atomic bomb underground test.

1929 — Cmdr. **Richard Byrd** first to reach South Pole.

Birthdays: **Chuck Mangione** 45. **John Mayall** 52. **Vin Scully** 58.

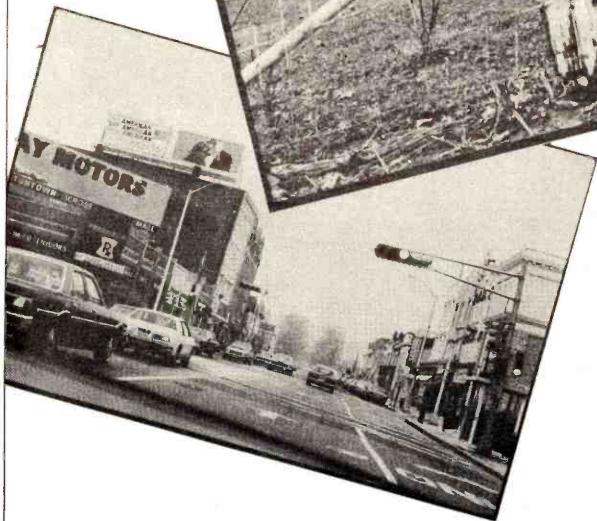
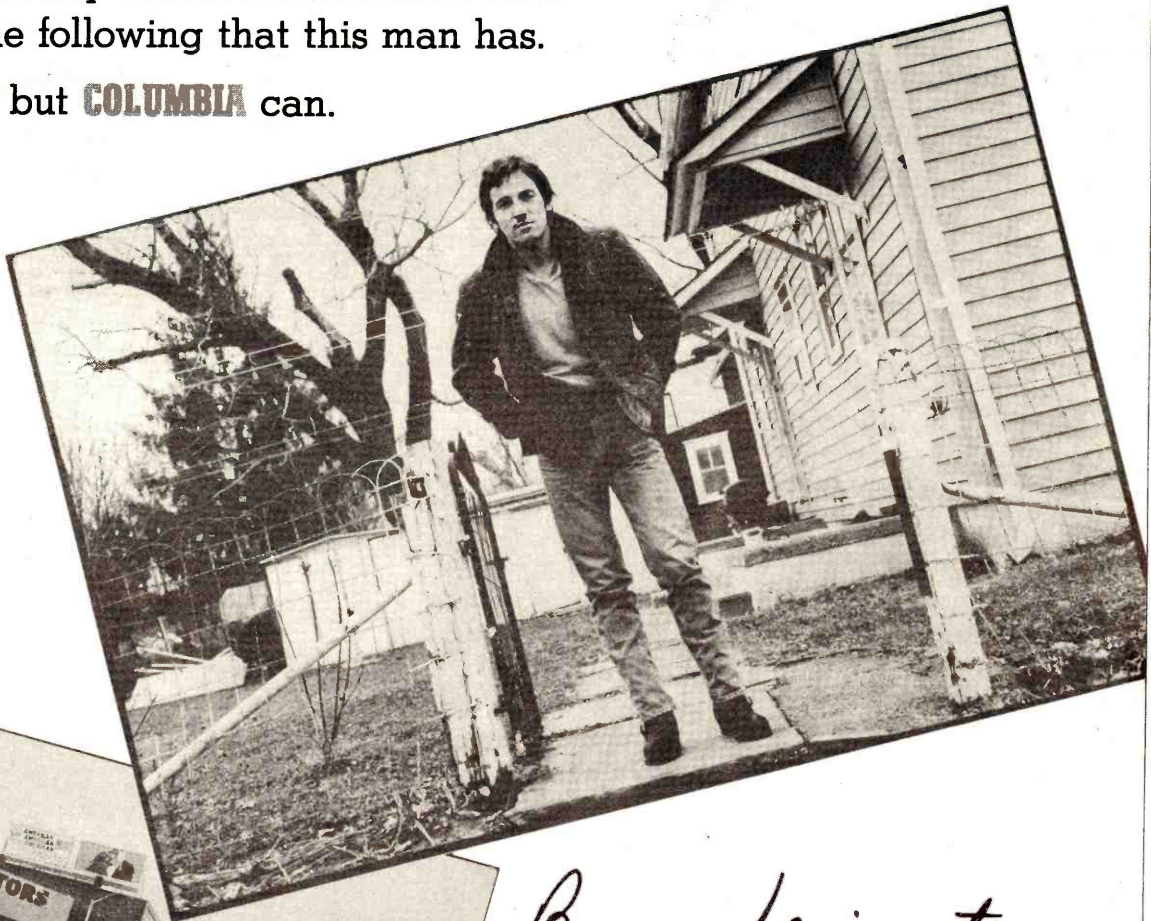
Saturday 11-30: **Dick Clark** 56.

Sunday 12-1: **Bette Midler** 41. **Richard Pryor** 45. **Lee Trevino** 46. **Woody Allen** 50. **Lou Rawls** 50. **Mary Martin** 72.

NO ORDINARY RECORD COMPANY

can say that it has an artist with
the following that this man has.

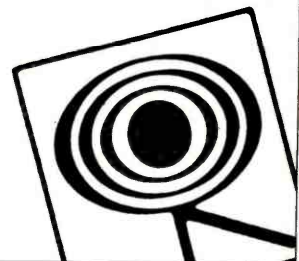
... but **COLUMBIA** can.



Bruce Springsteen
My Hometown

TAKEN FROM THE COLUMBIA LP: "BORN IN THE U.S.A." QC 38653

Blw: Santa Claus Is Comin' To Town



NO ORDINARY RECORD COMPANY

can say that it's thrown its full support behind its artists through every step of their superstar evolution.

...but **COLUMBIA** can.

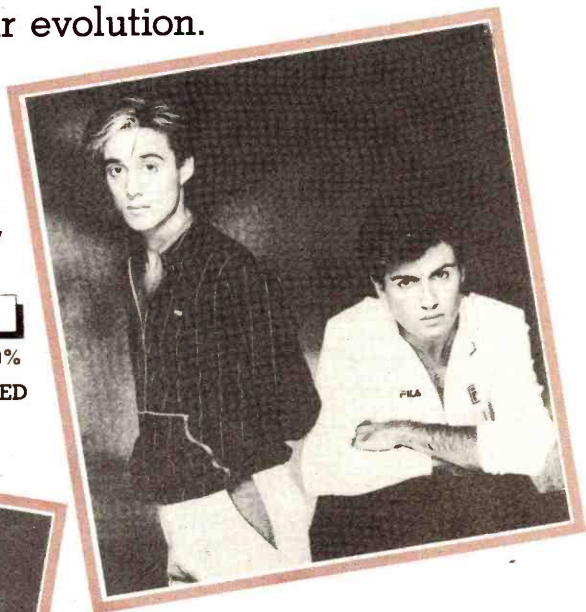
WHAM!

"I'm Your Man"

#1 **CHR BREAKERS**

173 Reporters Out Of The Box - 70%

#1 MOST ADDED



LOVERBOY

"Dangerous"

CHR NEW & ACTIVE 88 Reporters - 36%

AOR Tracks: 27



PAUL YOUNG

"Everything Must Change"

CHR NEW & ACTIVE

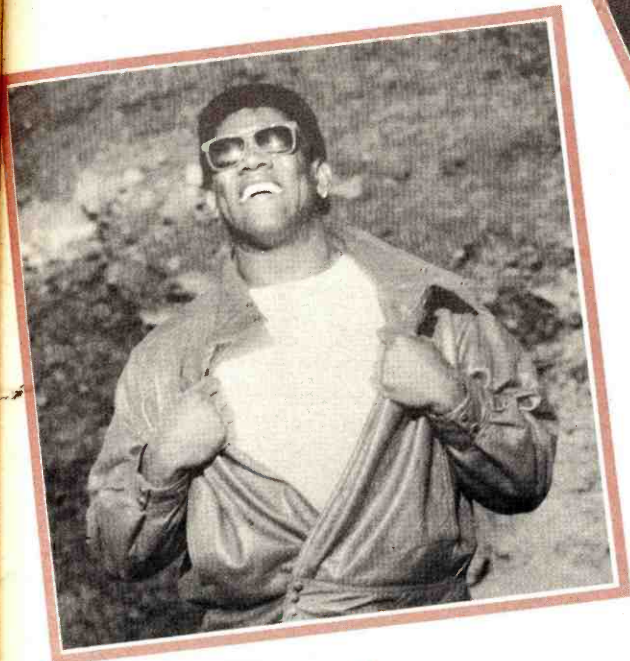
55/26 - 22%



BARBRA STREISAND
"Somewhere"

A/C NEW & ACTIVE

#1 MOST ADDED A/C #1 Full Service A/C



CLARENCE CLEMONS
AND JACKSON BROWNE

"You're A Friend Of Mine"

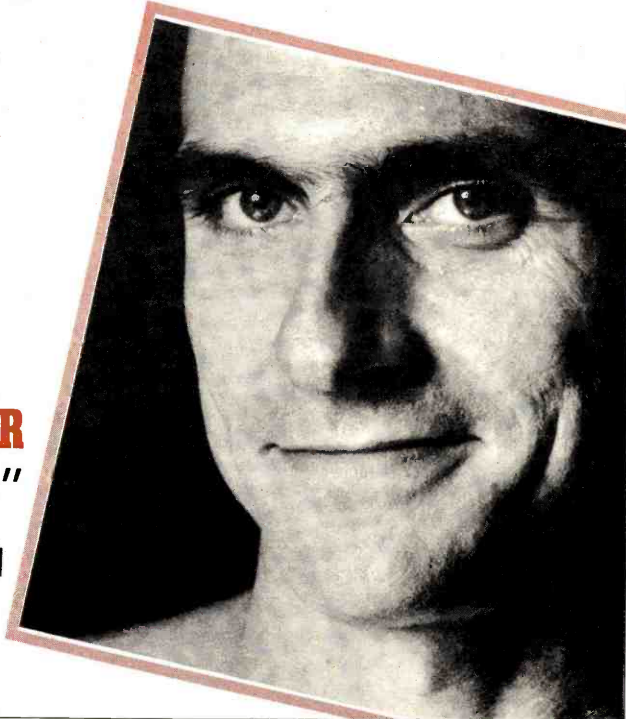
CHR Chart: 33 Now On 175 Reporters - 71%!

AOR Tracks: 14

JAMES TAYLOR
"Everyday"

CHR NEW & ACTIVE

Now On Over 80 CHR Reporters - 33%!



NO ORDINARY RECORD COMPANY

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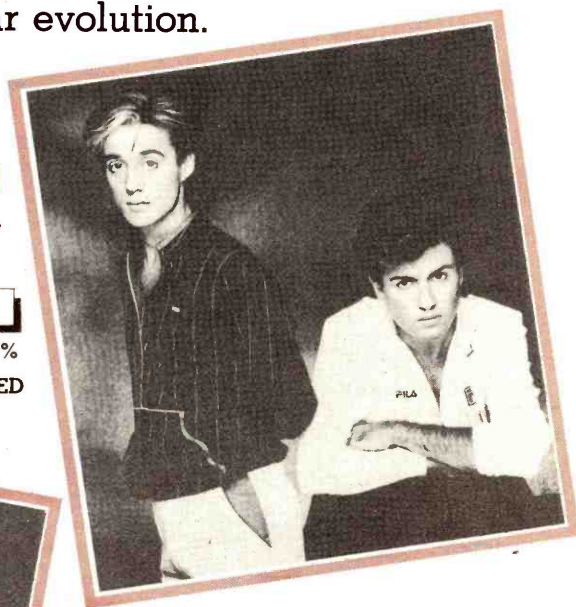
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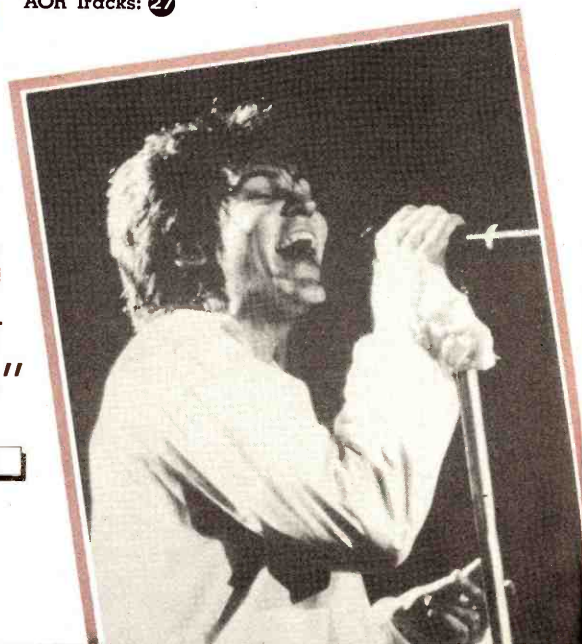


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CHR NEW & ACTIVE

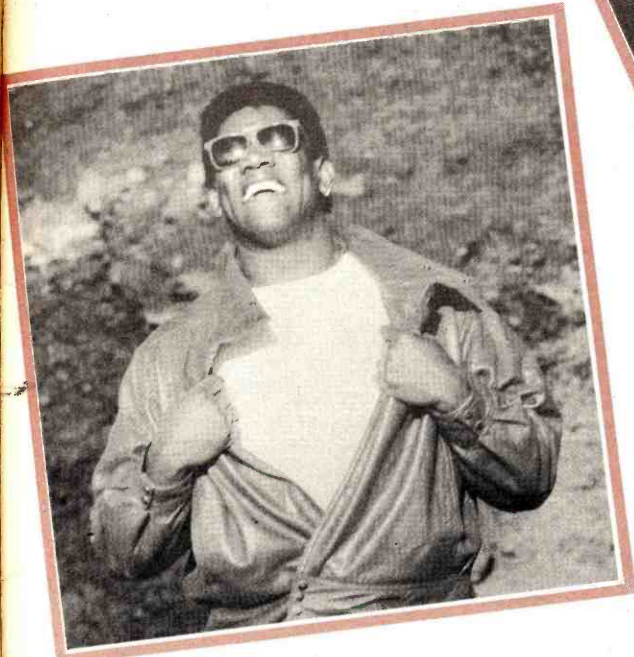
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BARBRA STREISAND
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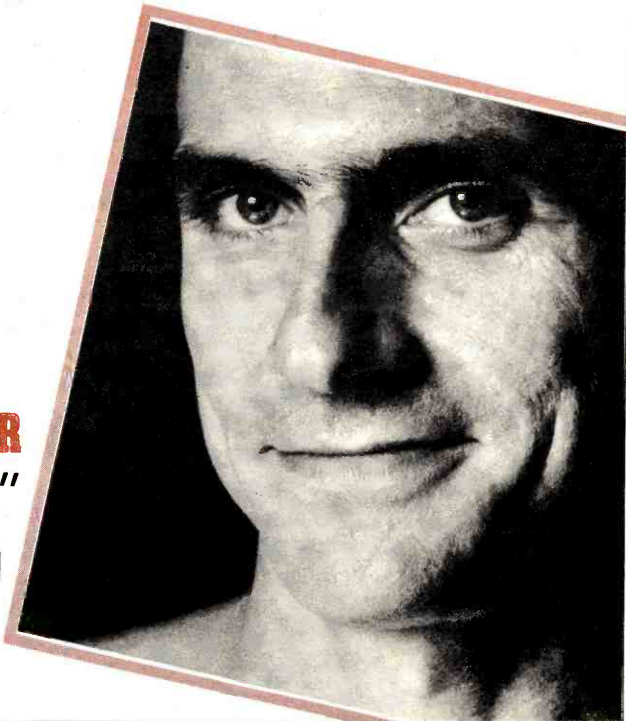
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Now On Over 80 CHR Reporters - 33%!





ADAM WHITE

RECORDS

Black/Urban Promotion: Tackling Tough Issues

In conversations for an earlier column about black music A&R trends, record company executives invoked the names of artists such as Whitney Houston and Freddie Jackson. These were examples, they said, of the top-drawer talent that has broken through this year and demonstrated the vitality of black music today.

For this week's column, a cross-section of label promotion chiefs used those same names (and others) to make a comparable point about the vitality of Black/Urban radio, and about how CHR has also enjoyed the fruits of that vitality. They also discussed the problems that come with crossovers, as well as the "playlist promiscuity" that R&R's Walt Love recently wrote about.

How are programmers dealing with the issue of loose adds? MCA Records National Director/R&B Promotion Ernie Singleton says, "I find radio to be sensitive to it as long as record companies are sensitive to what their format and playlist guidelines are. There are always going to be stations that add a record and drop it the next week, but you're not going to find any quality stations or PDs/MDs guilty of that. Let's remember that there are more radio guys who do what's acceptable than there are those who don't. The programmers who aren't sensitive to how they add and drop records are the ones whose careers you should watch over the next year or so. Let's see where they end up."

Commitment & Sincerity

It's very difficult to rationalize playlist promiscuity, agrees Ernie, but he says the sincerity of a station's commitment to a record is often tied to its perception of the label's sincerity. "Telling a programmer you're committed to a release and being unable to show it is one thing. Telling someone you're committed and being able to demonstrate it is another — by



Ernie Singleton

looking at the trades, other stations, audience reaction, and retail feedback. The question is not only whether everybody's committed, but also whether it's really a hit."

A&M VP/Promotion Step Johnson believes the inconsistency implicit in loose adds hurts Black/Urban radio's overall credibility. "Stations have to be consistent in order to compete effectively with their counterparts at other formats. It's the key to their survival. For one thing, record companies will ask, 'How can I place my advertising dollars with you when I



Step Johnson

really don't know what you're going to do with my product?"

For another, it wastes money that might be more usefully employed on other releases, as Capitol VP/Black Music Promotion Ronnie Jones observes. "I wonder how many programmers understand that when they add a record, there are certain buttons we push in the marketplace. We do advertising, marketing, and set in motion a great many costly factors. If that cost is not met, it's obviously a negative. There are only so many negatives that record companies can absorb, so there has to be a lot more understanding of each other's responsibilities and obligations."

Courting Crossover

There are also responsibilities and obligations when it comes to crossing black acts to pop, both in terms of the music and the promotional process. Hank Caldwell, VP/GM of Atlantic's Black Music Division, holds some strong opinions. "By its very nature, crossover

stops a lot of acts from doing what they do best. Black artists must wake up and realize that their contributions to the entire industry are such that they don't have to compromise their music for crossover effect. Take an artist like Stevie Wonder, who's never compromised black music, yet has tremendous crossover appeal.

"Stop and look at our music for a moment. While we're busy trying to cross or to homogenize that music, pop acts are taking black influences and, rightfully so, becoming successful by using those influences. So I believe that the black acts who will really experience longevity are the ones who stick to the business of making good black music. If they make good music, they'll cross."

Similarly, Hank comments about what can and does happen at radio and record companies following an act's successful crossover: the label division which developed the talent and the format which established it are denied adequate recognition for their efforts. "What I'm concerned about is that all of the majors where this happens — and we all know that it happens — don't forget from whence in-house this talent came. We all have a problem when that happens."

"I owe it to the acts I work to get them to the point where they can cross. That's when I feel I've done my job and that my department has too. When that does happen and the pop department plugs in and does all of its things — which we acknowledge as plus-business, and where the money is — I want the people I work for to realize that we're earning our dollars and deserve recognition in-house for being the catalyst. If they aren't intelligent enough to realize this, it demoralizes the department."

Labels Wising Up?

Says Ronnie Jones, "When there's a problem with an artist going into a marketplace — someone who has crossed and become accepted by everyone, like Tina Turner — you have to be very sympathetic to the needs of that artist's basic roots. If you know the potential problems, you can iron them out ahead of time; for example, tickets that have to be purchased. Record companies aren't in the concert business, but it's still our responsibility to make sure that our bases are covered. We have problems like everyone else, but not because we don't address the issue. They exist only because of breakdowns in communication."

Step Johnson finds some room for optimism. "It appears in the last 12 months that a lot of record

Sending A Message, Again

Is a message coming back to the music? Yes, according to a couple of the promotion chiefs interviewed here, who point to "We Are The World," "Sun City," and to examples even closer to home. Step Johnson sees the success of "Fall Down" by A&M artist Tramaine as proof of positive song power, and he also cites the reemergence of Al Green. "Al wants to get back into the mainstream of music, but with the kind of positive lyrics that really tell what's going on. The kids listen to our music every morning and every afternoon. Here's our opportunity to respond to the community and give back something we had when we were growing up."

Ronnie Jones concurs, and talks about the return to active duty of Kenny Gamble and Leon Huff via Capitol's sister company, Manhattan. "When I look at an O'Jays album and see songs in there called 'I Love America' and 'All Eyes On Africa,' I know the message is coming back. Making statements — strong statements, political statements — that's what black music is doing again, just as it did in the '60s."

Ernie Singleton isn't so certain.

"The South African crisis certainly lends itself to more message music, and there have always been great message writers like Stevie Wonder, Marvin Gaye, Gamble & Huff. Some of the rap songs of the last few years have been that way too. But it's very difficult to write a good message song that works and is timely. I don't think there'll be anything out of the norm. Great songs like 'Wake Up Everybody' are few and far between."



Hank Caldwell

companies have wised up and come to realize that it's good to have our music cross over. But let's not forget our real base that helped get us there. If you make the foundation of a building weak, don't expect it to stand. It's a matter of supporting the people who have always supported you."

Quality Promotions Needed

Playlist and crossover issues aside, Ernie Singleton is someone who believes that promotions involving radio and records don't get discussed enough. He refers to not only those involving artists, but also those built around tour support, an album, and station activities. Says Ernie, "There are a lot of ways to create excitement on the air other than what you have now. I'm not saying that it doesn't happen, but that there aren't enough stations that can execute a top-quality promotion."

"On the other hand, record companies are also guilty of not giving radio finetuned promotions or enough time to orchestrate a quality, meaningful promotion. You

can't do it in 48 hours. No station exists with the time to stop everything and just concentrate on the promotion. So it's a two-way street."

Such efforts needn't concentrate on the artist alone, says Ernie. "It can be strictly focused on something the station is doing. We're not always looking to take the limelight. I'm constantly reminding my staff that there are ways to tie in and make events meaningful, whether it's a remote, a station anniversary, or a community situation."

The downside, he acknowledges, can be "an attitude" on the part of other competitors in the market — one that sees labels penalized. "I would hope that this is an area where radio understands that we can't give a promotion to everyone at the same time. But they should realize that if one station gets it, then our commitment on our next major promotion is to the other station. We want to do promotions with radio, but we don't want to be penalized in the process."



Ronnie Jones

and

NO ORDINARY RECORD COMPANY

can say that it recognizes the obvious hit potential of its brand new artists

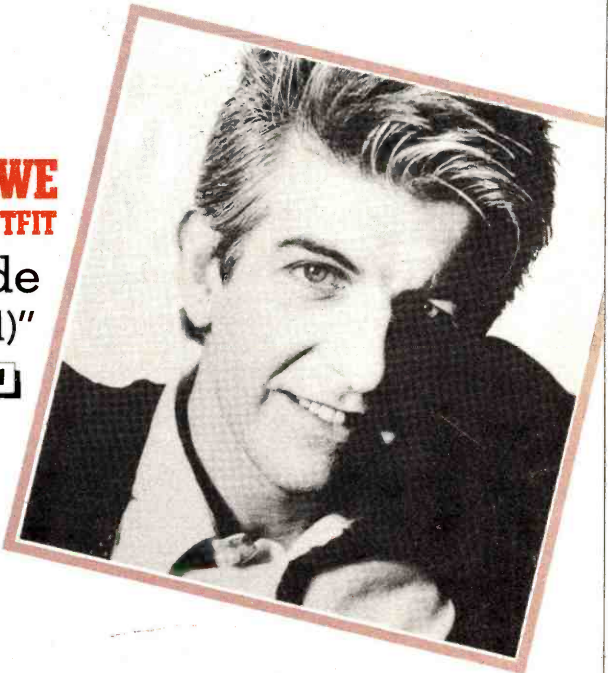
...like **COLUMBIA** can.

NICK LOWE
and his **COWBOY OUTFIT**

"I Knew The Bride
(When She Used To Rock & Roll)"

CHR SIGNIFICANT ACTION

WLS 24-21	KZZU on	KQCR on	KKRC 23-20
WLOL-FM 30-25	95XXX deb 30	Y94 37-32	WSPT on
KRNQ add	WGAN add	KKXL-FM 19-16	KYYA 30-21
KZIO deb 34	KYYY deb 37	KFRX on	OK95 on



LISA-LISA
& **CULT JAM with FULL FORCE**

"Can You Feel The Beat"

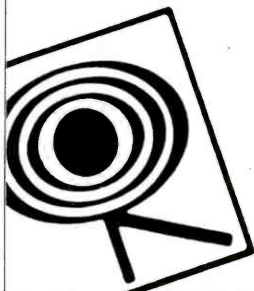
CHR SIGNIFICANT ACTION 35/26

Check This Action:

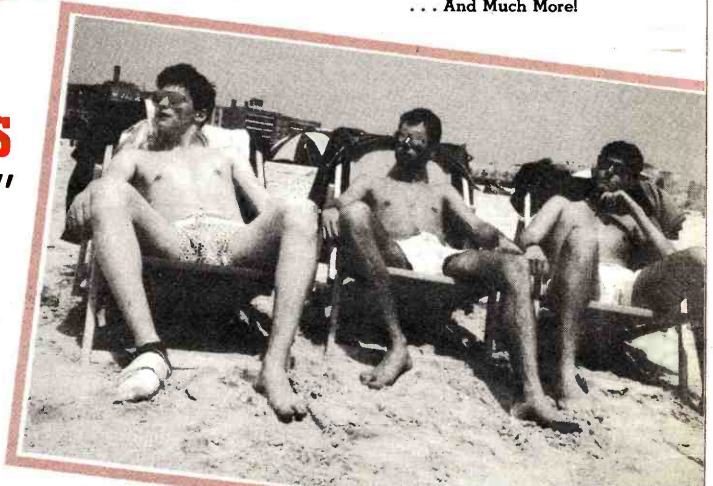
WKSE add	I95 7-7	KKRZ add	KAMZ 29-24
WNYS add	Y100 14-5	FM102 deb 27	KMBX deb 39
		KWOD add	Z102 15-11

... And Much More!

BEASTIE BOYS
"She's On It"



Def
Jam
recordings





JOEL DENVER

IT'S EASIER TO CHANGE UNDERWEAR

Searching For The Right Job In 1986

The idea of looking for a new job at the start of the year has a revolutionary sort of feel to it.

Sometimes the decision to move on is made for you...

- The need to continue learning in a larger market
• No room for personal/financial growth or duties
• Conflicts with PD/GM...

For some other reasons, and great tips on how to shine in the interview process...

Set New Goals

Assuming you've decided to make a move, the first step would be to set some goals...

"Carefully review the markets and stations which interface with your abilities and formatic experience..."

markets and stations which will interface with your abilities and formatic experience.

After you've designed your "hit list" for potential situations which meet your career objectives...

"Timing is of the essence in attaining the position you really want. Don't put off applying until the next day."

and recreational amenities), chances are your family won't be comfortable either.

Considering the strains this business can cause, your family's comfort is a prime factor among those that affect your ability to perform.

Finding The Openings

Now comes the tricky part: making all of those target situations suddenly spawn job openings which interface with your career and personal expectations.

Being on top of the openings is a key step in obtaining the job you want. You must pursue opportunities and information about potential openings in an aggressive manner.

If you've just been handed the rubber key to the executive washroom, the first thing to do is call us at R&R and get your name into "Pros On The Loose..."

Follow Up Every Lead

Taking a week or two off to "get your head together" isn't always the wisest move. In a short period of time you might miss the perfect opportunity.

Timing is of the essence in attaining the position you really want. Don't put off applying until the next day!

Your presentation should also include a picture, a well-prepared resume, and a concise cover letter stating your philosophy.

"There are only a limited number of situations you will find attractive. Remember there are always more people looking for jobs than openings available to meet those needs."

Cover All Details

Should your hopes and dreams for an interview be fulfilled, you'll be surprised at how well prepared you already are.

Moving Day Checklist

I've moved so many times in my career I should be President of Mayflower Van Lines, or have a good chunk of it, anyway (rimshot).

If you're lucky enough to have your new company paying for the move, they will probably ask for three estimates, or have you use a company they have a trade deal with.

- Packing materials provided by mover
• If you're doing your own packing and unpacking
• Storage requirements at destination.

Of course, providing your own boxes and doing your own packing/unpacking makes things much cheaper.

Assuming you've visited the station and gone through the interview process, it's time to talk seriously about the job itself.

- Job description and potential for growth
• Hours of employment
• Terms of employment
• Salary and review period
• Medical benefits
• Vacation
• Moving expenses
• Relocation expenses, including travel to job and hotel accommodations upon arrival.

Break Old Patterns Now

If you're negotiating a contract for this new job, then all of the above and a lot more will be covered. Make sure you get a reputable lawyer.

But if you're not going into a situation where there will be a contract, ask that a letter or mailgram of confirmation be sent to you which will reaffirm everything.

Make sure you specify an exact pickup date and time with the movers. Get an estimate of when your stuff will be delivered and arrange for storage at your destination if you feel it'll be necessary.

Before you hit the road, clear up any outstanding local debts. It doesn't look good if creditors call your new GM about money you owe.

- Utilities and services
• Post office (if you want to see the remainder of your magazine subscriptions)
• Bank (for cashier's and traveler's checks).

When you arrive at your new destination, get a new driver's license immediately if you're in a different state. It's almost impossible to cash checks or use credit cards anymore without some state-issued photo ID.

"If you're negotiating a contract for this new job... make sure you get a reputable lawyer. Don't take any shortcuts here."

employer a letter agreeing to his offer. By doing so, there is a much smaller chance for misunderstanding and confusion as months roll by and memories become clouded.

Before beginning your new assignment, take a few minutes to review your previous job. Honestly evaluate if you performed to your maximum potential.

Are you ready? If so, good luck on your new job. You've earned it!

37F

HELP WANTED

Listener seeks radio talent. Wanted immed. mega-talent to make my day. Boring, below avg., run-of-the-mill announcers not apply. Excellent benefits, generous vac. and parking paid. Salary commens. with exper., refs and tpe reqd. Call Dee Ann for appl.

Excellent Salary, generous benefits, radio experience commens. with exper.

WE LOOK FOR THE SAME TALENT YOUR LISTENERS DO.

Ever wondered how a listener might advertise for an opening at your station? One thing's for sure, they'd want the best.

We're Talentmasters, radio's newest source for finding on and off-air talent. Like your listeners, we constantly seek those personalities or individuals who stand above the rest. As opposed

to some companies who offer this service strictly on a limited basis, Talentmasters' only job is finding the best talent. It's through this total commitment that we can save you valuable time and expense in locating the right person.

When your station finds itself searching for a unique morning act, top-notch programmer,

aggressive sales manager or other specialized talent, call Talentmasters at (404) 926-7573. Your listeners will thank you.

TALENTMASTERS

Essentials To Embodying Employment

We all know the basic tools, both material and mental, to use in finding a job, right? But do we know how to implement those tools to our best advantage? You've probably heard all of this before, but it's good to go over it from time to time.

Before we go over the basics, let's consider why we'd want to leave our present situation. Are we jumping from the frying pan into the fire? Debbie Summers, formerly part of the morning team at KTKS/Dallas, who's now an out-of-work personality, states, "Sometimes the decision to leave isn't up to you, but I've worked in places where it became excruciatingly clear that it was time to make an exit." The main thing to watch for, she says, is when the team effort diminishes and all communication breaks down.

"Sometimes you can watch the evolution of breakdown. It becomes every man for himself — there are no jock meetings, not even a social get-together. You feel like there's absolutely no one to communicate with, you are no longer appreciated, and the job just isn't any fun anymore."

Time To Move?

However, don't base your decision to leave totally on ego. "Sometimes you feel like moving somewhere else and taking over a new market all by yourself. Make sure your rationale is in check when you consider something like that," she advised. "When you have the market in the palm of your hand, you shouldn't necessarily go looking for another horizon. The grass can always look a lot greener somewhere else."

