

10

Tenth Anniversary Issue

For this anniversary edition, ten significant contributors to each major format evaluate the last ten years, plus the present and future. Insights and controversy abound as the R&R Editors present this special "10 For 10" issue.

Bonneville Sells Torbet To Selcom

The radio representation industry continues to consolidate, with Bonneville International's sale of Torbet Radio to Selcom,

Inc. for an undisclosed price. If the boards of both firms approve the sale, the merger is expected to occur late this month or in early November.

Louis Faust, President of Selcom, Inc. and its subsidiary rep firm Selcom Radio, commented, "The way the rep business is shaping up, it's the battle of the giants. The combined resources of both companies will allow us to better compete." He said the firms will be operated "completely separately and competitively" but will be combined for non-wired network and other presentations.

Both Torbet and Selcom Radio will be owned by Selcom, Inc., a subsidiary of the Canadian conglomerate Selkerk Communications. Faust will oversee both rep firms as President of Selcom, Inc. His Executive VP will be Robert Smith, now VP/Chief Financial Officer of Selcom Radio.

Faust will vacate the presidency of Selcom Radio and the job will be taken over by its TORBET/See Page 27

Summer Arbitrons Arrive

New York

WRKS tops market, WAPP and WNBC gain, Country stations up.

Los Angeles

KIIS soars to 7.6 to beat KABC, KJOI overtakes KBIG, KLOS regains AOR lead as KROQ-FM drops.

Chicago

WGN holds lead, WGCI and WBMX trigger Black/Urban surge, WKQX, WMAQ, WBBM-FM, WMET rise.

San Francisco

KGO down but still tops, Giant-aided KNBR takes second, KNEW beats KSAN.

Philadelphia

KYW steady, WCAU-AM & FM climb, WDAS-FM retakes Urban title, WMMR leads AORs.

Detroit

Tigers help boost WJR six shares, WJLB rockets to third, WLLZ tops WRIF.

Boston

WHTT, WXKS-FM finish 1-2 as WBZ and WHDH slump, WBCN opens big AOR lead.

Plus all the results from Washington, Houston, Cleveland, and San Diego. Full details on Page 14 and 22.

R&R

RADIO & RECORDS



TEN YEARS OF R&R EVOLUTION

R&R's changes over the last ten years are almost as extensive as those of the radio and record industries. Layout shifts, changes of emphasis in news coverage, and a few logo changes have materialized since that first issue on October 5, 1973. Our first front page is shown at top, with a sample of other issues from 1974, 1978, 1980, and 1983 — a look at our first ten years as we begin the next ten.

\$3.50 Single Copy

NRBA Convenes In New Orleans

The National Radio Broadcasters Association (NRBA) gathered in New Orleans Sunday (10-2) for its 1983 convention. More than 4000 registrants (members, guests, and exhibitors) filled the New Orleans Hilton for four days of discussions and speeches on a variety of industry-related subjects.

As a first order of business, Bernie Mann, President of High Point, NC's Mann Media, was elected NRBA's new President, succeeding Sis Kaplan, whose term expired.

FCC Chairman Mark Fowler delivered Monday morning's keynote address to an overflow crowd. Speaking on the topic "Broadcast Deregulation... And All That Jazz," Fowler's speech was interrupted often by applause from the gathered broadcasters. Highlighting several of the recent Commission actions aimed at "unregulation," Fowler repeatedly ask-



WALTER GOES GOLD — Walter Cronkite (left) receives NRBA's Golden Radio Award from newly-elected NRBA President Bernie Mann (right) at the group's annual convention in New Orleans.

ed the audience, "Aren't you better off?" The group responded affirmatively with its applause. (See story Page 4 for further Fowler details.)

At Monday's luncheon, Walter Cronkite was presented with NRBA's Golden Radio Award. President Reagan addressed the luncheon via film from the White House, expressing his personal pleasure at the NRBA's selection of Cronkite as its honoree.

In his acceptance speech, Cronkite revisited his very

first days in radio as a young staff announcer at KTUT/Austin, reminisced about recreating sports play-by-play broadcasts from teletype copy at KCMO/Kansas City, and generally praised radio for its ability to inform in times of crisis. He told the gathered broadcasters that their responsibility to news and public affairs must not wane in the face of decreased governmental regulation.

Sunday evening's concurrently scheduled individual format NRBA/See Page 27

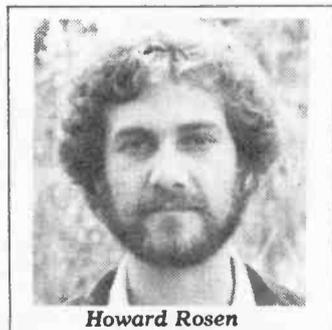
WRIGHT DIRECTS FIELD OPERATIONS

Rosen To Head Motown National Pop Promotion

Howard Rosen has been named National Promotion Director/Pop Music for Motown Records. Rosen will oversee all the day-to-day promotional activities for Motown's pop product, while Don Wright will direct field operations and report to Rosen.

Executive VP/Promotion Skip Miller told R&R, "Howard will be working very closely with me in our pop promotion efforts, and his expertise will be invaluable in helping us launch Morocco Records (Motown's pop label) in January. I'm very pleased to have a person with such experience and energy joining Motown. Positive energy is what Motown was built on, and I think Howard will be a very positive force for us."

Rosen, who begins work Monday (10-10), commented to R&R, "Over the years, I've had the good fortune to have pro-



Howard Rosen

moted both pop and black acts, and I welcome the opportunity to do it again for such a great label as Motown. I'm really looking forward to helping build Morocco into as musically an important label as Motown itself."

Rosen's professional experience includes two years as VP/Promotion for Warner Bros. Records. He also served as VP/GM of Bearsville and VP/Promotion for Casablanca.

Arbitron Sues Masla, KALI For \$1 Million

Arbitron has filed a \$1 million lawsuit against Jack Masla & Company and one of the rep firm's clients, KALI/Los Angeles. The ratings firm contends Masla violated its Arbitron contract when it allegedly prepared a sales brochure for KALI (not an Arbitron subscriber) in which ARB figures were quoted from the spring '83 report. Masla is being sued for breach of contract and fraud. Also, Tele-Broadcasters of California, owner of KALI, is being sued for copyright infringement and misappropriation.

Where Arbitron has sued to protect its information in the past, offending stations were asked for the standard market report fee in compensatory damages. In this case, KALI is being held liable for \$55,000 in damages, and Arbitron is also asking the two companies for \$1 million in punitive damages for fraud and allegedly disregarding the audience measurement company's property rights.

Radio Keeps Big Apple Moving

Tanner Leaves Y100 For WASH

E/A Moving To New York With Krasnow, Lundvall Running Show

Arbitron Advances

Radio Fundamentals

AM Stereo Approved

Arbitron Sues Masla, KALI For \$1 Million

# “The Research Group helped us to be even more successful.”

“Both of our stations, owned by Katz Broadcasting, were doing quite well in the ratings. WYYY (formerly WSYR-FM) was AOR, and overall number two in Syracuse. WWKA (formerly WDBO-FM), which was Beautiful Music, was number three in Orlando.

After the Strategic Market Studies that we did with The Research Group, we discovered holes in both our markets for formats that would help us get *even better ratings*.

It was not an easy decision to switch formats. But based on the excellent work of The Research Group, we had the tools to plan winning strategies in both markets.

The results? Tremendous! Both stations switched formats in January of this year. And in the spring 1983 Arbitrons, WWKA debuted with an 11.0 share, 12+, number two in Orlando. WYYY achieved an 11.1 share, 12+, number one in Syracuse.

We believe in the value of good research, and the success of our stations is the proof. We consider The Research Group as partners in our success.”

*Hugh Barr*  
General Manager  
WYYY

*Bob Longwell*  
General Manager  
WWKA



In almost every field there is a company that has *earned* a reputation as the leader.

## The Research Group

*Radio's Strategic Research Team*

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## Breaking Format For News

Was the Korean jetliner incident worth breaking a music format for a bulletin? Some stations didn't think so, and Brad Messer takes on the issue from all sides.



Brad Messer

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## WILL CONSULT COMPANY

# Patton Resigns At Bonneville

John Patton has resigned as Chairman/CEO of Bonneville Broadcasting System. He has agreed to consult parent company Bonneville International, and will also pursue outside interests in new broadcast technologies and other areas. No immediate replacement for Patton was designated.

Patton commented, "I've been privileged to run BBS during the most exciting times imaginable. Three years ago, when we embarked on this mission, many experts were predicting the imminent death of the Beautiful Music format. We have led the industry through this period to its rebirth as Easy Listening.

"The building phase has essentially been completed, and the company is on solid ground. I am now anxious to turn my talents to other endeavors. Further in the course of my duties with the company, I have literally stumbled across many entrepreneurial opportunities that I have been unable to pursue because of my hands-on management responsibilities.

"My first assignment as a consultant for BBS will be to help Ken (Bonneville International Senior VP Ken Hatch) find the right person to build on the accomplishments of the past and plan for the challenges of the future."

## WZZK Names Michaels PD

Jay Michaels, who joined WZZK/Birmingham just a month ago as Production Director and 9-noon personality, has been named PD at the Country station. Michaels, who was PD at crosstown WRKK before joining WZZK and earlier programmed WAPI and WSGN in Birmingham, replaces Rusty Walker, who is joining KFKF/Kansas City as PD.

WZZK GM Jerdan Bullard told R&R, "We considered candidates from coast to coast, but concluded that Jay was absolutely the right person. It's his hometown, and in serving on our staff, his leadership ability has been appreciated by our staff members, who have campaigned for him. I'm very confident that with the knowledge, experience, energy, and enthusiasm Jay brings to the job, he will maintain our reputation for excellence."

Michaels commented to R&R, "Rusty put my name in for the job, which is a great compliment. I couldn't be happier; the GM, the Katz folks, the staff — everybody here is just great."

## Feiden Heads MCA East Coast Efforts

Bob Feiden, VP/A&R at Arista for the past nine years, has segued to a similar position with the MCA Records Group. Feiden will also serve as General Manager for the label's East Coast operations.

In making the appointment, MCA President Irving Azoff told R&R, "I've long admired Bob's overall abilities and sensitivity to the New York and East Coast marketplace. His organizational skills and acute awareness of all the aspects of talent acquisition and development will truly be an asset to our new MCA team."



Jay Michaels

Feiden has been with MCA for 11 years, the last eight as News Director. He remarked, "It's the best of both worlds for me. I have hands-on application with an all-News radio station, which to me is hog heaven because I've always been a journalist. And as creative consultant I listen to the network, critique it, and offer input. One of the things we want to do with the all-News format is make it a little more human, conversational, and tell stories people can relate to; I'm excited about it."

Patton added that BBS VP/Finance & Administration Stephen Riddleberger would aid in handling day-to-day operations until a new CEO is found, and that Bonneville International consultant Bill McMahon would consult and function in a marketing and sales role at BBS.

## Young Tapped As WCNN PD

Ace Young has been appointed Program Director of Cable News Network affiliate WCNN/Atlanta. In addition, he will also serve as creative consultant for CNN's Radio Division. Young succeeds former Operations Director Robert Owen.

Prior to joining WCNN, Young worked at KMET/Los Angeles for 11 years, the last eight as News Director. He remarked, "It's the best of both worlds for me. I have hands-on application with an all-News radio station, which to me is hog heaven because I've always been a journalist. And as creative consultant I listen to the network, critique it, and offer input. One of the things we want to do with the all-News format is make it a little more human, conversational, and tell stories people can relate to; I'm excited about it."

Young's appointment becomes effective October 17.

## FRANCES, MCGATHY HEAD U.S. THRUST

# MCA Distributes Solid Gold

MCA Records will distribute, promote, and market Canadian label Solid Gold Records in the U.S. and England. Solid Gold has opened an American office in New York, with former Millennium Director of Marketing/Artist Development Andy Frances becoming Director of Marketing/Artist Production and ex-RCA National Director/Album Promotion Bill McGathy named National Promotion Director/USA.



**MCA WINS SOLID GOLD** — Pictured celebrating the MCA-Solid Gold distribution deal are (l-r seated) Solid Gold co-principals Neill Dixon and Steve Propas and MCA Records Group Exec. VP Myron Roth; (l-r standing) MCA Branch Distribution VP John Burns, Solid Gold Director of Marketing/Artist Production Andy Frances, and MCA Exec. VP/Promotion & Marketing Richard Palmese.

Solid Gold's artist roster includes Toronto, Headpins, and Chilliwack, with the first SOLID GOLD/See Page 22

## TRANSACTIONS

### Fuller-Jeffrey Group Buys KPOP & KPIP

The Fuller-Jeffrey Group has purchased KPOP & KPIP/Sacramento from Don Reeves for \$3.5 million. Bob Fuller and former WLS/Chicago personality J.J. Jeffrey are the principals of the Portland, ME-based broadcasting firm.

Fuller-Jeffrey currently owns WBLM/Portland, ME; WOKQ/Dover, NH; KCCY/Pueblo; and KJJY/Des Moines. The company plans to relocate its headquarters to Sacramento in early 1984.

A/C-formatted KPOP operates with 3kw on 93.5 MHz. KPIP, a Spanish-formatted outlet on 1110 kHz, has 5kw days and 500 watts nights. The transaction is subject to FCC approval.

## WGSO Converts To CHR Format

Broad Street's New Orleans News/Talk outlet WGSO will become WQUE (AM) this month, converting to a CHR format and using the identity "13Q." Phil Zachary, Operations Manager for FM sister WQUE (soon to become WQUE-FM with the AM's change), has been named GM for the AM, replacing the exiting Mike McGee. The AM facility will also move its towers and transmitter to increase its penetration north of the city, and will use the Kahn AM stereo system starting in January.