Okay, so now you can make that decision based on serious values, right? Let's consider the items that go into your initial package. First of all there's your resume. It should be simple, and to the point.

Editor's Note: Y106/Orlando PD Rick Stacy, who when this article was written was on his way to program 105/Miami and work for VP/GM Stan Cohen, changed his mind

over a misunderstanding in station direction. Be that as it may, both gentlemen made some excellent comments on the subject of changing jobs.

Rick offered his thoughts on constructing a resume. "Don't clutter it up with your philosophy on programming. Put that on a separate page and summarize it in one or two paragraphs. Make sure to list your references because 'available on request' makes it less convenient to assess your candidacy for the job."

Make sure everything on the resume is clear and easy to understand, and by all means, don't lie! Stan Cohen talked about the main reasons he hires someone. "Their track record is the first priority." Make sure your employment history is accurate. Getting fired for not knowing how to do your job is worse than not getting hired in the first place."

Research The Company

As for your tape, Rick suggested, "In making a strong presentation for a job, an aircheck on cassette is



Debbie Summers



Stan Cohen

a must. Please, put your best stuff right up front. And do not apologize for poor quality — do the best possible job you can with the materials you have to work with."

Your cover letter should not carry the heading, "Dear PD . . ." Nobody takes any of that seriously. You should research the company enough to know whom you want to address. After all, if you don't even know the name of the PD, what could you possibly know about the company?

Now here's where that letter with your programming philosophy comes in handy. Stan was able to narrow down a list of over forty people to four main candidates after receiving those letters before initially deciding on Rick. Because of those letters, he's now had an easier job in making another hiring decision. That letter will give a GM his first clue to whether you're in the ballpark for the job.

Are You Qualified?

For your part, don't bother applying for a job with someone that you know you don't like! Research the company, the people, the station's reputation, and go for the best match. Rick Stacy believes company affiliation is crucial. "Make sure to not only look at the station, but carefully examine the company. You can have a wonderful facility, but if the company isn't behind you, then you don't have the tools to make it happen."

If all these things have worked so far, your next step is the interview. Dress in a manner which fits the profile of the company you are applying to. You want to appear as a versatile individual, "with a fire lit under your butt," according to Stan Cohen, whose criteria for the PD job included, "At least three



Rick Stacy

years CHR experience in a major market, a solid background in the Latino/tri-ethnic markets, good managerial/business skills, and someone I could afford!" And above all, "I need someone who can motivate the rest of the staff."

Be A People Person

The question Stan likes to ask every candidate is "What's the worst possible thing you can say about yourself?" He's not necessarily looking for a specific answer, but the ability of a person to think fast, reply coherently, and again, show motivation.

So what does Rick look for when hiring somebody? "Someone with the ability to maintain good interpersonal relationships. If someone's an asshole, it won't work no matter how talented they are. Secondly, experience, and the natural ability to grow and be a true talent either on-air or in programming."

So there you have it, a look at the employment spectrum from both sides of the fence. Do you want to move on? Is it time to move on? Take stock of yourself, take stock of the company you want, and take that plunge!

PRODUCTION VALUES

Everyone talks about it. No compromise promos. Breathtaking logos. Sounds that capture the mind. For most radio stations it's just been talk. But for the leaders, it's been action. STARFIRE™, VOICE TECH™, and ROCK TRAX™, have revolutionized major market production values for stations like Z-93, WHYT, WMMR, WBBM-FM, WQXI, WAPP, KMET, Q107, WDVE, WSHE, WCAU-FM, KBPI, KZZP, KYYS, WNEW-FM, Y108, WZOU, B-97, WNOR-FM, B104, WLUP, WZPL, WTIC-FM, WHRK, KWSS, WLQ, B-95, KOME, Hot 105, KAFM, WQFM, KQRS, KHIT, WCMF, KAY107, KDLZ, WHJY, Y106, KPOP-FM, WBAB, KOMP, WRAL, KQKT, KWFM, CIRK, CKMF, CHFM, SAFM, and many more. To find out what high production values are all about, all you have to do is listen to a demo of **ROCK TRAX™, VOICE TECH™, or STARFIRE™.**

BROWN BAG PRODUCTIONS

4134 S. EUDORA STREET
ENGLEWOOD COLO. 80110
(303) 756-9949



MOTION

Jane Waldman is named News Director at KSAQ-FM/San Antonio . . . WQCM/Hagerstown MD Brad Zimmerly is chosen to fill the PD/AM drive slot, overnighter Dave Sheppard takes on middays, evening personality Bob Miller segues to afternoons. David Bradley moves from late nights to evenings, and "The Ugly DJ" joins the "Q crew" for the all-night show . . . Brock Young leaves Z95/Milwaukee to become PD at KZ103/Tupelo, AL, with Lisa Landau joining to do mornings from middays at Q101/Meridian.

WRCI/Midland, MI reports it is not planning a format switch from Country to CHR, as previously reported, under



Jane Waldman, KSAQ/San Antonio

the current ownership, which won't transfer the license to JOSA Broadcasting until after the first of the year . . .

HOOTERS.

PLATINUM IN PROCESS.



After six months, concert headliners Hooters have an album that's exploded past 700,000 units and on its way to platinum. Their first two singles and videos continue to get massive exposure on radio and MTV™ ("And We Danced" and "All You Zombies").

Hooters have come a long way in a short time. And this is just the beginning!

Hooters. "Nervous Night." Featuring their brand-new single, "Day By Day."

On Columbia Records, Cassettes and Compact Discs.

98 05730

ARTIST DEVELOPMENT IN PROGRESS, FROM COLUMBIA RECORDS.

1985 TOUR CITIES:

ALBANY
ATLANTA
AUSTIN
BERKELEY
BLOOMSBURG
BONNER SPRINGS
BOSTON
BRIDGEPORT

BUFFALO
CHARLOTTESVILLE
CHICAGO
CLARKSTON
CLEVELAND
COLUMBUS
COSTA MESA
DALLAS

DENVER
ERIE
HAMDEN
HAMPTON BEACH
HARTFORD
HOLMDEL
HOUSTON

KINGSTON
LAKE GENEVA
LEXINGTON
LOS ANGELES
MADISON
MILWAUKEE
MINNEAPOLIS

MONMOUTH
MONTCLAIR
NASHVILLE
NEW HAVEN
NEW ORLEANS
NEW PALTZ
NEW YORK CITY

OMAHA
PHILADELPHIA
PHOENIX
PORTLAND
POTTSVILLE
POUGHKEEPSIE
PROVIDENCE

RICHMOND
ROCHESTER
ST LOUIS
SAN ANTONIO
SAN DIEGO
SAN FRANCISCO
SEATTLE

SHIPPENSBURG
SOUTH ORANGE
STONY BROOK
TORONTO
TULSA
UNION
UNIONDALE
VANCOUVER

VILLANOVA
WASHINGTON, DC
WAYNE
WILDWOOD
WILKES-BARRE
WILLIAMSPORT
WILMINGTON
YORK

Essentials To Embodying Employment

We all know the basic tools, both material and mental, to use in finding a job, right? But do we know how to implement those tools to our best advantage? You've probably heard all of this before, but it's good to go over it from time to time.

Before we go over the basics, let's consider why we'd want to leave our present situation. Are we jumping from the frying pan into the fire? Debbie Summers, formerly part of the morning team at KTKS/Dallas, who's now an out-of-work personality, states, "Sometimes the decision to leave isn't up to you, but I've worked in places where it became excruciatingly clear that it was time to make an exit." The main thing to watch for, she says, is when the team effort diminishes and all communication breaks down.

"Sometimes you can watch the evolution of breakdown. It becomes every man for himself — there are no jock meetings, not even a social get-together. You feel like there's absolutely no one to communicate with, you are no longer appreciated, and the job just isn't any fun anymore."

Time To Move?

However, you don't base your decision to leave totally on ego. "Sometimes you feel like moving somewhere else and taking over a new market all by yourself. Make sure your rationale is in check when you consider something like that," she advised. "When you have the market in the palm of your hand, you shouldn't necessarily go looking for another horizon. The grass can always look a lot greener somewhere else."

Okay, so now you can make that decision based on serious values, right? Let's consider the items that go into your initial package. First of all there's your resume. It should be simple, and to the point.

Editor's Note: Y106/Orlando PD Rick Stacy, who when this article was written was on his way to program 195/Miami and work for VP/GM Stan Cohen, changed his mind

over a misunderstanding in station direction. Be that as it may, both gentlemen made some excellent comments on the subject of changing jobs.

Rick offered his thoughts on constructing a resume. "Don't clutter it up with your philosophy on programming. Put that on a separate page and summarize it in one or two paragraphs. Make sure to list your references because 'available on request' makes it less convenient to assess your candidacy for the job."

Make sure everything on the resume is clear and easy to understand, and by all means, don't lie! Stan Cohen talked about the main reasons he hires someone. "Their track record is the first priority." Make sure your employment history is accurate. Getting fired for not knowing how to do your job is worse than not getting hired in the first place."

Research The Company

As for your tape, Rick suggested, "In making a strong presentation for a job, an aircheck on cassette is



Debbie Summers



Stan Cohen

a must. Please, put your best stuff right up front. And do not apologize for poor quality — do the best possible job you can with the materials you have to work with."

Your cover letter should not carry the heading, "Dear PD..." Nobody takes any of that seriously. You should research the company enough to know whom you want to address. After all, if you don't even know the name of the PD, what could you possibly know about the company?

Now here's where that letter with your programming philosophy comes in handy. Stan was able to narrow down a list of over forty people to four main candidates after receiving those letters before initially deciding on Rick. Because of those letters, he's now had an easier job in making another hiring decision. That letter will give a GM his first clue to whether you're in the ballpark for the job.

Are You Qualified?

For your part, don't bother applying for a job with someone that you know you don't like! Research the company, the people, the station's reputation, and go for the best match. Rick Stacy believes company affiliation is crucial. "Make sure to not only look at the station, but carefully examine the company. You can have a wonderful facility, but if the company isn't behind you, then you don't have the tools to make it happen."

If all these things have worked so far, your next step is the interview. Dress in a manner which fits the profile of the company you are applying to. You want to appear as a versatile individual, "with a fire lit under your butt," according to Stan Cohen, whose criteria for the PD job included, "At least three



Rick Stacy

years CHR experience in a major market, a solid background in the Latino/tri-ethnic markets, good managerial/business skills, and someone I could afford!" And above all, "I need someone who can motivate the rest of the staff."

Be A People Person

The question Stan likes to ask every candidate is "What's the worst possible thing you can say about yourself?" He's not necessarily looking for a specific answer, but the ability of a person to think fast, reply coherently, and again, show motivation.

So what does Rick look for when hiring somebody? "Someone with the ability to maintain good interpersonal relationships. If someone's an asshole, it won't work no matter how talented they are. Secondly, experience, and the natural ability to grow and be a true talent either on-air or in programming." So there you have it, a look at the employment spectrum from both sides of the fence. Do you want to move on? Is it time to move on? Take stock of yourself, take stock of the company you want, and take that plunge!

PRODUCTION VALUES

Everyone talks about it. No compromise promos. Breathtaking logos. Sounds that capture the mind. For most radio stations it's just been talk. But for the leaders, it's been action. STARFIRE™, VOICE TECH™, and ROCK TRAX™, have revolutionized major market production values for stations like Z-93, WHYT, WMMR, WBBM-FM, WQXI, WAPP, KMET, Q107, WDVE, WSHE, WCAU-FM, KBPI, KZZP, KYYS, WNEW-FM, Y108, WZOU, B-97, WNOR-FM, B104, WLUP, WZPL, WTIC-FM, WHRK, KWSS, WLQV, B-95, KOME, Hot 105, KAFM, WQFM, KQRS, KHIT, WCMF, KAY107, KDLZ, WHJY, Y106, KPOP-FM, WBAB, KOMP, WRAL, KQKT, KWFM, CIRK, CKMF, CHFM, SAFM, and many more. To find out what high production values are all about, all you have to do is listen to a demo of ROCK TRAX™, VOICE TECH™, or STARFIRE™.

BROWN BAG PRODUCTIONS

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ENGLEWOOD COLO. 80110
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MOTION

Jane Waldman is named News Director at KSAQ/San Antonio... WQCM/Hagerstown MD Brad Zimmerly is chosen to fill the PD/AM drive slot, overnighter Dave Sheppard takes on middays, evening personality Bob Miller segues to afternoons. David Bradley moves from late nights to evenings, and "The Ugly DJ" joins the "Q crew" for the all-night show... Brad Young leaves Z95/Milwaukee to become PD at KZ103/Tupelo, AL, with Lisa Landau joining to do mornings from middays at Q101/Meridian.

WRIC/Midland, MI reports it is not planning a format switch from Country to CHR, as previously reported, under



Jane Waldman, KSAQ/San Antonio

the current ownership, which won't transfer the license to JOSI Broadcasting until after the first of the year...

HOOTERS. PLATINUM IN PROCESS.



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CHICAGO
CLARKSTON
CLEVELAND
COLUMBUS
COSTA MESA
DALLAS

DENVER
ERIE
HAMDEN
HAMPTON BEACH
HARTFORD
HOLMDEL
HOUSTON

KINGSTON
LAKE GENEVA
LEXINGTON
LOS ANGELES
MADISON
MILWAUKEE
MINNEAPOLIS

MONMOUTH
MONTCLAIR
NASHVILLE
NEW HAVEN
NEW ORLEANS
NEW PALTZ
NEW YORK CITY

OMAHA
PHILADELPHIA
PHOENIX
PORTLAND
POTTSVILLE
POUGHKEEPSIE
PROVIDENCE

RICHMOND
ROCHESTER
ST LOUIS
SAN ANTONIO
SAN DIEGO
SAN FRANCISCO
SEATTLE

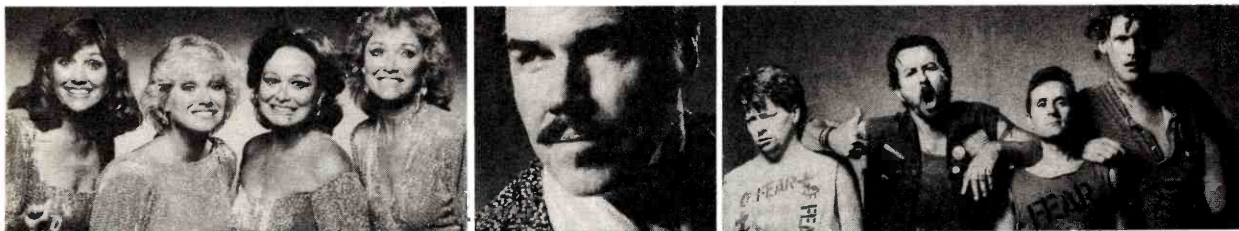
SHIPPENSBURG
SOUTH ORANGE
STONY BROOK
TORONTO
TULSA
UNION
UNIONDALE
VANCOUVER

VILLANOVA
WASHINGTON, DC
WAYNE
WILWOOD
WILKES-BARRE
WILLIAMSPORT
WILLMINGTON
YORK



STEVE FEINSTEIN

TV Commercials That Hit The Spot



Remember when it seemed like every AOR TV commercial had clips of rock idols like Hendrix, Jagger, and Townshend? A hilarious series of spots for KSHE/St. Louis takes a slightly different tack.

Greetings, fellow vidiots. Here's a spot check of some interesting TV commercials for AOR radio stations. It's not the final word on unusual television campaigns, word of which is always welcome for this column. If you've developed a creative spot, pass a dub my way. VHS, Beta, or ¾ inch is fine. Still photographs, preferably black-and-white, are also appreciated.

You won't find a more arresting approach than the one taken by all four Ermis-owned stations, including KSHE/St. Louis. In an off-beat twist on celebrity endorsements, a series of campy spots features unlikely spokespeople who serve as examples of what you won't hear on KSHE. Minnesota agency Fallon-McElligot-Rice did the creative.

Picture the inimitable Slim Whitman, identified as a "World-Renowned Recording Star," performing solo for about 20 seconds, including a little "yip-ee-ay-oooh" and a snatch of "Ghost Riders In The Sky." Then the screen switches to KSHE's logo, as an off-camera announcer intones, "Slim Whitman cannot be heard everyday on KSHE 95." Slim returns to tell us, "Shoot, I can rock along with the best of 'em."

The rest of the spots follow a similar format. Tiny Tim, "Media Phenomenon," sings a ditty about being a fat man, says "Take that, you fatheads at KSHE 95," and comes back to say "KSHE... just a fad." The Lennon Sisters harmonize a medley of sappy songs,

with a snippet of Joe Tex's "Show Me" tossed in from left field, and explain "You'll never hear that on KSHE."

Rex Reed hisses, "Listening to more than one hour of this kind of programming is only slightly less horrifying than sitting through the collected films of Cheech & Chong." After the announcer asks, "Who doesn't have something nice to say about KSHE?," Reed replies, "I can think of one nice thing to say about KSHE - we don't get it in New York."

The real gem features Los Angeles hardcore group Fear, identified as "A Nasty Punk Band." As his colleagues push and shove each other and make demented faces at the camera, leader Lee Ving exorcises the station. "I wouldn't be listening to no station called (derisively) 'K-SHE' if I were you," he sneers. "You might come down with something you'll never get rid of, something in the air... something in your ear, know what I mean? And it won't be music, 'cause this station don't play nothing but ('crap' bleeped). It should be called K-('CRAP'

bleeped), not K-SHE. Spell it right!" He returns to sheepishly ask someone off-camera, "Did I say that on TV?"

Note that none of these spots identifies the station's product; 'rock 'n' roll' isn't mentioned once. With the #2 come in town, KSHE is already firmly imaged as a rocker; stressing its music would simply be overstating the obvious. Instead, these off-the-wall vignettes are attention-grabbers that are likely to get people talking.

They work because people in St. Louis already know what KSHE is all about. The approach would be less successful and downright confusing if it were used for a station whose image wasn't crystal-clear. In that case, a viewer wouldn't get the joke; he wouldn't understand that the station would never play these types of artists. Also, a self-mocking tone works because KSHE is in a leadership position and can afford to poke fun at itself.

Most important, the spots are memorable as well as creative and entertaining. Unlike many TV spots that seem to strain in order to include as many call letter mentions as possible, this spot uses KSHE's logo only once and repeats the call letters no more than four or five times. Nonetheless, it leaves an indelible impression because of its distinctive style.

"We wanted to reinforce the idea that KSHE is consistently in-

novative and creative, predictably unpredictable," says PD Rick Balis.

Growing Up

In February '84, KSHE was the first AOR to run the "You're Never Too Old To Rock 'n' Roll" spot that has since been used by seven other AORs. Here's how the spot, produced by Cassell Productions in Indianapolis, goes:

A little girl opens a door and peeks into a room, seeing something that makes her eyes open wide. She runs into a kitchen to tell her mother, "Mommy, he's doing it again!" The two of them then find the girl's father in the living room, dressed in a jacket and tie, playing wild air guitar to the Stones' "Brown Sugar."

The mother gives the father a look of gentle reproach, as if to say, "Are you at it again?" The father, who has by now taken off his jacket and tie, is embarrassed and turns down the stereo, which had been blaring. The mother says, "That's OK," smiles, and leaves the room. The father cranks up the stereo again, resumes playing air guitar, and then rips open his shirt to reveal a T-shirt with the radio station's calls. The announcer then says "(Call letters) ... when you're never too old to rock 'n' roll."

The spot speaks directly to the misperception that rock radio is

only for kids. It uses a number of elements to convey that an AOR listener can be both a rocker and responsible. The character appears to be a family man with his own home and a job that requires him to wear a tie.

Not only is the message clear, but the spot is such an entertaining mini-drama that you want to see it over and over again. You either notice another nuance, such as an expression on one of the actors' faces, or you identify with the father letting loose at the end of a working day.

KQRS/Minneapolis GM Mark Steinmetz feels the spot has been effective in recapturing upper demo listeners who had left the longtime AOR during its forays into more youthful formatic styles. He cites a 55% increase in 25-49 adults in last spring's Arbitron, and is using the spot again this fall with plans to continue running it in 1986.

Historical Approach

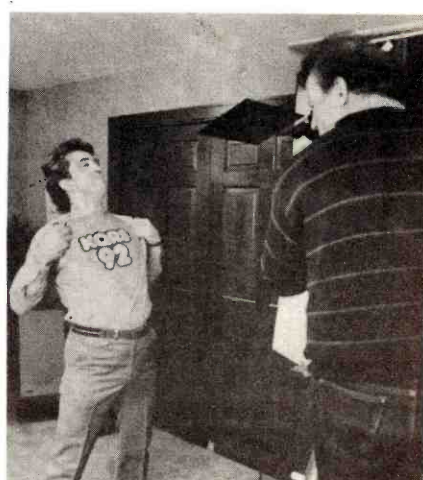
WYY (88 Rock)/Baltimore has a spot that communicates how 25+ listeners have grown up with rock music, and how WYY has grown up along with its audience. Boston-based Spotwise produced the piece.

It shows a young man during four chronological periods in his life. Each period is evoked through his appearance, the images flashed on a screen behind him, and music beds and videos. For the mid-'60s,

Continued on Page 47



"The Spirit Of Rock 'n' Roll" illustrates how both the AOR listener and rock 'n' roll have changed with the times.



In "You're Never Too Old To Rock 'n' Roll," even a respectable family man still rocks out after a hard day's work.

TV Commercials That Hit The Spot

Continued from Page 46

he sports Beatles garb and haircut, and there are black-and-white shots of screaming fans. For the late-'60s hippie look, he has long hair, a beard, headband, and fatigues, with pictures of Abbie Hoffman and demonstrations surrounding him. By the end of the spot, he's become a yuppie with a slick hair cut and fashionable duds.

The copy reads, "I remember the first time I heard the Beatles, the Stones, Who, Dylan. Then my brother said 'Listen to this: Jimi Hendrix, Cream. Then there was Led Zeppelin, Pink Floyd, and a radio station that played them all — 98 Rock. The music's changed, times have changed, but I still want to rock, and 98 Rock plays the classics and quality new rock: Springsteen, Phil Collins."

Superspot's "Baby Boom" spot has a similar theme. Over images of baby carriages, hula hoops, Chuck Berry, Doors, and the Stones, the copy reads, "If you grew up with rock 'n' roll, it's an important part of your life. That's why we play the best of the old (cut to Ed Sullivan introducing the Beatles) and the best of the new (video clips of Huey Lewis, Springsteen, and Sting)." Interestingly, black-and-white clips are used throughout; only the station's logo at the end is in color.

K-Rock Kicks Off

WXRK (K-Rock)/New York used Della Femina, Travisano for a spot that combines elaborate visuals with straight-forward copy. The message is simple, as befits a spot whose primary intent is to build awareness that a new rock station exists rather than attract uppers. It goes like this:

(A shot of desert sand)
"Your radio's been a vast wasteland until now."

(A spaceship-like radio appears over the desert, flashing K-ROCK and its frequency. As the radio clicks on, beams of light come out of its speakers.)

"Introducing 92.3 FM, K-ROCK. The rock 'n' roll station that's been missing from your radio dial."

(Desert sand slowly turns into the New York skyline)

"New rock, classic rock. K-ROCK, a new beginning for rock 'n' roll radio."

(K-ROCK logo zooms in, covering the entire screen)

"92.3 FM... K-ROCK."

Worth noting is how clearly it states the medium it's advertising, mentioning "radio" three times.

Pot Shots

Just like other consumer products, radio stations don't shy away from comparative advertising. KISW/Seattle's "Falling Rock" spot, for instance, lampoons CHR. A transistor radio is pictured on a beach towel, and a pukey jock goes into a weird spiel. "Hey all you kids on the beach getting hot, hot, hot... hit, hit, hit... plastic radio with Madonna, Wham!... next hour, the same songs over and over... listen as I scream over your favorite disco aerobic songs..."

Suddenly, a rock emblazoned with KISW's logo falls out of the sky and crushes the radio. An an-



GR(J)ASPING FOR AIR(PLAY) — "Rowdy" Roddy Piper puts the squeeze on KZAP/Sacramento PD Tom Cale (left) and independent promoter Kenny Ryback. Piper makes his singing debut on "The Wrestling Album."

nouncer intones, "Crushing all the fads for 15 years, KISW is still Seattle's best rock."

Assistant Station Manager Beau Phillips reports the spot has tested well in focus groups, "sets us apart from the hybrids in this market of over 45 stations, and plays up our heritage."

WNEW-FM/New York's "Radio Vice" attempts to image the station's morning squad as the New York radio equivalent of the "Miami Vice" team. Their mission is to "free the streets of the same old radio." As jocks Mark McEwen and Richard Neer race through town in a Porsche on their way to pick up newperson Lisa Glasberg, they also take subtle shots at competing stations. Some of the shots are so subtle as to be misinterpreted by a trade journal that thought an overheating van with "All Hit Radio" painted on the side signified "NEW-FM adopting that positioning statement. A chunky, bearded character with a "Zany D.J." T-shirt (Scott Shannon?) is pushed toward an alligator's gaping jaws, while the announcer says that "NEW-FM plays 'rock 'n' roll with a bite.'" Also, McEwen pushes over an apple cart with a sign that says \$1.03. (WAPP is at 103FM.)

Kind Of A Drag

WSKS/Cincinnati spoofs celebrity endorsements with PD Marty Bender speaking from behind face masks of Springsteen ("What variety... 96 Rock plays my old and new stuff"), Pete Rose ("I break records, but 96 Rock plays more of them, with less talk,"), the Bob's Big Boy mascot ("96 Rock plays less commercials. They won't play mine on Mondays"), and Marilyn Monroe ("Oooh, Big Boy, 96 Rock plays no commercials on Mondays and they've got Marty..."). At that point, the camera pans to a side shot of Bender, revealing that he's wearing a dress and lipstick. He pulls out falsies and says nervously, "Props, just props."

This was produced by Filmhouse, which is known mostly for A/C and Country spots. The company plans to develop more AOR spots in 1986. That'll be worth keeping an eye on if it can match the creativity of its imaginative sing-along-spots, where actors lip-synch to songs. If you haven't seen them, check 'em out, even though they're geared to other formats. For example, a young father with an infant who's apparently been causing him to lose sleep sings the chorus of "All Night Long" with a forlorn look on his face. A bedridden hospital patient sings "I've been waiting for a girl like you to come into my life" as the camera

pans to include a nurse with a bedpan to his side.

Listener Benefit

KLOL/Houston has tied most of its fall spots into contests, rather than making an image statement. To hype a trip to Transylvania, traffic master Lanny Griffin took candelabra in hand and was intercut with clips from a Dracula film. In another spot, the station's "40-Minute Rock 'n' Roll Power Play" music sweeps were touted by midday gal Dayna Steele. She reminded people that they could win \$1000 if, when called, they answered their phones with the "phrase that pays."

SEGUES



Lenny Bloch

L.A. AOR vet David Perry is back in town doing nights at A/C KHTZ... Kurt Douglas is new to KFMQ/Lincoln mornings... Detroit AOR vet Greg St. James joins the WRIF airstaff... KFMH/Muscataine hires Anne Wagner for promotions and airwork, and slots Sean Tracy into overnights... John Frost rejoins KWHL Anchorage for production chores.

WXRK/New York's new Promotions Director is Sharon Rosenbush from Crosstown WABC.

Updates

• At KMET/Los Angeles, ex-night rocker Mad Max (Rick Anderson) stays on for weekends, newperson Lori Lerner remains for public affairs, David Chaney is still weekendend, and Denise Westwood has returned for parttime.

• On the 11/1 ratings scoreboard, it should be noted that consultant John Sebastian was involved with KLOS/Los Angeles for four weeks in August.

• KOME has moved to 3031 Tish Way, Suite Three, Plaza West, San Jose, CA 95128. Its new phone number is (408) 985-9800.

AOR PICTURE PAGE



WELCOME TO THE REAL K-ROCK — At WXRK/New York are (l-r) RCA NY rep David Ross, MD Mark DiDia, Mr. Mister's Steven George, PM driver Meg Griffin, regional rep Larry Van Druff, and the band's Richard Page.



K.C. KIDS WANNA ROCK — At Bryan Adams's Kansas City show are (l-r) RCA sales rep Larry Ferris, KYYS's Lynn Dean & "Frankie," Adams, A&M's Charley Lake, RCA sales rep Jeff Itland, and KKCI's Mark Mason.



CHECK THIS OUT — KGGO/Des Moines PD Jack Emerson (right) awards \$10,000 to the station's "Best Sweepstakes Of Fall" grand prize winner. Players qualified by sending in postcards and then calling to claim \$95 within 90 minutes of their name being read on the air.



BROTHERS, WHERE YOU BOUND? — Enjoying a lunchtime cruise in Seattle are (l-r) the cruiser's Captain Paul, Supertramp's Rick Davies and Dougie Thomson, and KZOK morning team "The Brothers John": John Langan and John Posey.



OF MUSIC AND MAYORS — Nashville Mayor Fulton allocated time to meeting and greeting artist Billy Chinnock at WKDF. From left, "KDF personality Carl P. Mayfield, Hizzoneer, Chinnock, and PD Bill Pugh.



THEY STAND FOR AIRPLAY — KROQ/Los Angeles MD Larry Groves finds himself the center of attention, as Gary Myrick (left) and Network Records GM John Brodey (right) take a stand for airplay.



PITTSBURGH PITCHES IN — Backstage at the Farm Aid concert, WDVE/Pittsburgh PD Greg Gillispie (left) presents John Cougar Mellencamp with donations from the station's advertisers and clients on behalf of the cause.



WCKG ON THE FRITZ — When you have Eleanor Mondale doing a week-long guest newscaster stint, you can expect a high caliber of guests. WCKG/Chicago got a visit from her father, Walter, and a phone interview with Fritz's 1984 running mate, Geraldine Ferraro. From left, VP/GM Marc Morgan, morning man John Landecker, Eleanor and Walter Mondale, Chicago Bear Keith Van Horne, and PD Don Davis.



DONNA BRAKE

ADULT/CONTEMPORARY

KQ99 And The Allnighters

WDKQ (KQ99)/Evansville gathers up its listeners and conducts a series of bus trips once every other month called "The Allnighters." Usually the purpose of the trips is to have a great party in a nearby city and then get folks back home by the break of dawn.

But the "Allnighters" trip in September was no ordinary jaunt. This time the destination was Nashville and the two busloads of paid listener-participants had more than just a party mission in mind. They were going to record their own version of "God Bless The USA" for charity.

Putting It Together

It all started as a brainstorm of Bristol Broadcasting corporate PD Bruce Clark. Inspired by a Rockford station that did its own version of "We Are The World," Bruce first secured the rights to use the Lee Greenwood hit, "God Bless The USA."

Next he contacted songwriter Steve Davis and singer Debbie Dowdy to sing lead parts. Former RCA engineer Mike Shockley was recruited and studio time in RCA's old studio A was booked.

KQ99 then hit the air with the announcement that listeners who came along on the Nashville "Allnighters" trip would be a part of the chorus for the record. Personnel from a couple of local TV stations went along to cover the story.

Bruce said, "Each person had to pay \$30 to join us. Essentially, we gave everyone a chance to be a star; it was great. The listeners had their pictures taken behind microphones and really had a won-

"I learned a long time ago that being a star in this business was not what's important. It's the fact that radio has the power to move people."

—Bruce Clark

derful time with it. The demos were good too. We had people from 22-56 participating."

Costs for producing the record were absorbed by donations from local clients and the radio station. Proceeds from record sales will benefit the African Relief fund and will also go toward putting together Christmas baskets for local families in need.

What It's All About

Bruce explained why he wanted to take on the project in the first place. "I learned a long time ago that being a star in the business was not what's important. It's the fact that radio has the power to move people. I've involved myself and stations with several charities and set projects over the years. "Putting together Christmas baskets for the needy has been a chainwide community project, and

since this is the first year we've owned KQ99, I was looking for a novel way to introduce the idea to the community."