Broad Street President Fred Walker explained the transmitter move comes after four years of negotiations and preparations, and, referring to the format change, stated, "Despite continued excellence of performance, the competitive fight turned into winning the battle and losing the war." Zachary added, "New Orleans has a history of leading in music trends. 13Q will create new excitement in the AM band within New Orleans."

No replacement was named for Zachary at the FM.

## D.C. Country Battle Still Kickin'

WPKX Hires Gary Dee From Cleveland; WMZQ Takes London From WPKX

In the nonstop battle between WMZQ and WPKX-AM & FM for the Washington, DC Country audience, two new developments occurred last week. WPKX lured WHK/Cleveland morning personality Gary Dee to Washington with a long-term contract reportedly worth more than \$2 million. Then-WPKX morning talent, Jim London, when asked to move into after-

noons to accommodate Dee's arrival, opted instead to join rival WMZQ in morning drive. Only two weeks ago, this two-station battle first escalated to the personnel stage when WMZQ hired WPKX PD Bob Cole.

Regarding the acquisition of Dee, WPKX VP/GM Bill Sherard told R&R, "His success in Cleveland over the last ten years (at both WHK and WERE) has been phenomenal. He's been number one in 34 out of 38 Arbitrons. He's just pure talent. In a city that has many outstanding morning talents, we now have a nuclear warhead of a personality."

To make room for London WMZQ, COUNTRY BATTLE/See Page 22

## Peck Promoted To E/A VP

Greg Peck has been upped to Vice President/Special Markets Marketing for Elektra/Asylum. E/A Senior VP/Marketing Lou Maglia said, "Greg has been a major factor in taking Elektra to its best year ever in black music. His relationship with our staff and radio make him a tremendous asset for our company."

Peck commented, "This appointment affords me opportunity for personal growth with a record company totally committed to black music. Elektra is definitely the company of the '80s." Peck joined E/A earlier this year as national Promotion Director/Special Markets, having previously served in a similar capacity for Columbia Records. With his new position, Peck will be responsible for all label efforts in the areas of black and dance music marketing, with a continued emphasis on radio and video promotion.



Greg Peck

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# Washington Report

## Fowler Attacks Wirth Deregulation "Folly"

"Congress is headed in the wrong direction at the moment," FCC Chairman Mark Fowler told this week's NRBA Convention in New Orleans. "You know there are two things that come in fixed, arbitrary amounts — quantitative renewal standards and cheap TV dinners. And I, for one, have trouble swallowing either one," Fowler declared.

"Telling every radio or TV station in America that such-and-such percentage of news or weather or agri-business reporting is required is not just folly. It reverses the regulatory philosophy of the last 20 years. It's a giant step forward — into the 1940s."

Fowler lauded as a "gutsy move" NRBA's effort earlier this year to win total deregulation in return for long-term license leases. "I intend to hold in there with you, to dissent vigorously to any legislation that does not restore to broadcasters the freedoms that our Founding Fathers, under the Constitution, intended you to have. Will you stay in there with me? Because if you will, I know together we can one day free the broadcasting 10,000."

## FCC Holds Firm On \$4000 Fine For WAKO

WAKO-AM & FM/Lawrenceville, IL has lost an appeal to the FCC to reduce a \$4000 fine imposed for 861 counts of failing to charge political candidates the lowest unit rate last fall. WAKO didn't claim innocence, but asked to have the fine cut in half on grounds it didn't earn \$4000 from political advertising in 1982. It also argued the fine would impose a financial hardship.

But the full Commission ruled that, considering the violations, the fine is not excessive. And it noted that WAKO failed to submit any evidence to prove its hardship claim or to show that it had made rebates of \$1261 to the overcharged candidates, as ordered by the FCC.

## Packwood Offers "Freedom Of Expression Act"

A bill to abolish the Fairness Doctrine, equal time rules, lowest unit rate, and guaranteed access for federal candidates was introduced Monday (10-3) by Senate Commerce Committee Chairman Bob Packwood (R-OR). The "Freedom Of Expression Act of 1983" would ban FCC regulation of any broadcast content.

"There are two classes of media: the press, with full freedom to express its opinions; and radio and television, which cannot," said Packwood. "My bill will remove the stigma of second-class citizenship for broadcasters that was imposed by the Communications Act of 1934 when radio was in its infancy."

## Nine Elected To NPR Board

NPR stations have elected five public radio station managers and four public representatives to serve on their Board of Directors. The GMs are Ward Chamberlain, WETA/Washington; Kathryn Jensen, KUAC/Fairbanks; Donald Mullally, WILL/Urbana, IL; Gary Shivers, WUNC/Chapel Hill, NC; William Siemerling, WHYY/Philadelphia.

Public members elected were CBS consultant William Leonard; Olivarez & Bowman co-owner Dr. Graciela Olivarez of Albuquerque; Ernest Sanchez of the Washington law firm Liberman, Sanchez & Bently; WBZ-TV/Boston Station Manager George Miles Jr.

## Hearing Set To Choose WLIR Interim Operator

The FCC has directed its Review Board to schedule oral arguments to choose an interim operator for WLIR/Long Island, which lost its license due to an unauthorized transfer of control and technical violations. The four applicants are Phoenix Media, Long Island Radio, Island Sound Communication, and Nassau Broadcasting.

Since John Rieger abandoned his appeal and gave up the license last December, the station has been temporarily run by Phoenix Media, headed by WLIR Station Manager Elton Spitzer. Phoenix and the other groups bidding for interim operation are ineligible to take part in a separate proceeding for choosing a permanent licensee.

The Commission said the interim operator will be required to turn all net profits over to local charities at least once every three months.

## NAB Studies Radio-TV "Federation" Split

Meeting this week in Washington, the NAB Structures Committee began an in-depth examination of how the association might be reorganized to represent the differing needs of its radio and television members. The Arthur Little Co. has been hired to study the problem, and NAB Chairman Gert Schmidt vows the firm will be asked to "leave no stone unturned." An initial report is due at NAB's January Board meeting.

According to Schmidt, radio and television positions on issues have differed only eight times in 129 recent cases. He doubts there's much support for a total split of radio and television, and believes it's possible that, if necessary, radio and TV should go their own separate ways — within NAB — when they have philosophical differences.

## Other Key Developments:

- The U.S. Commerce Department and the FCC have signed a formal agreement pledging cooperation in helping minorities enter telecommunications.

- Gail Crotts Arnall, acting president of the NPR profit-making subsidiary NPR Ventures, has resigned to form a television programming consultancy.

## REAGAN BRIEFS RKO EXECS

# RKO Radio Group Plans Massive Voter Drive

RKO and the League of Women Voters this week called a news conference in Washington to announce "Taking Charge," a joint campaign aimed at boosting voter registration in the 18-34 year-old group.

During the month of September 1984, the eight RKO radio stations will each air at least 56 pro-registration PSAs a week, for an estimated total of 100 million gross impressions. Spots will be locally produced and tailored to each station's audience, and will rotate equally among all dayparts.

RKO is also donating \$150,000 to the League to support local voter registration activities that will be promoted by the group's radio stations. Planning for the project began in 1979.

In a related development, all of RKO's radio and television general managers, news directors, and public affairs directors

## RADIO "QUANTIFICATION" UNDECIDED

# Marathon Radio Deregulation Talks Underway On Capitol Hill

During at least 17 hours of discussion over the past week and a half, members of the House Telecommunications Subcommittee have begun to put together the vague outline of a broadcast deregulation bill. There's agreement that:

- There will be no spectrum fees
- Comparative renewals will be abolished
- A petition-to-revoke process should be created
- Petitions to deny should be strengthened
- Radio logs will be required, but the FCC won't be allowed to set any particular log format
- No formal ascertainment is needed, but radio stations must program to meet the needs and interests of their communities
- There should be no radio commercial time limits.

The central issue now is how the public interest can be protected by replacing comparative renewals with a controversial "quantification" approach, in which stations would be required to air set percentages of programming in specific categories.

More informal meetings were set for this week, and a hearing was called for Thursday (10-6) specifically to explore the issues of quantification, petitions to deny, and petitions to revoke licenses. Scheduled witnesses included new NRBA President Bernard Mann, FCC Chairman Mark Fowler, and officials from NAB, U.S. Catholic Conference, and Media Access Project. The subcommittee staff hopes to draft a bill for more concrete discussions by the week of October 17.

The subcommittee still hasn't resolved the key question of whether program

percentages should apply to radio. However, it is agreed that since radio is more competitive and varied than television, any standards for radio would be far less stringent than TV rules.

Other unresolved issues include how to handle renewals. Most options would have a station's renewal bid considered alone on its own merits. Only if the station failed to win renewal would the license be thrown open to other applicants.

However, the subcommittee has discussed possible short-term renewals or fines — rather than outright disqualification — for stations that fall short of renewal by only a narrow margin. And it is concerned about how minority preferences will be built into the new process.

Although spectrum fees have been ruled out, the possibility of lesser fees, such as those based on the cost of regulation, still exists.

Subcommittee staffers say Chairman Tim Wirth (D-CO) is irritated that NAB continues to seek cosponsors for H.R. 2382, a bill that would end comparative renewals without creating any new mechanism to enforce the public interest standard. Wirth is angry because NAB's support will be vital to passing a compromise bill. And H.R. 2382's authors, Reps. Tom Tauke (R-IA) and Billy Tauzin (D-LA), have stopped pushing their bill and are now key players in the effort to draft consensus legislation.

## HOUSE OKAYS VOA COMPROMISE

# Radio Marti Heads For Reagan's Desk

Creation of Radio Marti was virtually assured last week when the House voted 302-109 to set up the radio service to broadcast news and information to Cuba at a cost of \$25 million over the next two years. Since the measure is identical to a bill passed three weeks ago by the Senate, the Radio Marti authorization now goes to President Reagan, who is expected to sign it into law.

The House set aside two bills, originating in its Commerce and Foreign Affairs Committees, that would have set up an independent station. Instead, it approved a compromise worked out in the Senate to make Radio Marti part of the Voice of America operation on 1180 kHz.

That solution pleased NAB and other broadcasters, who believe a mere expansion of VOA's objective broadcasts to Latin America is unlikely to incite Cuban jamming on the AM band. The administration had originally proposed an independent station delivering undisguised propaganda, raising industry fears of retaliation by the Castro regime.

"This bill enables broadcasters to continue serving the public, while keeping a vigilant watch over existing and future foreign interference problems," said NAB President Eddie Fritts. "We will continue to actively encourage the administration to seek a long-term solution to the Cuban interference problem through a negotiated settlement between our two countries."

**THIS YEAR OVER  
4.3 MILLION  
PEOPLE LISTENED  
TO A DOUBLEDAY  
RADIO STATION  
DURING AN  
AVERAGE WEEK.**

**THAT'S NEARLY  
2 MILLION MORE  
THAN LAST YEAR!**

**DOUBLEDAY BROADCASTING—AMERICA'S FASTEST  
GROWING RADIO GROUP.**

**WAPP(FM)**  
New York

**WMET(FM)**  
Chicago

**WLLZ(FM)**  
Detroit

**WAVA(FM)**  
Washington, D.C.

**KWK AM/FM**  
St. Louis

**KDWB AM/FM**  
Mpls./St. Paul

**KPKE(FM)**  
Denver

**db DOUBLEDAY BROADCASTING CO.**  
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WAPP(FM)/Lake Success-New York City,  
WAVA(FM)/Arlington-Washington,  
KWK-FM/Granite City-St. Louis, KDWB-FM/Richfield, MN

Source: Arbitron Spring 1983  
total persons 12+ Mon-Sun  
6am-12 Mid cume  
Subject to limitations



## Shepherding A Hit

Record label A&R execs are always out in the field seeking new talent. But **Richard Branson** of **Virgin Records** didn't have to go too far afield to find this new act. He went no further than his aunt's farm to record 600 black mountain sheep baaing to the strains of "Baa Baa Black Sheep." According to **Omni** magazine, Branson isn't pulling the wool over music fanciers' ears. The disc is in fact gaining some airplay.

Branson's finely-tuned ears picked up the various pitches of the sheep's bleats. Sound engineers then separated the recorded tones that fit with the song. Not surprisingly, the disc's producer is listed as "Jeff Mutton" and, appropriate-



ly enough, the B side is "Rock Around The Flock." Perhaps our intrepid "On The Records" observer **Ken Barnes** can ferret out earlier examples of animals' hits in a future column. (How about "House Of The Rising Sun?" — Ed.)

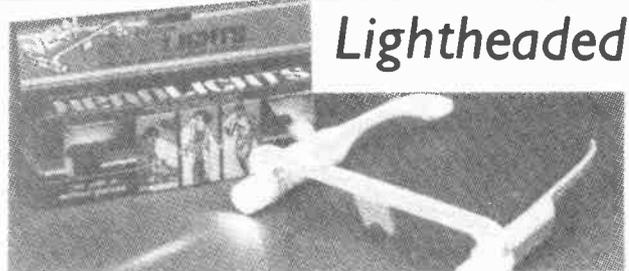
## Penmanship Leads To Write Job

Your next job or promotion may not be predicted on how your resume reads, how the aircheck sounds, or how the interview goes, but rather on how you write. The long-held belief that penmanship reveals personality is being given an extra boost by a new computer program. Its developers hope it will result in corporations embracing handwriting analysis as a means of evaluating employees.

Currently over 2000 U.S. businesses utilize graphologists, who usually need up to two days to prepare a personality profile. The computer program, though, would reduce human effort by more than half. A person first assigns a code to identify letter characteristics. DL5, for instance, stands

for an open-topped o that looks more like an a. These codes are put into the computer where they are matched up to data from thousands of other graphologists' experiences. The one-sentence reports on the person's personality traits are then compiled into a profile.

Although the computer may save time, are the findings valid? One of the two designers, a 15-year graphology veteran, is quick to point out that a single handwriting characteristic isn't enough to indicate a trait, that a "whole menu" is required. A Houston psychologist is more frank, telling **Science Digest**, "Garbage in, garbage out."