Bruce continued, "We've only had the finished records back a couple of weeks, and have already sold half of the first pressing (2000 copies). We also produced a video of the song to be sold, and we'll provide it to TV and clubs for extra exposure."

"The real important point here is

PROGRESS

Moves at WIBC/Indianapolis: **Mary June Rose** is named MD, **David Appleford** is doing middays, the legendary **Jerry Baker** moves to afternoons, and **Pete Sullivan** rejoins the airstaff.

Dave Conrad leaves WASK/Lafayette for mornings at WNDE/Indianapolis. **Patrice Silarski** is named Assistant PD at WMJC/Detroit, while **Lea Allen** becomes Assistant PD at neighbor WDTX. **Chris Bennett** is now News Director at WRRM/Cincinnati.

Tom Tradup has joined WASH/Washington as executive producer of the morning show. **Barbara Compton** leaves WAKR/Akron to be morning anchor at WSNY/Columbus. She replaces **Marty McNeil**, who joins KOY/Phoenix. **Scott Walker** leaves KMEL/San Francisco for middays at WEZC/Charlotte.

Steve Rouse splits WWMJ/Bangor to handle middays at WYST-FM/Baltimore. He's replaced by **Chris Conley**, who also will be Production Director. **Nancy Potter** becomes News Director at WXUS/Lafayette. **Terry Flood** will do overnights at KKLT/Phoenix. **Corey Scott** leaves WNDE/Indianapolis for afternoons at WLLT/Cincinnati.

New lineup at K-Lite/Portland: **Dave Allen** mornings, **Bryan O'Neal** middays, **Bill Jackson** afternoons, **John Windus** evenings, **Kelly McCrae** nights, and **Chris Taylor** overnights; **Dana Jeffries** is News Director. **Ari Barrett** becomes the permanent evening talk show host at WELI/New Haven.

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KQ99

EVANSVILLE'S MUSIC FM

"God Bless the USA"

by
THE ALLNIGHTERS
FEATURING
STEVE DAVIS AND DEBI DOWDY

ALL PROCEEDS FROM THE SALE OF THIS RECORD WILL BE DONATED TO THE AFRICAN RELIEF FUND AND FOR FOOD BASKETS FOR THE NEEDY IN THE EVANSVILLE AREA AT CHRISTMAS.

LISTENERS UNITE — The localized lyrics and a photo of the KQ99 "Allnighters" are included in the record sleeve of the homegrown version of "God Bless The USA."

AOR PICTURE PAGE



WELCOME TO THE REAL K-ROCK — At WXRK/New York are (l-r) RCA NY rep David Ross, MD Mark DiDia, Mr. Mister's Steven George, PM driver Meg Griffin, regional rep Larry Van Druff, and the band's Richard Page.



K.C. KIDS WANNA ROCK — At Bryan Adams's Kansas City show are (l-r) RCA sales rep Larry Ferris, KYYS's Lynn Dean & "Frankie," Adams, A&M's Charley Lake, RCA sales rep Jeff Ifland, and KKCI's Mark Mason.



CHECK THIS OUT — KGGO/Des Moines PD Jack Emerson (right) awards \$10,000 to the station's "Best Sweepstakes Of Fall" grand prize winner. Players qualified by sending in postcards and then calling to claim \$95 within 90 minutes of their name being read on the air.



BROTHERS, WHERE YOU BOUND? — Enjoying a lunchtime cruise in Seattle are (l-r) the cruiser's Captain Paul, Supertamp's Rick Davies and Dougie Thomson, and KZOK morning team "The Brothers John": John Langan and John Posey.



OF MUSIC AND MAYORS — Nashville Mayor Fulton allocated time to meeting and greeting artist Billy Chinnock at WKDF. From left, "KDF personality Carl P. Mayfield, Hizzoner, Chinnock, and PD Bill Pugh.



THEY STAND FOR AIRPLAY — KROQ/Los Angeles MD Larry Groves finds himself the center of attention, as Gary Myrick (left) and Network Records GM John Brodey (right) take a stand for airplay.



PITTSBURGH PITCHES IN — Backstage at the Farm Aid concert, WDVE/Pittsburgh PD Greg Gillispie (left) presents John Cougar Mellencamp with donations from the station's advertisers and clients on behalf of the cause.



WCKG ON THE FRITZ — When you have Eleanor Mondale doing a week-long guest newscaster stint, you can expect a high caliber of guests. WCKG/Chicago got a visit from her father, Walter, and a phone interview with Fritz's 1984 running mate, Geraldine Ferraro. From left, VP/GM Marc Morgan, morning man John Landecker, Eleanor and Walter Mondale, Chicago Bear Keith Van Home, and PD Don Davis.



DONNA BRAKE

ADULT/CONTEMPORARY

KQ99 And The Allnighters

WDKQ(KQ99)/Evansville gathers up its listeners and conducts a series of bus trips once every other month called "The Allnighters." Usually the purpose of the trips is to have a great party in a nearby city and then get folks back home by the break of dawn.

But the "Allnighters" trip in September was no ordinary jaunt. This time the destination was Nashville and the two busloads of paid listener-participants had more than just a party mission in mind. They were going to record their own version of "God Bless The USA" for charity.

Putting It Together

It all started as a brainstorm of Bristol Broadcasting corporate PD Bruce Clark. Inspired by a Rockford station that did its own version of "We Are The World," Bruce first secured the rights to use the Lee Greenwood hit, "God Bless The USA."

Next he contacted songwriter Steve Davis and singer Debbie Dowdy to sing lead parts. Former RCA engineer Mike Shockley was recruited and studio time in RCA's old studio A was booked.

KQ99 then hit the air with the announcement that listeners who came along on the Nashville "Allnighters" trip would be a part of the chorus for the record. Personnel from a couple of local TV stations went along to cover the story.

Bruce said, "Each person had to pay \$30 to join us. Essentially, we gave everyone a chance to be a star; it was great. The listeners had their pictures taken behind microphones and really had a won-

"I learned a long time ago that being a star in this business was not what's important. It's the fact that radio has the power to move people."

—Bruce Clark

derful time with it. The demos were good too. We had people from 22-56 participating."

Costs for producing the record were absorbed by donations from local clients and the radio station. Proceeds from record sales will benefit the African Relief fund and will also go toward putting together Christmas baskets for local families in need.

What It's All About

Bruce explained why he wanted to take on the project in the first place. "I learned a long time ago that being a star in this business was not what's important. It's the fact that radio has the power to move people. I've involved myself and stations with several charities and pet projects over the years."

"Putting together Christmas baskets for the needy has been a chainwide community project, and

since this is the first year we've owned KQ99, I was looking for a novel way to introduce the idea to the community."

Bruce continued, "We've only had the finished records back a couple of weeks, and have already sold half of the first pressing (2000 copies). We also produced a video of the song to be sold, and we'll provide it to TV and clubs for extra exposure."

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PROGRESS

Moves at WIBC/Indianapolis: Mary June Rose is named MD, David Appleford is doing middays, the legendary Jerry Baker moves to afternoons, and Pete Sullivan rejoins the airstaff.

Dave Conrad leaves WASK/Lafayette for mornings at WNDE/Indianapolis... Patrice Silarski is named Assistant PD at WMJC/Detroit, while Lea Allen becomes Assistant PD at newbor WDTX... Chris Bennett is now News Director at WFRM/Cincinnati.

Tom Tradup has joined WASH/Washington as executive producer of the morning show... Barbara Compton leaves WAKR/Akron to be morning anchor at WSNY/Columbus. She replaces Marty McNeil, who joins KOY/Phoenix... Scott Walker leaves KMEL/San Francisco for middays at WEZC/Charlotte.

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LON HELTON

COUNTRY

Plan Now To Attend The '86 CRS

The Country Radio Seminar is by far the best radio seminar you can attend. Notice, I didn't say "best Country radio seminar," but best radio seminar. If you're only going to one programming conference in '86, this should be the one you attend. Or if you're lucky enough to have a budget for a couple of trips, the CRS should definitely be in your plans.

Now I'll put the soapbox away and give you a rundown of the planned agenda as further proof of why you should attend. First the facts: The 17th annual Country Radio Seminar, presented by the Country Radio Broadcasters, is set for March 6-8 at Nashville's Opryland Hotel. Early registration fee is \$229. For more information call the CRB at (615) 327-4488. As always, discount hotel rates and discounted airline fare arrangements are being packaged and will be announced here when finalized.

The Agenda

This year's CRS will feature a new, expanded format. For the first time in the seminar's history, there will be longform, in-depth seminars and forums on management, personal development, national marketplace trends, and marketing. These four panels will be half-day working sessions.

On Friday morning March 7, the first of the four half-day presentations will be a personal development seminar, conducted by Mike McCaffrey. As part of the presentation, attendees will be given a probing questionnaire geared to

identify their individual strengths, ego drives, weaknesses, and social lifestyles. The participants will then be guided through a self-evaluation and given practical applications for their findings.

McCaffrey is founder of Focus Seminars and serves as an instructor at UCLA's Graduate School of Management's executive program. He's also the author of "Personal Marketing Strategies."

Market Trends And Plans

The second half-day will feature a discussion entitled "Country Programming Is Our Product," conducted by Dr. Roger Blackwell. The panel will discuss general public trends as well as country music's role in the changing marketplace. Additionally, practical methods of applying this information to refine the product will be discussed.

Dr. Blackwell is a marketing professor at Ohio State University. He's written 14 books on marketing strategy, marketing research, health care, and other topics.

The 9am Saturday session is moderated by Dr. Steven Permut and called, "How To Develop A Marketing Plan." Dr. Permut will

walk participants through the basic steps needed to form a successful marketing plan for their station. He'll present guidelines for determining which mediums are best suited for carrying out the plan.

There's More

In addition to the four longform panels outlined above, the CRS will present nine shortform panels, coupled with six Music Industry Professional Seminars (MIPS) sponsored by the Country Music

MIPS

The MIPS panels have become a valuable addition to the CRS lineup. They not only provide workshops for those on the music-making side of the business but also provide valuable insight to radio folks, who want and need to know more about what happens before they get a piece of vinyl in the mail. This year there will be six MIPS sessions: three on Thursday March 6, two on Friday, and one on Saturday.

The three Thursday panels will focus on research. The first one is called "Research: Gospel or Guide - How survey techniques and interpretations can affect your career." After that will be "Ear Today, Gone Tomorrow: Formula Vs. Creativity - Are we listening carefully to our performing, writing, producing, and programming and can we survive if we don't?" The third panel will utilize the people on the first two panels and give the audience a chance to interact with them. During "Who In The Hell Are 'They'?", the speakers from panels one and two will interact with the audience on the vital issue of "Who is trying to reach who? Are broadcasters and labels using a proper mix of research and gut feeling to develop tomorrow's country consumer?"

Friday's first panel is "Music and Advertising: How the look and sound of radio and TV ads are determined; jingle writing, lyric adaptation, recording and production, when to use personalities." Also on Friday will be a panel called "New Technology: Demonstrations and discussion examining technology's effect on commercial recording and broadcasting. A look at the latest commercial effects and equipment."

Saturday's panel is called "The Nashville Sound: The Next Ten Years." Artists, producers, label executives, and publishers will predict and discuss country music's changing creative and business trends.

Well, there you have it. An early outline of what you can expect at the 1986 Country Radio Seminar. I hope it provides you with enough ammunition to not only get the GM to pay for your trip but to have he/she go along with you. The last few years have seen more and more GM/PD combos attending the conference. It's a great place for the two of you to learn and then discuss the ways you can create better radio stations, while at the same time learning to be more effective managers and better people. Plan now to be there!



Dr. Permut is associate professor of the Practice of Marketing at Yale University's School of Organization and Management. He's also a principal of Marketing Sciences, Inc., a marketing, consulting, and research firm that assists companies in gaining marketplace advantage.

The final Saturday afternoon longform session will be a management workshop. The three hours will be devoted to topics involving behavioral development, personal and professional life goals, and human relations. The panel moderator will be announced shortly.

Association. These panels will run concurrently with the longform sessions.

Some of the CRS panel discussions include "Ratings - Arbitron and Birch," "Air Personalities: How To Find Them And Build Them," "Your Questions On Selling Country Radio," "Promotions With Proof," "Information Programming On Country Radio Stations," "Things You Should Know Even If You Have An Attorney," "The Radio Doctor," "The Future Of Country Radio: Whose Responsibility Is It?" and "Country Commercials On Review."

CLOSE-UPS

- Last month, Altoona held its biggest "Altoona Balloons" festival and chose KSO/Des Moines as the official radio station. To kick off the National Hot Air Balloon championships, each of the KSO air personalities broadcast part of their show from a hot air balloon.
- WTCR/Huntington is celebrating its 30th anniversary with a station reunion. Some of the jocks from the past are scheduled to join in the festivities.
- WKXX/St. Louis had a "Biggest Banner" contest to help welcome Kenny Rogers and Dolly Parton to town. Banners of all shapes and sizes were displayed at the St. Louis Arena. The winner, whose banner extended 15' by 15', won a \$500 car stereo of his choice.
- WILQ/Williamsport gave away a trip for two to Mars, including lodging, Martian meals, gifts from Mars merchants, a deed to a plot of Martian land, and a greeting from the Mayor of Mars. WILQ also threw in some "I've Been To Mars" bumper stickers. Participants were registered in a random drawing and heard the original 1938 Mercury Radio Theatre "War Of The Worlds" program on Halloween Night.



LOST IN THE FIFTIES - KXRB & KIOV/Sloux Falls topped off the summer by giving away a pair of '57 Chevys at a local shopping center. Nearly 7000 listeners registered their names directly on the cars during live remotes in the area. Pictured (l-r) are Miss South Dakota (blindfolded) as she chooses the winning name; KIOV's Joe O'Brien and GM Don Jacobs look on.

Gobble up the hits this week on Columbia Records...



Janie Fricke "Somebody Else's Fire" 38-05617

Janie's singles keep getting better and better.
This is one of the strongest country singles of the week.

R&R **8** BB **12**



Rosanne Cash "Never Be You" 38-05621

Another great single off the "Rhythm & Romance" album.

R&R **11** BB **15**



Mark Gray "Please Be Love" 38-05695

Out of the box adds on Mark's best single ever.
This is the one you've been waiting for!

NEW & ACTIVE

53/12

BB **62**



David Allan Coe "I'm Gonna Hurt Her On The Radio" 38-05631

Great radio record. Positive phones where it's being played.

SIGNIFICANT ACTION

BB **53**



James Taylor "Everyday" 38-05681

A natural song for today's Country radio. Give it a listen.

SIGNIFICANT ACTION

...we satisfy your appetite for
great music!



RADIO SPEAKS OUT

BILLY JOE ROYAL "Burned Like A Rocket"

7-99599

"Hottest record I've had this year."
Coyote Calhoun, WAMZ/Louisville

"It's the most requested record since 'My Toot Toot'"
Tony Kidd, WZZK/Birmingham

"We were not believers at first and didn't realize how successful it would be until we played it and started getting requests. It's now one of our hottest records."
Bill Berg, WVVW/Wheeling

"It was the most requested record here last week. All you have to do is let people hear it."
Bob Hooper, WESC/Greenville

"One of the most requested records we have."
Ron Jones, WHOO/Orlando

"Real strong phones, especially females. It sounds so good on the air."
Dave Richards, KYXX/Odessa

"This record went to number one on our playlist. People are still requesting the record, even though it's in recurrenents."
Bill Pyne, WQYK/Tampa

"Probably one of our most requested records and I'm also getting calls from record shops about it, which almost never happens."
Ron Jones, WMC/Memphis

R&R 37 BB 38

"It's Just A Matter Of Time" until Glen Campbell has his next Top 10 record!

7-99600



R&R 42 BB 55



COUNTRY

HAVE YOU HEARD

Bob Moody has checked out of WAKY/Louisville for the OM position at KRMD/Shreveport ... **Larry Ford** is the new PD/afternoon jock at WJAC-AM/Johnstown, PA ... **WYII/Williamsport** evening personality **Wayne Raye** has been promoted to PD/MD/morning talent following the exit of **J.P. Morgan** ... **Dave Terry** has taken over the PD chores at WVMJ/Biloxi from the exiting **Jim Tabbor** ... **Bill Whyte** has given up his MD duties at WUBE/Cincinnati to concentrate on his morning show. Doin' the tunes now is **Duke Hamilton** ... Promoted to MD at their respective stations are: **WTOD/Toledo** afternoon man **Bob McGee**, **WGKX/Memphis** afternoon talent **Chuck Edwards**, and **Brad West** at **WYNK/Baton Rouge**.

Some goin' on at **KFH/Wichita** as **Larry Rust** climbs aboard for evenings from **KWKH/Shreveport**. **Tom Jordan** is upped from part-time talent to Promotions Director/midday jock ...



Chuck Finley

Chuck Finley has joined **WMC/Memphis** to team up with **Aunt Eloise Louise**. The 'MC morning show has consistently been the #1-rated morning show in town ... **Dan Kristofferson** settles into afternoon drive at **KIOV &**

KXRB/Sioux Falls ... **Lori Morgan** has moved to **WOKK/Meridian** for middays.

Former **KIK-FM/Anaheim** morning man **Dave Anthony** is now doing weekends at **KZLA/Los Angeles** ... **Jodi Foxx** is new to overnights at **KEAN/Abilene** ... **Rick Stevens** to afternoons at **KRRV/Alexandria, LA** ... **John Blair**, to PMs at **WVAM/Altoona** ... **Casey Jones** has hitched his caboose to **KYXX/Longview** for production and fill-in air work ... **Jay Jackson** is the new morning jock at **KBMR/Bismarck** ... **Ronnie Wayne** is now doing middays at **KAFY/Bakersfield** ... **WFIW-AM/Fairfield, IL** has left "swing" for Country.

New news we have heard: 11-year **KIOV & KXRB/Sioux Falls** News Director **Jerry Dahmen** has been named ND at **WSM/Nashville**. Replacing **Jerry** is **Laurie Scheel**, who was his assistant and is looking for someone to fill her old position.



MARATHON MORNING MAN — **WHN/New York** morning talent **Del De Montreux** (above) is shown crossing the **New York Marathon** finish line with a personal best time of 4:52:30.

While **Del** was the only participant, the rest of the **WHN** staff was out in force on race day. Newsmen and personalities alike made use of cellular phones to report on race activities. In the bottom photo, **Dan Taylor** (with phone) and **Mike Fitzgerald** (in **WHN** jacket) report live on the air from the course.



NASHVILLE BLUE — During a recent trip to **Nashville** **Bobby Blue** stopped off at **WSM** to give **MD Jay Phillips** a copy of "Once Upon A Time," **Blue's** new single.



SHARON ALLEN

NASHVILLE THIS WEEK

ACM Launches "America's Music" PSAs

Early next year the Academy of Country Music plans to launch a public service campaign on radio promoting "America's Music." ACM President Gene Weed and producer Chips Moman are conducting the project, created to generate public awareness, bring new fans to our music, and rekindle the fire created by the movie "Urban Cowboy."

Weed and Moman are currently writing the material and contacting artists to participate in the campaign. According to Moman, "We will record and make available to the radio stations around the country a 30-second, and a full-song version of a song to be called 'America's Music.'"

They are also planning to do a video of the full-length version, using a compilation of performances by various artists.

Opry Tribute On CBS-TV

To date, 56 acts are scheduled to appear on the CBS-TV special "The 60th Anniversary of the Grand Ole Opry." Opryland USA is producing the two-hour prime time show, which will be taped over several days later this month and aired in January. Of the 56 acts participating, 37 are current Opry members. The others have strong ties to the Opry — either by past membership or guest appearances. Roy Acuff and Minnie Pearl will cohost.

You'll see: a tribute to Ernest Tubb led by Willie Nelson; a tribute to Marty Robbins led by Chet Atkins; a segment in which Loretta Lynn discusses Fan Fair and the close bond between country artists and fans; a tribute to Hank Williams led by Bill Anderson, featuring Jim Ed Brown, Jack Greene, Charlie Louvin, Billy Walker, and other Opry members; as well as a bluegrass session spearheaded by Ricky Skaggs, featuring Bill Monroe, Earl Scruggs, the Whites, Jim & Jesse, and the Osborne Brothers.

Tickets for the tapings are free. For more information call (615) 889-3060.

Bluegrass Association Formed

After four months of collaboration by a 25-member core group, representing all aspects of the bluegrass music industry, the International Bluegrass Music Association has been officially formed. The association wants to define

the market for bluegrass music and reach new markets. It intends to promote and publicize bluegrass music and increase unity within the field, but has no intention of becoming a preservationist organization, nor will it seek to change the music to make it more popular.

Sugar Hill Records President Barry Poss feels that even though bluegrass is not mainstream music, it's no longer esoteric music. He says, "The best evidence of this is that major labels keep signing our artists."

For more information, membership brochures can be obtained from the IBMA Membership Dept.: P.O. Box 22778, Nashville, TN 37202.

BITS & PIECES: Congratulations to Emmylou Harris and Paul Kennerley, who were married over the weekend of November 8 in Maryland . . . Kenny Maines of the Maines Brothers and his wife Sharon are expecting their second child January 7 . . . Look for "Tennessee Ernie Ford's America" to air November 30, 8 pm on PBS. Joining Ford in the two-hour special are Shirley Jones, Larry Gatlin & the Gatlin Brothers, Marilyn McCoo, Lee Greenwood, and Juli Maners . . . Following their FarmAid appearance, the Nitty Gritty Dirt Band participated



MELMAN VISITS NASHVILLE NOW — Larry "Bud" Melman, a regular on "Late Night With David Letterman," dropped by the set of "Nashville Now" recently and visited with guest hosts Charly McClain and Wayne Massey. The show featured CBS artists and their spouses, with Mark and Lori Gray, Keith and Diane Stegall, and B.J. and Gloria Thomas. Pictured are (l-r) Melman, Massey, McClain, and Thomas.



RCA INKS JOHNSON — RCA/Nashville Division VP Joe Galante (right) welcomes singer/songwriter Michael Johnson to the Nipper gang. Known for such hits as "Bluer Than Blue" and "Almost Like Being In Love," Johnson debuts on a duet with Sylvia called "I Love You By Heart." He also just released a Keith Whitley-penned Christmas tune, "There's A New Kid In Town."

in a special ceremony presenting the Colorado Farmer's Union with a \$10,000 check, the portion of FarmAid donations raised in the state. The money will go to fund a rural crisis hotline in Colorado . . . Congratulations to Southern Pacific. The cover artwork for their WB debut LP was cited by the Los Angeles Art Director's Club for "outstanding achievement in graphic design for an album cover." The artwork was created by Lori Lohstoeter . . . Tom T. Hall and his wife Dixie will host their annual Christmas Open House at their Fox Hollow home November 29-December 9. Proceeds from the sale of crafts and food will go to Animal Land. Speaking of Tom T., look for him on "Nashville Now" Decem-

ber 13 as he continues his tradition of appearing on Friday the 13th shows.

Just thought you'd like to know!



STRUTTING THEIR STUFF — Lee Greenwood and Keith Stegall were just two of the Nashville personalities who participated in the National Academy of Recording Arts and Sciences (NARAS) second annual Fashion Crossroads. Over 50 of Music City's elite modeled designer creations.

NASHVILLE IN MOTION

Randy Goodman has been appointed Director/Merchandising at RCA Records/Management. Also at RCA, Phran Swartz has been promoted from Administrator/Product Management to Manager/Product Management . . . Art Menius is acting Executive Director of the International Bluegrass Music Association (IBMA) . . . The three TMG-affiliated companies (Terrace Music Group, the Management Group, and the Media Group) just added three staff members. Tom Gregory is the new promotion and media assistant. Prior to joining TMG, Gregory was with Sam Cerami Promotions and Compleat Records. Lisa Keeling will handle special projects. She was formerly Operations Manager for Lorenz Creative Services. She will continue directing Keeling & Company, a copyright management firm she founded a year ago. The office assistant position was filled by Lisa Rota.



STEVE'S HIGHWAY — While performing at Music Village in Hendersonville, TN, Steve Wariner got a surprise visit from Janie Fricke. Steve's latest LP is "Life's Highway."



SOFA SWINGIN' — John Anderson relates an anecdote on a recent Warner Bros. edition of TNN's "Nashville Now." The Nitty Gritty Dirt Band filled in for vacationing host Ralph Emery and were joined by labelmates Anderson, Emmylou Harris, and Pinkard & Bowden. Pictured (l-r) are NGDB member John McEuen, Harris, Anderson, and NGDB members Jimmie Fadden and Jeff Hanna.



Country Music's Top Ten Proudly Welcomes WCXI/Detroit Greg Raab, P.D.

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WALT LOVE

BLACK/URBAN

KJLH Stakes Its Claim On L.A.

KJLH calls itself "L.A.'s Dance Music Station." Apparently, listeners agree. In the summer '85 Arbitron VP/GM Jim Maddox and PD Doug Gilmore danced their way from 2.1-2.5, giving the station a decisive lead over its format competition and its best showing in some time.

When asked why he chose the "Dance Music" tag-line, Maddox said, "Well, why not? There seemed to be a void in that area, so we decided to fill it before someone else discovered it was there. We also felt we could make a name for ourselves in this area and have a very discernible identity. We were starting to make our move during the summer book, which was a key

grammed) back in the old days. It wasn't a 'Dance Music Station,' but a Top 40 station doing a Black format. As far as we are concerned, this is our territory now. And we are prepared to back that statement up with action."

I asked Jim whether this action had had a positive influence on station sales. "Our sales had begun showing signs of improvement before the summer book. Now that we've got something else to utilize, I'm sure we'll get our revenue up where it really belongs. That aggressive posture I talked about also carries into sales. Our present sales staff is much more aggressive than the others who were here; we're out to get our share of audience and dollars."

The Format Of Denial

Does Jim expect one of L.A.'s high-powered general market FMs to go B/U and come gunning for the eight share this market's five Urban stations (including Black/AC hybrid KUTE) count between them? "It's possible, but I don't see that happening. Just in case I'm wrong, I would strongly advise them not to. Unless someone gets professionals who've worked this format and understand it, it would



Jim Maddox



be a big mistake to jump into it without knowing what you're doing. You need a special understanding to be successful in this field.

"And here's why. I call Black/Urban the 'Format of Denial,' which has a lot of meaning. This is a format that's consistently being told no. The majority of the people

this format serves are (also) consistently being told no by our society. When you come from a background of being denied all of your life, you can relate to that sort of thing in the business world better than someone who hasn't had to live through that realization.

"You know, it's important to our people to understand denial because we've all been through it at one time or another. Yet we haven't let it stop us from pursuing our goals. It's got to be the same in our format. If you have to find another way to get what you want, find the other way, period!"

Old PDs Never Fade

Doug Gilmore has held the KJLH PD post for several months now. I asked Maddox if he's tired of people asking whether he's still programming the station. Laughing, he said, "That's a good question. Once you get a name as a programmer, it's hard not to be viewed in that light. I can't say I'm tired of that association because I decided that programming will always be a part of what I do in this industry, even though I've been GM for some time now."

"At one point I didn't want to have anything to do with programming because I wanted to be taken seriously as a manager. Since I've accepted my connection with both sides of the industry, things are a lot better. When you know the kind of training you've had and have a

(Total persons 12+, MSA, Sun-Mon 6am-midnight)

	Sm	F	W	Sp	Sm
	04	04	05	05	05
KIS-FM (CHR)	10.0	9.1	9.7	9.0	8.6
KJLH-FM (B/U)	2.0	2.0	1.9	2.1	2.5
KACE-FM (B/U)	1.3	1.2	1.3	1.6	1.7
KDAY (B/U)	1.8	1.7	1.7	1.9	1.5
KGFJ (B/U)	7	7	8	7	7
KUTE-FM (B/U)	1.3	1.7	1.3	1.9	1.5
KKHR (CHR)	3.0	2.4	2.5	2.7	2.8
KOST (AC)	3.4	4.4	3.8	3.6	4.0

firm grasp on things within your chosen profession, you don't care what category others may put you in."

When You're #1

"Maybe things have to be put in perspective when we're talking

"Anyone else who dares try and be the number one Black (station) will have a fight like they've never had before."

about KJLH's professional posture," Jim added. "We are the number one Black station in this market. And all the other Black stations in Los Angeles will find KJLH to be very tenacious and competitive from now on. Anyone else who dares try and be the number one Black (station) will have a fight like they've never had before."

"We'll move swiftly and decisively to raise them and maybe double them for even daring to make such a move. Remember when Y100 (WHYI/Miami) was in its heyday? It kept a large amount of money in what Bill Tanner called the 'slush fund.' Now KJLH has a 'slush fund' for emergencies, and we're serving notice to all the others. Don't dare try and touch our position or our thunder. Because we'll make you wish you hadn't. We've made a commitment to teach anybody a lesson who makes a move for what now belongs to us."

"The CHRs and A/Cs in this market have been outdistancing all the Black stations, including this one. But now we're ready to look some of them in the eyes. We do pretty well in demos other than total persons 12+. Let's just say you've got a real junkyard dog on your hands when it comes to the present KJLH. We can't touch KIS-FM, but we're starting to light up some of the other general market stations."

"I call Black/Urban the 'Format of Denial.' This is a format that's consistently being told no. The majority of the people this format serves are (also) consistently being told no by our society."

period for us. We needed to turn the corner and accomplish some things."

The Dilemma

It appears a good deal is needed in a city where no B/U station has posted over a three-share in recent history. So why doesn't Los Angeles have a Black/Urban giant on the level of WJLB/Detroit or KKDA-FM/Dallas? "The signals of the current facilities programming this format aren't what they should be," Maddox replied. "There certainly isn't a Class C FM in this market doing the format or a 50,000 watt clear channel AM. So that's the dilemma."

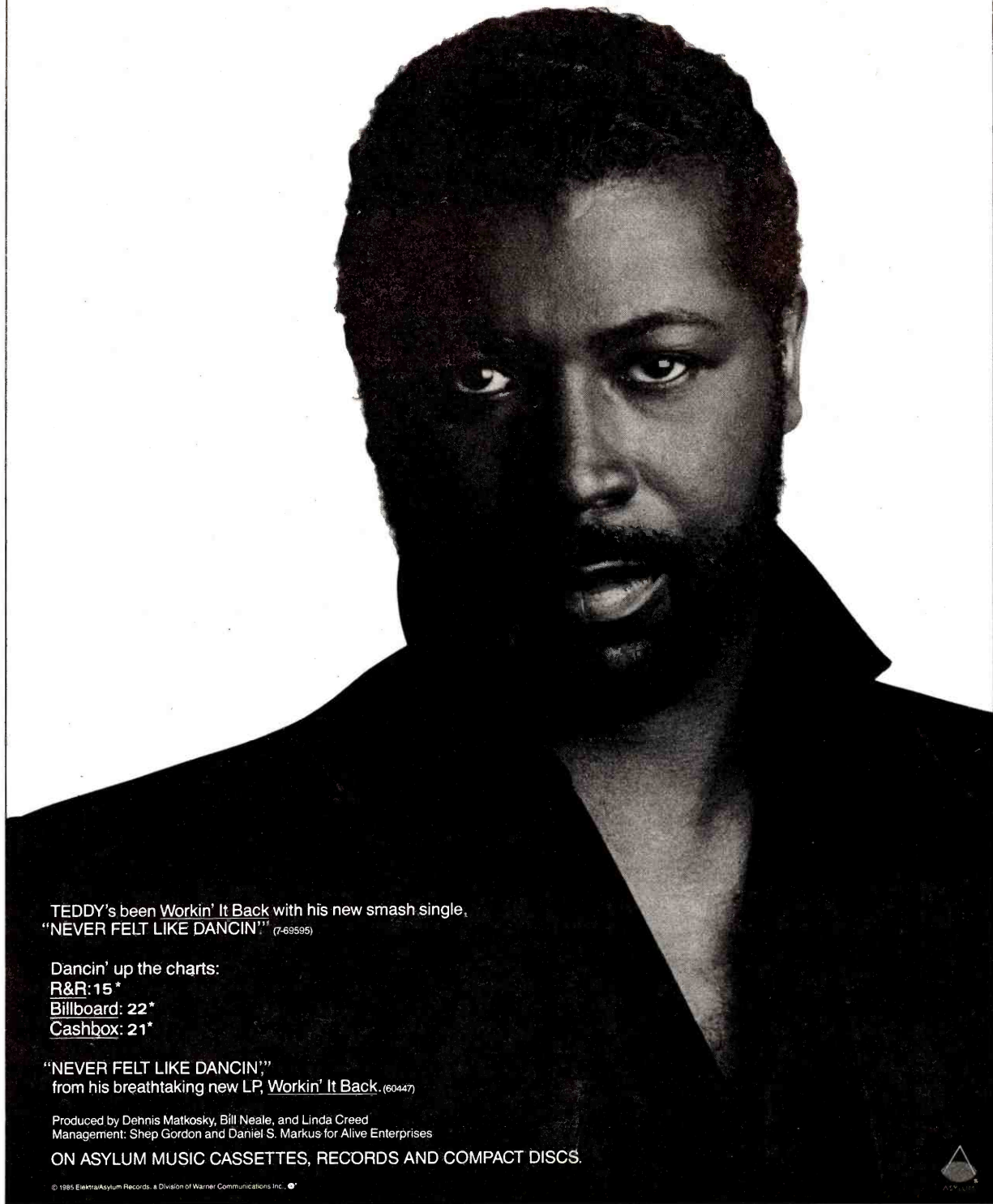
"The second problem is a lack of aggressiveness. When KACE was boycotting Warner Bros. over the Prince concert tickets, Warner's people just about all but told us in a meeting that 'you guys don't get a number of things because you're not aggressive.' Although I'd only been back in town about a month or so, I could see evidence of what they were talking about. After seeing and hearing for myself what I had already suspected, we decided that KJLH would take a very aggressive posture from then on."