You can always use an extra hand at work, and Brighteyes Headlights from **Pan American Industries** allows just that. Lightweight lamps worn with or without glasses provide illumination and give hands complete freedom. For managers thinking now about Christmas, it might be the perfect gift for your chief engineer. Inquiries can be made to the manufacturers in Santa Ana, CA.

## NATIONAL MONTHLY SERVICE

### Radio Revenue Reporting Service Launched

To help fill the void left by the non-availability of **FCC**-collected market revenue data, broadcasters can take advantage of the "National Composite Radio Revenue Trend Report," a service that secures confidential information via telephone and a six-digit security code.

Ready-to-interpret reports are available 15 days after each month-end, comparing:

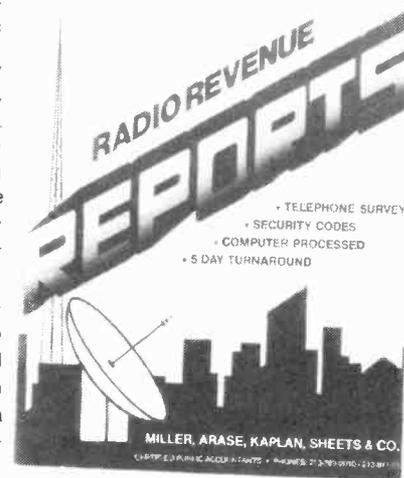
- Station's performance vs. local market
- Station's performance vs. similarly-formatted stations nationwide
- Market's performance vs. comparably-sized markets nationwide
- Market's performance vs. composite of statewide markets
- Market's performance vs. composite of regional markets.

As soon as outlets have closed their books, the computerized national data

base is immediately updated. To help promote radio as an advertising medium, national trend data will be provided to the **Broadcast Industry Revenue Reporting Committee** for release to industry press.

At this point in time, the recently-created revenue service is close to reaching its desired level of statistical reliability. Plans are to attract enough stations for the service to work on a national basis, providing a better, overall view of radio trends.

For additional information contact either **George Rivin** of **Miller, Arase, Kaplan, Sheets & Co.** at (213)



769-2010, or **Cliff Aldrin** of **Hungerford & Co., P.C.** at (616) 454-8361.

## Marketing Seminar Slated

Harried directors of advertising or promotions might want to circle this one. Between November 29 and December 1, marketing specialists will converge on Los Angeles for the first annual Marketing Idea Showcase seminar at the Los Angeles Century Plaza Hotel.



Sponsored by **Adweek** magazine and **Sales & Marketing Executives International**, the meeting will feature three days of seminars and panel discussions on such subjects as the use of celebrity pitchmen, direct marketing, TV advertising, selling to working women, and video conferencing.

The showcase's trade show is free, but admission will be charged for the seminars. To reserve space or for more information, contact **Lincoln Gallacher** at (213) 700-9997. Those interested in attending the trade show or exhibiting can contact **Lee Truitt** at 700-9990.

## Calendar Dates Orwell's Predictions

With 1984 drawing ever closer, those who don't yet feel the presence of Big Brother watching over them and want to get into the spirit can post the new "Big Brother Calendar" on their walls. Compiled by writers **Michael Gershman**, **Deborah Caulfield**, and **David Crook**, the calendar lists "244 not-so-great moments in American history" that uphold **George Orwell's** 35-year-old prediction of increased government meddling in people's affairs.

Among those events listed on the calendar's flag motif: the suspension of the Hollywood 10 for refusing to testify before the House Un-American Activities, CIA training of American policemen, and **Clarence Kelly's** admission that the FBI "misunderstood" the limits on its authority for 34 years.

The 1984 "Big Brother Calendar" retails for \$4.95 and is available through **Price/Stern/Sloan**.



## Spouses Teaming Up At Work

Though it's nothing new to radio, **U.S. News & World Report** says that U.S. businesses are hiring more husband and wife teams. Just a few years ago, it was taboo to have spouses employed with the same firm. Now four out of five companies indicate a person's mate won't be prohibited from

joining their staffs. Moreover, there are certain business advantages: it's easier to convince couples to work in remote locations, spousal hiring cuts recruiting/relocation costs, and employees become less likely to move over to another company.



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at BMI.**

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# Networks/Program Suppliers

## MUSIC FEATURES

### NBC

#### Source:

John Cougar (October 21-23)  
Yes (October 28-30)

### RKO Networks

#### Countdown America w/ John Leader (IS INC):

Sheena Easton spotlighted (October 8-9)  
Bryan Adams spotlighted (October 15-16)

#### Hot Ones (IS INC):

Bryan Adams (Week of October 24)

#### Solid Gold Saturday Night (Dick Bartley):

Creedence Clearwater Revival (October 22)  
Del Shannon (October 29)

### Rolling Stone

#### Magazine Productions

#### Guest DJ:

Moody Blues' Justin Hayward (October 24)  
Supertramp's John Hellwell (October 31)

### Kris Stevens Enterprises

Night Moves special (Halloween weekend)

### Starfleet Blair Radio Net

Donna Summer HBO simulcast (October 22)

### Syndicate It, Inc.

#### Music Of Black America:

Supermen and wonderwomen, Pt. 2 w/J.J. Johnson and Jeffrey Osborne (October 24)  
JFK: A Musical Tribute w/Martin Sheen (Week of November 20)

### United Stations

#### Dick Clark's Rock, Roll & Remember:

Jackson Five (October 21-23)

#### The Great Sounds:

Eddie Heywood Jr. (October 21-23)

#### Solid Gold Country:

Roger Miller (October 21-23)

#### Weekly Country Music Countdown:

Johnny Rodriguez (October 21-23)

### Watermark

#### Soundtrack of the '60s:

Spirit's Jay Ferguson/former mayor John Lindsay/"Barbarella" (October 22-23)

### Westwood One

#### Budweiser Concert Hour:

One Way (October 28-30)

#### The Countdown:

Klique/Phillip Bailey (October 21-23)

#### Dr. Demento:

Demented hootenanny (October 21-23)  
Halloween special w/Elvira (October 28-30)

#### Earth News:

Mick Fleetwood/Animals/Huey Lewis (Week of October 24)

#### Live From Gilley's:

Tammy Wynette/John Anderson/Dave & Sugar (October 21-23)

#### Off The Record Specials:

Kansas (October 21-23)  
Elvis Costello (October 28-30)

#### Pop Concerts:

Chicago (October 21-23)

#### Rock Album Countdown:

Survivor/Huey Lewis (October 21-23)

## UPI Launches Spanish Radio Network

Hourly radio newscasts in Spanish will be available to U.S. stations on a barter basis starting in late October over **Nuestros Noticias** ("Our News"), a worldwide radio network announced last week by **UPI**. News will be gathered through the resources of UPI and **EFE**, a Spanish news agency. Ten bureaus, staffed by Spanish-speaking EFE journalists, will be located in cities such as Los Angeles, New York, Havana, Miami, and Mexico City.

UPI has promoted senior marketing executive **Cristobal Tortosa** to VP/Spanish Language Network Services to head the project. "For the first time, Spanish-speaking Americans can hear news of interest to them, in their language, prepared by the best professionals in a worldwide network," said Tortosa. He added that the network will also help advertisers reach what he called America's fastest-growing ethnic group.



**UNITED TURNS TWO, ADDS THIRTEEN** — United Stations President Nick Verbitsky (c) helps celebrate as his network enters its third year as a program supplier. The network is also celebrating the addition of thirteen new affiliates. With Verbitsky are (l-r) VP/Marketing Frank Murphy and VP/Programming Ed Salamon.

### Rock Chronicles:

Label deals (October 21-23)  
Rock hobbies (October 28-30)

### Special Edition:

Zapp (October 21-23)  
SOS Band (October 28-30)

### ABC

#### Contemporary Net/Spotlight Special:

Dan Fogelberg (October 23)

#### Entertainment Net/Silver Eagle (DIR):

Jerry Reed/Reba McEntire (October 22)  
George Jones/Leona Williams (October 29)

### FM Net:

"Ringo's Yellow Submarine" (Now thru November 28)

#### Rock Net/Continuous History Of Rock & Roll (R. Stone):

Rock on the road (October 23)  
Pat Benatar profile (October 30)

#### Rock Net/King Biscuit (DIR):

Big Country (October 23)  
Ronnie Dio/Queensryche (October 30)

### Clayton Webster

#### Country Calendar:

Sylvia (October 24)  
Jerry Reed (October 25)  
Janie Fricke (October 26)  
Karen Brooks (October 27)  
Charlie Daniels (October 28)  
Johnny Lee (October 29)  
Larry Gatlin (October 30)

#### Rarities:

Bruce Springsteen (October 24)  
Who (October 25)  
Marshall Crenshaw (October 26)  
Paul McCartney & Wings (October 27)  
ZZ Top's Billy Gibbons (October 28)

#### Retro Rock:

John Lennon (October 24)

### Continuum Broadcasting

#### On Bleecker Street:

Lulu/Georgie Fame/Linda Abrahams (October 19-24)  
Monster Mash (October 26-30)

### Creative Factor

#### Specials:

The Rock Pumpkin '83 (October 29-31)

### Dahlman Creative Media

Gordon Lightfoot special (Fall)

### Global Satellite Network

#### Rockline:

Rainbow (October 17)

### Inner-View

#### Inner-View:

Bryan Adams (October 24)  
Styx (October 31)

### London Wavelength

#### BBC Rock Hour:

Heart special (October 23)  
Halloween special (October 30)

#### BBC Special:

Exclusive Genesis special (October 14-31)  
Rolling Stones at the Beeb (December 1-20)

### Mutual

#### Lee Arnold On A Country Road:

Bellary Brothers concert (October 22-23)

#### Rock USA:

Asia/Ray Davies/David Byrne/Romantics/author Jerry Hopkins (October 22-23)

### Narwood

#### Country Closeup:

George Strait (October 24)

#### Music Makers:

James Van Heusen, Pt. I, II (October 24, 31)

## NEWS & INFORMATION FEATURES

### ABC

All six radio nets will present special programming retrospective on Kennedy years (November 11-22)

#### Information Net:

Baldness remedies and other mail frauds/winterizing your car on "John Stossel Consumer Lookout" (October 8-9)

### CBS

Baseball League championships (October 4-9)  
World Series (October 11-19)

### Clayton Webster

#### Jack Carney's Comedy Show:

Halloween (October 24)

#### Joe Piscopo At Large:

Rock lies (October 17)  
Soap opera (October 18)  
Andy on questions (October 19)  
Abe's non-alcoholic drinks (October 20)  
Flex Greed in Hollywood (October 21)  
Abe's stop smoking plan (October 23)

#### Sporting News Report:

E.J. Jr./Ray Perkins/Joe Gibbs/Joe Theisman (October 17)

### Narwood

#### Minding Your Business:

Frank Berger's "Wine & Roses" (October 10)  
Gadgets/boutique lawyers (October 11)  
Job fairs/relocation costs, Pt. I (October 12)  
King of clubs, Pt. I (October 13)  
IRS computers (October 14)

### Progressive Radio Net

#### Computer Program:

Home computers/hardware/software/programs/language (Week of October 10)

#### Laugh Machine:

Steve Martin/Eddie Murphy/Gallagher/Lily Tomlin (Week of October 10)

### News Blimp:

Schizophrenia/examining violence-prone people through hair/hard-of-hearing/loaning computers (Week of October 10)

#### Sound Advice:

Power amp ratings/distortion/hiss and hum/frequencies (Week of October 10)

### Radio Entertainment Net

#### The Olympic Minute:

Shot putter plays piano (October 10)  
Don't dip Old Glory (October 11)  
Gold-plated silver medals (October 12)  
Judges overrule stopwatches (October 13)  
Olympics discard sports (October 14)

### Strand Broadcast Services

#### Something You Should Know:

Getting people to listen (October 10)  
Raising good kids (October 11)  
Intimacy (October 13)

### Westwood One

#### Brad Messer's Daybook:

Tuxedo gets name/Spiro Agnew resigns (October 10)  
H.J. Heinz born/glass wool patent (October 11)  
Christopher Columbus/first state hospital for insane (October 12)  
White House cornerstone/National Safety Council (October 13)  
Henry Blair/first supersonic flight (October 14)

#### Playboy Advisor:

Film or video tape/he's her puppet/blind date a hunk/masturbation (Week of October 10)

#### Spaces & Places:

New frontiers in fiction (October 14-16)

#### Tellin' It Like It Was:

Black pilgrim/playwright Victor Sejour/Charles Mingus (October 14-16)

## PEOPLE

● **Frank Boehm** appointed Western Regional Sales Manager for the **RKO Radio Networks**. He spent the past 14 years with **ABC Radio Networks**, the last seven as VP/Western Sales Manager.

#### ● Mary Clunis

is tapped as **AP Broadcast Executive** for South Texas. Prior to this, she held a similar **AP Post** for Washington and Oregon. Clunis succeeds the recently resigned **John Willis**.



Mary Clunis

● **David Kurman** named Manager, Programs for the **CBS Radio Network**. He's been with the network since 1977 when he came aboard as

Program Assistant. Besides renewing **NCAA Basketball** coverage for another year, **CBS** has also renewed its current major league baseball contract. The net will air the **All Star Game**, league championships and the **World Series** through the '84 season.

● **Carol Heiss Jenkins** joins **ABC Radio Sports** as a color commentator for '84 Winter Olympics. Jenkins is the former Olympic Women's Figure Skating champion.

Continued on Page 10

● According to **Torbet Radio's** program syndication survey highlighted last week, station managers named **Watermark** as the "best" syndicator, followed by **TM Programming**, **Westwood One**, and a tie between **Bonneville** and **Drake-Chenault**.

## KLEMMKORNER



Donrey Media Managers gathered at Lake Tahoe for think tank. Thanks for inviting Klemm Media.

Airport watchers may have seen KM people during August in San Francisco, Phoenix, Dallas, Chicago, Hartford, Atlanta, Tallahassee, Oklahoma City, San Antonio & Austin. Busy and getting busier.

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# Networks/Program Suppliers

## PEOPLE

Continued from Page 8

● **Velma Cato**, News Director, **NBC Radio Network**, is named executive producer for news coverage of the '84 Olympic Games on the NBC Radio Network and the **Source**. Cato



Velma Cato

first joined NBC in April 1982 as producer and director. Also at NBC, news correspondents **John Hart** and **Irving Levine** will add a weekly radio "Comment on the News" segment to their television chores.

● **WMZQ/Washington News** Director **John Ogle** will narrate **Cinema/Sound Ltd.**'s "Playback '83." This five-hour year-end A/C program features 50 top hits, news/sports events, movie/TV clips, and personality updates.

● **Westwood One** secures exclusive worldwide radio broadcast rights to a September 20 benefit concert at London's Royal Albert Hall for musician **Ronnie Lane**, who is a muscular dystrophy victim. Among the performers were **Jeff Beck** and **Eric**

**Clapton**. The show will be made available to radio stations later this year.

● **Al Ham Productions** and **Belwin-Mills Music Publishing** have banded together to create a national "Music Of Your Life" publication. Slated to be mailed this fall to MOYL Club members, the publication will contain celebrity profiles and interviews, club news, and a cover page customized on a market-by-market basis. The joint venture also plans to produce a music publication line, starting with a folio of "The Top 50 Music Of Your Life Favorites Of All Time." **Russ Martens** is tapped as Director of Publication Activities and **Dom Cerulli** is named Contributing Editor of the MOYL publication.

● **All Hit Radio Inc.**, a syndicated contemporary music format, has restructured its staff and relocated to new offices. Working under the direction of President **Anthony Capodilupo** are Operations Manager **Paul Power**, Director/Marketing & Sales **Sanford "Sandy" Fagin**, Music Coordinator **Ken Lawrence**, and Atty. **Richard Stewart**, Secretary. The firm may be reached at 214 Hanover Street, Boston, MA 02113; (617) 227-9789.



**HOLLIES RETURN AS "HOT ONES"** — After **Graham Nash** (l) and **Allan Clarke** (r) rejoined the Hollies, the band set out on their first American tour in eight years. While on its cross-country trek, the group also made a point of stopping to talk with **Jo Interrante** of **IS INC** for **RKO Radioshows' "The Hot Ones."**

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# Pro:Motions

## Chrysalis Appoints Fair, Shore



Ron Fair



Rhonda Shore

At **Chrysalis Records**, **Ron Fair** has been appointed Director of West Coast A&R. He was previously Manager of West Coast A&R at **RCA**. Meanwhile, **Rhonda Shore** is upped to Director of National Publicity. She joined the company two years ago and was most recently Manager of National Publicity.

## Albimar Ups Carter

**Jim Carter** has been named General Manager of **Albimar Communications'** recently-acquired **KYNN & KEZO/Omaha**. Carter has been Station Manager of KEZO since 1976.

## Frankel & McClain To A&M



John McClain



Richard Frankel

**A&M Records** has hired **John McClain** as National Director of Black A&R. He has been a producer and studio musician and collaborated with **Lionel Richie** on songs for his first LP. Additionally, **Richard Frankel** joins the company as Director of Creative Services. He was most recently Creative Director at **Warner/Amex**. Frankel will supervise packaging and advertisement design along with video production.

## Leeds Promotes E/P/A Video

**Harvey Leeds** has been named Director/National Video Promotion for **Epic/Portrait/Associated Labels**, working with the labels' promotion staff to explore regional video exposure opportunities and concentrating on national exposure. Leeds is a ten-year CBS veteran who was most recently Northeast Regional Album Promotion Manager for **Epic**.



Harvey Leeds

## RCA Goes Latin In Manhattan, Appoints Three

**RCA Records** has chosen New York as headquarters for American distribution of its Latin American product. **Adolfo Pino**, RCA's VP/Latin American-Spain will serve as acting Director of U.S. Distribution. **George Zamora** is now National Sales Manager and **Bernardo Garza** is National Promotion Manager for Latin product. Zamora was a sales representative for the company in Southern Florida. Garza was previously National Sales Manager for RCA's Mexican subsidiary.

## Synergy Launches Sunsplash

**Synergy Productions**, promoters of Jamaica's annual "Reggae Sunsplash" festivals, has combined forces with **Sunsplash Records** of Silver Spring, MD. Under the terms of the merger, Sunsplash will release records, cassettes, and CDs culled from live '82 festival recordings. Label executives are President **Howard Rosenthal**, VP/Production **Gene Rosenthal**, and VP/Marketing **Hap Passman**. Initial releases include **Toots & The Maytals**, **Chalice**, and **Yellowman**.

## Burrows Adds VP Duties At Amaturio

**Patricia A. Burrows** has been elected VP/Finance of the **Amaturio Group, Inc.** A seven-year veteran of the broadcast group, she will retain her duties as Assistant Treasurer and Controller of Amaturio's companies. Burrows joined Amaturio's **WFTL & WWJF/Ft. Lauderdale** seven years ago as Chief Accountant.



Patricia Burrows

## Powers Chosen To Manage CRISTA

**Robert L. Powers** is General Manager of the Broadcasting Division of **CRISTA Ministries**. He was most recently Sales Manager at **KSEA/Seattle**, where he began his broadcast career in 1976. Powers will be responsible for overseeing broadcast operations at CRISTA's radio stations, **KGDN & KBIQ/Seattle** and **KLYN/Lynden, WA**.

## Shannon Gathers Associates

**Bob Shannon** has announced the formation of **Bob Shannon & Associates** to handle network and radio special programming, children's programming and print and broadcast advertising. The veteran broadcaster was most recently an Executive Producer at **TM Associates** after stints at Dallas stations **KAFM** and **KZEW** and **WBCN/Boston**. Shannon can be reached at (214) 824-2216.



Bob Shannon

## Noble Broadcasting Gets Moore

**David L. Moore** has joined San Diego-based **Noble Broadcast Consultants** as a national sales & marketing representative. He was most recently a Regional Manager for crosstown **Peters Productions**. Prior to that, Moore was PD at **KIFM/San Diego** and served as Music Director at **KDEO/San Diego** and **KFI/Los Angeles**.

## Badie Moves Up At PolyGram

**Cynthia Badie** is East Coast Regional Promotion Manager, Black Music at **PolyGram**. She most recently handled local promotion in New York for **RCA Records**.



Cynthia Badie

## Dunbar Joins Littlewood

**Dave Dunbar** has joined **Littlewood Communications** as Associate Director. He spent the last seven years as Media Services Manager of the **Christian Science Monitor** and is credited with developing the Monitor's widely-syndicated radio news service.

## EMI Announces A&R Additions

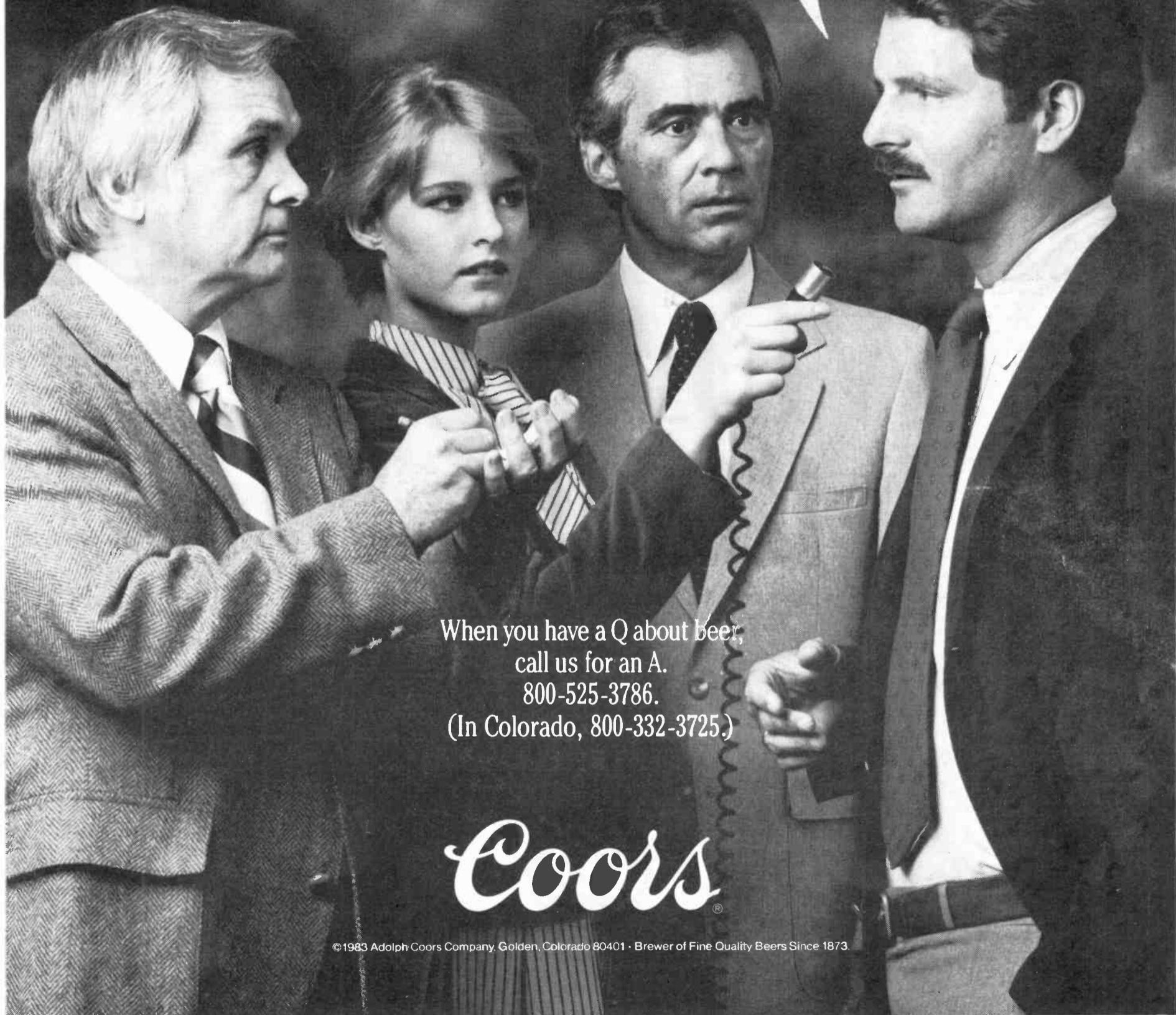
**Steve Ralbovsky** and **Jamie Cohen** have joined **EMI America/Liberty Records** as Directors, A&R, East Coast and West Coast, respectively. Ralbovsky comes to the label following a year and a half with **Singer Management**. Cohen segues to the label from the VP/A&R post at **Slash Records**.

## Trapp, Norris Form Radio One

**Jim Trapp**, former PD of **KTYD/Santa Barbara**, and partner **John Norris** have formed **Radio One**. The new company will syndicate the pair's new Contemporary Adult Rock format as well as offer marketing, research, and promotion services. Radio One is based in Santa Barbara and can be reached at (805) 966-9247.

## Krause & Remal Open LA Office

The San Francisco-based media music production team of **Gary Remal** and **Bernie Krause** has celebrated the second anniversary of their partnership by opening a second office in Los Angeles. They can be reached at their new office at (213) 826-3181.



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contemporary  
radio network**

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★ TOP 40 ★  
WITH CASEY KASEM**



# The Last Decade: A Research Revolution

As radio has progressed from the crystal wireless to digital audio over the years, radio research has just as dramatically capitalized on progress into the last decade. A revolution has taken place regarding the role of ratings and research in our business — and radio will never be the same.

Look at some of the indicators of change. Ten years ago most station personnel would have thought focus groups meant a session on photography, while now most have at least a hazy idea of what this research tool involves. Twelve-week-long surveys? Who'd have thought that would happen? Indeed, this column (and the support you provide it) is a creature of what's happened in this field in the last decade.

In order to give you some perspective on the major developments in the research arena in the 1973-1983 period, I called on a cross-section of industry leaders. Each was asked to review the past decade and perhaps gaze a little into the future. You'll appreciate their thoughts, I think.

## The Ratings Services

**Rick Aurichio**, Executive VP/GM Arbitron Ratings Co.:

"Virtually every aspect of our service has been touched by major changes in the last ten years, while at the same time the marketplace has been growing in sophistication in terms of using the data. The magnitude of growth of information to be used in decision-making has really impressed me.

"At Arbitron over the last decade we've changed the diary, we've changed the sampling (now surveying those in homes with non-listed phones), we've tripled the length of the surveys, ethnic measurement is entirely different, stations can now access the data base (through AID), and we created the **Advisory Council** to better serve the industry. Basically, everything has changed."

**Tom Birch**, President, **Birch Radio**:

"The most dramatic development has been the emergence of research at the radio station level. Radio is finally catching up with other industries in recognizing the value of research in guiding product development.

"If you look back 10 years there was no such thing as call out research, focus groups were an unknown quantity, and no one was using monthly ratings to measure their performance. Now, and for the foreseeable future, people are spending money on research

and recognize it as a vital part of any station operation. Even in the small and medium markets stations recognize that qualitative and product usage data helps them speak to the retailers in their terms rather than in research jargon — that helps get more dollars into radio."

**John Patton**, former Chairman, **Bon-Neville Broadcast Systems**; former President **RAM Research**:

"When you look back at where we were with RAM, we had all the things that are probably going to happen in the future. We had machine editing, and we had accessibility to the data base through an in-station computer terminal. However, we also learned how hard it was to get people to write down anything properly in the diary.

"While the jury is still out on Arbitron's Differential Survey Treatment (DST), it is clearly a better approach than Telephone Retrieval for measuring listening by blacks."