"We're not afraid to go after what we want in this city. And I would say we're doing this in a manner reminiscent of KDAY (which Maddox formerly pro-



WCRX BAITS ABRAMS'S TRAP — Staffers from Columbia College's WCRX/Chicago posed backstage with Colonel Abrams after his recent Chi-Town appearance. Pictured (l-r) are PD Jeff Kapug, MCA's Chuck Arrington, WCRX's Juan Tovar, manager Apache Ramos, and Colonel Abrams.

T E D D Y P E N D E R G R A S S



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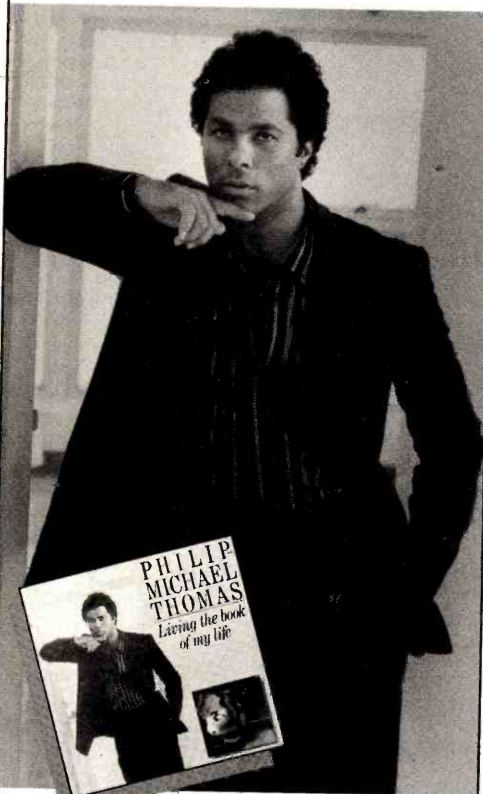
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56/R&R FRIDAY, NOVEMBER 22, 1985



RFTW DISPLAYS DIGITS — ... And the rest of their limbs on a visit to KGFJ/Los Angeles to promote their "Digital Display" single. Group members (l-r) Greg Potts, Gordon Strozter, Melvin Piley, John Easton, and Gerald Valentine flank the station's Dee Dee Maxey.



XHRM AQUA BOOGIES — XHRM/San Diego took a contingent of listeners, clients and record people to San Diego Bay for a "Schmooze Cruise." Standing on deck are (l-r) back row: promoter Chris Jones, MCA's Sara Malendez; third row: Qwest's John Brown, E/A's Primus Robinson, singer Kathleen, WB's Jackie Thomas, promoter Joan Scott, and Arista's Vaughn Thomas; second row: Beverly Glen's Roma Chugari, promoter Doc Reiner, and Tommy Boy's Chuck Rush; PD Darryl Cox and Assistant PD Duff Lindsay are in front.



WHITE DAYS — Maurice White's promotional tour for his first solo LP took him to WZAK/Cleveland. Flashing winning smiles are (l-r) CBS's Glen Wright, WZAK MD Dee Perry, and White.

ACTION

Otis Rush, formerly of Detroit outlets WJLB and WQBH, has resurfaced on WZAK/Cleveland where he'll be known as **Bobby Rush**. The move reunites him with PD Lynn Tolliver, who worked with Rush at WJLB and WJMO/Cleveland. **Byron Pitts**, who was PD/mornings at WBLK/Bufalo, is now handling similar duties at WIGO/Atlanta.

When a new Promotions Director is appointed at a radio station, the first task on the agenda is usually to announce his/her own appointment. That's what **Martha Pabon** did when she arrived at WMYK(K94) & WZAM/Norfolk, after serving as Program Manager at the Norfolk Council of the Hampton Roads Chamber of Commerce. **Carletta Harriell** has also joined the combo as an AE, moving from the Sales Manager job at competitor WOWO.

Several weeks after WBMK/Knoxville went dark, crosstown N/T outlet WKGN switched and gave that market its first fulltime B/U outlet. PD **Bill Clary** writes that he's in "desperate need of record service from all labels." He can be reached at (615) 521-6220. The station's mailing address is 2900 Sutherland Ave., Knoxville, TN 37919.

WOL/Washington has moved from its longtime Georgetown studios to a new building at 4th & H NE. Owner **Cathy Hughes** told the *Washington Post*, "The first week there were 100 drug addicts on the corner. They are no longer standing there but helping me with the flower beds." -

WJLB/Detroit recently awarded \$5000 in prize money to the three Detroit area schools that submitted the most entries in its "School Spirit Contest." Winner Mumford High submitted a grand total of 191,264, 100,000 more votes than the runner-up school.

MARKETPLACE

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Current Issue #68 features DC10/GreaseMan, WMJJ/John Lanigan, CKLG/LG Morning Zoo, KOST/M.G. Kelly, KS103/Crazy Dave Otto, Z100/Z Morning Zoo, St. Louis CHRs KHTR & KWV, Dallas CHRs KTKS & KAFM, plus KJR/Janet Wilson. 90-minute cassette, \$5.50

Special Issue #5-68 features NEW YORK! CHRs WAPP & Z100, Oldies WCBS-FM, AOR VNEW-FM, and A/Cs WPIX, WNBC & WLTV. Cassette, \$5.50

Special Issue #5-69 features BALTIMORE, with CHRs B104 & K106, AOR WYYY, Urbans V103 & WWIN-FM, A/Cs WYST-FM, WFBR & WYST. Cassette, \$5.50

Classic Issue #C-61 features WLSJ.J. Jeffrey-1972, KFRC/Dr. Don Rose-1976, KHJ/Larry McKay-1974, KFWB/Lohman & Barkley-1968, WRKO/Johnny Dark-1976, KHJ/Bobby Tripp-1967, 10Q/Willy B.-1978, KKDJ/Russ O'Hara-Rich Brother Robin-1974. Cassette, \$10.50

Current Issue #67 features KBZT/Mike Novak, Detroit's WHYT/Bobby Mitchell & WCZY/Dick Purtan, KMGG/Charlie Fox, Buffalo's WKBW/Dan Neaverth, KJIS/Big Ron O'Brien, KRLA/Real Don Steele, WBSB/Brian & O'Brien, Philly's WCAU-FM/Terry Young & WZGO. 90-minute cassette, \$5.50

VIDEO #33 features KMEL/Howard Hoffman, KHTZ/Charlie Tuna, KRXY/Chuck Buel, KMEL/London & Engelman, KOPA/Ms. Chaz Kelley, B100/Gene Knicker, WMGG/John Lanigan, plus 3 more! 2 full hours, VHS or BETA, \$39.95.

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EAST

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Malma's top-rated CHR looking for all-night personality. T&R: Bob Anderson, WGY, Box 328, Bath, ME 04530. EOE M/F (11-22)

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Powerhouse CHR FM needs up & coming jocks now! Mature voice, strong production a must! T&R: WZZM, 88th St., Wheeling, WV 26003. EOE M/F (11-22)



Eastern Long Island, celebrity-owned WWHB-FM seeking one fulltime and one parttime on-air personality for its adult rock format. If you are a DJ, with production experience, who is looking for a vehicle to enter the N.Y. metro and an association with a company of experienced entertainment professionals, send T&R to: HB 107, 252 West Montauk Highway, Hampton Bays, NY 11946. Attn: Gelber.

100 KH 50kw CHR winner needs winning personality. T&R: Jack Gillen, PD, 2301 Coastal Hwy., Ocean City, MD 21842. EOE M/F (11-22)

Immediate opening for morning announcer. A/C, Mid-Atlantic region. For details, Thomas Groome: (301) 475-8383 (11-22)

Immediate opening. 50kw FM A/C in ME's capital city. T&R: Brent Stephens, WRDO, 1 Memorial Cir., Augusta, ME 0430. EOE M/F (11-22)

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OPENINGS

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 Needs fulltime "Personality" announcer who can do more than time & temp. Good salary and benefits. T&R to Lance DeBock, VP/PD, WJrz 100FM, P.O. Box 100, Toms River, NJ 08754. EOE

OPENINGS

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Alexandria A/C needs mature-sounding newswoman with experience. We also need PM drive jock. Rush T&R: PD, KISY, 92 W. Shamrock St., Pineville, LA 71360. EOE M/F (11-22)

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OPPORTUNITIES

OPENINGS

Louisville's Hot DJX wants talent for future openings. T&R: Robert Lindsey, Assistant PD, 307 W. Muhammad Ali, Louisville, KY 40202. EOE M/F (11-22)

Are you funny, upbeat & mature? Come do mornings for me! Contemporary Country, T&R: Jennifer Kennedy, PD, 96FM, WMINX, Box 1110, Tallahassee, FL 32302. EOE M/F (11-22)

OPPORTUNITIES IN BROADCASTING

We are seeking the Right People for positions in **MANAGEMENT, SALES MANAGEMENT, PROGRAMMING, and AIR TALENT.** Small, medium, and large market opportunities. Send Tapes and Resumes in confidence to:

Resort Broadcasters, Inc.
Edward F. Seeger, Chief Operating Officer
121 Wyck St., Suite 300, Richmond, VA 23225
(no calls please)
An Equal Opportunity Employer

Top-rated A/C, AM/FM combo seeks PM driver. Strong personality essential: Females encouraged. T&R: Jim Jacobs, WEIZ, Box 1840, Columbus, GA 31994. EOE M/F (11-22)

Wanted: Production pro/air personality in growth market near Houston. T&R: Craig Chambers, Box 330, Huntsville, TX 77340. EOE M/F (11-22)

WROO AM/FM needs afternoon jock. Five years' experience CHR, Creative, unique, exciting presentation. T&R: Reggie Blackwell, 400 Rado Rd., Charlotte, NC 28216. EOE M/F (11-22)

CHR MORNING SHOW

Leading 100ks CHR in Top 100 Sunbelt market seeks great morning show. We're looking for creative, spirited, professional talent for dominant morning show. If you possess these qualities, are motivated to win, and are winning in your market, we want to hear from you! Great bucks & support from growing company. Beautiful, bustling market. Send C&R and references to Radio & Records, 1930 Century Park West, #187, Los Angeles, CA 90067. EOE.

Our airstaff includes 230 thousand! That's the county's population. If you want to meet them, they want to meet you. T&R: PD, WORD, Box 3257, Spartanburg, SC 29304. EOE M/F (11-22)

This is the way radio news was meant to be done! Live! Active! Anchor/reporter needed for four-member department. T&R: ND, WORD, Box 3257, Spartanburg, SC 29304. EOE M/F (11-22)

A/C Morning Personality

Group operator in major Sunbelt market needs A/C morning personality. Bright delivery, topical input to interact with newperson within constraints of music-intensive format. Working knowledge of sports helpful. Send T&R to Radio & Records, 1930 Century Park West, #178, Los Angeles, CA 90067. EOE

Wanted: Staff announcer for afternoon drive. Small market, contemporary Country FM. On Lake Okechobee. T&R: PD, Box 2106, Clewiston, FL 33440. EOE M/F (11-22)

MD/evening CHR personality. T&R/production samples/references: Keith Richards, Q-107, Box 956 Canyon, Amarillo, TX 79015. EOE M/F (11-15)

100kw Country FM needs professional people. Airstaff/production. Team player for Little Rock market. T&R: KFXX, 920 Commerce Rd., Pine Bluff, AR 71601. EOE M/F (11-15)

WANTED

Experienced personnel for immediate positions as **NEWS DIRECTORS, REGIONAL and STATE ANCHOR PERSONS, and REPORTERS.** Send Tapes, Resumes, and Salary Requirements in confidence to:

Edward F. Seeger, Chief Operating Officer
121 Wyck St., Suite 300, Richmond, VA 23225
An Equal Opportunity Employer

OPENINGS



Adult-oriented station with a strong commitment to information programming looking for high-energy news anchor with strong reporting skills. If you're comfortable dealing with community leaders and want a station that will appreciate your delivery style, call (205) 534-3521. Extremely competitive salary.



#1 rated CHR is conducting nationwide talent search for top Morning Talent. If you can be local, topical, funny, even outrageous at times and understand warmth, we'll pay top dollar for your talents. You must possess ALL of these skills. NO BEGINNERS. A strong commitment to continue our winning ways awaits you. T&R: Mike Edwards, PD, WDCC-FM, P.O. Box 2126, Durham, NC, 27702. EOE M/F

MIDWEST

ND/news personality needed to round out morning team. Lifestyle news & laughs a must. T&R: Ray Randall, 1510 E. Kimberly Rd., Davenport, IA 52807. EOE M/F (11-22)

Sales/newsperson to manage long-established branch studio. T&R: Hayward Talley, WSMI-AM & FM, Box 10, Litchfield, IL 62556. EOE M/F (11-22)

Future A/C jocks needed. C&R: Chris Caine, 16 KCRG, 2nd Ave. at 5th St., SE, Cedar Rapids, IA 52401. EOE M/F (11-22)



KCMO Kansas City
studying air expansion for Sport Station:
NEWS • TALK • SPORTS

If you're a winner — aggressive — and can DELIVER, let KCMO consider your cassette and resume to be part of a tremendous team-oriented station with a great facility and benefits. Send full information to Art Wander, KCMO, 4502 Shawnee Mission Parkway, Fairway, Kansas 66205. KCMO is an equal opportunity employer.

Friendly, upbeat morning news personality for fast-paced energetic morning show. Females encouraged. Photo/C&R: Brian Krysz, 1700 Glenahire Dr., Jackson, MI 49201. EOE M/F (11-22)

Top-rated, 100kw FM CHR seeks 7-midnight rocker. Winning attitudes only. Females encouraged. T&R: Rick Alan, KG-95, Box 1737, Sioux City, IA 51102. EOE M/F (11-22)

Madison's Magic 96FM seeks evening personality. Dynamic adult CHR in beautiful capital. T&R: Bill Vancol, WMMG, Box 2058, Madison, WI 53701. EOE M/F (11-22)



74KRMG has a rare fulltime on-air opening. We're a full-service, clear channel A/C with heavy emphasis on news, sports, community involvement, and great personalities. If you can add to our outstanding lineup of stable, creative, high-visibility personalities, send your materials to prove it. Good production is a must, as are lots of personal appearances. For your chance to join a longtime market leader in one of America's most beautiful cities, ship your T&R immediately to: Kelly Carls, Program Director, 74KRMG Radio, 7136 S. Yale, Tulsa, OK 94136. No calls, please. EOE M/F

OPENINGS



WHYT/Detroit, A Capital Cities Communications CHR station, has 2 prime, fulltime openings.

Dedicated newpeople needed at top-rated Country station in W. MI. C&R: Chuck Urban, 704 Lacrosse St., Lacrosse, WI 54601. EOE M/F (11-22)

Need now! Afternoon anchor & more. Reporting skills a must. T&R: Mark Dennis, ND, WGEE/WIXX, Box 1891, Green Bay, WI 54305. EOE M/F (11-22)

WMEE/FT. Wayne seeks all-night personality. Top-rated station. Minorities encouraged. T&R: Tony Richards, PD, Box 6000, Ft. Wayne, IN 46896. EOE M/F (11-22)

TOP-NOTCH NEWS DIRECTOR

Someone who is team-oriented, strong writing, and air skills. A leader, 3-person staff. Small market but highly competitive. Good money and good benefits! Send T&R to Radio & Records, 1930 Century Park West, #186, Los Angeles, CA 90067 EOE.

Needed yesterday, adult-sounding talent for CHR PM drive. T&R: Nick Faria, WXLC, 3250 Belvidere Rd., Waukegan, IL 60085. EOE M/F (11-22)

AOR needs PD/air talent. Production skills required. We need a proven winner. T&R: Job, 108 Drexel Av., La Grange, IL 60526. EOE M/F (11-22)

WRMB/WMPZ seeks overnight announcer with automation experience. T&R: Dennis Mann, Box 286, Perkasie, PA 19370. EOE M/F (11-15)

Newsperson needed, 1-2 years' experience preferred. Lifestyle reporting helpful. T&R: Randy Hugg, Box 1390, Sandusky, OH 44870. EOE M/F (11-15)

14WSAM/Saginaw needs parttime talent. T&R: Dave Winston, Box 1776, Saginaw, MI 48605. EOE M/F (11-15)

Soon to be top-rated/mid-MI hit rockin' CHR. Needs hi-energy pros for future openings. C&R/photo: Brian Krysz, WJXQ, 1700 Glenahire Dr., Jackson, MI 49201. EOE M/F (11-15)

WCVS/WFMB needs newperson with great writing, gathering, & delivery skills. T&R: Charles McBaron, ND, Box 2989, Springfield, IL 62708. EOE M/F (11-15)

WEST

ND/PB/portcassiter. Immediate opening. T&R: Chris Alexander, KSAW, Box 2128, Rock Springs, WY 82901, or (307) 362-3783. EOE M/F (11-22)

Dominating No. CA AM has immediate opening for news & personality. Good pay for dedicated team player. C&R: Dave Teppen, KPAC, 6478-C Westside Rd., Redding, CA 96001. EOE M/F (11-22)



KROY Is Back!
The legendary 97-KROY/Sacramento is looking for a morning star(s). If you can cut it at a very contemporary A/C in the 20th market, we'll pay the freight. Where are the Robert W's and Imuses of this world? They both were here. Tapes and resume only to: Ted Atkins, Managing General Partner, KROY-FM, PO Box 3097, Sacramento, CA 95812. Commonwealth Broadcasting of Northern California is an equal opportunity employer.

Midday announcer must have modern Country background. T&R: Bill O'Brian, DM, KRKT, 1207 E. 9th, Albany, OR 97321. EOE M/F (11-22)

Parttime announcer weekend airshift on OR's top-rated Country station. T&R: Bill O'Brian, DM, KRKT, 1207 E. 9th, Albany, OR 97321. EOE M/F (11-22)

OPENINGS

1. **ON-AIR TALENT:** If you're ready to move into a major market air position, send us a sample of your work, along with a resume.

2. **COPYWRITER/PRODUCTION:** It's mostly copy, but you'll get a shot at learning production from one of the best in the business! Copy/tape samples please if interested.

Please send all materials to Gary Berkowitz, Operations Manager/WHYT Radio/2100 Fisher Building/Detroit, MI 48202.

EOE M/F/Local residents especially encouraged to apply!

Accepting applications for future on-air openings. T&R: Chris Alexander, Q-96, Box 2128, Rock Springs, WY 82901. EOE M/F (11-15)

PD/ND/air talent for all formats. T&R: Peterson Media, 4535 White Oak Pl., Encino, CA 91316. EOE M/F (11-15)

Southern California Contemporary Needs

Morning Drive Personality or Team Entertaining Adult-appal communicator gets this opportunity. Send cassette aircheck, resume, photo, promotional material and salary requirements to: Calli Gem c/o Box 1290, San Bernardino, CA 92404. EOE

A/C needs midday announcer, yesterday. T&R: David Wilson, 920 Commerce Rd., Pine Bluff, AZ 71601. EOE M/F (11-15)

Aggressive ND needed for A/C. Five years' experience desired. T&R: Carter B., 9200 Lake Otis Pkwy., Anchorage, AK 99507. EOE M/F (11-15)



ROCK 108 KFMG, Albuquerque's leading rocker, is looking for a premier morning talent. Minimum of five years experience, at least three in AOR. Must be personable, entertaining, informative and highly motivated, with good production. Cossette, resume and cover letter detailing morning drive philosophy to Tom Marshall, KFMG, 5601 Domingo NE, Albuquerque, NM 87108, EE.

KEYZ has immediate & future openings for weekends & CHR relief DJs. Please send T&R: Jeff Selgo, 1190 E. Ball Rd., Anaheim, CA 92805. EOE M/F (11-15)

Rocky Mountain A/C needs ND/anchor with experience & mature delivery for interactive morning team. T&R: KSTR, 560 Rodeo Ave., Grand Junction, CO 81501. EOE M/F (11-15)



FM-99 KUAD already is #1, 18-49, currently seeking a competitive self-motivated on-air Program Director. Interested candidates must be able to enhance creativity and performance of air personalities, also communicate intelligently with aggressive Sales Department. Send programming theory, tapes and resumes to VP/Programming, Dave Franzen, 913 Kanoelehua Ave., Hilo, HI 96720. EOE.



A High Country Broadcasting Inc. Station Building Winners

Rocky Mountain Class C FM in Resort areas need Program Director/Morning Jock with news and operations experience. Good opportunity with growing group owners. No Calls. T&R, salary needs to David Elliot Zinkhann, High Country Broadcasting Inc./Programming, Box 1111, Eagle, Colorado 81631. EOE

OPPORTUNITIES

OPENINGS

NO needed for KVQC/KISS 98. High energy person to head local news operation. T&R: Dan Kelley, Box 740, Cortes, CO 81321 or (303) 565-1212. EOE M/F (11-15)

Leading Central CA full-service A/C seeks quality announcers. Two openings. Immediate. Experienced only, please. T&R: Jeff Harris, Box 1240, Santa Maria, CA 93456. EOE M/F (11-15)

MAJOR MARKET WEST COAST STATION

Seeking bright, inventive personality who isn't afraid to use the phones and create an off-the-wall "morning show atmosphere" for the overnight show. Here's your chance to shine and be a part of something totally new. Tapes and resumes to Radio & Records, 1930 Century Park West, #185, Los Angeles, CA 90067. EOE

KYGO, Denver's top-rated Country station seeks parttime weekend help. C&R: Bob Cal, 1095 S. Monaco Pkwy., Denver, CO 80224. EOE M/F (11-15)

POSITIONS SOUGHT

Hey Beton Rouge! I know you miss me. News, sports, traffic, personality. I'll do it. Equal opportunity employer. MIKE: (504) 384-5061 (11-22)

PD seeks A/C position. Seven years' A/C. CHR. SCOTT: (719) 858-2727 (11-22)

Talented, dependable female pro seeks ADR, A/C, EOR for market. Any market in CA. ROBIN: (408) 425-7944 (11-22)

Anywhere, any slot, any pay now! CHR job will work two weeks free to show you that winning is everything. Call & see. MIKE ABRAHMS: (718) 332-1898 (11-22)

Energetic, personality-oriented female announcer years for fulltime airshift. Love production too! LORI: (319) 856-2694 (11-22)

Smiling pro, good voice, lots of energy. Major market experience. GLENN: (414) 445-0383, weekdays. (11-22)

Newman, jock, sports reporter needs work. Six years' experience. Great pipes! CHUCKER SHOCKLEY: (515) 255-9370 (11-22)

Reporter's position wanted. Presently ND. Several years' experience. Medium market preferred. CARL: (607) 733-8680. EST (11-22)

NBA/BPB experience. Want to join your university, minor league baseball team, or radio station. Will travel. Only need \$18,000. PETE ARBOGAST: (818) 241-2659 (11-22)

Jocka pay for themselves if they can do great spots. 96-voice/Adly Award-winner wants to segue into programming. I can instruct your producers. JIM: (919) 858-0874 (11-22)

The leaders of the USA & 23 foreign countries think I deserve a job in Minneapolis or Chicago. 12-year Country, A/C vet. GENE: (808) 756-4022 (11-22)

Experienced A/C, Country medium market announcer/MD. Seek PD/MD/announcer position in New England. Presently working middays. STAN: (617) 262-4715 (11-22)

Experienced A/C/Jock seeks stable opportunity. Excellent references. Team player. Prefer MW, will relocate. DAVE DANIELS: (515) 955-5679 (11-22)

Strong talent for hot A/C, CHR, Heavy multitrack production skills. I have good attitude & many voices. SCOTT: (213) 832-5892 (11-22)

CHR/Hot Hit PM air talent. 1-100/Daytone Beach. Large/major markets. J.J. SHANNON: (305) 721-0582 (11-22)

Beginning position sought in radio. Recent graduate. Sharp, hard worker. Will do Country, B/U, A/C. Will relocate. BOOKER T. BOYD: (312) 761-2417 (11-22)

Weatherman seeks radio/television position. Three years' experience. Graduate broadcasting school, member AMS & NWA. BRIAN WOODRING: (818) 548-3517, or (813) 684-4303 (11-22)

Experienced DJ wants to get started in news. MO Journalism school background. Knows news & issues. Good delivery. MIKE YONG: 303 S. 5th St., Columbia, MO 65201 (11-22)

Your best sound investment. Sharp, creative, industrious. Team player in Top 30 seeks major market sales/programming mentor. Have detailed T&R. MICHAEL ALBL: (513) 821-2012 (11-22)

In L.A. late December. Want any radio job. 18 years in radio. News/personality. Sidelick is my best, but good all areas. RON: (319) 388-8543 (11-22)

10-year pro seeks CHR, A/C, assistant PD/MD in larger market. Creative production, good references. MIKE: (817) 692-1197 (11-22)

MIKE BENSON, WHYT/Detroit, KZZC/Kansas City, 12-year pro seeks programming slot in medium market, airshift in major market. (517) 750-1118 (11-22)

OPENINGS

Proven ND seeks fulltime position in NE. Medium/large markets only. Excellent references. STEVE: (203) 878-4773 (11-22)

Eight-year pro, AOR, some CHR. Seek fulltime airshift. Promotion skills, would like to stay in West. JEFF KOSKI: (702) 788-2777, ext. 243 (11-22)

The AZ sun has cooked my brain. Time for a change. Five years' programming experience. Prefer SW or FL medium market. FRANK MICHAELS: (602) 722-2916 (11-22)

Help! Four-year jock, A/C. Oldies put on back burner. Will relocate. Strong voice. TOM: (507) 375-5846, or 706 8th St., St. James, MN 56081 (11-22)

I want lots of production. Airshift okay too. Six years' experience, great references. Can start now! Market size not important. GREG: (815) 875-8195 (11-22)

Fee Wee wants a big adventure in OH. Call Fee Wee, she's great. PEE WEE: (412) 326-3232 (11-22)

Tired of ego & incompetence? East Coast jock seeks West Coast ADR/CHR. Creative production/phones. Retelabla. OSCAR: (301) 565-3098 (11-22)

You need a good dependable jock with experience. I want a solid radio station with direction. What a coincidence. Medium/small. CHR, A/C. DONALD: (814) 623-6372 (11-22)

Is there life after Tucson? Looking for a graveyard to be buried in. I must be natal Five years' programming experience. FRANK MICHAELS (MAD HATTER): (602) 722-2916 (11-22)

Trained & experienced announcer. Promotions, contemporary musical knowledge. Hardworking & career oriented. Interested in ADR/CHR/MOR/news. JAMES: (201) 789-8833 (11-22)

Top-rated CHR PD at 96 KISS/Nashville. Seek major market PD/on-air position. LARRY MARTIND: (815) 356-3885 (11-22)

Propositional But true. BILL MORRIS is still available for your AM/PM drive. Call him today: (213) 822-6493 (11-22)

Workaholic with eight years' experience. Five of which were in Top 45 market. Seek MW upto A/C. Have talk show & news experience. (312) 938-3622 (11-22)

News position desired. Freelancer for two Cleveland radio stations. Ohio St. Univ. Journalism graduate. North or Central OH preferred. DAN: (216) 385-9891 (11-22)

Proven ND seeks fulltime position in NE. Medium/large markets only. Excellent references. STEVE: (203) 878-4773 (11-22)

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POSITIONS SOUGHT

FL pro wants new home in SE FL. Great voice, delivery for A/C. Agency-quality production & good employee. JIM: (813) 346-1189 (messages) (11-22)

Let's make money & ratings! Promotions & Co-op pro, nine years' experience. ADR/CHR/Country background. Major market experience. PEGGY: (818) 761-4275 (11-22)

Major Market Winner!!!

If you want an "up," funny all-around team player, you want me! No screamer. 20 years as DJ/PD/GM available from Ft. Pierce to Miami, Florida only. (305) 689-1438 RC.

Attention PDs. For a limited time only, RANDY STEVENS is available. Don't miss out. Five years' CHR/ADR. Call today: (714) 579-7781 (11-22)

Engineer at major L.A. station seeks West Coast sales position. BRUCE: (818) 342-6521 (11-22)

Not just another pretty (funny) phrase. Writes/ad-libs. That's the mind/multi-voices. Seeks medium/major ADR/CHR. On-air production. JOHN: (602) 782-2746 (11-22)

ATTENTION BROADCASTERS:

Wanted Opportunity to Perform for You. Morning Personality, experience with team presentation too. Medium, Large, & Major Markets. Contact - JACKSON for BREAKFAST. P.O. Box 6586 Ocala, FL 32678 Message (904) 822-9105.

ND in Top 100 SW market looking to grow. Prefer South/SW. DAVE: (512) 462-9300. Leave message. (11-15)

Talented six-year pro seeks position in medium/large market. A/C, Country. Winners only. DON: (817) 773-8041 (11-15)

Anywhere now! Trained broadcaster, A/C, CHR, MOR. Good production. HENRY: (201) 836-5186 (11-15)

Five years' experience & very dedicated. Air personality for A/C, CHR, Country. Community involvement is my middle name. MIKE: (616) 627-9553 (11-15)

Enthusiastic, creative morning talent seeks fulltime opportunity at medium market A/C, Country, Communication degree, team player. CHRISTY: (617) 738-8489 (11-15)

Hey, Albuquerque Seasoned copywriter seeks position in NM. MARC: (318) 443-7454 (11-15)

Six years' experience in CHR, A/C, seeks position in small/medium market in FL. RICK: (306) 574-3579 (11-15)

W-O-R-K! I need those call letters & you. Personality wants to get back in action anywhere in NY/NJ/CT area. Eight years' experience. STEPHEN: (914) 657-6674 (11-15)

PD/MD/jock of all trades. Humor, promotion, management skills. Ready to explode. Eight years of excellence. Can't fit my talent on a tape. VICTOR LENTINI: (312) 354-3274 (11-15)

Announcer seeks station dedicated to winning. Five years' experience jock/PD/MD. Currently employed. BRIAN: (808) 283-7903 (11-15)

Morning talent, on-air/production seeks A/C, Country. Excellent background, team player. All shifts considered. MW preferred. Will relocate. DAVE: (515) 955-5679 (11-15)

Need an experienced news/morning man. PD, copywriter/producer? Look no further! Available now, all locations. Prefer South FL. LARRY KAY: (717) 853-2500

POSITIONS SOUGHT

PD/MD seeks new music station that plays the 1st Years For Fears LP. Desperately seeking the true meaning of alternative. VIC: (312) 364-3274 (11-15)

Nine years' experience. Seek medium/major Country/Oldies, A/C in East. MARK ANDERSON: (703) 943-4958 (11-15)

TOP 100 market CHR with great numbers/production & references wants to make PM/1stamoon drive sizzle for you. J.R.: (408) 860-3385 (11-15)

Top air talent available now. PD/good production/excellent promotions. Prefer TX, will consider right station. ROBERT: (818) 695-4144 (11-15)

Oldies expert, eight-year pro. Award-winning copy/production. Seeks medium/major market gig in East/MW. Available now. BILL: (318) 287-2538 (11-15)

Five-year pro looking for MD/air talent position. I am ready for new challenge, now! Will relocate. Prefer MW. MARK: (512) 578-7765 (11-15)

Altering the sound of your station? Ability to relate to audience. Experienced medium/major CHR, A/C, B/U on East Coast. MARK: (814) 623-6372 (11-15)

MISCELLANEOUS

CHR station WZKX needs albums for promotional use. Sheron Foster: (618) 2639, Gulfport, MS 39603. (11-22)

WVLT needs A/C, Country record service from all labels. Nick Harris: Box 940, Lebanon, PA 17042. (11-22)

Help! 100% ADR/modern music outlet needs service immediately. Growing medium market likes energetic new music. Phil Spivey: KDXR, Box 1478, Borger, TX 79008-1478. (11-22)

WCHZ/98CHZ is now on the air & needs A/C service from all record companies. Randy Star: Box 18710, Pensacola, FL 32523. (11-22)

Alexandria A/C, KISY-FM needs record service from all labels. Jim King, PD: 92 W. Shamrock St., Pineville, LA 71360. (11-22)

Need Country Gold real bad. 1960-1979, don't throw them away. Just call me. Uncle Ted: (801) 683-2455. (11-22)

Dates appearing at the end of each listing signify first week listed.