— **John Dimling**

"As for the future, I can't read the fine print but I see the headlines — rates are going up, the services want to sell you more items, and so on. I'd like to think Tom Birch has a good shot at Arbitron, but as long as we try to measure quarter hours we'll have to rely on the diary — you can't accurately measure them over the phone."

## The Ratings Watchdogs

**Mal Beville**, former Exec. Director, **Broadcast Rating Council** (now the **Electronic Media Rating Council**):

"The major development over the last 10 years has been the more extensive use of the computer. This has dramatically speeded up the ability of broadcasters to access and massage the data for sales and programming purposes and, coupled with the delivery of ratings on tapes and the creation of things like AID (Arbitron Information on Demand), tops my list of develop-

10

Tenth Anniversary Issue

## 10 FOR 10: Ratings & Research

Rick Aurichio • Mal Beville • Tom Birch • John Dimling • Ted Dorf • Ellen Hulleberg • Carol Mayberry • Herb McCord • Bill Moyes • John Patton

ments in this field over the last decade.

"The second major step was the move to longer survey periods. This was always a grave problem for radio, as the four-week sweeps are subject to much estimating and hypoing, among other things. The industry has benefited from the longer surveys that are now the norm."

**John Dimling**, Exec. Director, **Electronic Media Rating Council**:

"First, stations are much more active with the various kinds of research — perceptual research especially — that are now available. In terms of audience measurement just look at how far we've come — in 1973 people who weren't in the phone book weren't included in surveys, and that was a major part of the public in many markets. And the measurement of minorities has improved.

"While the jury is still out on Arbitron's Differential Survey Treatment (DST), it is clearly a better approach than Telephone Retrieval for measuring listening by blacks."

**Ted Dorf**, VP/GM, **WGAY-AM & FM/Washington**; Chairman, **Arbitron Radio Advisory Council**:

"Psychographics have become much more a factor in the buying and selling of radio — we've become more sophisticated in how we look at audiences, and things seem to be moving more in that direction.

"The other thing I've seen happen is that a lot of research companies have fallen by the wayside. You've had your **Burkes**, **Trac-7s**, **RAMs**, **Mediatrends**, **Pulses**, and so on which either no longer exist or are no longer active in the radio field. What we are left with is Arbitron as the giant and Birch — which is trying but is still too much of an unknown quantity in too many areas."

## Groups & Reps

**Ellen Hulleberg**, Vice President, **McGavren-Guild**:

"As others have come and gone, Arbitron has become the accepted service, with Birch emerging as a good contender. However, it seems to me that the push for a second service has lost its thrust from the broadcasters. Perhaps there are those who are frustrated because Birch can't always be used to predict Arbitron.

"The other major development in the last year or so has been the move away from the book to computer access. I know that in our company the book is almost a thing of the past."

**Carol Mayberry**, Vice President, **Katz**:

"Radio has become a better advertising vehicle in the last ten years, largely due to narrowcasting leading

to formats that are well positioned. Research has played a key role in defining and selecting programming targets that have optimized sales effectiveness, and benefitted the advertiser. This will mean bigger budgets for radio in the future."

**Herb McCord**, Group VP, **Greater Media Radio**:

"The biggest change in the last ten years has been the switch from an AM world to an FM industry. This has meant the demos that are sought after are now different, which has helped boost the whole area of perceptual or market research which helps us keep on top of developments in these demos.

"As for the ratings world, Arbitron was a monopoly ten years ago and still is today. Birch is making a noble effort that has had no real impact yet."

**Bill Moyes**, President, **The Research Group**:

"The business is much tougher owing to the research happenings in the last several years. Ten years ago you had straightforward numbers that

"Formats that didn't traditionally get their numbers have benefited from all the changes. Formats such as mass appeal and those skewing younger have it tougher now, though."

— **Bill Moyes**

were't terribly definitive. Today that's not the case — there's something there for everybody.

"I think this means the manager has to be more sales and technology-oriented than five years ago, since there's so much interpretation needed regarding all the research data. And I think the programmer has become more confused. They want to reach out and use the telephone method to measure results, while the real scorecard is Arbitron. I don't see programmers using Arbitron as a tool — they sometimes use the Birch to rationalize poor Arbitron results.

"Overall, formats that didn't traditionally get their numbers have benefited from all the changes. Formats such as mass appeal and those skewing younger have it tougher now, though."

One thing is certain. We can't go back — to the times that RAM founder **Jack McCoy** called the "days of the ratings illiterate." The research revolution has taken hold, and if you want to win you'd best get a handle on how it can benefit your station. Now, let's go see what the next ten years hold for us all...

# Pointer Sisters

## "I Need You"

### CHR SIGNIFICANT ACTION

<i>B104</i> deb 27	<i>WFBG</i> add	<i>WZZR</i>
<i>KEARTH</i> add	<i>WKHI</i> add	<i>WZPL</i>
<i>KFRC</i> add	<i>KTDY</i> add	<i>WHOT</i>
<i>KYUU</i> add	<i>KNOE-FM</i> add	<i>KIKI</i>
<i>WKEE</i> add	<i>WAEV</i> add	<i>KQMQ</i>
<i>WSPK</i> add	<i>KOPA</i> 28	<i>KHOP</i>
<i>WPST</i> add	<i>KYNO-FM</i> 25	<i>WZYQ</i>
<i>KXX106</i> add	<i>KGGI</i> deb 28	<i>OK100</i>
<i>WZLD</i> add	<i>WQCM</i> deb 40	<i>95XIL</i>
<i>WNFI</i> add	<i>WTRY</i>	<i>WISE</i>
<i>KBFM</i> add	<i>K104</i>	<i>WJAD</i>
<i>KTFM</i> add	<i>KAMZ</i>	<i>KISR</i>
<i>KROK</i> add	<i>WRQK</i>	<i>WFOX</i>
<i>WKAU</i> add	<i>WHHY-FM</i>	<i>WIXV</i>
<i>KMGX</i> add 34	<i>WSFL</i>	<i>KCDQ</i>

From The  
Forthcoming Album  
**"Break Out"**



Produced By  
**Richard Perry**



Manufactured And Distributed By



## RATINGS REPORT

# ARBITRON RADIO

Arbitron Summer '83 Quarterlies, 12+

### New York

WRKS Rises To Top;  
Country Up; WNBC  
Gains As WHTZ  
Registers; WAPP Climbs

	Spring '83	Sum. '83
WABC (Talk)	2.9	3.0
WADO (Span)	2.1	2.0
WALK-FM (A/C)	.6	1.0
WAPP (AOR)	2.8	3.4
WBS (Urbn)	5.2	4.7
WCBS (News)	4.3	4.5
WCBS-FM (Gold)	3.0	3.2
WHN (Ctry)	2.4	2.8
WHTZ (CHR)	.9	2.0
WINS (News)	4.8	4.4
WJIT (Span)	1.2	1.7
WKHK (Ctry)	1.9	2.3
WKTU (Urbn)	4.9	4.9
WMCA (Talk)	2.0	1.5
WNBC (CHR)	3.1	3.6
WNEW (BBnd)	2.9	2.9
WNEW-FM (AOR)	2.1	2.1
WOR (Talk)	5.2	4.9
WPAT (BM)	2.2	1.8
WPAT-FM (BM)	3.8	3.1
WPIX (A/C)	3.6	3.5
WPLJ (CHR)	4.1	4.0
WQXR-FM (Clas)	1.5	1.6
WRFM (BM)	4.9	3.8
WRKS (Urbn)	4.5	5.3
WWRL (Rel)	.6	1.2
WYNY (A/C)	4.6	3.9

### Los Angeles

KIIS Sweeps Past KABC;  
KJOI Upends KBIG;  
KLOS Takes AOR Lead  
As KROQ-FM Slides

	Spring '83	Sum. '83
KABC (Talk)	7.6	7.4
KACE (Blk)	1.3	1.2
KALI (Span)	1.8	2.0
KBIG (Easy)	6.1	4.3
KDAY (Blk)	1.1	1.0
KFAC-FM (Clas)	1.0	1.0
KFI (CHR)	1.8	1.7
KFWB (News)	3.4	3.2
KGFJ (Blk)	1.6	1.2
KHTZ (A/C)	2.3	2.2
KIIS (CHR)	6.0	7.6
KIQQ (CHR)	2.5	2.7
KJLH (Blk)	1.4	1.7
KJOI (BM)	4.1	4.7
KKGO (Jazz)	1.3	1.2
KKHR (CHR)	1.2	1.4
KLAC (Ctry)	2.0	1.8
KLOS (AOR)	4.1	4.3
KLVE (Span)	1.3	1.3
KMET (AOR)	3.2	3.3
KMGG (A/C)	1.3	1.5
KMPC (Easy)	2.8	3.3
KNOB (Easy)	1.3	1.7
KNX (News)	3.1	2.7
KOST (A/C)	2.6	2.3
KPRZ (BBnd)	2.5	1.8
KRLA (Gold)	1.7	2.3
KROQ-FM (AOR)	4.4	3.5
KRTH (CHR)	3.0	3.3
KTNQ (Span)	1.8	1.9
KUTE (Urbn)	1.9	2.1
KWKW (Span)	1.7	1.3
KZLA-FM (Ctry)	2.0	2.4
XTRA (CHR)	1.4	1.2

### Chicago

WGN Holds First;  
WGCI, WBMX Rocket;  
WKQX, WBBM-FM Up;  
WMET Takes AOR Edge;  
WMAQ Gains Share

	Spring '83	Sum. '83
WAIT (BBnd)	2.1	2.3
WBBM (News)	5.0	4.6
WBBM-FM (CHR)	4.4	5.0
WBMX (Blk)	4.3	5.8
WCLR (A/C)	3.7	3.6
WFMT (Clas)	1.9	1.2
WFYR (A/C)	2.7	3.1
WGCI (Urbn)	5.1	6.2
WGN (Talk)	8.7	8.3
WIND (Talk)	4.3	3.4
WJEZ (Ctry)	1.7	1.6
WJJD (BBnd)	3.2	3.1
WJPC (Blk)	2.5	2.2
WKQX (CHR)	2.7	4.1
WLAK (A/C)	2.4	2.6
WLOO (BM)	5.4	5.9
WLS (CHR)	4.1	3.4
WLS-FM (CHR)	3.6	3.1
WLUP (AOR)	3.5	2.3
WMAQ (Ctry)	3.3	4.3
WMET (AOR)	3.0	3.6
WOJO (Span)	2.8	1.7
WUSN (Ctry)	2.1	2.5
WVON (Blk)	1.4	1.6
WXOL (Blk)	.9	1.0
WXRT (AOR)	3.4	3.5

### San Francisco

KGO Still Tops; Baseball  
Helps KNBR, KSFO;  
KITS Climbs; KNEW  
Edges KSAN; KSOL Up

	Spring '83	Sum. '83
KABL (BM)	3.1	2.0
KABL-FM (BM)	3.2	3.3
KBAY (BM)	1.8	2.5
KBLX (Urbn)	2.6	2.4
KCBS (N/T)	5.1	5.3
KDIA (Blk)	2.4	1.8
KEZR (A/C)	1.2	1.0
KFOG (AOR)	.8	1.6
KFRC (CHR)	4.2	3.9
KGO (Talk)	8.6	7.5
KGO-FM (Talk)	1.0	1.0
KIBE & KDFC (Clas)	1.8	1.6
KIOI (A/C)	3.1	2.9
KIQI (Span)	2.3	1.4
KITS (CHR)	2.0	2.5
KJAZ (Jazz)	.9	1.1
KKHI-AM & FM (Clas)	1.6	1.8
KLHT (A/C)	1.1	1.1
KLOK (A/C)	1.4	1.2
KMEL (AOR)	2.3	1.9
KNBR (A/C)	3.6	5.4
KNEW (Ctry)	2.7	3.1
KOIT (Easy)	2.9	2.2
KOME (AOR)	1.3	1.8
KQAK (AOR)	1.9	2.0
KRQR (AOR)	2.2	2.2
KSAN (Ctry)	4.1	2.9
KSFO (A/C)	3.2	4.2
KSJO (AOR)	2.2	2.1
KSOL (Urbn)	3.1	3.6
KWSS (A/C)	.9	1.2
KYA (Gold)	1.3	1.8
KYUU (CHR)	3.2	2.4
KDOS (Span)	-	1.1

### Philadelphia

KYW Steady At Top;  
WDAS-FM Reclaims  
Urban Lead; WCAU-AM  
& FM Gain

	Spring '83	Sum. '83
KYW (News)	8.2	7.9
WCAU (Talk)	4.8	6.4
WCAU-FM (CHR)	5.5	6.3
WDAS (Blk)	1.7	2.3
WDAS-FM (Urbn)	5.5	6.4
WEAZ (BM)	7.3	5.5
WFIL (Ctry)	2.3	1.8
WFLN-AM & FM (Clas)	2.0	2.0
WHAT (Blk)	1.3	1.7
WIOQ (AOR)	4.6	3.8
WIP (A/C)	4.1	3.8
WKSZ (A/C)	2.7	2.1
WMGK (A/C)	6.0	6.0
WMMR (AOR)	4.2	4.8
WPEN (Easy)	6.3	6.0
WSNI-FM (A/C)	2.7	3.9
WUSL (Urbn)	6.5	5.9
WWDB (Talk)	4.5	4.1
WWSH (CHR)	1.8	1.8
WYSP (AOR)	4.6	4.2
WJBR (BM)	1.1	1.1

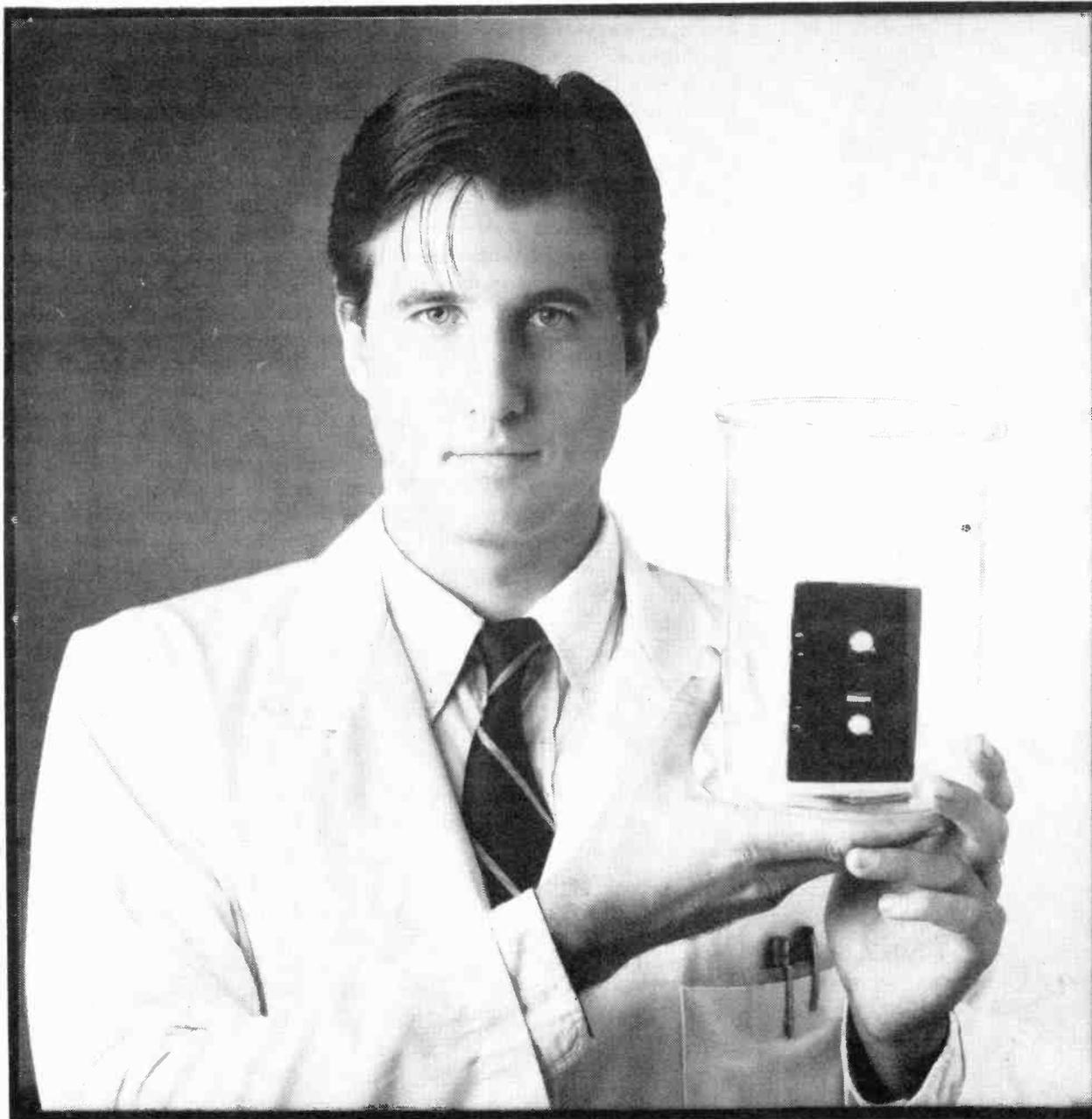
### Detroit

Tigers Help WJR To  
Double Digits; WLLZ  
New AOR Leader;  
WJLB Improves

	Spring '83	Sum. '83
WABX (CHR)	3.5	2.4
WCXI (Ctry)	2.4	1.9
WCXI-FM (Ctry)	1.8	1.9
WCZY (A/C)	3.3	3.2
WDRQ (Urbn)	6.3	5.8
WGPR (Blk)	1.4	1.4
WHYT (CHR)	4.5	3.3
WJLB (Blk)	4.7	6.2
WJOI (BM)	7.0	6.5
WJR (Misc)	8.8	14.6
WJZZ (Jazz)	1.8	2.1
WLLZ (AOR)	5.4	5.7
WMJC (A/C)	3.6	3.5
WNIC-FM (A/C)	4.7	5.2
WOMC (A/C)	3.7	3.6
WQRS (Clas)	1.6	1.6
WRIF (AOR)	6.1	5.2
WWJ (News)	4.8	4.4
WWW (Ctry)	3.6	2.8
WXYZ (Talk)	5.5	4.5
WHND (Gold)	1.1	1.8
CKJY (BBnd)	1.1	1.4
CKLW (A/C)	2.2	1.5

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# Why Our Cassettes Sound Better.



**(This is not the reason.)**

**Cassettes from Warner Bros., Elektra/Asylum and Atlantic sound better than ever because they are better than ever. Here are the *real* reasons why:**

- At WEA Manufacturing, we're using improved cassette shells which provide better tracking and azimuth control
- We record only on premium quality tape using first generation masters
- We are the first major manufacturer to use the Dolby HX Professional\* system—giving you cleaner highs and louder lows, regardless of your playback equipment

Record companies such as Warner Bros., Elektra/Asylum and Atlantic are striving to meet the demands posed by sophisticated consumers and advanced playback equipment. At WEA Manufacturing, we're proud to implement the new technologies which meet these challenges.

#### **ABOUT DOLBY HX PRO:**

Dolby HX Pro is a process which monitors the music being recorded and adjusts tape bias— instantaneously—to suit the material. The result is a dramatic improvement in high-frequency reproduction. Unlike noise reduction systems, Dolby HX Pro is used only during the recording process. So you get better fidelity and a playback level increase of up to 6 db with *any* cassette player. It's a difference you'll hear on every cassette we manufacture, because the difference is *in* the cassette.

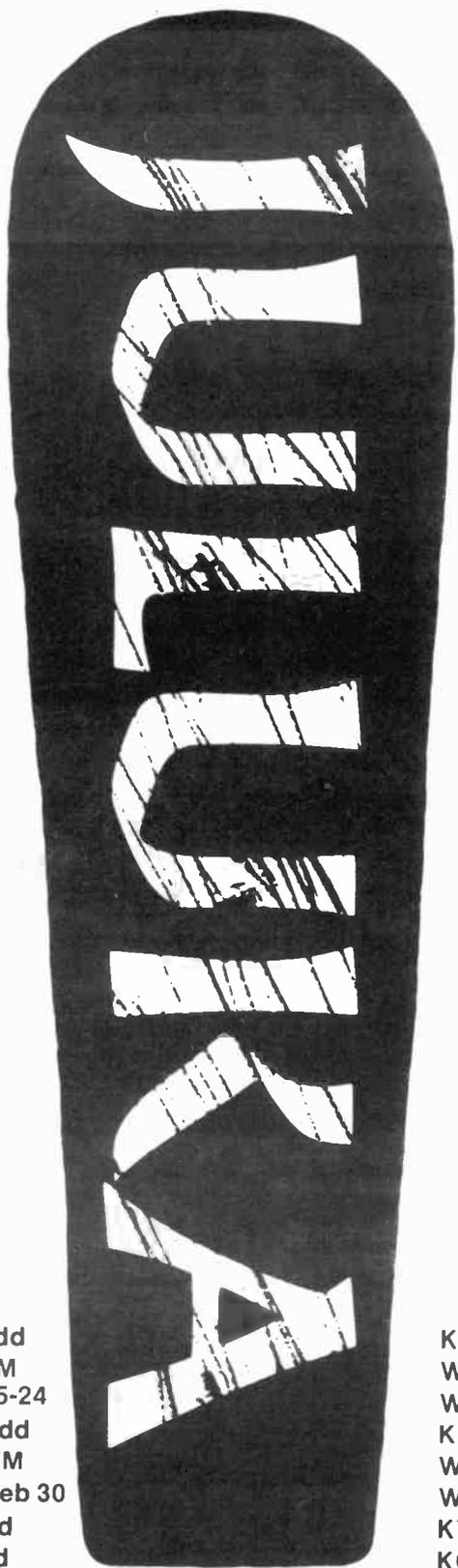
**WEA Manufacturing: Music Made Better**

\*Dolby and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation

AVAILABLE ON WARNER BROS. RECORDS



# STREET TALK



WABX add  
WXKS-FM  
25-24  
WKFM add  
WNOK-FM  
deb 30  
KZFM add  
WNFI add

KRGV add  
WZZR add  
WZPL add  
KQMQ add  
WHEB on  
WHSL add  
KYTN add  
KCDQ add



**SCATTERLINGS  
OF AFRICA  
IS HAPPENING**  
ON YOUR DESK NEXT WEEK

Now that **KIIS-FM** is number one in Los Angeles, even beating **KABC** and **Dodger** baseball, what's next for the station? **Hot Hits**. That's right, the station is now using the slogan "Hot Hits" both in liners and jingles. Is **Mike Joseph** consulting, you ask? "No," according to VP/Programming **Gerry DeFrancesco**. "We negotiated a deal with Mike to use the phrase **Hot Hits**, since we think it is the best positioning slogan around." An interesting move considering the new **KKHR** calls itself "Hit Radio."

**ABC's Rick Sklar** has written a book. You know, the one we've all been threatening to write one day, chock full of great radio war stories and fascinating anecdotes. Well, Rick's done it, and although his publishers can't be expected to be totally objective on the subject, they're already calling it a potential "blockbuster of behind-the-scenes stories." Your bookstore will call it "Stay Tuned." **St. Martin Press** will publish it in the spring.

**Tom Joyner**, formerly with **WJPC/Chicago**, joins **KKDA/Dallas** for morning drive. **Street Talk** hears that programmer **Michael Spears** brought Tom in for a very "hefty" salary.

Speaking of Chicago, **WVON** will switch calls to **WGCI (AM)**, and the format will aim for more adult appeal.

Here's one hot off the streets in Nashville . . . soon there will be one fewer Country station in Music City and one more rocker.

**KXOK/St. Louis PD Gary King** has followed his former boss **Lee Douglas** to **WCZY/Detroit**. Gary will become MD and midday personality.

**WCCO-FM/Minneapolis** has applied for new calls **WLTE**, to match the station's "light rock, less talk" slogan and **W-LITE** on-air signature.

Here's another one . . . **KQFM/Portland** has asked for **KKRZ**.

As of Monday (10-3) all legal matters between **Tuesday Productions** and the two performers' unions, **AFTRA** and **SAG**, were officially over. Tuesday, which originally sued the two groups for engaging in an organized boycott of the jingle firm's non-union operation, repeatedly won each legal round in the more than five-year antitrust battle. Finally, the two guilds agreed to settle with Tuesday, but only after **AFTRA** was forced to declare bankruptcy last fall. Under terms of the final settlement, **AFTRA** will drop its appeal and rescind its bankruptcy action. The amount of the payment to Tuesday was not revealed, but it's thought to have been at least seven figures.

Once again this year, **Capitol VP Bruce Wendell** is honorary West Coast batboy for the **Philadelphia Phillies**. It nearly didn't happen, however. When team President **Bill Giles** flew in Philadelphia's regular batboy, citing the team's 0-6 record in **Dodger Stadium**, the players themselves had to come to Bruce's

rescue. They did, and **Bruce** was in the dugout for the **Phillies'** opening 1-0 playoff win.

**Robb Stewart**, last at **KZBS/Oklahoma City**, is the new PD at **WRAL/Raleigh**.

Apparently they just don't get no respect . . . "they" are the five air personalities at the nation's first all-Comedy station **WJOK/Gaithersburg, MD (DC area)**. The yuckmeisters are apparently at odds with management over some economic matters, and are offering their services elsewhere as an ensemble. No joke.

Coming on the heels of the announcement of **Asia's** forthcoming radio/TV simulcast from Japan is word that songwriter/bassist **John Wetton** has left the band. His replacement has been confirmed as **Greg Lake**, which reunites two-thirds of **Emerson, Lake & Palmer** (**Carl Palmer** is **Asia's** drummer) in the new continental configuration.

**Steve Michaels** is the new PD at **WOWD/Tallahassee**, coming from **KCMQ/Columbia, MO**. He is now in the process of converting **WOWD** from AOR to CHR.

**Larry Green** joins **Chrysalis** for Midwest promotion (Chicago, Minneapolis, St. Louis, Kansas City) from a similar post with **MCA**.

Just in case you missed it elsewhere, and even if you didn't (because it is worth repeating) . . . **Epic Records** has now sold 14 million copies of **Michael Jackson's "Thriller"** LP. And the hits just keep on comin' . . .

**KLOS/Los Angeles Director of Advertising & Promotion Steve Gaspar** has resigned that post to offer his marketing consultant services to multiple clients. No replacement at **KLOS** yet. Reach Steve at (213) 827-7255.

**Elvin Ichiyama, MD** at **KYYX/Seattle** is leaving after two years, and will announce future plans soon. PD **Van Johnson** will now be handling the music as well.

**Kevin Fennessy** is out as PD at **WHAM/Rochester** and can be reached at (716) 227-7209.

**Dan Martin** celebrates ten years as PD (10-13) of **WTRY/Albany** . . . now that's quite an accomplishment.

**Stork Stops:** Congratulations to **KKXX/Bakersfield PD Chris Squires** and wife **Lori** on the birth of **Christine** . . . **KQAK/San Francisco's Ellen White** and husband **Ron Gaines** have a new son, **Jordon** (8-24) . . . **KBBQ & KBBY/Ventura GM Scott Brody** and wife **Judy** welcomed daughter **Leigh** (9-15).

**KHFI/Austin** hires **Ray Lincoln** to do wake-up service.

Finally, **Street Talk** congratulates the victorious **R&R Breakers** softball team on winning its **Los Angeles City League Championship** last weekend by sweeping both ends of a dramatic doubleheader. Many of the hard-working people who put **R&R** together every week are the same tenacious ballplayers who battle it out on the dusty diamonds every Sunday afternoon. Why do they do it? For the beer.