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable in Advance!

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

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

OPPORTUNITY FORM

OPENING

Region _____

PD Name: _____

GM Name: _____

1. Please type or print clearly, using 24 words or less to include address/phone number.
2. Do not use abbreviations.
3. All ads are subject to editing.

Mail to: R&R/Opportunities, 1930 Century Park West, Los Angeles, CA 90067

POSITION SOUGHT

MISCELLANEOUS

NAME: _____

PHONE: () _____

NATIONAL MUSIC FORMATS

Added This Week

Bonneville Broadcast System

Michael Krafcisin (800) 631-1600

Love Sounds

KLYMAXX "I Miss You"
JACK WAGNER "Too Young"
ROBIN GIBB "Like A Fool"
BARBRA STREISAND "If I Loved You"

Broadcast Programming

John Sherman/Bob English (800) 426-9082

Adult Contemporary

STEVIE WONDER "Go Home"
DIRE STRAITS "Walk Of Life"

Modern Country

GENE WATSON "Memories To Burn"
DOLLY PARTON "Think About Love"
EXILE "I Could Get Used To You"
STEVIE WARINER "You Can Dream Of Me"

Century 21

Greg Stephens (214) 934-2121

The Z Format

WHAM "I'm Your Man"
JELLYBEAN "Sidewalk Talk"
TA MARA & THE SEEN "Everybody Dance"
BRYAN ADAMS & TINA TURNER "It's Only Love"

The AC Format

STEVIE WONDER "Go Home"
STEVIE NICKS "Talk To Me"
MAURICE WHITE "I Need You"
STING "Love Is The Seventh Wave"

Super-Country

CHANCE "She Told Me Yes"
DOLLY PARTON "Think About Love"
EXILE "I Could Get Used To You"
VINCE GILL "Oklahoma Borderline"
GEORGE JONES "The One I Loved Back Then"
BARBARA MANDRELL "Fast Lanes And Country Roads"

Concept Productions

Elvin Ichthyama (916) 762-7754

CHR

WHAMI "I'm Your Man"
STARSHIP "Sara"
STEVIE WONDER "Go Home"
PAT BENATAR "Sex As A Weapon"
A-HA "The Sun Always Shines On TV"
PAUL YOUNG "Everything Must Change"
BRYAN ADAMS & TINA TURNER "It's Only Love"

Country

EXILE "I Could Get Used To You"
DOLLY PARTON "Think About Love"
BARBARA MANDRELL "Fast Lanes And Country Roads"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

WHAM "I'm Your Man"
STEVIE WONDER "Go Home"
PETE TOWNSHEND "Face The Face"
TA MARA & THE SEEN "Everybody Dance"
BRYAN ADAMS & TINA TURNER "It's Only Love"

Contempo 300

STEVIE WONDER "Go Home"

Great American Country

SOUTHERN PACIFIC "Perfect Stranger"
C. GAYLE & G. MORRIS "Makin' Up For Lost Time"
OAK RIDGE BOYS "Come On In (You Did The Best...)"

Media General

Broadcast Services

Bob Dumala (901) 320-4433

Action

STEVIE WONDER "Go Home"
CARS "Tonight She Comes"
STEVIE NICKS "Talk To Me"
POINTER SISTERS "Freedom"
DIRE STRAITS "Walk Of Life"
STING "Love Is The Seventh Wave"

Media General Continue

Your Country

JUICE NEWTON "Hurt"
WHITES "I Don't Want To Get Over You"
STEVIE WARINER "You Can Dream With Me"
BILLY JOE ROYAL "Burned Like A Rocket"
MARIE OSMOND "There's No Stopping Your Heart"
T. GRAHAM BROWN "I Tell It Like It Used To Be"
SYLVIA & MICHAEL JOHNSON "I Love You By Heart"

Hit Rock

WHAM "I'm Your Man"
STEVIE WONDER "Go Home"
STEVIE NICKS "Talk To Me"
PAUL McCARTNEY "Spies Like Us"
EDDIE MURPHY "Party All The Time"
WANG CHUNG "To Live And Die In L.A."
DIONNE & FRIENDS "That's What Friends Are For"
BRYAN ADAMS & TINA TURNER "It's Only Love"

Peters Productions, Inc.

George Junak (818) 565-8511

Country Lovin'

GAIL DAVIES "Break Away"
KEITH STEGALL "Feed The Fire"
VINCE GILL "Oklahoma Borderline"
MOE BANDY "Can't Leave That Woman Alone"
OAK RIDGE BOYS "Come On In (You Did The Best...)"
SHELLY WEST "If I Could Sing Something In Spanish"

The Great Ones

AL JARREAU "Let's Pretend"

Radio Arts

John Benedict (818) 841-0225

Country's Best

EXILE "I Could Get Used To You"
DOLLY PARTON "Think About Love"
GLEN CAMPBELL "It's Just A Matter Of Love"
G. MORRIS & C. GAYLE "Makin' Up For Lost Time"

Soft Contemporary

MAURICE WHITE "I Need You"
BARBRA STREISAND "Somewhere"

Sound 10

CARS "Tonight She Comes"
WHAMI "I'm Your Man"
DIANA ROSS "Chain Reaction"
MAURICE WHITE "I Need You"
BARBRA STREISAND "Somewhere"
JOHN COUGAR MELLENCAMP "Small Town"

Satellite Music Network

Pat Clarke (214) 991-9200

The Starstation

KLYMAXX "I Miss You"

Country Coast-To-Coast

DAN SEALS "Bop"
JUICE NEWTON "Hurt"

Rock 'N' Hits

JELLYBEAN "Sidewalk Talk"
STEVIE WONDER "Go Home"
WANG CHUNG "To Live And Die In L.A."
PAUL McCARTNEY "Spies Like Us"
PETE TOWNSHEND "Face The Face"
BRYAN ADAMS & TINA TURNER "It's Only Love"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

NIGHT RANGER "Goodbye"
STEVIE NICKS "Talk To Me"
C. CLEMONS & J. BROWNE "You Are A Friend Of Mine"

TM AC

ABC "Be Near Me"
OLIVIA NEWTON-JOHN "Soul Kiss"
BARRY MANILOW "In Search Of Love"

TM Country

JUICE NEWTON "Hurt"
T. GRAHAM BROWN "I Tell It Like It Used To Be"

"ON THE COOL SIDE"

BEN SIDRAN

with

STEVE MILLER



the new single from the long awaited album

ON THE COOL SIDE MA-204

ON MAGENTA RECORDS



DEBUTING THIS WEEK
16* R&R JAZZ

QUIETLY STORMING AT THESE RADIO STATIONS

WBFO	WBEE	WKSU
WBGO	WNOP	KJZZ
WYRS	WBBY	KUOP
WFAE	WJZZ	KPLU
KERA	WKSU	KLSK
WMOT	KBEM	KCSC
WFSS	KTCJ	KBLX
WLVE	KCSC	KCRW
94Q	WVPE	KUTE
KKQA	KWMMU	XHRM
KDLZ	WDMT	

Magenta

MAGENTA RECORDS

FROM WINDHAM HILL

Distributed by A&M Records, Inc.

SIGNIFICANT ACTION

MELU'S MORGAN "Do The Baby" (Capitol) 24/24
 R. Rotators: Heavy 0.0, Medium 4.4, Light 20.0. Total 49.4. WJLA, WJAX, WFLX, WFTL, WTVT, WWSB, WWSW, WZLX, WJZO.

MELU'S MORGAN "Do The Baby" (Capitol) 24/24
 R. Rotators: Heavy 0.0, Medium 4.4, Light 20.0. Total 49.4. WJLA, WJAX, WFLX, WFTL, WTVT, WWSB, WWSW, WZLX, WJZO.

PHENIX "The Fox" (Mercury) 25/0
 R. Rotators: Heavy 1.0, Medium 5.0, Light 15.0. Total 15.0. WFLX, WFTL, WTVT, WWSB, WWSW, WZLX, WJZO.

GORROE & GILES "I'll Make You An Other" (Real Label/Capitol) 27/3
 R. Rotators: Heavy 0.0, Medium 1.0, Light 10.0. Total 11.0. WFLX, WFTL, WTVT, WWSB, WWSW, WZLX, WJZO.

EURHYTHMICS & MARTHA FRYMANTL "Shivers Are Dancin'" (RCA) 27/8
 R. Rotators: Heavy 2.0, Medium 6.0, Light 13.0. Total 19.0. WJAX, WJZO, WWSB, WWSW, WZLX, WJZO.

KLYMAX "Lock & Key" (Contender/MCA) 28/13
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

MADVICE WHITE "I Need You" (Columbia) 28/19
 R. Rotators: Heavy 0.0, Medium 10.0, Light 18.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

GRACE JONES "Shave To The Rhythm" (Mercury/Polygram) 31/10
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

LISA-LISA & CULT JAM FULL FORCE "Can You Feel The Beat" (Columbia) 32/8
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

ALEXANDER O'NEAL "A Boy's Best Friend" (A&M) 33/3
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

SHANNON "Liberian" (Mercury/CBS) 38/1
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

BOBBY WOMBAC "Let Me Kiss Where I Want" (MCA) 37/9
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

PIRE STAR "Let Me Be The One" (RCA) 37/10
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

O'JAYS "What A Woman" (Parade/A&M) 38/10
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

SADE "Sweetest Taboo" (Parade/CBS) 39/25
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

TKA BOOM "Midas Of The Night" (Mercury/CBS) 41/8
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

CON FUNK SHUN "I'm Gonna Do" (Mercury/Polygram) 42/2
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

JOYCE KENNEDY "Hail On (For Love's Sake)" (A&M) 44/10
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

ROVAFER "She's A Shoo" (Columbia) 45/9
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

PICTURE SISTERS "Freedom" (RCA) 45/7
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

KURTIS BLOW "H.I.H.I." (Mercury/Polygram) 45/7
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

CHOICE MCA Featuring FRESH GORROE "Gorrie's Groove" (Mercury/CBS) 47/9
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

STEVE WONDER "Go Home" (Tamla/Motown) 47/2
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

ZAPP "I Don't Really Matter" (WEA) 48/2
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

WIMANS "Let My People Go" (Gears/MCA) 48/8
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

9.9 "Like The Way You Dance" (RCA) 49/11
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

NEW & ACTIVE

65% of our reporting stations on R. Rotators: Heavy 17.4, Medium 20.2, Light 18.0, WJZO, WWSB, WWSW, WZLX, WJZO.

78% of our reporting stations on R. Rotators: Heavy 12.0, Medium 34.7, Light 20.1, WJZO, WWSB, WWSW, WZLX, WJZO.

That's What Friends Are For (Arists)
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

DIONNE & FRIENDS
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

Secret Lovers (A&M)
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

ATLANTIC STAR
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

62% of our reporting stations on R. Rotators: Heavy 21.6, Medium 30.1, WJZO, WWSB, WWSW, WZLX, WJZO.

Do You Really Love Your Baby (Gordy/Motown)
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

TEMPTATIONS
 R. Rotators: Heavy 0.0, Medium 11.0, Light 17.0. Total 28.0. WJZO, WWSB, WWSW, WZLX, WJZO.

WJZO, WWSB, WWSW, WZLX, WJZO.

BREAKERS

BLACK/URBAN

RADIO & RECORDS NATIONAL AIRPLAY

MOST ADDED

STEVE WONDER (32)
 Go Home (Tamla/Motown)

SWEETEST TABOO (Forrit/CBS)
 Sade (25)

MELU'S MORGAN (24)
 Do Me Baby (Capitol)

MAURICE WHITE (19)
 I Need You (Columbia)

TEMPTATIONS (18)
 Do You Really Love Your Baby (Gordy/Motown)

HOTTEST

ISLEY JASPER ISLEY (51)
 Caravan Of Love (CBS Associated)

SHEILA E (44)
 Love Bizarre (WB)

MELU'S MORGAN (35)
 Who's Your Friend (Arista)

EUROPE WHITE (31)
 Don't Say No Tonight (Philly Wood/Atlantic)

NEW EDITION (23)
 Count Me Out (MCA)

BAR-KAYS "Banging The Wall" (Mercury/Polygram) 23/7
 R. Rotators: Heavy 1.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

BOBBY BLAND "Number One" (Mercury/CBS) 23/5
 R. Rotators: Heavy 1.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

YARBROUGH & PETERS "Unity" (Total Experience/MCA) 22/11
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

JESSE JOHNSON'S NEURSE "Lift Me Some Fun" (A&M) 22/2
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

ANDRE CMCONE "Lipsick Lover" (Columbia) 20/6
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

TOTAL CONTRAST "Takes A Little Time" (London/Polygram) 20/4
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

JULCE "H. Takes Two" (Philly Wood/CBS) 19/10
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

EL DEBARGE With DEBARGE "The Heart Is Not So Smart" (Gordy/Warner) 18/11
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

RAY, GOODMAN & BROWN "Say You Will" (Parade/MCA) 18/5
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

RUSS GORROE ALL STARS "Tree's Groovin'" (WB) 18/8
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

SCOTTI POLITI "Peaches" (WB) 18/2
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

FAT BOYS "Don't Be Shy" (Saba) 17/13
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

KRISH GROOVE "Groovin'" (WB) 16/8
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

THILL LING "Beating The Wall" (Total Experience/MCA) 14/8
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

LABRETT "Sweetest Taboo" (Parade/CBS) 13/5
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

AL GREEN "Going Home" (A&M) 12/6
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

GLEN FREY "You Belong To The City" (MCA) 12/4
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

L.T. REYNOLDS "Tomorrow" (Fantasy) 12/4
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

MIAMI SOUND MACHINE "Cone" (Capitol) 12/4
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

NETWORK "On Of Danger" (MCA) 12/3
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

DWIGHT COLLEMAN "Do You Love Me" (Saba) 11/11
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

LOU RAWLS featuring TATA VEVA "Learn To Love Again" (Capitol) 11/4
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

RIKU D.M.C. "Can You Rock n' Live This" (Profile) 10/7
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

GAP BAND "Doin'" (Total Experience/MCA) 10/2
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

WEATHER GIRLS "One One Love One More Than Me" (Columbia) 10/2
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

CHAPTER 8 "How Can I Get Me To You" (Gordy/Motown) 10/0
 R. Rotators: Heavy 0.0, Medium 5.0, Light 15.0. Total 15.0. WJZO, WWSB, WWSW, WZLX, WJZO.

Breakers are those records that have achieved concurrent airplay at 25 or more stations. Records in Significant Action are receiving airplay from 10-24 our reporting stations. New & Active records are receiving airplay at 25 or more stations. Records with substantial heavy and medium rotation airplay which do not have to achieve Breaker status are also included in this chart. Checkmarks signify the most added of the non-charted records.



ARBITRON RATINGS

(212) 887-1300

information or call:
representative for more

Contact your Arbitron Radio
and put your audience on the map.

will be published June 7, 1985. Order now
with all field work conducted in 1984.

Arbitron Radio 1985 County Coverage Study,
Trading area.

deliver a target audience in their

your station's audience reach county by
county. Show advertisers your station can

With County Coverage, you can pinpoint

better selling approach for your station.

is that counts. That adds up to a
audience is, but *where* your audience

It's not just how large your



COUNTY COVERAGE PUTS YOUR RADIO AUDIENCE ON THE MAP



50 Reporting Stations
KAZD/Dave called in
49 Current Reports

Reporting Stations: 50 stations listed including KAZD and Dave's reports. Includes station names and call letters.

WEST

WEST: List of station reports from the western region, including call letters and frequencies.

MIDWEST

MIDWEST: List of station reports from the midwestern region, including call letters and frequencies.

EAST

EAST: List of station reports from the eastern region, including call letters and frequencies.

SOUTH

SOUTH: List of station reports from the southern region, including call letters and frequencies.

BLUE NOTE

BLUE NOTE: List of station reports from the Blue Note section, including call letters and frequencies.

REGIONALIZED ADDS & HOTS

REGIONALIZED ADDS & HOTS: List of regionalized adds and hot items, including station names and call letters.

50 Reporting Stations
KAZD/Dave called in
49 Current Reports

Reporting Stations: 50 stations listed including KAZD and Dave's reports. Includes station names and call letters.

WEST

WEST: List of station reports from the western region, including call letters and frequencies.

MIDWEST

MIDWEST: List of station reports from the midwestern region, including call letters and frequencies.

EAST

EAST: List of station reports from the eastern region, including call letters and frequencies.

SOUTH

SOUTH: List of station reports from the southern region, including call letters and frequencies.

BLUE NOTE

BLUE NOTE: List of station reports from the Blue Note section, including call letters and frequencies.

REGIONALIZED ADDS & HOTS

REGIONALIZED ADDS & HOTS: List of regionalized adds and hot items, including station names and call letters.

ON BLUE NOTE RECORDS
AND HIGH QUALITY XCR CASSETTES
Contact: Susan B. Levin 212-541-6401

JAMES NEWTON
THE AFRICAN FLOWER
Bennie Wallace
THE TRUTH TIME
THE ALTERNATIVE MAN
TOM WILLIAMS
FOREIGN INTRIQUE
BILL
EVANS

HERBIE MANN "See Through Spirit" (Atlantic) 1610
ALPHONSE HONZARD & LARRY CORRELL "The 11th Hour" (Parade) 12/3
STEVE RAWLINS "Steep Right Up" (Sea Breeze) 12/1
HROSHIMA "Mother's Place" (Epic) 10/5
MULGREW MILLER "Keys To The City" (Landmark) 10/3
SEVENTH AVENUE "Heads Up" (T/W/Hedgeance) 9/2
CHARLIE HOAKMAN/BILL HOLMAN "Collaboration" (Papas) 9/2

NEW & ACTIVE
DEBUT 21
DEBUT 22
DEBUT 23
DEBUT 24
DEBUT 25
DEBUT 26
DEBUT 27
DEBUT 28
DEBUT 29
DEBUT 30

WYNTON MARSALIS / Black Codes (From The Underground) (Columbia)
MCOCY TYNER & JACKIE McLEAN / It's About Time (Blue Note)
JEAN-LUC PONTY / Rhythmes (Atlantic)
OTIOLU OF THE BLUE / The Blue Note
DON GROLNICK / Hearts & Numbers (Hip Pocket/Windham Hill)
JOHN BLANKET / Working Of An Eye (Gramavision)
JOHN BLANKET / Hearts & Numbers (Hip Pocket/Windham Hill)
MIKE MARSHALL / ROLL AMBER / Chorus (Windham Hill)
DETERA GERSON / Nights At The KeyStone (Concord)
BENNY CARTER / A Gentleman & His Music (Concord)
EDDY MANNON & SPECTOR / Different Shades (Blue Note)
JIMMY MCGRIF / State Of The Art (Master/Parade)
REID SIDMAN / On The Cool Side (Magenta/Windham Hill)
JOB SAMPLER / Sides (MCA)
DWAYNE DREW / The Cartaker (Columbia)
CARLA BLEVING / Right-Gio (WB)
TITO PUENTE / Mambo Dado (Concord/Peanut)
RICK EVANS / The Alternative Man (Blue Note)
ANNALOU / Antrax (Sonic Atmosphere)
JAMES NEWTON / African Flower (Blue Note)
PAUL WINTER / Canyon (Living Music)
ANTHONY GAVIN / Always New (Stash)
JOE PASS / White Stone (Palo)
JOHNNIE BACKEWELL / African Fun (Concord)
DIANE LOKWOOD / Out Of The Blue (Gramavision)

RADIO & RECORDS NATIONAL AIRPLAY
TOP 30
NOVEMBER 22, 1985

MOST ADDED
On The Cool Side (Magenta/Windham Hill)
BEN SIDMAN (12)
See Through Spirit (Atlantic)
CARLA BLEVING (9)
Night-Gio (WB)
SCARLETT SCHUR (9)
Schur Thing (GRP)
JOHN BLAKE (8)
Twinkling Of An Eye (Gramavision)

HOTTEST
WYNTON MARSALIS (31)
Black Codes (From The Underground) (Columbia)
MCOCY TYNER & JACKIE McLEAN (20)
It's About Time (Blue Note)
JEAN-LUC PONTY (14)
Rhythmes (Atlantic)
Fabres (Atlantic)

COUNTRY

TOP 50

Three Weeks
Two Weeks
Last Week

Three Weeks	Two Weeks	Last Week	Artist/Title (Label)
12	7	4	1 KENNY ROGERS/Morning Desire (RCA)
9	5	2	2 JUDDS/Have Mercy (RCA/Curb)
8	6	5	3 GEORGE STRAIT/The Chair (MCA)
5	3	1	4 EARL THOMAS CONLEY/Nobody Falls Like A Fool (RCA)
10	8	6	5 MEL McDANIEL/Stand Up (Capitol)
4	1	3	6 BELLAMY BROTHERS/Lie To You For Your Love (MCA/Curb)
18	11	9	7 SAWYER BROWN/Bethy's Bein' Bad (Capitol/Curb)
17	13	10	8 JAMIE FRICKE/Somebody Else's Fire (Columbia)
21	16	12	9 NITTY GRITTY DIRT BAND/Home Again In My Heart (WB)
31	24	20	10 DAN SEALS/Bop (EMI America)
22	17	15	11 ROSANNE CASH/Never Be You (Columbia)
19	15	13	12 RICKY SKAGGS/You Make Me Feel Like A Man (Epic)
27	20	18	13 REBA McENTIRE/Only In My Mind (MCA)
26	19	16	14 GAIL DAVIES/Break Away (RCA)
28	22	19	15 DON WILLIAMS/It's Time For Love (MCA)
1	2	7	16 LEE GREENWOOD/Don't Mind The Thorns... (MCA)
29	23	21	17 JOHNNY LEE/They Never Had To Get Over You (WB)
30	27	24	18 EDDIE RABBITT/A World Without Love (RCA)
39	32	25	19 FORESTER SISTERS/Just In Case (WB)
3	4	8	20 STATLERS/Too Much On My Heart (Mercury/Pg)
25	18	21	21 JIMMY BUFFETT/If The Phone Doesn't Ring, It's Me (MCA)
34	30	27	22 GENE WATSON/Memories To Burn (Epic)
37	31	26	23 RESTLESS HEART/Heartbreak Kid (RCA)
47	39	29	24 JUICE NEWTON/Hurt (RCA)
41	35	28	25 JOHN CONLEE/The Old School (MCA)
—	33	30	26 CRYSTAL GAYLE & GARY MORRIS/Makin' Up For Lost Time (WB)
14	12	11	27 T.G. SHEPPARD/Doncha (Columbia)
—	42	34	28 MARIE OSMOND/There's No Stopping Your Heart (Capitol/Curb)
42	36	31	29 CONWAY TWITTY/The Legend And The Man (WB)
16	14	14	30 WILLIE NELSON/Me And Paul (Columbia)
45	41	35	31 T. GRAHAM BROWN/I Tell It Like It Used To Be (Capitol)
BREAKER	42	32	32 OAK RIDGE BOYS/Come On In (You Did The Best You Could Do) (MCA)
—	48	40	33 STEVE WARINER/You Can Dream Of Me (MCA)
2	9	23	34 GARY MORRIS/I'll Never Stop Loving You (WB)
6	10	22	35 HANK WILLIAMS JR./This Ain't Dallas (WB/Curb)
35	33	30	36 MEL YOUNG/Get Back To The Country (Geffen)
—	49	46	37 BILLY JOE ROYAL/Burned Like A Rocket (Atlantic America)
BREAKER	49	44	38 WAYLON JENNINGS/The Devil's On The Loose (RCA)
43	40	37	39 CHANCE/She Told Me Yes (Mercury/Pg)
—	46	43	40 MAC DAVIS/I Feel The Country Calling Me (MCA)
—	46	43	41 WHITES/I Don't Want To Get Over You (MCA/Curb)
DEBUT	42	32	42 GLEN CAMPBELL/It's Just A Matter Of Time (Atlantic America)
DEBUT	43	35	43 GEORGE JONES/The One I Loved Back Then (Epic)
DEBUT	44	36	44 SYLVIA & MICHAEL JOHNSON/I Love You By Heart (RCA)
DEBUT	45	38	45 VINCE GILL/Oklahoma Borderline (RCA)
DEBUT	46	39	46 JOHN ANDERSON/Down In Tennessee (WB)
DEBUT	47	40	47 SOUTHERN PACIFIC/Perfect Stranger (WB)
40	37	36	48 ROGER MILLER/River In The Rain (MCA)
46	43	42	49 LARRY GATLIN & THE GATLIN BROTHERS/Runaway Go Home (Columbia)
15	21	38	50 EXILE/Hang On To Your Heart (Epic)

NOVEMBER 22, 1985

Total Reports/Adds	Heavy	Medium	Light
167/0	157	10	0
168/0	147	17	4
164/0	139	17	8
165/0	134	22	9
162/1	130	20	12
158/0	116	32	10
154/0	98	46	10
162/3	92	56	14
165/0	72	85	8
164/4	71	79	14
160/0	65	85	10
146/0	77	59	10
159/3	61	81	17
156/3	62	78	16
162/3	46	105	11
131/1	87	27	17
157/4	32	106	19
152/3	27	104	21
161/9	14	113	34
119/0	67	30	22
140/0	40	81	19
143/5	24	96	23
155/6	13	104	38
158/14	6	106	46
151/14	16	91	44
156/34	11	72	73
99/0	56	31	12
140/17	4	75	61
129/6	11	74	44
94/1	30	45	19
125/18	9	71	45
133/39	4	58	71
134/27	1	62	71
80/0	27	29	24
82/0	19	41	22
92/0	11	48	33
92/17	9	42	41
112/32	1	42	69
103/9	3	56	44
85/3	4	55	26
94/3	1	59	34
98/33	2	35	61
86/37	1	26	59
95/20	1	28	66
85/38	0	19	66
76/19	1	32	43
83/25	1	26	56
57/1	5	30	22
57/4	3	28	26
40/0	8	18	14

MOST ADDED

- DOLLY PARTON (54)
Think About Love (RCA)
- VINCE GILL (38)
Oklahoma Borderline (RCA)
- OAK RIDGE BOYS (38)
Come On In (You Did...) (MCA)
- GEORGE JONES (37)
The One I Loved Back Then (Epic)
- CRYSTAL GAYLE AND GARY MORRIS (34)
Makin' Up For Lost Time (WB)
- GLEN CAMPBELL (33)
It's Just A Matter Of Time (Atlantic/America)
- WAYLON JENNINGS (31)
The Devil's On The Loose (RCA)
- STEVE WARINER (27)
You Can Dream Of Me (MCA)
- SOUTHERN PACIFIC (25)
Perfect Stranger (WB)
- EXILE (23)
I Could Get Used To You (Epic)

HOTTEST

- KENNY ROGERS (111)
Morning Desire (RCA)
- JUDDS (89)
Have Mercy (RCA/Curb)
- GEORGE STRAIT (75)
The Chair (MCA)
- DAN SEALS (57)
Bop (EMI America)
- EARL THOMAS CONLEY (54)
Nobody Falls Like A Fool (RCA)
- BELLAMY BROTHERS (43)
Lie To You For Your Love (MCA/Curb)
- MEL McDANIEL (41)
Stand Up (Capitol)
- LEE GREENWOOD (38)
I Don't Mind The Thorns... (MCA)
- SAWYER BROWN (37)
Bethy's Bein' Bad (Capitol/Curb)
- RICKY SKAGGS (21)
You Make Me Feel Like A Man (Epic)

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

BREAKERS

OAK RIDGE BOYS

Come On In (You Did The Best You Could Do) (MCA)

On 79% of reporting stations. Rotations: Heavy 4, Medium 58, Light 71, Total Adds 39 including WPOC, WBOS, WNNY, WKHX, WSIX, WQDR, KJNE, WCXI, WFMS, WXCL, KFDD, KSON, KRPM. A most added record. Moves 45-32 on the Country chart.

WAYLON JENNINGS

The Devil's On The Loose (RCA)

On 67% of reporting stations. Rotations: Heavy 1, Medium 42, Light 69, Total Adds 32 including WCAO, WTCR, WYVA, WTVY, KIKK, WGKK, WDAF, WDGW, WTCM, KIK-FM, KYGO, KNEW, KNIX, KRAK, KRPM. A most added record. Moves 48-38 on the Country chart.



What's Life Without A Few Memories...

GENE WATSON "Memories To Burn"

34-05633

Getting hotter each week.