## DECALS.

**THE BEST!** Broadcasting's only silkscreened bumperstickers and window decals. Why except less when you can have the industries' brightest and glossiest decals.

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(IN OKLA. 918-258-6502)



# Hits At CHR Radio — A Priority At E/P/A!

## QUIET RIOT

### "Cum On Feel The Noize"



Album Now Platinum



**CHR NEW & ACTIVE**

WHTT 27-16	Y100 16-13	WLOL-FM 36-28	WSPK add	KSKD 3-3	WIKZ 25-10
WXKS-FM deb 28	Q105 30-25	KMJK 37-35	WRCK 9-5	KRSP 9-2	OK100 33-23
WPHD 4-4	B96 5-4	XTRA 24-21	WKRZ-FM 10-7	WCIL-FM 7-3	KQIZ-FM 22-12
WCAU-FM 30-23	WLS-FM 12-6	KNBQ 22-20	KSET-FM 29-22	Y94 add	WSPT add
B94 29-17	Q102 add 30	WTRY 16-12	WFMI 17-13	KKXL-FM 33-21	KDVV add 26
PRO-FM 30-26	WGCL add 30	Q100 19-11	KITY 29-22	KYTN 6-1	KFMW add
Z93 add 25	WABX 10-6	WVSR add	92X add	WAZY-FM add	KGHO 5-2
KAFM add	WHYT deb 21	K104 22-10	WKDQ add	KKLS-FM add	KOZE add
93FM 13-5	KBEQ 27-22	WLAN-FM 5-3	WJXQ 13-8	WIGY 35-29	
195 21-9	KHTR 14-7	KC101 add	ZZ99 14-1		
			WRKR 14-3		
			K107 add 39		

**ON MTV**

## MICHAEL JACKSON

### "P.Y.T. (Pretty Young Thing)"

Added This Week:

PRO-FM	WFLY	WKRZ-FM	KX104	KKFM	WZYQ	KRNA
Q102	WTRY	WBBQ	WSFL	KIDD	WQCM	WAZY-FM
WABX	WVSR	KHFI	WNVZ	KSKD	13FEA	99KG
WKTI	WYCF	WBCY	BJ105	KRSP	WKHI	KCDQ
WLOL-FM	WKEE	WDOQ	KITY	KITS	WISE	KOZE
Q103	WLAN-FM	KAMZ	WKDQ	KHYT	WJAD	KDZA
KIIS-FM	98PXY	KSET-FM	WKFR	WFBG	Q104	KCMQ
KMJK	WGFM	WANS-FM	KEYN-FM	WACZ	WFOX	Y94
KYUU	WKFM	WZYP	WHOT	WGUY		
KUBE	WPST	WABB-FM	KKXX	WOMP-FM		
KNBQ						



Now On Over 102 Stations!

## SURVIVOR

### "Caught In The Game"

**CHR SIGNIFICANT ACTION**

93FM	WRCK	WZZR	WHSL
B96	WNFI	WJXQ	KYTN
WABX	KSET-FM	KSKD	KDVV
WTRY	WQUT	WERZ	KOZE
WVSR	WFMI	KQIZ-FM	KZOZ
WGFM	KRGV	WYKS	



## MATTHEW WILDER

### "Break My Stride" **CHR NEW & ACTIVE**

WCAU-FM deb 36	KRQ add	WABX on	KTFM 30-26
WHTX deb 28	WOMP-FM add	KIIS-FM on	KIDD deb 28
Z93 30-28	WFOX add	KYUU on	WGUY deb 33
WLOL-FM deb 34	WYKS add	KNBQ on	OK100 deb 34
KEARTH 30-28	WIXV 33-20	K104 29-26	WKHI deb 40
KIQQ deb 39	KDZA add	WSPK deb 36	95XIL deb 40
KCNR add	KBIM add	WKFM 38-36	WJBQ 34-32
XTRA 30-27	WHTT on	WNFI deb 32	Z102 36-34
Q106 add	WXKS-FM on	KRGV deb 30	
WNVZ add	WPHD on	Z104 40-37	
WZZR 29-20	93FM on	KFI deb 30	
KHYT 32-27	WGCL on	KO93 37-35	



**CHR NEW & ACTIVE**



**A/C BREAKERS**

# On The Records



KEN BARNES

## Ten Years Of R&R Charts

For those who feel as if R&R has been going forever (a group including many who work here), it may come as a jolt to realize that we're celebrating our tenth anniversary just this week. You've made us an institution in a very short time, and we who've been committed to R&R feel honored (though being committed to an institution sounds awfully permanent).

Naturally, with our first issue ten years ago came the first R&R charts. Actually there were only two, Top Twenty listings for Top 40 (now CHR) and Country & Western (later losing the Western), plus alphabetical listings for Rock Albums, Country & Western Albums, and Pop/MOR Singles and Albums, plus Parallels for Top 40. The CHR chart underwent considerable evolution after its debut, running 20 titles for about ten months, then adopting a variable list between 20-30 songs for six months, a stable 30 for three more months, and expanding to 40 in November 1974. Shrinking playlists spurred a reduction to 30 in October 1976, which endured until June of this year, when more liberal radio airplay trends necessitated a return to 40 titles. By the way, although it's commonly known as the "Back Page" chart, it didn't appear on the Back Page until May 17, 1974.

On that first Top 20 were a number of still-hot hitmakers, including Marvin Gaye, Gladys Knight & the Pips, the Pointer Sisters, and the Rolling Stones, shoulder to shoulder with such vanished titans as B.W. Stevenson, the Looking Glass, and the

DeFranco Family. (Thanks to Executive Editor John Leader for the chart-facts.)

### Stanley's Silk Degree

Before forming the MSB, Michael Stanley made a couple of solo albums in a folkier vein. And before that, he graduated from rock & roll college with a group called Silk, in which he played bass, sang, and went under the name "Michael Gee" for some inexplicable reason on their 1969 album.



A less-than smooth picture of Silk; Michael Stanley seated.

Huey Lewis was a member of longtime Bay Area band Clover in its latter days. They were more highly regarded in England than here at the time, and even provided the backing for Elvis Costello's first album... except for Huey, who was off on the European continent at the time.

I've focused a lot of pictorial attention on the changing faces of Annie Lennox of Eurythmics, and it's only fair that her partner Dave Stewart gets equal time. Dave was in the Tourists with Annie, but well



The metamorphosis of Eurythmic Dave Stewart

before that he played guitar in a group called Longdancer with Nigel Olsson's brother Kai (and considerably longer hair).

RR RADIO & RECORDS		TOP TWENTY		October 5, 1973		
LN	Title	Artist	9-7	9-7B	10-5	Your Notes
1	HALF BREED	CHER				
2	AMERICAN BAND	GRAND PUNK				
3	RAMBLIN' MAN	ALLMAN BROS.				
4	LET'S GET IT ON	MARVIN GAYE				
5	LET'S GET IT ON	MARVIN GAYE				
6	LET'S GET IT ON	MARVIN GAYE				
7	LET'S GET IT ON	MARVIN GAYE				
8	LET'S GET IT ON	MARVIN GAYE				
9	LET'S GET IT ON	MARVIN GAYE				
10	LET'S GET IT ON	MARVIN GAYE				
11	LET'S GET IT ON	MARVIN GAYE				
12	LET'S GET IT ON	MARVIN GAYE				
13	LET'S GET IT ON	MARVIN GAYE				
14	LET'S GET IT ON	MARVIN GAYE				
15	LET'S GET IT ON	MARVIN GAYE				
16	LET'S GET IT ON	MARVIN GAYE				
17	LET'S GET IT ON	MARVIN GAYE				
18	LET'S GET IT ON	MARVIN GAYE				
19	LET'S GET IT ON	MARVIN GAYE				
20	LET'S GET IT ON	MARVIN GAYE				

R&R Top 20 chart from first issue.

### Let's Get Quizzical

OK, either my Pop Quiz #1 was too easy or there are an awful lot of "A" students in the proverbial college of rock & roll knowledge out there (I'd prefer to go with the latter for diplomatic reasons). Up to this column's deadline I received correct entries from the following (in order of arrival): WRTA/Altoona PD Greg Lance; Lee Durham, A&M/Nashville; Keith Chambers, Motown/Seattle; independent promoter "Heavy" Lenny Bronstein; Christopher Gough and Marie Faver of Seaside, OR (separate entries; do you two know each other?); Bill Norris of D103/Tallahassee; and Sandra Sweedo of Capitol Records' giant research department. (Late flash: also sliding in under the wire were WBLX/Mobile's Carmen Brown; KNVR/Paradise, CA's Mitch Cox; Michael Moore of KHTZ/Los Angeles; and Paul Morand! (exclamation point his) of KWIK/Pocatello, ID.)

The correct matchings of singers and earlier bands was:

- Billy Joel Hassles
- Rick Springfield Zoot
- Robert Plant Band Of Joy
- Jeffrey Osborne LTD
- Joe Walsh James Gang
- Kenny Rogers Bobby Doyle Trio

- Joan Jett
- Donnie Iris
- Rod Stewart
- Ronnie Dio
- Runaways
- Jaggerz
- Steampacket
- Black Sabbath

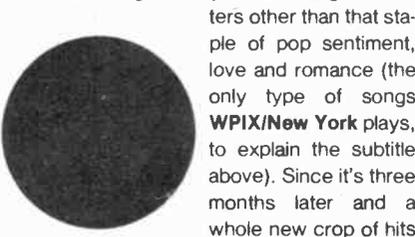
Thanks to all who participated.

An addition to the recent item here about artists who record sports tributes: Luther Rabb, who recorded solo and as a member of War, cut a record called "Super Sonics" about the Seattle basketball team. And WNBC/New York PD Kevin Metheny, inspired by the recent mention of "My Three Sons" star Don Grady and his early group the Yellow Balloon, challenged me to recall Grady's real name, under which he did a solo album for E/A in the '70s. OK, Kevin, this one's going out for you... Don Agrati.

### Top Pop Topics, Part II

(Or, Songs WPIX Can't Play)

In one of my early columns, I ran down a list of popular songs with lyrics touching on matters other than that staple of pop sentiment, love and romance (the only type of songs WPIX/New York plays, to explain the subtitle above). Since it's three months later and a whole new crop of hits has arisen, let's take another look at the range of topic's today's songwriters grapple with. This quarter's unromantic top ten:



We had a lovely drawing of Bonnie Tyler planned for this space, but without a warning it appeared: a Total Eclipse of the Art.

- MEN AT WORK/Dr. Heckyll & Mr. Jive:**  
science gone mad
- PETER SCHILLING/Major Tom:**  
space disaster
- POLICE/King Of Pain:**  
the transmigration of souls, where the reign of pain falls mainly on the plane of the mystical (sounds like one of their lyrics)
- TALKING HEADS/Burning Down The House:**  
pyromania
- BONNIE TYLER/Totai Eclipse Of The Heart:**  
astronomy
- ROBERT PLANT/Big Log:**  
freeway transportation or the lumber industry
- STRAY CATS/(She's) Sexy + 17:**  
dropping out of school (a far cry from James Brown's "Don't Be A Dropout")
- ALDO NOVA/Monkey On Your Back:**  
hard drugs
- QUIET RIOT/Cum On Feel The Noize:**  
a celebration of decibels
- JOAN JETT/Everyday People:**  
just plain folks

### TV News



Cliff Richard guest-hosts "Solid Gold" for the week of October 7, starting A Flock Of Seagulls, the Animals, Sheena Easton, the Gap Band, Mickey Gilley & Charly McClain, Pablo Cruise, and a comedy appearance by former Atlantic recording artist Jerry Mathers... Duran Duran's Showtime concert repeats October 7, while Day 1 of the same cable net's US Festival special repeats October 8... Cinemax's "Album Flash" reruns its Linda Ronstadt edition October 7 and 10, Pat Benatar October 9 and 11, and John Cougar Mellencamp October 10... The Animals and Marshall Crenshaw are on "American Bandstand" October 8... EMI's new Picture Music International division is teaming up with commercial producers QC Productions for a new syndicated rock offering called "Rock-N-America." A pilot will tape in November, with a host yet to be named; content features videos and original segments, with a slight leaning toward the latter. The program is seeking radio sponsors in each city it appears in, with active participation solicited.

### R&R 5 Years Ago Today

- BILL SOMMERS NAMED GM AT KLOS/Los Angeles
- LARKIN ARNOLD SR. VP AT ARISTA
- IRV BIEGEL VP/GM EAST COAST FOR CASABLANCA
- NUMBER ONE FIVE YEARS AGO: "Kiss You All Over" — Exile (WB/Curb) (4th week)
- NUMBER ONE A/C: "Reminiscing" — Little River Band (Harvest/Capitol)
- NUMBER ONE COUNTRY: "Heartbreaker" — Dolly Parton (RCA) (2nd week)
- NUMBER ONE LP: Who Are You" — Who (MCA) (5th week)

### R&R 10 Years Ago Today

- MARTY GREENBERG NAMED GM AT WLS/CHICAGO
- JIM PEWTER NEW PD AT KRTH/LOS ANGELES
- DR. DON ROSE BECOMES KFRC/SAN FRANCISCO MORNING MAN
- NUMBER ONE TEN YEARS AGO: "Half Breed" — Cher (MCA)
- NUMBER ONE COUNTRY: "You're The Best Thing" — Ray Price (Columbia)

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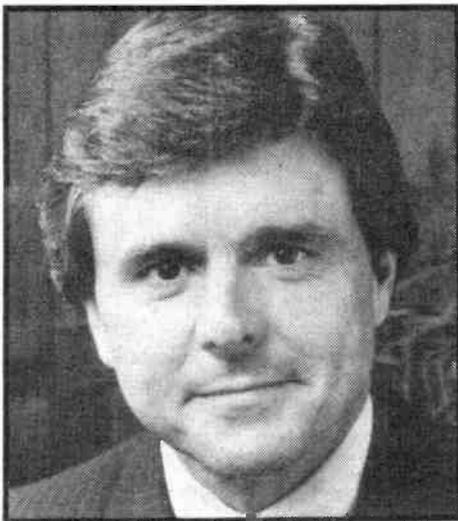
# Management

## Action Plan For Success

By Pat Shaughnessy

As a broadcast manager, are you happy with your performance this year? Do you feel you're getting the maximum from your staff? Are you on budget? How about your ratings goals, were they met? Or, have you had a few surprises that have caused you to fall off the mark? How's your staff morale? Are you proud of your profit margin? In short, are you getting the desired results you wanted this year?