From the album "Memories To Burn"

FE-40076

R&R 22

BB 24

CB 28

On Epic Records and Cassettes

COUNTRY

NEW & ACTIVE

- GLEN CAMPBELL "It's Just A Matter Of Time" (Atlantic America) 98/33**
Rotations: Heavy 2, Medium 35, Light 61. Total Adds 33 including WOKQ, WPOP, WIXY, KASE, WZZK, WSOB, WUSY, KPLX, KILT-FM, KYXX, WYNG, WTSG, WKCO, KOLO, KSOP, KRPM, Debuts at number 42 on the Country chart.
- SYLVIA & MICHAEL JOHNSON "I Love You By Heart" (RCA) 95/20**
Rotations: Heavy 1, Medium 28, Light 66. Total Adds 20 including WTRC, WCVR, WYNY, WYNK, WEZL, WCOB, WCMG, WUSQ, WSLR, KBMR, KWMT, KCJB, KIQD, KUGN, KTCM, KCKC, Debut at number 44 on the Country chart.
- WHITES "I Don't Want To Get Over You" (MCA/Curb) 94/3**
Rotations: Heavy 1, Medium 59, Light 34. Total Adds 3, WAJR, WYMK, KLZ. Heavy: WCVR, Medium: WTSV, WWSY, WESC, WSM, KKYX, KSO, KOOY, WXCL, KTTS, KFQI, KTCM. Moves 43-41 on the Country chart.
- BILLY JOE ROYAL "Burned Like A Rocket" (Atlantic America) 92/17**
Rotations: Heavy 9, Medium 42, Light 41. Total Adds 17, WFOO, WYNY, WYNY, WYNK, WEZL, WCOB, WCMG, WUSQ, WTOR, WKCO, WFLM, WML, KCJB, WTCM, KUZZ, KCKC, KIGO, Moves 46-37 on the Country chart.
- GEORGE JONES "The One I Loved Best Then" (Epic) 86/37**
Rotations: Heavy 1, Medium 26, Light 59. Total Adds 37 including WTPR, WBGW, WYRK, WPOP, KYKR, WLWI, WSM, WKD, KKYX, KUJY, WWWW, KTTS, WTHI, KYGO, KOLO, KRAK, KSN, KRPM. Debuts at number 47 on the Country chart.
- VINCE GILL "Oklahoma Borderline" (RCA) 85/38**
Rotations: Heavy 0, Medium 19, Light 56. Total Adds 38 including WBGW, WQBE, WRKZ, WZZK, WSOB, WSOB, KRMD, WYRK, WFLM, WML, KFDI, KZLN, KCYS, KYGO, KOLO, KSN. Debuts at number 45 on the Country chart.
- SOUTHERN PACIFIC "Perfect Stranger" (WB) 83/25**
Rotations: Heavy 1, Medium 26, Light 56. Total Adds 25 including WCAO, WOKQ, WIXY, WWSA, WEZL, WESC, KSSN, KKYX, KJNE, WONE, KOOY, KIQD, KUJY, KALF, KPFS. Debuts at number 47 on the Country chart.
- JOHN ANDERSON "Down In Tennessee" (WB) 78/19**
Rotations: Heavy 1, Medium 32, Light 43. Total Adds 19 including WYAM, WWSA, WYLL, KPLX, KHEY, KLLL, WCMG, WYRK, WCOX, KCJB, WXCL, WKCO, KTRP, KUJY, KSOP. Debuts at number 46 on the Country chart.
- CHARLY McCLAIN with WAYNE MASSEY "You Are My Music..." (Epic) 69/21**
Rotations: Heavy 0, Medium 23, Light 48. Total Adds 21 including WQBE, WTSV, WAJR, KASE, WCOB, WOKK, WCMG, WTOR, WMMI, WKCL, KFDI, KYAK, KEIN, KSOP, KCKC.
- DOLLY PARTON "Think About Love" (RCA) 66/54**
Rotations: Heavy 1, Medium 32, Light 43. Total Adds 19 including WYRK, WDSY, KX106, WYAY, WYK, WAMZ, WYKA, WOOD, WQYK, WLL, KIQD, KVOO, KVOC, KTCM, KIM.
- KATHY MATTEA "Heart Of The Country" (Mercury/PolyGram) 66/5**
Rotations: Heavy 0, Medium 31, Light 35. Total Adds 5, WTRC, KIK-FM, KUGN, KOIL, KIGO, Medium: WYAM, WBGW, KSSN, WCMG, WQYK, WMMI, WQEE, WQW, WXCL, KTTS.
- TOM JONES "It's Four In The Morning" (PolyGram) 57/19**
Rotations: Heavy 1, Medium 14, Light 42. Total Adds 19, WCAO, WTRC, WIXY, WUSY, WOKK, KKYX, WUSQ, WAXX, WFKM, WKCO, KTRP, KCYS, KTCM, KIM.
- JUDY RODMAN "I Sure Need Your Lovin'" (MTM) 57/12**
Rotations: Heavy 0, Medium 14, Light 43. Total Adds 12, WXL, WKYK, WYNN, WEZL, WSLR, KWMT, WITL, WOW, KTRP, KFDI, KUJY, KIGO, Medium: WCAO, WLWI, KRKT.
- KEITH STEGALL "Feed The Fire" (Epic) 57/0**
Rotations: Heavy 1, Medium 34, Light 22. Total Adds 0, Heavy: KVOC, Medium: WBGW, WOKQ, WWSA, KASE, WESC, WDKE, WCMG, KKYX, WYRK, WFLM, KTTS, KFDI, KLZ, KOLO.
- MARK GRAY "Please Be Love" (Columbia) 53/12**
Rotations: Heavy 1, Medium 19, Light 33. Total Adds 12, WBOB, WQBE, WSOB, KWMT, WITL, WTSG, WOW, WXCL, WTCM, KFDI, KYAK, KUZZ. Heavy: KASE. Medium: WOKQ, KKYX.
- B.J. THOMAS "The Part Of Me That Needs..." (Columbia) 50/7**
Rotations: Heavy 1, Medium 15, Light 34. Total Adds 7, WCAO, KIK, WNN, WAXX, WQEE, WOW, KTCM. Heavy: WCJZ. Medium: WFNC, WKXS, KKYX, KTTS, KRWQ, KEIN, KCOY.

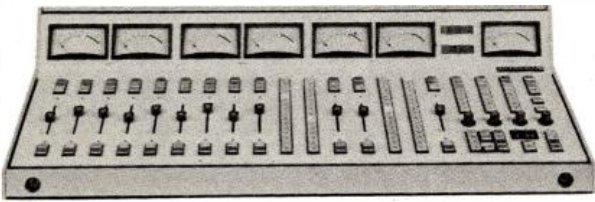
SIGNIFICANT ACTION

- DAVID ALLAN COE "I'm Gonna Hurt Her On The Radio" (Columbia) 40/2**
Rotations: Heavy 4, Medium 17, Light 25. Total Adds 2, KJNE, KTRP. Heavy: WTSV, WOKK, KVOO, KFDI. Medium: WQNA, WPAP, WWOJ, KRKT.
- TOMMY ROE "Some Sash Foolishness" (MCA/Curb) 43/13**
Rotations: Heavy 1, Medium 7, Light 35. Total Adds 13 including WQNA, WCAO, WCVR, WTVY, WLWI, WYRK, WAXX, WITL, WOW, WKCO.
- TWO HEARTS "Two Hearts Can't Be Wrong" (MDJ) 35/13**
Rotations: Heavy 0, Medium 1, Light 34. Total Adds 13 including WQNA, WCAO, WKYK, KRRV, WYKA, WKIX, KFGO, KTTS, KUJY, KIGO.
- ROBIN LEE "Safe In The Arms Of Love" (Evergreen) 34/6**
Rotations: Heavy 1, Medium 4, Light 30. Total Adds 7, WOKK, KKYX, WUBE, KWMT, WTCM, KEIN, KIGO, Medium: WYAM, WTVY, WFNC.
- EMMYLOU HARRIS "Timberline" (WB) 30/11**
Rotations: Heavy 1, Medium 6, Light 23. Total Adds 11, WQNA, WCVR, WEZL, WLWI, KKYX, KBMR, WAXX, WDAF, WOW, WTCM, KEIN.
- EXILE "I Could Get Used To You" (Epic) 29/23**
Rotations: Heavy 0, Medium 7, Light 22. Total Adds 23 including WBOB, WOKQ, KIK, WAMZ, WPAP, KCJB, KTRP, KVOO, KVOC, KFRE.

- LORETTA LYNN "Wouldn't It Be Great" (MCA) 27/0**
Rotations: Heavy 0, Medium 8, Light 19. Total Adds 0, Medium: WPAP, KBMR, WITL, WOW, KTTS, WTCM, KIK-FM, KIGO, Light: WTSV, WYRK.
- MAINES BROTHERS "Some Of Shelly's Blues" (Mercury/PolyGram) 26/2**
Rotations: Heavy 1, Medium 7, Light 18. Total Adds 2, KRRV, WLWI. Heavy: KLLL. Medium: WCVR, WPAP, WOV, KFDI, KRKT, KOIL.
- PATTY LOVELESS "Lonely Days, Lonely Nights" (MCA) 24/3**
Rotations: Heavy 0, Medium 4, Light 20. Total Adds 3, WBGW, WFNC, KILT-FM, Medium: WTSV, KTTS, KRKT, KOIL. Light: WAXX, WTCM, KUJY.
- BARBARA MANDELL "Fast Lanes & Country Roads" (MCA) 22/21**
Rotations: Heavy 1, Medium 2, Light 19. Total Adds 21 including WCAO, WPOP, WYLL, KASE, WQBE, WONE, WMLL, WTCM, KLZ, KWJJ.
- JAMES TAYLOR "Everyday" (Columbia) 19/11**
Rotations: Heavy 0, Medium 4, Light 15. Total Adds 11, WQBE, WXTU, WDSY, WFNC, KILT-FM, KYXK, WOKK, WKSJ, WJRE, KZLN, KRWQ.
- LEW DEWITT "You'll Never Know" (Compaq/PolyGram) 19/1**
Rotations: Heavy 0, Medium 2, Light 17. Total Adds 2, KRRV, KSOP, Light: WQNA, WYAM, WYLL, WLWI, WKIX, KSO, KRKT.
- BOBBY BARE "Reno And Me" (EMI America) 17/5**
Rotations: Heavy 0, Medium 3, Light 14. Total Adds 5, WPAP, WKD, WSLR, KWMT, WKCO, Medium: KKYX, WOW, KFDI, Light: WBGW, WCVR.
- CON HUNLEY "What Am I Gonna Do About You" (Capitol) 16/8**
Rotations: Heavy 0, Medium 2, Light 14. Total Adds 8, KRRV, WGTG, WTVY, WFNC, WLWI, WPAP, KRMD, KFGO, Medium: WUSY, Light: WWSA.
- FAMILY BROWN "Feel The Fire" (RCA) 16/3**
Rotations: Heavy 1, Medium 2, Light 13. Total Adds 3, WYRK, KFGO, KTTS. Medium: WOV, KRKT. Light: WYAM, WLWI, WYRK, KEIN, KSOP.
- CHARLIE DANIELS BAND "Still Hurlin' Me" (Epic) 15/14**
Rotations: Heavy 0, Medium 2, Light 13. Total Adds 14 including WQNA, WOKQ, WAMZ, WOKK, KJNE, WOW, WWOJ, KVOO, KRKT, KOIL.
- MOE BANDY "Can't Leave That Woman Alone" (Columbia) 15/5**
Rotations: Heavy 0, Medium 3, Light 12. Total Adds 5, KRRV, WESC, KSSN, KOIL, KCKC, Medium: KKYX, KTTS, KFDI, Light: WYRK, WQW.
- SHELLY WEST "If I Could Sing Something In Spanish" (Viva) 15/5**
Rotations: Heavy 0, Medium 1, Light 14. Total Adds 5, KRRV, WYLL, WKIX, KFGO, KEIN, Medium: KRWO, Light: WBGW, WOKQ, WWSA, KRKT.
- JOHNNY PAYCHECK "Everything is Changing" (AMI) 14/3**
Rotations: Heavy 0, Medium 2, Light 12. Total Adds 3, WYLL, KFGO, KOLO, Medium: WTVY, KFDI, Light: WDKE, WCMG, WYRK, WYRK, KKYX, KVOO.
- SHOPPE "While The Moon's In Town" (MTM) 12/9**
Rotations: Heavy 0, Medium 1, Light 11. Total Adds 9, WBGW, WYLL, KRRV, WTVY, WPAP, WTCM, KRKT, KRPM, KIGO.
- JOHN DENVER "Dreamland Express" (RCA) 11/11**
Rotations: Heavy 0, Medium 0, Light 11. Total Adds 11, WYAM, WYLL, WOKK, WKQK, WOV, KRKT, KRST, KVOO, KCCY, KOLO, KTCM.
- JERRY REED "What Comes Around" (Capitol) 9/2**
Rotations: Heavy 0, Medium 3, Light 6. Total Adds 2, WCVR, WFNC, Medium: WTSV, KKYX, KTTS, Light: KRRV, WOV, KFDI, KOIL.

ALBUM TRACKS

ARTIST/Song Title (Label)	Album Title
FORESTER SISTERS/Mama's Never Seen Those Eyes (WB)	<i>The Forester Sisters</i>
GARY MORRIS/100% Chance Of Rain (WB)	<i>Anything Goes</i>
JUDDS/Rockin' With The Rhythm Of The Rain (RCA)	<i>Rockin' With The Rhythm</i>
BAMA BAND/Stone Cold And Country (Compaq/PG)	<i>Bama Band</i>
GEOGE STRAIT/In Too Deep (MCA)	<i>Something Special</i>
KENNY ROGERS/Tomb Of The Unknown Love (RCA)	<i>Heart Of The Matter</i>
GARY MORRIS/Anything Goes (WB)	<i>Anything Goes</i>
CONWAY TWITTY/Lay Me Down Carolina (WB)	<i>Chasin' Rainbows</i>
NITTY GRITTY DIRT BAND/Partners, Brothers, And Friends (WB)	<i>Partners, Brothers, And Friends</i>
SAWYER BROWN/Shakin' (Capitol)	<i>Shakin'</i>
NEIL YOUNG/Old Ways (Geffen)	<i>Get Back To The Country</i>
GEOGE STRAIT/Dance Time In Texas (MCA)	<i>Something Special</i>
JOHN ANDERSON/A Little Rock & Roll (& Some...) (WB)	<i>Tokyo, Oklahoma</i>



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RADIO & RECORDS NATIONAL AIRPLAY

FULL-SERVICE A/C

TOP 20

Three Weeks Last Weeks

Rank	Weeks	Artist/Title
2	1	1 PHIL COLLINS & MARILYN MARTIN/Separate Lives (Atlantic)
15	8	2 LIONEL RICHIE/Say You, Say Me (Motown)
10	6	3 JAMES TAYLOR/Everyday (Columbia)
6	3	5 KENNY ROGERS/Morning Desire (RCA)
—	15	9 DIONNE & FRIENDS/That's What Friends Are For (Arista)
5	4	6 FREDDIE JACKSON/You Are My Lady (Capitol)
11	8	7 GLENN FREY/You Belong To The City (MCA)
1	2	8 STEVIE WONDER/Part-Time Lover (Tamla/Motown)
3	5	9 DAVID FOSTER/Love Theme From "St. Elmo's Fire" (Atlantic)
—	17	10 MR. MISTER/Broken Wings (RCA)
—	20	14 BARRY MANLOW/n Search Of Love (RCA)
—	20	12 KLYMAXX/ Miss You (Constellation/MCA)
14	13	13 ARETHA FRANKLIN/Who's Zoomin' Who? (Arista)
16	15	14 ABC/Be Near Me (Mercury/PG)
9	12	15 TEARS FOR FEARS/Head Over Heels (Mercury/PG)
4	7	11 A-HA/Take On Me (WB)
7	11	17 WHITNEY HOUSTON/Saving All My Love For You (Arista)
12	10	18 BILLY JOEL/The Night Is Still Young (Columbia)
BREAKER	10	POINTER SISTERS/Freedom (RCA)
BREAKER	10	JOHN DENVER/Dreamland Express (RCA)

NOVEMBER 22, 1985

Total Reports/Adds Heavy Medium Light

Rank	Total Reports/Adds	Heavy	Medium	Light
1	42/0	39	3	0
2	43/1	36	6	1
3	41/1	32	7	2
4	38/1	29	9	0
5	39/2	20	18	1
6	35/0	31	2	2
7	30/1	22	7	1
8	32/0	17	11	4
9	28/0	14	12	2
10	31/5	12	17	2
11	34/2	8	22	4
12	33/11	4	21	8
13	26/0	14	10	2
14	24/0	12	11	1
15	22/0	11	10	1
16	22/0	5	11	6
17	17/0	7	10	0
18	18/0	10	6	2
19	24/5	1	12	11
20	24/8	0	16	8

MOST ADDED

BARBRA STREISAND (21)
Somewhere (CBS)
SADE (12)
The Sweetest Taboo (Epic)
KLYMAXX (11)
I Miss You (Constellation/MCA)
STEVIE WONDER (10)
Go Home (Tamla/Motown)
PIA ZADORA (10)
Come Rain Or Come Shine (Epic)

HOTTEST

PHIL COLLINS & MARILYN MARTIN (32)
Separate Lives (Atlantic)
LIONEL RICHIE (27)
Say You, Say Me (Motown)
JAMES TAYLOR (25)
Everyday (Columbia)
FREDDIE JACKSON (18)
You Are My Lady (Capitol)
GLENN FREY (17)
You Belong To The City (MCA)
KENNY ROGERS (17)
Morning Desire (RCA)

BREAKERS

STEVIE WONDER

Go Home (Tamla/Motown)

56% of our reporters on it. Rotations: Heavy 1, Medium 14, Light 9, Total Adds 10 including WISN, KFI, KFMB, WICC, WGOW, WIBC, WSPD, KSL.

JOHN DENVER

Dreamland Express (RCA)

56% of our reporters on it. Rotations: Heavy 0, Medium 16, Light 8, Total Adds 8, WFBR, WPRO, WTMJ, WGY, WGOW, KBOI, WWNR, KFQD. Debuts at number 20 on the Full-Service chart.

POINTER SISTERS

Freedom (RCA)

56% of our reporters on it. Rotations: Heavy 1, Medium 12, Light 11, Total Adds 5, WTMJ, WHBC, KBOI, WTKO, WCIL. Debuts at number 19 on the Full-Service chart.

BARBRA STREISAND

Somewhere (CBS)

51% of our reporters on it. Rotations: Heavy 2, Medium 9, Light 11, Total Adds 21 including WISN, WTMJ, KJR, WICC, WGY, WGOW, KSL, WPOE, WTKO.

FRANKIE VALLI & THE FOUR SEASONS

Moonlight Memories (Curb/MCA)

51% of our reporters on it. Rotations: Heavy 2, Medium 15, Light 7, Total Adds 3, WTMJ, WRVA, WIBA.

NEW & ACTIVE

AMY GRANT "Everywhere I Go" (A&M) 19/3

Rotations: Heavy 1/0, Medium 13/0, Light 5/3, Total Adds 3, WING, WWNR, KFQD. Heavy: KVEC. Medium 13 including WFBR, WKBW, WISN, KHOW, WHBY, WIBC, WSPD, WGBR.

SADE "The Sweetest Taboo" (Epic) 18/2

Rotations: Heavy 0, Medium 10/5, Light 8/7, Total Adds 12 including WISN, WTMJ, KHOW, KFMB, WHBC, WSPD, KBOI, WWNR, KFQD. Medium including WFBR, WGY, KSL, WPOE, WWPA, WCIL, KTKO.

DIRE STRAITS "Walk Of Life" (WB) 16/7

Rotations: Heavy 1/1, Medium 9/2, Light 6/4, Total Adds 7 including WSB, KHOW, WICC, WCHS, WIBA, WWNR. Heavy: WKBW. Medium including WFBR, WGY, WING, WPOE, WWPA, KTKO.

EDDIE RABBITT "A World Without Love" (RCA) 15/0

Rotations: Heavy 2/0, Medium 10/0, Light 3/0, Total Adds 0. Heavy: WHBY, WTKO. Medium: WFBR, WTMJ, WCCO, KSL, WPOE, WGBR, WJBC, WCIL, KTKO, KVEC.

JUICE NEWTON "Hurt" (RCA) 13/3

Rotations: Heavy 0, Medium 10/1, Light 3/2, Total Adds 3, KOB, WGBR, KTKO. Medium including WFBR, WKBW, WCCO, WGY, WHBY, WING, WPOE, WTKO.

PIA ZADORA & THE LONDON PHILHARMONIC ORCHESTRA "Come Rain Or Come Shine" (Epic) 10/10

Rotations: Heavy 0, Medium 1/1, Light 9/9, Total Adds 10 including WCCO, WICC, WHBY, WWNR, WTKO, WGBR, WJBC, KTKO, KVEC. Medium: WPOE.

URGENT "Love Can Make You Cry" (Manhattan) 9/0

Rotations: Heavy 0, Medium 5/0, Light 4/0, Total Adds 0. Medium: WWNR, WPOE, WGBR, WJBC, KTKO.

EL DEBARGE with DeBARGE "The Heart Is Not So Smart" (Motown) 8/5

Rotations: Heavy 0, Medium 2/1, Light 8/4, Total Adds 5, WCHS, WPOE, WJBC, WCIL, KTKO. Medium including WCCO.

STEVIE NICKS "Talk To Me" (Modern/Atco) 8/4

Rotations: Heavy 1/0, Medium 2/2, Light 5/2, Total Adds 4 including KFMB, WWPA. Heavy: WKBW. Medium: KHOW, WICC.

MARIE OSMOND "There's No Stopping Your Heart" (Capitol/Curb) 8/2

Rotations: Heavy 2/0, Medium 4/1, Light 2/1, Total Adds 2, KSL, WGBR. Heavy: WHBY, WTKO. Medium including WCCO, WGY, WJBC.

SIGNIFICANT ACTION

DIANA ROSS "Chain Reaction" (RCA) 7/2

Rotations: Heavy 1/0, Medium 5/2, Light 1/0, Total Adds 2, KHOW, KFMB. Heavy: WKBW. Medium including WFBR, WPOE, WTKO.

DIANE SCHUUR & JOSE FELICIANO "By Design" (GRP) 6/2

Rotations: Heavy 0, Medium 5/1, Light 1/1, Total Adds 2, KSL, WJBC. Medium including WCCO, WHBY, WPOE, WCIL.

SHENA EASTON "Do It For Love" (EMI America) 6/1

Rotations: Heavy 0, Medium 4/0, Light 2/1, Total Adds 1, WCC. Medium: KFI, WWNR, WJBC, WGBR.

JILL MICHAELS "Where Did The Feeling Go" (Scotti Bros./CBS) 5/4

Rotations: Heavy 0, Medium 2/2, Light 3/2, Total Adds 4 including WCCO, WSPD, WPOE. Medium: KVEC.

MATT BIANCO "More Than I Can Bear" (Atlantic) 5/1

Rotations: Heavy 0, Medium 4/0, Light 1/1, Total Adds 1, WWNR. Medium: WKBW, WCCO, WHBY, WPOE.

WHAM! "I'm Your Man" (Columbia) 4/4

Rotations: Heavy 0, Medium 3/0, Light 1/1, Total Adds 4 including WPOE, WJBC. Medium including WING, WSPD.

JOHN CAFFERTY & THE BEAVER BROWN BAND "Small Town Girl" (Scotti Bros./CBS) 4/1

Rotations: Heavy 0, Medium 1/0, Light 3/1, Total Adds 1, WWNR. Medium: WPOE.

PAUL YOUNG "Everything Must Change" (Columbia) 4/1

Rotations: Heavy 0, Medium 3/0, Light 1/1, Total Adds 1, WJBC. Medium: WPOE, WTKO, KTKO.

STING "Love Is The Seventh Wave" (A&M) 4/1

Rotations: Heavy 0, Medium 2/1, Light 2/0, Total Adds 1, WICC. Medium including KVEC.

STARSHIP "We Built This City" (Bruno/RCA) 3/1

Rotations: Heavy 1/1, Medium 1/0, Light 1/0, Total Adds 1, WICC. Medium: WWPA.

GLEN CAMPBELL "It's Just A Matter Of Time" (Atlantic) 3/0

Rotations: Heavy 0, Medium 2/0, Light 1/0, Total Adds 0, Medium: WCCO, WPOE.

AL JARREAU "Let's Pretend" (WB) 3/0

Rotations: Heavy 0, Medium 3/0, Light 0/0, Total Adds 0, Medium: WCCO, WJBC, KTKO.

FRANKIE VALLI & THE FOUR SEASONS
"Moonlight Memories"

BREAKER THIS WEEK
ON THE A/C FULL SERVICE
CHART
... And Gaining!

WAEB WGBR KUDL
WFBR WISN WJBC
WCHS WTMJ WCIL
WGY WCCO WBOI
WWNR WHBY KSL
WPOE WHBC KFQD
WTKO WIBA KTKO
WRVA WSPD KVEC

LISTEN!
OR
MCA RECORDS
CURB
RECORDS

ADULT/CONTEMPORARY

BREAKERS

DIRE STRAITS Walk Of Life (WB)

73% of our reporters on it. Rotations: Heavy 8, Medium 48, Light 24, Total Adds 16 including WSB-FM, KVIL-FM, 97AIA, WARM98, WMJ, KMJ, KIFM, U102, WMGN. Moves 26-19 on the A/C chart.

STEVIE NICKS Talk To Me (Modern/Atco)

65% of our reporters on it. Rotations: Heavy 4, Medium 31, Light 36, Total Adds 18 including WHTX, 2WD, WLLT, WSNY, KS94, WFSM, WEZC, KELT, KCIX, KWAV. Debuts at number 25 on the A/C chart.

NEW & ACTIVE

- ☑ **STING "Love Is The Seventh Wave" (A&M) 49/14**
Rotations: Heavy 2/0, Medium 27/4, Light 20/10, Total Adds 14 including WSN, WAEB, WKYE, WEIZ, U102, KIOA, WMGN, KOIL, KDKR. Heavy: WAVE, WCHV. Medium including WHTX, WARM99, WARM98, KEY103, WTRX, KKUA, KWFM, WMJ.
- ☑ **BARBRA STREISAND "Somewhere" (CBS) 47/45**
Rotations: Heavy 1/1, Medium 9/8, Light 37/37, Total Adds 46 including WSN, WLTS, WLT, WMJ, KIFM, WAEB, WKGW, WXTX, KVUU, KKPL. Heavy: WSNY. Medium: WPIX, KVIL-FM, KOST, KGW, WEZC.
- ☑ **SADE "The Sweetest Taboo" (Epic) 45/23**
Rotations: Heavy 1/0, Medium 19/7, Light 25/16, Total Adds 23 including LOVE94, WOMC, WAEB, KEY103, WXTX, WEIZ, KELT, KIOA, WHNN, KWAV. Heavy: WPOX. Medium including WARM99, WARM98, KIFM, WMGN, KWFM.
- ☑ **URGENT "Love Can Make You Cry" (Manhattan) 43/0**
Rotations: Heavy 0, Medium 23/0, Light 20/0, Total Adds 0, Medium including WKYE, KEY103, WDLT, WNAM, KOIL, KVUU, WGLL, WCHV, KKLK.
- ☑ **SHEENA EASTON "Do It For Love" (EMI America) 40/5**
Rotations: Heavy 1/0, Medium 22/0, Light 17/5, Total Adds 5, WAEB, WSKY, WCKQ, KRLB, KR5B. Heavy: WEIM. Medium including WPIX, WSB-FM, KVIL-FM, 2WD, KOST, KIOA, KOIL, KWAV.
- ☑ **MAURICE WHITE "I Need You" (Columbia) 39/16**
Rotations: Heavy 0, Medium 19/8, Light 20/10, Total Adds 16 including WARM98, KEY103, WAVE, KO99, WTRX, KOIL, KWFM, WKNE, WGSV, WMT-FM. Medium including WMYX, WFSL, KIOA, WMGN, WSKI, WCKQ, WAGE, KKLK.

ROTATION BREAKOUTS

	Total Reports/Adds	Heavy	Medium	Light
1 LIONEL RICHIE	109/0	98	11	0
2 PHIL COLLINS & MARILYN MARTIN	108/0	103	5	0
3 GLENN FREY	101/1	83	12	6
4 MR. MISTER	105/3	78	22	5
5 JAMES TAYLOR	104/2	72	25	7
6 FREDDIE JACKSON	102/0	67	28	7
7 DIONNE & FRIENDS	107/3	40	58	9
8 ARETHA FRANKLIN	95/1	53	39	3
9 KLYMAUX	98/6	45	43	10
10 KENNY ROGERS	92/1	50	35	7
11 TEARS FOR FEARS	84/0	46	28	10
12 ABC	91/3	44	41	6
13 DAVID FOSTER	74/0	22	40	12
14 STEVIE WONDER	69/0	26	29	14
15 THOMPSON TWINS	69/0	20	39	10
16 A-HA	68/0	13	37	18
17 OLIVIA NEWTON-JOHN	75/2	18	49	8
18 STEVIE WONDER	91/41	2	49	40
19 DIRE STRAITS	80/16	8	48	24
20 JACK WAGNER	75/14	13	41	21
21 BRYAN FERRY	67/6	13	43	11
22 BARRY MANLOW	74/11	6	47	21
23 POINTER SISTERS	68/12	5	41	22
24 GINO VANHELLI	50/0	4	31	25
25 STEVIE NICKS	71/18	4	31	36
26 JOHN COUGAR MELLENCAMP	61/6	12	31	18
27 AMY BRANT	59/2	7	38	14
28 JAN HAMMER	44/1	11	22	11
29 BILLY JOEL	40/0	4	23	13
30 WHITNEY HOUSTON	37/0	3	20	14

MOST ADDED

- BARBRA STREISAND (46)
Some Where (CBS)
- STEVIE WONDER (41)
Go Home (Tamil/Motown)
- EL DeBarge w/DeBarge (25)
The Heart Is Not So Smart (Motown)
- SADE (23)
The Sweetest Taboo (Epic)
- STEVIE NICKS (18)
Talk To Me (Modern/Atco)
- WHAMI (18)
I'm Your Man (Columbia)

HOTTEST

- PHIL COLLINS & MARILYN MARTIN (89)
Separate Lives (Atlantic)
- LIONEL RICHIE (78)
Say You, Say Me (Motown)
- GLENN FREY (54)
You Belong To The City (MCA)
- MR. MISTER (52)
Broken Wings (RCA)
- FREDDIE JACKSON (38)
You Are My Lady (Capitol)

OMD "So In Love" (Virgin/A&M) 35/2

Rotations: Heavy 0, Medium 14/0, Light 21/2, Total Adds 2, WCLY, KRLB. Medium including KMGG, WKYE, WFSL, WMGN, KDKR, WEIM, WCKQ, KKLK.

EL DeBARGE with DeBARGE "The Heart Is Not So Smart" (Motown) 33/25

Rotations: Heavy 0, Medium 8/4, Light 25/21, Total Adds 25 including KDKR, K108, WXTX, WFSL, WNAM, WMJ, WEIM, KKLK, KQSW. Medium: WHTX, KOST, KELT, KLYF, WGLL, WCKQ, WFFX, WMT-FM.

CARS "Tonight She Comes" (Elettra) 32/3

Rotations: Heavy 1/0, Medium 17/1, Light 14/2, Total Adds 3, WAEB, KO99, WTNV. Heavy: WCKQ. Medium including WAVE, WLLT, WFMK, WMGN, WHNN, WMJ, WSKY, WBOW, KQSW.

JOHN CAFFERTY & THE BEAVER BROWN BAND "Small Town Girl" (Scotti Bros./CBS) 31/13

Rotations: Heavy 1/0, Medium 10/0, Light 20/10, Total Adds 13 including WAEB, WFSL, WTRX, WHNN, KWFM, WSKY, WFFX, WMT-FM, I94, KR5B. Heavy: KYTL. Medium including WHTX, 97AIA, WAVE, KDKR, WMJ, WJON.

DIANA ROSS "Chain Reaction" (RCA) 30/13

Rotations: Heavy 1/0, Medium 9/1, Light 20/12, Total Adds 13 including WCLY, KIOA, WTRX, WAGE, WZLQ, KQSW, KR5B, KMGG, KALE. Heavy: WGLL. Medium including WARM99, 2WD, WARM98, WOMC, KOST.

STARSHIP "We Built This City" (Grant/RCA) 28/2

Rotations: Heavy 14/1, Medium 9/0, Light 8/1, Total Adds 2, WFSM, WSKY. Heavy including WHTX, KVIL-FM, KMGG, B100, KQ99, WFMK, WMFE, KKUA. Medium including WHNN, WSKY, KRLB, KALE.

CLARENCE CLEMONS & JACKSON BROWNE "You're A Friend Of Mine" (Columbia) 25/2

Rotations: Heavy 1/0, Medium 14/1, Light 10/1, Total Adds 2, KVIL-FM, KO99. Heavy: WAVE. Medium including WSN, WHTX, 2WD, WXTX, WMGN, WMJ, KR5B, KQSW, KALE.

DREAM ACADEMY "Life In A Northern Town" (WB) 23/17

Rotations: Heavy 0, Medium 1/0, Light 22/17, Total Adds 17 including WCLY, KUOL, WNAM, KIOA, WEIM, WSKI, WSKY, WCKQ, WORG, KKLK, KQSW. Medium: KALE.

JOW ANDERSON "Easier Said Than Done" (Elettra) 22/11

Rotations: Heavy 0, Medium 2/1, Light 20/10, Total Adds 11 including KEY103, WHAM, KIOA, KVUU, WKNE, WGSV, WORG, WKYX, WZLQ, WJON. Medium: WGLL, KALE.

MATT BIANCO "More Than I Can Bear" (Atlantic) 20/3

Rotations: Heavy 0, Medium 2/0, Light 18/3, Total Adds 3, KIFM, WNAM, WJON. Medium: WSKI, KALE.

BDB DYLAN "Emotionally Yours" (Columbia) 20/1

Rotations: Heavy 0, Medium 2/0, Light 18/1, Total Adds 1, WTRX. Medium: WSKI, KALE.

JUICE NEWTON "Hurt" (RCA) 20/0

Rotations: Heavy 0, Medium 9/0, Light 11/0, Total Adds 0, Medium: KVIL-FM, WLTS, WDLT, WEIM, WKNE, WSKI, WAHR, WMT-FM, KMGG.

WHAMI "I'm Your Man" (Columbia) 18/18

Rotations: Heavy 1/1, Medium 5/5, Light 12/12, Total Adds 18 including WHTX, B100, WKYE, WEIZ, WFSL, WAVE, KKUA. Heavy: KYTL. Medium: WOMC, KELT, WMGN, KDKR, K99.

JOHN DENVER "Dreamed Express" (RCA) 17/8

Rotations: Heavy 0, Medium 4/2, Light 13/6, Total Adds 8, KVIL-FM, KGW, WCKQ, WAEV, WZLQ, WMT-FM, WBOW, KALE. Medium: WEIM, WAHR.

PAUL YOUNG "Everything Must Change" (Columbia) 12/9

Rotations: Heavy 0, Medium 3/3, Light 9/6, Total Adds 9 including WGSV, WZLQ, KF5B, KWEB, KKLK, KALE. Medium: WFSL, WAEV, KYTL.

ISLEY, JASPER, ISLEY "Caravan Of Love" (CBS Associated) 11/10

Rotations: Heavy 0, Medium 1/0, Light 10/10, Total Adds 10, WAEB, WEIM, WSKI, WGSV, WORG, WKYX, WFFX, KYTL, KKLK, KMGG. Medium: WPIX.

PAUL McCARTNEY "Spies Like Us" (Capitol) 10/1

Rotations: Heavy 0, Medium 2/0, Light 8/1, Total Adds 1, B100. Medium: WCKQ, KALE.

SIMPLE MINDS "Alive & Kicking" (Virgin/A&M) 9/4

Rotations: Heavy 2/0, Medium 5/3, Light 2/1, Total Adds 4, WARM99, Y100, WFMK, WTNV. Heavy: KMGG, WMJ. Medium including KRLK.

Breakers are those records that have achieved concurrent airplay at 50% 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.

RADIO & RECORDS NATIONAL AIRPLAY

AOR TRACKS

Table with columns: Three Weeks, Two Weeks, Last Week, Rank, Title, Total Reports/Adds, Power, Heavy, Medium. Contains 156 reports including titles like 'CARS/Tonight She Comes', 'SIMPLE MINDS/Alive & Kicking', 'STEVIE NICKS/Talk To Me', etc.

BREAKERS

DREAM ACADEMY Life In A Northern Town (WB) 63% of our reporters on it. 98/10 including adds at: WBCN, WDV...

NEW & ACTIVE

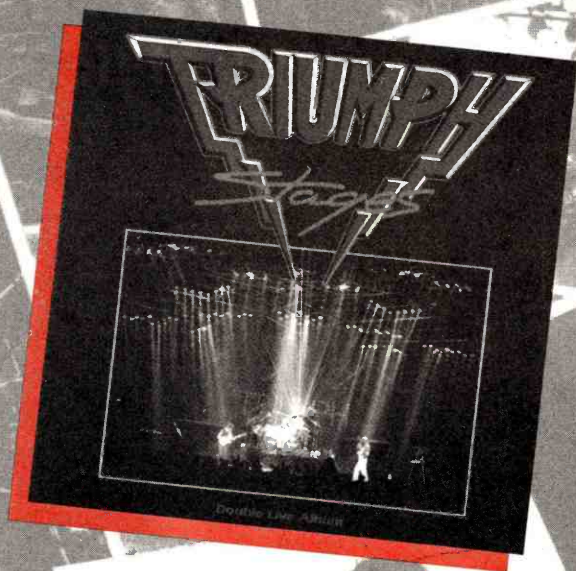
CURE 'In Between Days' (Elektra) 39/7 (33/11) Add: KAZY, WPHN, WAGY, KNCN, WIMZ, WTUE, KTAL... SCORPIONS 'No One Like You' (Mercury/PolyGram) 37/13 (38/4) Add: including WHEW, WHMR, KSFR, WLQJ, KLBJ, KNCN, WIMZ, KICT...

MOST ADDED STEVIE NICKS (87) I Can't Wait (Modern/Atco) TWISTED SISTER (66) Leader Of The Pack (Atlantic) ROGER DALTRAY (34) Let Me Down Easy (Atlantic) TONY CAREY (28) We Wanna Live (MCA) PETE TOWNSHEND (27) Give Blood (Atco)

HOTTEST CARS (67) Tonight She Comes (Elektra) ZZ TOP (58) Sleeping Bag (WB) SIMPLE MINDS (55) Alive & Kicking (Virgin/A&M) JOHN C. MELLENCAMP (51) Small Town (Riva/PolyGram) STEVIE NICKS (49) Talk To Me (Modern/Atco)

BREAKERS - A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed: e.g., 100/50 means 100 reports and 50 adds. NEW & ACTIVE - Records building in airplay and coming closest to charting. Numbers indicate total reports/adds; e.g., 40/20 means 40 total reports and 20 adds. MOST ADDS - This week's most added records. HOTTEST - This week's records receiving the most power reports.

TRIUMPH



"MIND GAMES"
THE NEW STUDIO TRACK
FROM THEIR LIVE COLLECTION

"STAGES"

MCA2-8020

MUSICON MANAGEMENT, INC.

MCA RECORDS

AOR ALBUMS

Three Weeks Last
Weeks Weeks

156 REPORTS

NOVEMBER 22, 1985

				Total Reports/Adds	Power	Heavy	Medium
1	1	1	ZZ TOP /Afterburner (WB)	148 -/0	66 -	140 -	7 +
2	2	2	JOHN C. MELLENCAMP /Scarecrow (Riva/PG)	141 -/1	52 -	127 -	13 +
—	4	3	PETE TOWNSHEND /White City (Atco)	154 =/1	46 +	118 +	34 -
3	3	4	RUSH /Power Windows (Mercury/PG)	138 +/4	25 -	97 -	37 -
DEBUT	5	5	STEVIE NICKS /Rock A Little (Modern/Atco)	149 /2	49	115	33
6	5	6	SIMPLE MINDS /Once Upon A Time (Virgin/A&M)	148 -/0	55 =	134 +	13 -
7	6	7	CARS /Greatest Hits (Elektra)	143 -/0	67 +	136 -	7 -
4	4	7	DIRE STRAITS /Brothers In Arms (WB)	118 -/1	36 +	92 -	23 -
DEBUT	8	8	PAT BENATAR /Seven The Hard Way (Chrysalis)	140 /12	18	77	60
—	10	10	ASIA /Astra (Geffen)	135 +/2	17 +	66 +	66 -
12	8	11	INXS /Listen Like Thieves (Atlantic)	142 -/4	12 -	63 +	69 -
25	17	13	MIKE & THE MECHANICS /Mike & The Mechanics (Atlantic)	147 +/4	6 +	54 +	87 -
5	7	13	ROGER DALTRY /Under A Raging Moon (Atlantic)	121 -/5	12 -	44 -	71 +
11	9	14	STEVIE RAY VAUGHAN & DOUBLE TROUBLE /Soul To Soul (Epic)	125 -/2	3 -	39 +	79 -
9	10	15	MR. MISTER /Welcome To The Real World (RCA)	106 =/13	13 -	42 -	59 +
—	16	16	AEROSMITH /Done With Mirrors (Geffen)	110 +/1	2 =	19 -	79 +
—	22	17	CLARENCE CLEMONS /Hero (Columbia)	108 -/4	8 -	47 +	56 -
24	23	19	WANG CHUNG /To Live And Die In L.A. (Geffen)	107 +/7	7 +	46 +	49 -
26	26	22	ROCKY IV /Soundtrack (Scotti Bros./CBS)	108 +/8	10 +	37 +	68 +
27	27	26	ALARM /Strength (IRS/MCA)	115 +/12	5 +	23 +	77 +
15	12	21	PHANTOM, ROCKER & SLICK /Phantom, Rocker & Slick (EMI America)	102 -/0	5 -	32 -	67 -
—	30	23	DIVINYLS /What A Life (Chrysalis)	115 +/5	1 =	16 +	83 +
8	11	23	STING /The Dream Of The Blue Turtles (A&M)	82 -/5	8 -	46 -	33 -
14	15	24	STARSHIP /Knee Deep In The Hoopla (Grunt/RCA)	93 -/5	5 -	31 -	57 +
30	29	28	JONI MITCHELL /Dog Eat Dog (Geffen)	99 +/6	5 +	21 +	65 =
20	25	27	LOVERBOY /Lovin' Every Minute Of It (Columbia)	94 +/13	4 =	19 =	67 +
—	32	27	YES /9012 Live (Atco)	102 =/7	0 =	6 +	83 +
29	28	29	DREAM ACADEMY /Dream Academy (WB)	100 +/9	2 -	19 =	66 +
21	21	25	KATE BUSH /Hounds Of Love (EMI America)	82 -/1	3 -	27 -	49 -
13	21	30	THOMPSON TWINS /Here's To Future Days (Arista)	60 -/1	8 +	32 -	23 -
16	19	30	HEART /Heart (Capitol)	48 -/0	9 -	33 -	15 -
—	34	33	ARTISTS UNITED AGAINST APARTHEID /Sun City (Manhattan)	78 +/11	1 =	17 +	55 +
18	16	31	TALKING HEADS /Little Creatures (Sire/WB)	50 -/0	6 =	26 -	22 -
17	14	20	CRUZADOS /Cruzados (Arista)	73 -/2	1 =	16 -	47 -
19	20	24	JOE LYNN TURNER /Rescue You (Elektra)	74 -/1	2 -	17 -	50 -
—	37	36	ROBERT PALMER /Riptide (Island)	74 +/6	1 =	7 +	52 -
—	40	37	CHARLIE SEXTON /Pictures For Pleasure (MCA)	74 +/7	0 =	7 =	52 +
32	32	34	DEL FUEGOS /Boston, Mass. (Slash/WB)	65 -/2	2 =	7 =	49 -
DEBUT	39	39	NIGHT RANGER /7 Wishes (Camel/MCA)	62 +/11	0 =	14 +	44 +
40	39	40	MARILLION /Misplaced Childhood (Capitol)	63 +/13	2 +	8 +	40 +
			"Can't Stop" (122) "Sleeping" (117) "Stages" (80)				
			"Small Town" (129) "Rain" (46) "Justice" (39)				
			"Face The Face" (147) "Blood" (75) "Hiding" (19)				
			"Money" (116) "Manhattan" (90) "Territories" (54)				
			"Talk" (146) "Wait" (68) "Sister" (11)				
			"Alive & Kicking" (146)				
			"Tonight She Comes" (143)				
			"Walk Of Life" (98) "World" (24) "Ride" (18)				
			"Sex As A Weapon" (137) "Le Bel Age" (15)				
			"Go" (133) "Too Late" (22) "Countdown" (16)				
			"This Time" (133) "What You Need" (13)				
			"Silent Running" (147)				
			"Raging" (89) "Let Me Down" (42) "Fire" (21)				
			"Change It" (107) "Little Sister" (24)				
			"Kyrie" (73) "Broken Wings" (44)				
			"Let The Music" (91) "Shela" (31)				
			"Friend Of Mine" (106)				
			"To Live And Die" (105)				
			"Burning Heart" (105)				
			"Strength" (112)				
			"Men Without Shame" (100)				
			"Pleasure And Pain" (115)				
			"Seventh Wave" (70) "Shadows" (11)				
			"Sara" (76) "We Built" (23)				
			"Good Friends" (96)				
			"Dangerous" (86)				
			"Hold On" (98) "Changes" (29)				
			"Life" (98)				
			"Running Up" (79)				
			"Lay Your Hands" (42) "Roll Over" (11) "King" (10)				
			"Never" (40)				
			"Sun City" (76)				
			"Stay Up Late" (44) "And She Was" (11)				
			"Motorcycle Girl" (61) "Hangin' Out" (14)				
			"Endlessly" (73)				
			"Discipline" (63) "Addicted To Love" (13)				
			"Beat's So Lonely" (70)				
			"Don't Run Wild" (60)				
			"Goodbye" (60)				
			"Lavender" (58)				

Peace on Earth
from
the lead vocalist of Yes

JON ANDERSON

3 SHIPS

featuring
"EASIER SAID THAN DONE"

ON ELEKTRA MUSIC CASSETTES AND RECORDS
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BREAKERS

STEVIE NICKS

Rock A Little (Modern/Atco)

96% of our reporters on it. 149/2 with adds at: WEBN, K97. Debuts at #5.

PAT BENATAR

Seven The Hard Way (Chrysalis)

90% of our reporters on it. 140/12 including adds at: KLOL, WLUP, KBCC, WKLC, WWCK, KLPX. Debuts at #9.

DREAM ACADEMY

Dream Academy (WB)

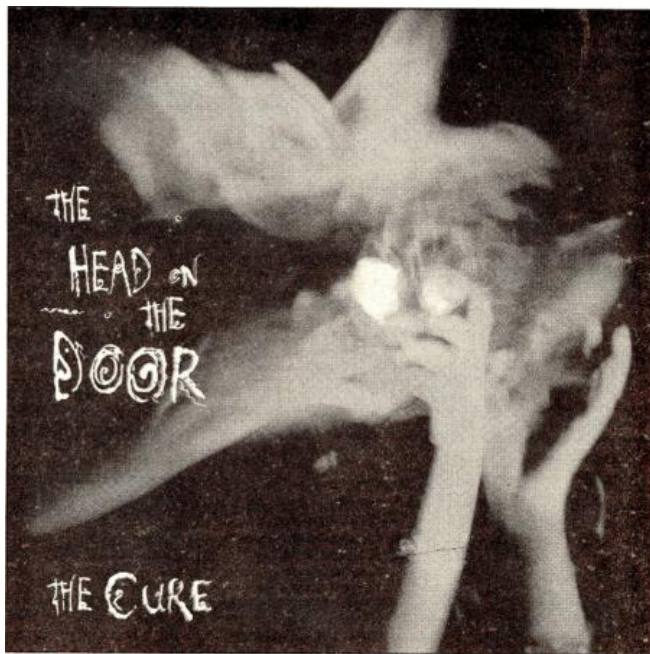
64% of our reporters on it. 100/9 including adds at: WBCN, WDVE, WKLS, KLAQ, WRQK, KGGG, KLPX. Moves 29-28.

CHARTS — Records showing significant upward momentum are bulleted. Heavy rotation figure is the sum of a record's power and heavy reports. A record's amount of light reports can be determined by subtracting its heavy and medium reports from its total reports. Symbols represent more (+), fewer (-), or equal (=) reports compared to last week. On the album chart, current singles are **bolded**, and the number of stations playing each of an album's most-reported tracks is listed in parentheses.

BREAKERS — A record is a Breaker the first week it's reported by at least 60% of our AOR reporters. Total reports/adds listed; e.g., 100/50 means 100 reports and 50 adds.

THE CURE

"INBETWEEN DAYS" (WITHOUT YOU)



NORMAN HUNTER, RECORD BAR

"I imagine *Elektra* is amazed by their good fortune, while the people at *Warner Bros.* are scratching their heads! I know for a fact the new Cure album has sold over twice as many records as any of their previous releases on Warner Bros. I guess it just proves you really can widen your popularity with airplay on a current single. I'm pleased they're finally getting some "above ground" recognition, rather than being one of the top "underground" groups. For programmers who may think The Cure is still a little too alternative for mainstream programming, be aware that a lot of mainstream consumers are starting to buy this record." —ALBUM NETWORK 11/11/85

NORTH AMERICAN TOUR:

10/2 Vancouver	10/7 Davis	10/12 Los Angeles	10/19 Detroit	10/26 Philadelphia
10/3 Seattle	10/9 San Francisco	10/15 Denver	10/20 Toronto	10/27 Northampton
10/4 Portland	10/10 San Diego	10/17 St. Paul	10/22 Cleveland	10/28-30 Washington DC
10/6 San Jose	10/11 Sacramento	10/18 Chicago	10/24 Montreal	10/31 New Haven
			10/25 Boston	11/1 New York

BILLBOARD ALBUMS 60 **R/R** AOR NEW & ACTIVE #1

ALBUM NETWORK

POWER CUTS 58 HOTTEST NATIONWIDE 42

FMQB ALBUM REPORT SONG INDEX 77

ALREADY ON: WBCN, WFNX, WBRU, WHEB, WTOS, WIZN, WNCN, WNEW-FM, WXRK, WBAB, WLIR, WRCN, WHTG, WHFS, WQWE, WRAS, WUOG, KRIX, WHMD, WZEW, WRQK, WTCS, WNGZ, WCXZ, WOXY, WXTQ, WLUR, WXRZ, WQFM, WPGU, KFMH, KABL, KORX, KBCO, KCGL, KTCL, KFMU, KLWD, KRQJ, KSTM, KRXX, KYRE, KRQJ, KNAC, KXLU, 91X, CHEZ, CFNY, KORS, WGBK, WPDH, WEZK, WHTF, WTPA, KILO, WMMG, WWWV, WZZO, KTAL, WVVV

NEW AT: NEW AT: KAZY, WHCN, WAQY, KNKN, WIMZ, WTUE, WXQR, WGLU, KFMH, WUVA

ON ELEKTRA MUSIC CASSETTES, RECORDS & COMPACT DISCS

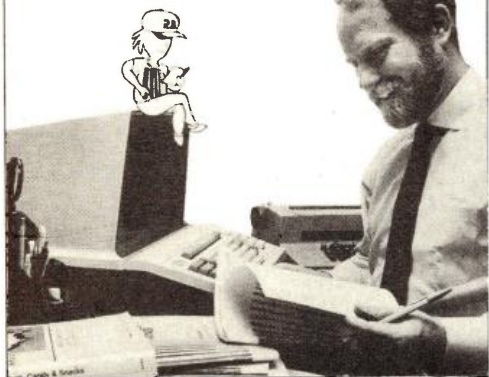
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AOR ALBUMS

MOST ADDED

TONY CAREY (29)
Blue Highway (MCA)
MOLLY HATCHET (22)
Double Trouble Live (Epic)
CLASH (15)
Cut The Crap (Epic)

HOTTEST

CARS (67)
Greatest Hits (Elektra)
ZZ TOP (68)
Afterburner (WB)
SIMPLE MINDS (55)
Once Upon A Time (Virgin/A&M)
JOHN C. MELLENCAMP (52)
Scarecrow (Riva/PolyGram)
STEVIE NICKS (49)
Rock A Little (Modern/Atco)

NEW & ACTIVE

NIGHT RANGER "7 Wishes" (Cameo/MCA) 62/11 (52/17)
Adds including WQBK, WKLC, WCCC, WPLR, WKDF, WTKX, KDKB. Heavy 14 including KQRS, WYSP, WPDH, WAQX, KNKN, KRXX, WSKS, KDJK. Medium 44 including WBAB, WNEW, KLOL, KSRP, WSHE, WQFM, KBPI.

Y&T "Down For The Count" (A&M) 62/5 (57/8)
Adds: KLBK, WRQK, WLAV, WRUF, KOWB. Heavy 4: WBCN, KFMG, KKDJ, KROU. Medium 43 including WXRK, WHJY, KTXQ, KLCL, KORS, KSHE, KUPD, KGB, KOME.

WATERBOYS "This Is The Sea" (Island) 58/2 (57/8)
Adds: WRQK, KTYD. Powers 1: Heavy 7 including CHOM, WDMA, WLIR, WIZN, KTCL, KCGL. Medium 41 including WXRK, WXRT, WQFM, KBCO, KMET, KROQ, 91X, KGB.

TRUMP "Stages" (MCA) 52/3 (53/4)
Adds: WIYY, WAQY, WRQK. Heavy 4 including WYSP, KRXX, WSKS. Medium 40 including WQVE, WHJY, DC101, KZEW, KLCL, WLLZ, WQFM, KGB, KOME.

BON JOVI "7800 Fahrenheit" (Mercury/PolyGram) 48/13 (32/14)
Adds including WBAB, WKLS, KGB, WOUR, KNKN, WKQQ, KMJX, KILO, KLPX. Powers 1: Heavy 2: WBCN, WTPA. Medium 31 including WXRK, WHJY, WQFM, KSHE, WHEB, WPDH, KLAQ, WKDF.

BRYAN ADAMS "Reckless" (A&M) 43/10 (38/12)
Adds including WBAB, WNEW, WSHE, WQBK, WCMF, WKDF. Powers 2: Heavy 13 including WBCN, WKLS, KSRP, WNOR, KBPI, WAQX, WIMZ, KRSP. Medium 23 including WQVE, WLVO, WLLZ, WPYX, WRDU, WLAV, KMDD, KICT.

CURE "The Head On The Door" (Elektra) 48/7 (33/11)
Adds: KAZY, WHCN, WAQY, KNKN, WIMZ, WTUE, KTAL. Powers 2: Heavy 8: WXRT, KROQ, WHFS, WLIR, WRCN, CFNY, WIZN, KCGL. Medium 17 including WXRK, WLUP, WQFM, KQRS, 91X, WHEB, WPDH, KILO.

SCORPIONS "World Wide Live" (Mercury/PolyGram) 37/13 (38/4)
Adds including WNEW, WMMR, KSRP, WLVO, WDMA, WEZX, KLBK, KNKN, WIMZ, KICT. Heavy 0: Medium 19 including WXRK, WLLZ, WQFM, KSHE, KUPD, WPLR, WYSP, WDIJ, KFMG.

CLASH "Cut The Crap" (Epic) 36/15 (19/10)
Adds including WBCN, KUPD, WDMA, WCCC, WPLR, WAQY, KLAQ, WLAV, KSTM. Powers 2: Heavy 5: KROQ, 91X, WLIR, KTCL, KCGL. Medium 20 including KZEW, WNOR, WXRT, WHFS, WHEB, WPDH, KILO.

JETHRO TULL with the LONDON SYMPHONY ORCHESTRA "A Classic Case" (RCA) 34/11 (28/7)
Adds including WIYY, WBCN, WQVE, WXRT, KMET, KZAP, WCCC, WRCN, WPDH, WYFV. Powers 1: Heavy 3: WLUP, KISW, WHMD. Medium 20 including DC101, KYYS, KTCZ, WONE, WLAV, KSTM, KZOK.

TONY CAREY "Blue Highway" (MCA) 32/29 (3/3)
Adds including WYNF, WLLZ, WRIF, WQFM, KOME, WRCN, KLBK, KLAQ, WAPL, KFMG. Heavy 1: KROU. Medium 23 including WYSP, WPDH, WDIJ, KISS, KMDD, KILO, KDJK.

OUTFIELD "Play Deep" (Columbia) 32/11 (24/1)
Adds including KZEW, KZAP, WDMA, WRCN, WPLR, WHEB, WPDH. Powers 1: Heavy 9 including KLCL, WEBN, WLLZ, WRIF, WCMF, KGGG, KDKB, KEZE. Medium 16 including KSRP, WQFM, KMDD, WGIR.

HOODOO GURUS "Mars Needs Guitars!" (Big Time) 30/1 (31/4)
Adds: WOUR. Heavy 2: KROU, KCGL. Medium 24 including WHJY, WXRT, KROQ, 91X, WQBK, WHEB, KLBK, KNKN, WTUE, KILO.

MOLLY HATCHET "Double Trouble Live" (Epic) 29/22 (5/5)
Adds including WQVE, KSRP, WYNF, WLVO, KYYS, KSHE, KMET, KZAP, WPDH, KZEL. Heavy 0: Medium 19 including DC101, WKLS, KZEW, WEZX, WHIT, WYFV, WDIJ, WFBQ, KLPX.

CULT "Love" (Sire/WB) 23/5 (18/5)
Adds: WQFM, CHEZ, WHEB, WTPA, WWTR. Powers 1: Heavy 1: WLIR. Medium 15 including WNEW, KROQ, WHFS, WRCN, WEZX, CFNY, KLAQ.

JOE ANDERSON "3 Ships" (Elektra) 17/6 (18/4)
Adds: WXRT, KAZY, KBCO, WDMA, WLAV, KGRQ. Powers 1: Heavy 2: KTCZ, KSPN. Medium 11 including WPDH, WRDU, WONE, KSTM.

BIG AUDIO DYNAMITE "This Is Big Audio Dynamite" (Columbia) 15/0 (15/1)
Powers 4: Heavy 9 including WBCN, KROQ, WHFS, WLIR, KSTM, KTCL. Medium 5 including WBAB, WXRT, CFNY, KLAQ.

COREY HART "Boy In The Box" (EMI America) 13/9 (3/0)
Adds including WHEB, WIZN, WWWW. Powers 1: Heavy 3 including K97. Medium 3: KLBK, WZZQ, KROU.

WALL OF VOODOO "Seven Days In Sunnytown" (IRS/MCA) 13/0 (13/2)
Heavy 3: WLIR, KTCL, KROU. Medium 7 including WXRT, KROQ, WHFS, CHEZ, KSTM.

IRON MAIDEN "Live After Death" (Capitol) 11/2 (10/0)
Adds: WPLR, K97. Heavy 0: Medium 8 including WRCN, KNKN, KLAQ, KISS, WIOT.

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.

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FORTUNE

THE DEBUT ALBUM



FEATURING

"STACY"

PRODUCED BY KEVIN BEAMISH

MANAGEMENT: ALLEN MOSTOW ASSOCIATES

AMA

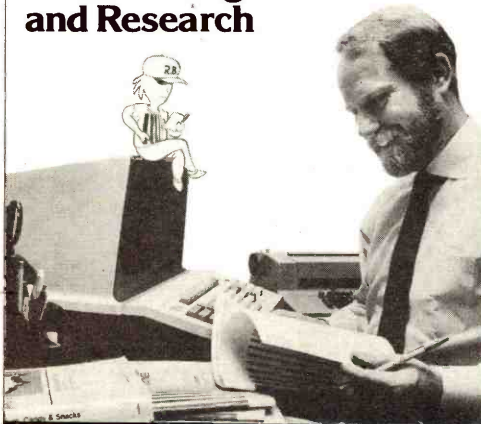


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ZZ TOP (66)
 Afterburner (WB)
SIMPLE MINDS (55)
 Once Upon A Time (Virgin/A&M)
JOHN C. MELLENCAMP (52)
 Scarecrow (Riva/PolyGram)
STEVIE NICKS (49)
 Rock A Little (Modern/Atco)

NEW & ACTIVE

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Adds including WQBK, WKLC, WCCC, WPLR, WKDF, WTKX, KDKB. Heavy 14 including KQRS, WYSP, WPDH, WAQX, KNCN, KRIX, WSKS, KDJK. Medium 44 including WBAB, WNEW, KLOL, KSRR, WSHE, WQFM, KBPI.

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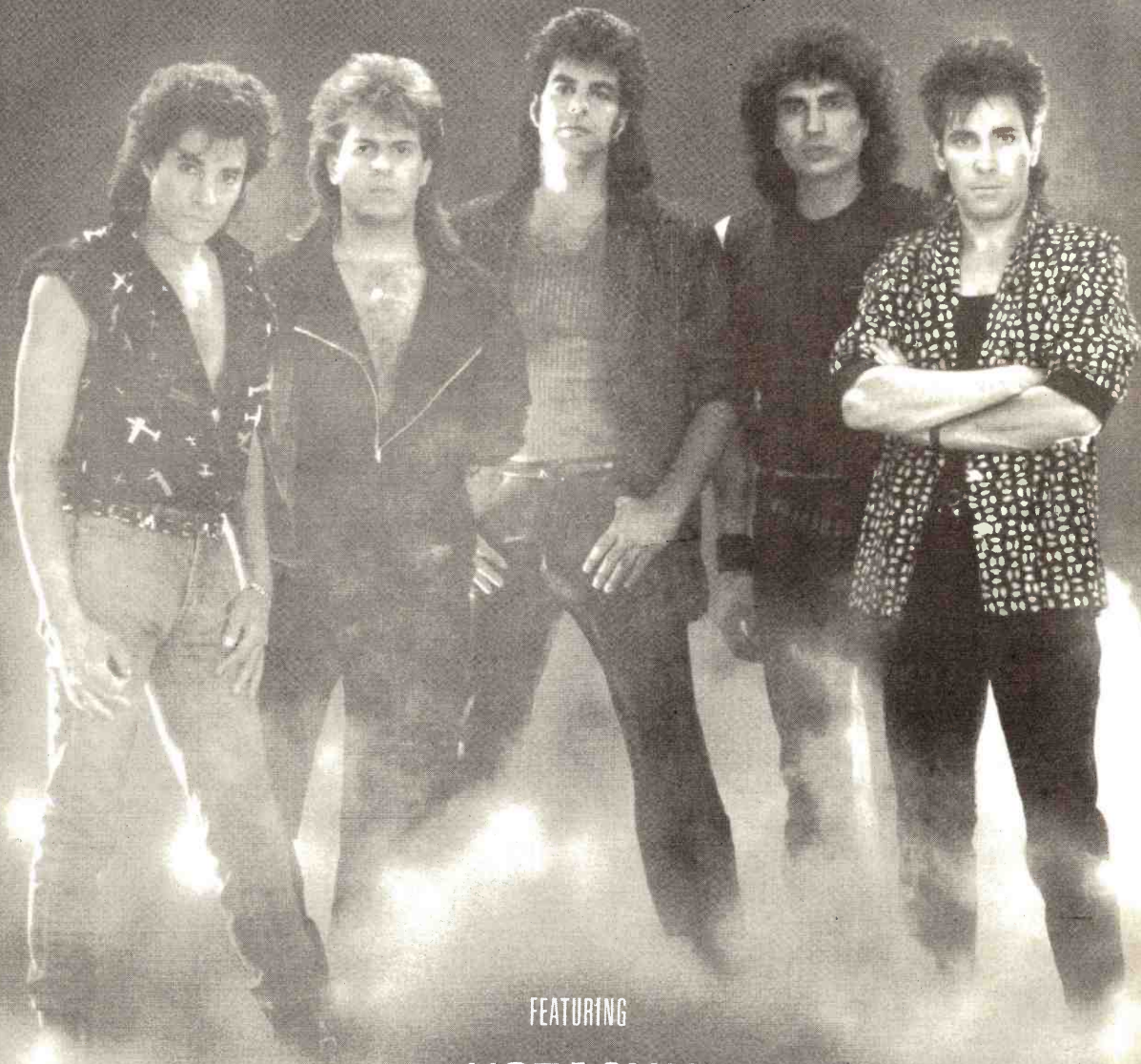
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FORTUNE

THE DEBUT ALBUM



FEATURING

"STACY"

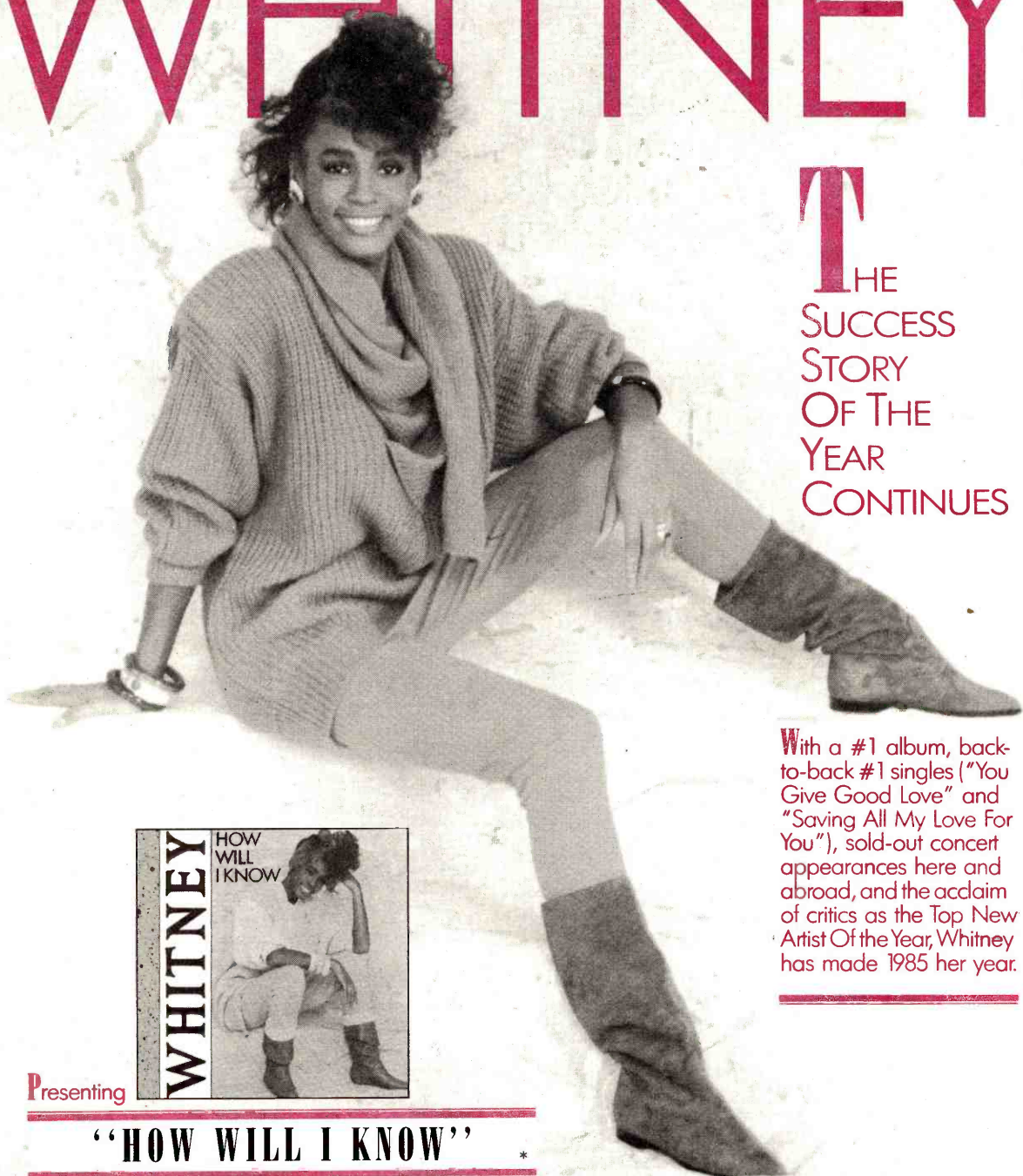
PRODUCED BY KEVIN BEAMISH

MANAGEMENT: ALLEN MOSTOW ASSOCIATES

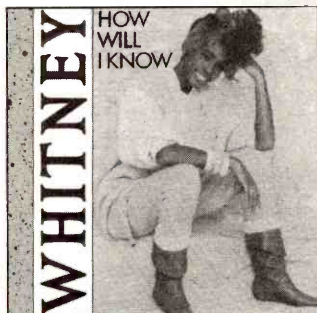


MCA RECORDS

WHITNEY



THE
SUCCESS
STORY
OF THE
YEAR
CONTINUES



Presenting

“HOW WILL I KNOW” *

the new single from her double platinum plus album.

WHITNEY HOUSTON, IN A CLASS BY HERSELF.

With a #1 album, back-to-back #1 singles (“You Give Good Love” and “Saving All My Love For You”), sold-out concert appearances here and abroad, and the acclaim of critics as the Top New Artist Of the Year, Whitney has made 1985 her year.

EAST

MOST ADDED HOTTEST
Wham! Billy Ocean Corey Hart
Mr. Mister P. Collins & M. Martin Starship

EAST

PARALLEL TWO

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

PARALLEL THREE

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

SOUTH

PARALLEL TWO

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

SOUTH

MOST ADDED HOTTEST
Wham! Billy Ocean Corey Hart
P. Collins & M. Martin Lionel Richie

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

PARALLEL THREE

1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI
1166/Atlanta, PA
1166/Providence, RI

MIDWEST

HOTTEST ADDED
Wham!
Billy Ocean
Corvy Hart

HOTTEST
P. Collins & M. Martin
Mr. Mister
Lionel Richie

MIDWEST

PARALLEL TWO

WKDQ/Akron, OH
Matt Patrick

WHAM
STEVIE WONDER
CORVY HART
DREAM ACADEMY
BILLY OCCEAN
Notet: NR, MISTER 1-1
JOHN COUGAR 15-7
DAVID POSTER 20-12
SCOTTI POLITTI 24-17
CARB 30-21

WKRA/Akron, OH
Renee Taylor

KOL & THE GAMB
WHAM
JELLYBEAN
BRYAN ADAMS
PETE TORRESHED
PAUL McCARTNEY
COVERBOY (dp)
Notet: STARSHIP 1-1
COLLINS & MARTIN 2-2
NR, MISTER 3-4
SE TOP 11-6
ARCADA 11-9

WRQC/Cleveland, OH
Scott Hewitt

Notet:
STARSHIP 1-1
COLLINS & MARTIN 4-4
NR, MISTER 6-6
TIMA TURNER 12-12
LIONEL, RICHELIE 14-16

WNCV/Columbus, OH
Bill Richards

STARPOST
BILLY OCCEAN
WAND CHUNG (dp)
Notet: COLLINS & MARTIN 1-1
HEART 2-2
NR, MISTER 8-3
ARTHRA FRANKLIN 6-5
GIBO VAMBELLI 12-6

KUK/Davenport, IA
Jim O'Hare

WHAM
BILLY OCCEAN
CORVY HART
SADE
Notet: COLLINS & MARTIN 2-1
NR, MISTER 4-2
LIONEL, RICHELIE 15-10
DIRE STRAITS 20-13

WGTX/Detroit, OH
John Deaton

WHAM
JELLYBEAN
BILLY OCCEAN
Notet: COLLINS & MARTIN 1-1
STARSHIP 2-2
GLENN FRET 4-3
NR, MISTER 9-4
ARTHRA FRANKLIN 11-8

KRND/Denver, CO
Gillian Finch

ARCADA
KLYMAX
JOHN COUGAR
WICK LOWE (dp)
KATE REUB (dp)
Notet: STARSHIP 1-1
COLLINS & MARTIN 3-2
LIONEL, RICHELIE 22-9
ARCADA 2-11

KZIO/Dubuq, MN
Michalea Herman

BRYAN ADAMS
PAT BENATAR
DREAM ACADEMY
PAUL McCARTNEY
STEVIE WONDER
TA NARA & SEEM
Notet: STARSHIP 1-1
NR, MISTER 3-4
TIMA TURNER 8-7
ARCADA 17-12
EDDIE MURPHY 31-19

WSTO/Des Moines, IA
Chris Taylor

KLYMAX
EDDIE MURPHY
PAT BENATAR
Notet: GLENN FRET 2-1
SE TOP 3-2
NR, MISTER 4-3
KIEB 20-14
WHEEFLER, COYAN 9-6

WHEEFLER, COYAN
Tony Richards

WHAM
Notet: GLENN FRET 2-1
COLLINS & MARTIN 3-2
NR, MISTER 4-3
ARCADA 11-7
LIONEL, RICHELIE 17-11

WORD/Grand Rapids, MI
Swar/Bovane

ELTON JOHN
CORVY HART
Notet: GLENN FRET 2-1
COLLINS & MARTIN 4-2
THOMPSON TWINS 5-4
SE TOP 12-4
NR, MISTER 13-10

WZPW/Indianapolis, IN
Jim McNeill

EDDIE MURPHY
CLEOPHOS & BROWNE
STEVIE WONDER
PAT BENATAR
Notet: NR, MISTER 3-1
JOHN COUGAR 15-7
DAVID POSTER 20-12
SCOTTI POLITTI 24-17
CARB 30-21

WZLW/Indianapolis, IN
Tom Tom

EDDIE MURPHY
PAT BENATAR
Notet: NR, MISTER 3-1
JOHN COUGAR 15-7
DAVID POSTER 20-12
SCOTTI POLITTI 24-17
CARB 30-21

WZLW/Indianapolis, IN
Tom Tom

EDDIE MURPHY
PAT BENATAR
Notet: NR, MISTER 3-1
JOHN COUGAR 15-7
DAVID POSTER 20-12
SCOTTI POLITTI 24-17
CARB 30-21

HEADLINES & HOTS

WROX/Toldeo, OH
Joe Thomas

DIONNE & FRIENDS
SCOTTI POLITTI
SADE
A-HA
CORVY HART
TWISTED SISTER (dp)
WHAM
BILLY OCCEAN
DREAM ACADEMY
PAUL YOUNG
Notet: NR, MISTER 2-1
KLYMAX 2-2
COLLINS & MARTIN 4-3
LIONEL, RICHELIE 8-8
EDDIE MURPHY 12-9

KAY107/Tulsa, OK
Hervé Bap

NOTES:
STARSHIP 1-1
STARSHIP 2-2
NR, MISTER 3-3
HEART 12-7
KLYMAX 19-10

KCMQ/Columbia, MO
Paul McCartney

PAUL McCARTNEY
PAT BENATAR
BILLY OCCEAN
CORVY HART
A-HA
Notet: NR, MISTER 3-1
COLLINS & MARTIN 4-2
SE TOP 3-8
ARTHRA FRANKLIN 10-7
EDDIE MURPHY 16-11

Y94/Fargo, ND
Andrew Palmer

STEVIE WONDER
MIKE & THE NECHAM
DREAM ACADEMY
Notet: STARSHIP 1-1
COLLINS & MARTIN 4-4
ARTHRA FRANKLIN 9-9
SE TOP 12-8
JOHN COUGAR 15-9

KXKL/FM/Grand Forks, ND
Nordine/Right

DIONNE & FRIENDS (dp)
BRYAN ADAMS
SURVIVOR
Notet: COLLINS & MARTIN 2-1
NR, MISTER 6-4
LIONEL, RICHELIE 10-15
WICK LOWE 19-16
KLYMAX 22-18

WAZV/Lafayette, IN
Raymond Jones

WHAM
PAT BENATAR
BILLY OCCEAN
LOVERBOY
RUSH (dp)
Notet: COLLINS & MARTIN 1-1
EDDIE MURPHY 11-7
SIMPLE MINDS 13-8
KLYMAX 18-10

KKRG/Cedar Rapids, IA
Ted Jacobson

CASE
DIRE STRAITS
DIONNE & FRIENDS
SADE
A-HA
GLENN FRET 1-1
TINA TURNER 3-2
COLLINS & MARTIN 3-3
NR, MISTER 4-4
LIONEL, RICHELIE 11-6

KOCV/Cedar Rapids, IA
Brad Fuhr

EDDIE MURPHY
SURVIVOR
JAMES TAYLOR
BILLY OCCEAN
Notet: COLLINS & MARTIN 1-1
STARSHIP 2-2
NR, MISTER 3-3
HEART 12-7
KLYMAX 19-10

KMGO/Columbus, MO
Paul McCartney

PAUL McCARTNEY
PAT BENATAR
BILLY OCCEAN
CORVY HART
A-HA
Notet: NR, MISTER 3-1
COLLINS & MARTIN 4-2
SE TOP 3-8
ARTHRA FRANKLIN 10-7
EDDIE MURPHY 16-11

Y94/Fargo, ND
Andrew Palmer

STEVIE WONDER
MIKE & THE NECHAM
DREAM ACADEMY
Notet: STARSHIP 1-1
COLLINS & MARTIN 4-4
ARTHRA FRANKLIN 9-9
SE TOP 12-8
JOHN COUGAR 15-9

KXKL/FM/Grand Forks, ND
Nordine/Right

DIONNE & FRIENDS (dp)
BRYAN ADAMS
SURVIVOR
Notet: COLLINS & MARTIN 2-1
NR, MISTER 6-4
LIONEL, RICHELIE 10-15
WICK LOWE 19-16
KLYMAX 22-18

WAZV/Lafayette, IN
Raymond Jones

WHAM
PAT BENATAR
BILLY OCCEAN
LOVERBOY
RUSH (dp)
Notet: COLLINS & MARTIN 1-1
EDDIE MURPHY 11-7
SIMPLE MINDS 13-8
KLYMAX 18-10

KRCR/Bloom Falls, ND
Den Jacobson

DIONNE & FRIENDS
SURVIVOR
WAND CHUNG
STEVIE WONDER
BILLY OCCEAN
PAT BENATAR
BRYAN ADAMS
Notet: THOMPSON TWINS 2-1
NR, MISTER 3-4
COLLINS & MARTIN 1-1
NR, MISTER 7-3
CASE 18-8
LIONEL, RICHELIE 24-14

US87/Topeka, KS
Kevin Robert

KDVV/Topeka, KS
Kevin Robert

KLUC/Las Vegas, NV
Dean/Christians

WHAM
STEVIE WONDER
STARPOST
ROCK & THE GARD
Notet: COLLINS & MARTIN 10-6
ARCADA 13-7
NR, MISTER 14-9
LIONEL, RICHELIE 24-17
EDDIE MURPHY 39-21

KFVV/Medford, CA
Ryan Novak

COLLINS & MARTIN
PAT BENATAR
WHAM
BILLY OCCEAN
LISA LISA
CORVY HART
Notet: STARSHIP 2-1
NR, MISTER 7-4
COLLINS & MARTIN 0-5
ARCADA 12-9
SIMPLE MINDS 15-10

KQSD/Medford, CA
Brian Casey

STEVIE WONDER
MIKE & THE NECHAM
MIKE & THE NECHAM
SADE
Notet: THOMPSON TWINS 4-3
NR, MISTER 5-7
SE TOP 11-10
ARCADA 17-12
JAMES TAYLOR 27-20

KCAQ/Oxnard/Ventura, CA
Randy Robbins

JOHN COUGAR
THE GAMB
READY FOR THE WORK
WHAM
JELLYBEAN
BILLY OCCEAN
Notet: STARSHIP 2-1
THOMPSON TWINS 4-2
COLLINS & MARTIN 17-10
SIMPLE MINDS 18-13
LIONEL, RICHELIE 28-23

KPPP/Sacramento, CA
David Garland

PAUL YOUNG
LOVERBOY (dp)
Notet: NR, MISTER 1-1
SIMPLE MINDS 1-3
SE TOP 10-7

KKSD/Batem, OR
Lan E. Mitchell

WHAM
SADE
CORVY HART
RUSH (dp)
DREAM ACADEMY (dp)
ICEA (dp)
Notet: STARSHIP 1-1
NR, MISTER 3-2
THOMPSON TWINS 3-3
COLLINS & MARTIN 4-4
ARCADA 8-5

KDON/FM/Salt Lake, UT
Kirk Clatt

ROOL & THE GAMB
CORVY HART
BILLY OCCEAN
RUSH (dp)
Notet: STARSHIP 1-1
NR, MISTER 2-2
SIMPLE MINDS 11-6
ARTHRA FRANKLIN 6-5
EDDIE MURPHY 0-31

KCPK/Salt Lake City, UT
Austen/Malin

ASIA
WHAM
BILLY OCCEAN
ROOL
DEBARGE
Notet: THOMPSON TWINS 1-1
GLENN FRET 2-2
ARCADA 17-9
SE TOP 22-12
EDDIE MURPHY 31-29

KZUU/Salt Lake City, UT
BRIAN ADAMS

WHAM
BILLY OCCEAN (dp)
CORVY HART
SADE (dp)
Notet: STARSHIP 1-1
GLENN FRET 2-2
COLLINS & MARTIN 3-3
NR, MISTER 4-3
THOMPSON TWINS 5-5

KRCR/Bloom Falls, ND
Den Jacobson

DIONNE & FRIENDS
SURVIVOR
WAND CHUNG
STEVIE WONDER
BILLY OCCEAN
PAT BENATAR
BRYAN ADAMS
Notet: THOMPSON TWINS 2-1
NR, MISTER 3-4
COLLINS & MARTIN 1-1
NR, MISTER 7-3
CASE 18-8
LIONEL, RICHELIE 24-14

US87/Topeka, KS
Kevin Robert

KDVV/Topeka, KS
Kevin Robert

KLUC/Las Vegas, NV
Dean/Christians

WHAM
STEVIE WONDER
STARPOST
ROCK & THE GAMB
Notet: COLLINS & MARTIN 10-6
ARCADA 13-7
NR, MISTER 14-9
LIONEL, RICHELIE 24-17
EDDIE MURPHY 39-21

KFVV/Medford, CA
Ryan Novak

COLLINS & MARTIN
PAT BENATAR
WHAM
BILLY OCCEAN
LISA LISA
CORVY HART
Notet: STARSHIP 2-1
NR, MISTER 7-4
COLLINS & MARTIN 0-5
ARCADA 12-9
SIMPLE MINDS 15-10

KQSD/Medford, CA
Brian Casey

STEVIE WONDER
MIKE & THE NECHAM
MIKE & THE NECHAM
SADE
Notet: THOMPSON TWINS 4-3
NR, MISTER 5-7
SE TOP 11-10
ARCADA 17-12
JAMES TAYLOR 27-20

KCAQ/Oxnard/Ventura, CA
Randy Robbins

JOHN COUGAR
THE GAMB
READY FOR THE WORK
WHAM
JELLYBEAN
BILLY OCCEAN
Notet: STARSHIP 2-1
THOMPSON TWINS 4-2
COLLINS & MARTIN 17-10
SIMPLE MINDS 18-13
LIONEL, RICHELIE 28-23

KPPP/Sacramento, CA
David Garland

PAUL YOUNG
LOVERBOY (dp)
Notet: NR, MISTER 1-1
SIMPLE MINDS 1-3
SE TOP 10-7

KKSD/Batem, OR
Lan E. Mitchell

WHAM
SADE
CORVY HART
RUSH (dp)
DREAM ACADEMY (dp)
ICEA (dp)
Notet: STARSHIP 1-1
NR, MISTER 3-2
THOMPSON TWINS 3-3
COLLINS & MARTIN 4-4
ARCADA 8-5

KDON/FM/Salt Lake, UT
Kirk Clatt

ROOL & THE GAMB
CORVY HART
BILLY OCCEAN
RUSH (dp)
Notet: STARSHIP 1-1
NR, MISTER 2-2
SIMPLE MINDS 11-6
ARTHRA FRANKLIN 6-5
EDDIE MURPHY 0-31

KCPK/Salt Lake City, UT
Austen/Malin

ASIA
WHAM
BILLY OCCEAN
ROOL
DEBARGE
Notet: THOMPSON TWINS 1-1
GLENN FRET 2-2
ARCADA 17-9
SE TOP 22-12
EDDIE MURPHY 31-29

KZUU/Salt Lake City, UT
BRIAN ADAMS

WHAM
BILLY OCCEAN (dp)
CORVY HART
SADE (dp)
Notet: STARSHIP 1-1
GLENN FRET 2-2
COLLINS & MARTIN 3-3
NR, MISTER 4-3
THOMPSON TWINS 5-5

KMQO/Honolulu, HI
Kimo Akane

STEVIE WONDER
BILLY OCCEAN
PAT BENATAR
JOHN COFFERTY
BILLY OCCEAN
SCOTTI POLITTI
Notet: STARSHIP 2-1
KLYMAX 3-2
COLLINS & MARTIN 4-3
NR, MISTER 5-4
GLENN FRET 6-5

KROT/Tucson, AZ
Gilles/Johanson

BILLY OCCEAN (dp)
WHAM
PAT BENATAR (dp)
ROBERT PALMER (dp)
REMY ROBERS
Notet: GLENN FRET 1-1
THOMPSON TWINS 2-2
STARSHIP 3-3
HEART 10-5

KWVZ/Reno, NV
Shakes/Ryan

WHAM
BRYAN ADAMS
BILLY OCCEAN
PAUL McCARTNEY
TINA TURNER & SEEM
Notet: GLENN FRET 1-1
COLLINS & MARTIN 2-2
NR, MISTER 7-3
ALTRAX 9-4
LIONEL, RICHELIE 22-9

KBNM/Roseville, NM
Chuck Martin

MIAMI SOUND WACHI
BRYAN ADAMS
LISA LISA
LISA LISA
DEBARGE
Notet: STARSHIP 2-1
COLLINS & MARTIN 3-2
SE TOP 14-10

SLYB/San Luis Obispo, CA
Joe Collins

BRYAN ADAMS
RUSH
JACK WAGNER
BILLY OCCEAN
MIAMI SOUND WACHI
PAT BENATAR
STARPOST
Notet: STARSHIP 1-1
COLLINS & MARTIN 3-2
NR, MISTER 5-3
THOMPSON TWINS 6-5
HEART 9-6

KZOO/San Luis Obispo, CA
DA Collins

SURVIVOR
PAT BENATAR
STEVIE WONDER
PAUL McCARTNEY
BRYAN ADAMS
Notet: NR, MISTER 3-2
COLLINS & MARTIN 4-4
SE TOP 10-8
ARCADA 15-11

OKMST/Chico, WA
Lemaster/O'Brian

KLYMAX
BILLY OCCEAN
MIKE & THE NECHAM
DREAM ACADEMY
COLLINS & MARTIN 4-4
A-HA
MIAMI SOUND WACHI
ROGER DALRYMP
Notet: STARSHIP 3-3
SE TOP 4-4
ARCADA 13-7
CARB 16-9
EDDIE MURPHY 21-14

WEST

HOTTEST ADDED
Wham!
Billy Ocean
Pat Benatar

HOTTEST
Mr. Mister
P. Collins & M. Martin
Starship

PARALLEL THREE

KOOT/Anchorage, AK
Kay Taylor

TA NARA & SEEM
PAUL YOUNG
A-HA
Notet: GLENN FRET 1-1
COLLINS & MARTIN 2-2
NR, MISTER 7-3
ALTRAX 9-4
LIONEL, RICHELIE 22-9

KBYM/Roseville, NM
Chuck Martin

MIAMI SOUND WACHI
BRYAN ADAMS
LISA LISA
LISA LISA
DEBARGE
Notet: STARSHIP 2-1
COLLINS & MARTIN 3-2
SE TOP 14-10

SLYB/San Luis Obispo, CA
Joe Collins

BRYAN ADAMS
RUSH
JACK WAGNER
BILLY OCCEAN
MIAMI SOUND WACHI
PAT BENATAR
STARPOST
Notet: STARSHIP 1-1
COLLINS & MARTIN 3-2
NR, MISTER 5-3
THOMPSON TWINS 6-5
HEART 9-6

KZOO/San Luis Obispo, CA
DA Collins

SURVIVOR
PAT BENATAR
STEVIE WONDER
PAUL McCARTNEY
BRYAN ADAMS
Notet: NR, MISTER 3-2
COLLINS & MARTIN 4-4
SE TOP 10-8
ARCADA 15-11

OKMST/Chico, WA
Lemaster/O'Brian

KLYMAX
BILLY OCCEAN
MIKE & THE NECHAM
DREAM ACADEMY
COLLINS & MARTIN 4-4
A-HA
MIAMI SOUND WACHI
ROGER DALRYMP
Notet: STARSHIP 3-3
SE TOP 4-4
ARCADA 13-7
CARB 16-9
EDDIE MURPHY 21-14

Music Key: (DP) indicates the song is getting play during certain parts of the day and/or night. (RA) indicates the song was dropped from the playlist then readded.

The following station reported a frozen playlist this week:
KZFM/Corpus Christi

The following stations failed to report this week and therefore their playlists were frozen:
KTCS/Dallas
WRCN/Greenville
WKQC/Cleveland
KLAZ/Cheyenne

PARALLELS

DOONE & FRIENDS That's What Friends Are For (Arista)

LP: Friends

188/25 **76%** National

Regional	Rank	LP	LP	LP
W 188	25	DOONE & FRIENDS	DOONE & FRIENDS	DOONE & FRIENDS
M 188	25	DOONE & FRIENDS	DOONE & FRIENDS	DOONE & FRIENDS
S 188	25	DOONE & FRIENDS	DOONE & FRIENDS	DOONE & FRIENDS
N 188	25	DOONE & FRIENDS	DOONE & FRIENDS	DOONE & FRIENDS
A 188	25	DOONE & FRIENDS	DOONE & FRIENDS	DOONE & FRIENDS

DREAM ACADEMY Life In A Northern Town (Reprise/WB)

LP: Dream Academy

5/24 **21%** National

Regional	Rank	LP	LP	LP
W 5	24	DREAM ACADEMY	DREAM ACADEMY	DREAM ACADEMY
M 5	24	DREAM ACADEMY	DREAM ACADEMY	DREAM ACADEMY
S 5	24	DREAM ACADEMY	DREAM ACADEMY	DREAM ACADEMY
N 5	24	DREAM ACADEMY	DREAM ACADEMY	DREAM ACADEMY
A 5	24	DREAM ACADEMY	DREAM ACADEMY	DREAM ACADEMY

SHEENA EASTON Do It For Love (EMI America)

LP: Do You

17/44 **71%** National

Regional	Rank	LP	LP	LP
W 17	44	SHEENA EASTON	SHEENA EASTON	SHEENA EASTON
M 17	44	SHEENA EASTON	SHEENA EASTON	SHEENA EASTON
S 17	44	SHEENA EASTON	SHEENA EASTON	SHEENA EASTON
N 17	44	SHEENA EASTON	SHEENA EASTON	SHEENA EASTON
A 17	44	SHEENA EASTON	SHEENA EASTON	SHEENA EASTON

EURYTHMICS & ARETHA FRANKLIN Sisters Are Don't Do It For... (RCA)

LP: Be Yourself Tonight

16/42 **75%** National

Regional	Rank	LP	LP	LP
W 16	42	EURYTHMICS & ARETHA FRANKLIN	Sisters Are Don't Do It For...	Sisters Are Don't Do It For...
M 16	42	EURYTHMICS & ARETHA FRANKLIN	Sisters Are Don't Do It For...	Sisters Are Don't Do It For...
S 16	42	EURYTHMICS & ARETHA FRANKLIN	Sisters Are Don't Do It For...	Sisters Are Don't Do It For...
N 16	42	EURYTHMICS & ARETHA FRANKLIN	Sisters Are Don't Do It For...	Sisters Are Don't Do It For...
A 16	42	EURYTHMICS & ARETHA FRANKLIN	Sisters Are Don't Do It For...	Sisters Are Don't Do It For...

ARETHA FRANKLIN Who's Zoomin' Who? (A&M)

LP: Who's Zoomin' Who?

2/8 **92%** National

Regional	Rank	LP	LP	LP
W 2	8	ARETHA FRANKLIN	Who's Zoomin' Who?	Who's Zoomin' Who?
M 2	8	ARETHA FRANKLIN	Who's Zoomin' Who?	Who's Zoomin' Who?
S 2	8	ARETHA FRANKLIN	Who's Zoomin' Who?	Who's Zoomin' Who?
N 2	8	ARETHA FRANKLIN	Who's Zoomin' Who?	Who's Zoomin' Who?
A 2	8	ARETHA FRANKLIN	Who's Zoomin' Who?	Who's Zoomin' Who?

COREY HART Everything In My Heart (EMI America)

LP: Boy in the Box

86/83 **35%** National

Regional	Rank	LP	LP	LP
W 86	83	COREY HART	Everything In My Heart	Everything In My Heart
M 86	83	COREY HART	Everything In My Heart	Everything In My Heart
S 86	83	COREY HART	Everything In My Heart	Everything In My Heart
N 86	83	COREY HART	Everything In My Heart	Everything In My Heart
A 86	83	COREY HART	Everything In My Heart	Everything In My Heart

HEART Newer (Capitol)

LP: Heart

2/8/1 **83%** National

Regional	Rank	LP	LP	LP
W 2	8	HEART	Newer	Newer
M 2	8	HEART	Newer	Newer
S 2	8	HEART	Newer	Newer
N 2	8	HEART	Newer	Newer
A 2	8	HEART	Newer	Newer

JELLYBEN Sidewalk Talk (EMI America)

LP: Dance Mix

135/20 **65%** National

Regional	Rank	LP	LP	LP
W 135	20	JELLYBEN	Sidewalk Talk	Sidewalk Talk
M 135	20	JELLYBEN	Sidewalk Talk	Sidewalk Talk
S 135	20	JELLYBEN	Sidewalk Talk	Sidewalk Talk
N 135	20	JELLYBEN	Sidewalk Talk	Sidewalk Talk
A 135	20	JELLYBEN	Sidewalk Talk	Sidewalk Talk

ELTON JOHN Wrap Her Up (Geffen)

LP: Ice On Fire

212/8 **88%** National

Regional	Rank	LP	LP	LP
W 212	8	ELTON JOHN	Wrap Her Up	Wrap Her Up
M 212	8	ELTON JOHN	Wrap Her Up	Wrap Her Up
S 212	8	ELTON JOHN	Wrap Her Up	Wrap Her Up
N 212	8	ELTON JOHN	Wrap Her Up	Wrap Her Up
A 212	8	ELTON JOHN	Wrap Her Up	Wrap Her Up

KISS Floods Are Falling (Mercury/PG)

LP: Are You Ready?

112/4 **46%** National

Regional	Rank	LP	LP	LP
W 112	4	KISS	Floods Are Falling	Floods Are Falling
M 112	4	KISS	Floods Are Falling	Floods Are Falling
S 112	4	KISS	Floods Are Falling	Floods Are Falling
N 112	4	KISS	Floods Are Falling	Floods Are Falling
A 112	4	KISS	Floods Are Falling	Floods Are Falling

COOL & THE GANG Emergency (De-Lite/PolyGram)

LP: Emergency

185/13 **76%** National

Regional	Rank	LP	LP	LP
W 185	13	COOL & THE GANG	Emergency	Emergency
M 185	13	COOL & THE GANG	Emergency	Emergency
S 185	13	COOL & THE GANG	Emergency	Emergency
N 185	13	COOL & THE GANG	Emergency	Emergency
A 185	13	COOL & THE GANG	Emergency	Emergency

KLYMAXX I Miss You (Constellation/MCA)

LP: Meeting In The Ladies Room

198/15 **80%** National

Regional	Rank	LP	LP	LP
W 198	15	KLYMAXX	I Miss You	I Miss You
M 198	15	KLYMAXX	I Miss You	I Miss You
S 198	15	KLYMAXX	I Miss You	I Miss You
N 198	15	KLYMAXX	I Miss You	I Miss You
A 198	15	KLYMAXX	I Miss You	I Miss You

PARALLELS

M

PAUL McCARTNEY
Spires Like Us (Capitol)
LP: Spires Like Us Soundtrack

194/24 79% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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MIAMI SOUND MACHINE
Conch (Epic)
LP: Private Sounds

81/15 33% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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EDDIE MURPHY
Party All Night (Columbia)
LP: Party All Night

228/18 92% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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NIGHT RANGER
Goodbye (Columbia)
LP: Seven Wishes

152/14 62% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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POINTER SISTERS
Freedom (RCA)
LP: Contact

110/4 45% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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RUSH
The Big Money (Mercury/PG)
LP: Power Windows

74/20 39% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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JOHN COUGAR MELLENCAMP
Small Town (Riva/PolyGram)
LP: Scarecrow

238/5 96% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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MR. MISTER
Broken Wings (RCA)
LP: Welcome To The Real World

243/0 96% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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STEVE NICKS
Talk To Me (Modern/Atco)
LP: Rock A Little

228/12 89% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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BILLY OCEAN
While The Going... (Live/Arista)
LP: Jewel Of The Nile Soundtrack

117/117 48% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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LIONEL RICHIE
Say You, Say Me (Motown)

244/2 89% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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SIMPLE MINDS
Alive & Kicking (Virgin&M)
LP: Once Upon A Time

235/1 96% **N.A.**

Regional	1	DEB	2	DEB	3	DEB	4	DEB	5	DEB	6	DEB	7	DEB	8	DEB	9	DEB	10	DEB	11	DEB	12	DEB	13	DEB	14	DEB	15	DEB	16	DEB	17	DEB	18	DEB	19	DEB	20	DEB	21	DEB	22	DEB	23	DEB	24
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