If you're coming up with unsatisfactory answers to those questions, don't get down on yourself too much because managers are made and not born. However, now is the time for action. The important thing is that you get better each year and more proficient at getting the optimum performance from every person on your staff, and the surest way to accomplish this is through planning. Generals spend 90% of their time on planning and positioning their troops to win. Are you earning your title as general manager? If you haven't had a plan or been too astute at planning, it's important that you begin now at getting serious about it.



Pat Shaughnessy

As a radio station GM myself in the '70s, I must admit, I didn't do a lot of planning beyond a budget. But in the '70s it was a little easier for all of us, wasn't it? Revenues increased each year, the profits were there, and for the most part everyone was a hero.

Then came the '80s with the prime lending rate rising to an all time high, sagging retail sales causing our profits to plummet, industrial layoffs creating high unemployment, and yes, there we were caught with our proverbial pants down, without a contingency plan.

Now, you say, ah but it's coming back. Sales and profits are once again on the up-

*"The future didn't just happen. It was created."*

— Will & Ariel Durant

swing, prime is reasonable, and the person I report to likes me again, I don't have time to plan, I'm too busy and sold out. I'm riding the tide of a robust economy once again.

To that I say, "watch out." We can never again be too busy not to have a written plan. As Thoreau once said, "It's not enough to be busy. So, too, are the ants. The question is, what are we being busy about?" What I've noticed in my tenure at TM is broadcasters have been forced to be better managers... more fiscally responsible... performance and profit oriented. Continual audience fragmentation coupled with an everchanging economic environment has caused station owners to think differently. The overall thrust is now on planning for profitability.

Obviously, broadcasters aren't the only ones who have been forced into focusing on profits. Virtually every major industry has had to rise to the new challenge.

Rene C. McPherson, retired Chairman of Dana Corp, said, "The fat is not going to come back." Even with an economic upturn, increased competition means every penny counts. So cuts, particularly in middle management staffs of old-line companies for example, from 20% at Firestone and Crown Zellerbach to 40% at Chrysler, are not likely to be reversed.

But unlike some industries climbing out of the slump, we can look forward to a boom in 1984. How can we miss? The elections, summer and winter Olympics, and a growing economy will almost guarantee record sales and profits for us next year. The important thing, however, is that we maximize the opportunity through planning, and deliver the maximum profits for the investors.

*Abraham Lincoln once said, "If I had eight hours to chop down a tree, I'd spend six sharpening my ax."*

The will to prepare to win is more vital than the will to win. Preparing is tedious, time-consuming, and doesn't bring you instant gratification. Most of us in management started in sales and are used to seeing and getting immediate results. So planning now for a victory next year isn't a lot of fun. But a manager who is a good planner will be more in control and free of the anxiety that accompanies the surprises which almost always occur when it's too late to do anything about them.

Abraham Lincoln once said, "If I had eight hours to chop down a tree, I'd spend six sharpening my ax."

In a Harvard study on "What Effective General Managers Really Do," it was discovered that the average GM spends only 25% of his working time alone, and this is spent largely at home, on airplanes, or while commuting. Most spend more than 70% of their time with others, and some spend up to 90% of their work time this way. So, don't feel bad if your average day is a constant stream of interruptions and five-minute meetings, because according to Harvard this, surprisingly, is normal. All the more reason to allocate a major chunk of your time this fall to planning for next year. So that once your plan is developed you and your staff will have a compass to follow, and your job will be to keep things on course.

### Where Do You Start?

You might begin by reading three business books that have become best-sellers in the '80s. They're books that will get you excited about planning, goal setting, and profitability.

"The One Minute Manager" by Kenneth Blanchard, PhD. and Spencer Johnson, MD.

"In Search Of Excellence" by Thomas J. Peters and Robert H. Waterman Jr.

"Theory Z" by William G. Ouchi.

As for the planning process itself, I've included a list of 14 basic steps that should get you started.

1. **Organize a Planning Team.**
  - Make your departments largely responsible for designing the plan.
2. **Establish a Planning Format.**
  - A one-year strategic plan.
  - A long-range corporate plan 3-5 years.
3. **Define your station's position in the market.**
  - Where are you now?

- Who are you serving?
  - What are the current economic, competitive and political realities of your market and the station?
4. **Set goals.**
    - Where do you want to go?
    - Set measurable objectives for profitability, market position, development, innovation, motivation, and license responsibilities.
  5. **Develop Forecasts and Basic Assumptions.**
    - Identify and isolate key past events.
    - Project trends into the future.
    - Base your trends on valid assumptions.
  6. **Devise Alternate Courses For Action.**
    - Develop scenarios. "What ifs."
    - Pinpoint cause-and-effect relationships and decision points.
  7. **Formulate Strategies.**
    - What must you do to get from here to there?
    - Match realities (Step 3) with your forecasts and assumptions.
  9. **Finalize the Strategic Plan.**
    - Review Alternative Actions (Step 6).
    - Review Formulated Strategies (Step 7).
    - Decide on Final Strategic Plan.
  10. **Set Timetables.**
    - Set dates for the objectives to be met.
    - Have each department head sign-off on dates and objectives.
  11. **Develop an Operational Plan with Contingencies.**
    - Determine short-term objectives in key areas with contingencies if not met.
    - Set down in writing all responsibilities and schedules.
  12. **Final Feasibility Check.**
    - Double check to make sure your manpower and financial resources are enough to carry the plan through to completion.
    - Revise and fine-tune if necessary.
  13. **Final Review.**
    - Entire Management Team involved.
    - Plans and Contingency Plans set in stone.
  14. **Implementation, Control, and Review.**
    - Set up control procedures and tolerance points.
    - Schedule periodic reviews.
- Finally, the most important element in your planning is to make it a *team effort* so that everyone becomes a part of the process and ultimately accepts responsibility for his or her department's objectives.

Pat Shaughnessy became the President of the Dallas-based TM Companies in December 1979. His 17-year broadcast career includes six years as VP/GM of KIQQ/Los Angeles. He also served as Exec. VP/GM for Drake-Chenault Enterprises, VP/GM of KMEN/San Bernardino, and Sales Manager of KOIL/Omaha. In February of this year, Pat was also appointed Vice President of TM's Disney-owned parent company, Shamrock Broadcasting.



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# RATINGS REPORT

## ARBITRON RADIO

Arbitron Summer '83 Quarterlies, 12+

### Boston

**WHTT New Number One; WBCN Strengthens AOR Lead; WXKS-FM Up Two**

	Spring '83	Sum. '83
WBCN (AOR)	6.6	7.2
WBZ (A/C)	9.8	7.0
WCGY (Gold)	1.1	1.2
WCOZ (AOR)	4.8	3.4
WCRB (Clas)	1.6	1.2
WEEI (News)	4.5	5.0
WHDH (A/C)	8.6	6.9
WHTT (CHR)	6.9	8.1
WHUE-FM (BM)	3.4	3.7
WILD (Blk)	1.6	1.8
WJDA (A/C)	1.0	1.0
WJIB (BM)	3.8	4.1
WMJX (A/C)	3.8	4.6
WMRE (BBnd)	1.4	1.6
WRKO (Talk)	3.5	3.6
WROR (CHR)	4.0	3.4
WSSH (A/C)	2.9	4.0
WVBF (A/C)	3.3	3.3
WXKS (BBnd)	3.6	2.1
WXKS-FM (CHR)	5.8	7.8
WAAF (AOR)	.8	1.1

### Washington, DC

**WKYS Stable, Holds Market Lead; WGAY-FM, WHUR Gain; WAVA Ties DC-101**

	Spring '83	Sum. '83
WASH (CHR)	3.4	3.0
WAVA (AOR)	3.2	3.6
WEZR (A/C)	2.3	1.2
WGAY-FM (BM)	6.6	7.5
WGMS-AM & FM (Clas)	3.8	3.3
WHUR (Blk)	5.7	7.0
WKYS (Urbn)	10.4	10.7
WLTT (A/C)	4.8	4.7
WMAL (A/C)	7.2	7.7
WMZQ (Ctry)	4.1	4.1
WOL (Blk)	1.3	1.2
WOOK (Blk)	3.2	2.9
WPGC-AM & FM (A/C)	3.4	3.5
WPKX-FM (Ctry)	3.2	3.3
WRC (Talk)	4.5	4.0
WRQX (CHR)	7.6	7.0
WTOP (News)	3.5	3.8
WWDC-FM (AOR)	3.6	3.6
WXTR-FM (A/C)	1.5	2.0
WYCB (Rel)	1.9	2.4

### Houston

**KKBQ-FM Takes Top Spot; KSRR Slips, Holds AOR Lead; Country Generally Down**

	Spring '83	Sum. '83
KCOH (Misc)	.9	2.0
KEYH (Span)	1.6	1.0
KFMK (A/C)	5.9	5.8
KIKK (Ctry)	1.4	1.1
KIKK-FM (Ctry)	7.2	6.9
KILT (Ctry)	2.9	2.2
KILT-FM (Ctry)	6.0	4.4
KKBQ (CHR)	2.4	2.4
KKBQ-FM (CHR)	5.3	7.6
KLAT (Span)	1.1	1.5
KLEF (Clas)	1.8	1.8
KLOL (AOR)	4.9	4.6
KLVL (Span)	1.3	1.1
KMJQ (Urbn)	6.9	7.2
KNUZ (Gold)	1.2	1.2
KODA (BM)	7.5	7.0
KPRC (News)	3.6	3.8
KQUE (A/C)	5.4	5.0
KRBE-FM (A/C)	4.9	5.0
KRRL (Urbn)	4.2	6.0
KSRR (AOR)	7.3	5.8
KTRH (Talk)	4.5	5.9
KXYZ (Span)	1.2	1.3

### San Diego

**KJQY Holds Slim Lead As Padres Disappoint KFMB; KGB Moves Past XTRA-FM**

	Spring '83	Sum. '83
KBZT (A/C)	3.9	4.2
KCBQ (Ctry)	2.7	3.2
KCBQ-FM (Ctry)	2.3	2.2
KCNN (News)	1.4	2.3
KEZL (Easy)	2.1	2.2
KFMB (A/C)	8.4	8.0
KFMB-FM (A/C)	5.3	5.7
KFSD (Clas)	2.9	2.9
KGB (AOR)	5.6	6.6
KIFM (A/C)	2.5	2.8
KJQY (BM)	8.6	8.4
KMLO (BBnd)	2.3	3.3
KOGO (A/C)	2.2	2.5
KPRI (AOR)	4.4	4.0
KSDO (N/T)	4.0	4.7
KSDO-FM (CHR)	3.6	2.2
KSON-FM (Ctry)	2.6	2.0
KYXY (A/C)	5.4	3.9
KABC (Talk)	.6	1.0
KFI (CHR)	1.0	1.0
KNX (News)	2.1	2.5
XHRM (Blk)	3.0	2.5
XTRA (CHR)	4.3	4.4
XTRA-FM (AOR)	5.6	5.7

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### Cleveland

**WGCL Captures Number One; WBBG, WDOK Gain; WMMS Improves**

	Spring '83	Sum. '83
WABQ (Rel)	2.1	1.9
WBBG (BBnd)	6.5	7.0
WCLV (Clas)	2.9	2.4
WDBN (Easy)	.8	1.6
WDMT (Urbn)	5.3	3.6
WDOK (BM)	7.2	9.4
WERE (N/T)	3.9	3.8
WGAR (A/C)	3.7	3.5
WGCL (CHR)	7.3	9.8
WHK (Ctry)	3.5	3.9
WJMO (Blk)	2.4	2.3
WJW (A/C)	3.1	2.4
WKSW (Ctry)	4.5	2.6
WMJI (A/C)	5.7	5.9
WMMS (AOR)	8.2	8.9
WQAL (BM)	7.3	5.9
WWWE (Ctry)	4.6	4.9
WZAK (Urbn)	4.5	5.2
WZZP (A/C)	4.1	4.7
WKDD (CHR)	1.3	1.0

#### Format Legend

AC—Adult Contemporary, AOR—Album-Oriented Rock, BBnd—Big Band, Blk—Black, BM/Easy—Beautiful Music, Easy Listening, CHR—Contemporary Hit Radio, Clas—Classical, Ctry—Country, Gold—Oldies, Jazz—Jazz, Misc—Miscellaneous, News—News, Rel—Religious, Span—Spanish, Talk—Talk, Urbn—Urban.

### TRANSACTIONS

#### Parkers Acquire KTCR For \$3.4 Million

John and Kathleen Parker have purchased KTCR-AM & FM/Minneapolis-St. Paul from Hennepin Broadcasting Associates for \$3.4 million. Hennepin is principally owned by Albert Tedesco, who has no other broadcast interests. The Parkers own KIKI & KMAI/Honolulu and recently sold KOWL/South Lake Tahoe, CA.

KTCR is a daytimer operating on 690 mHz with 500 watts. The FM has 50kw on 97.1 mHz and an antenna height of 150 ft. Blackburn & Co. brokered.

#### WVOC Brings \$2 Million In Bluegrass Sale

Bluegrass Broadcasting has sold WVOC/Columbus, GA for \$2 million to Aylett B. Coleman, subject to FCC approval. Coleman owns WXLK/Roanoke, VA, while Bluegrass retains WHOO-AM & FM/Orlando, WWSA & WCHY/Savannah, and WVOK-AM & FM and WKYT-TV/Lexington, KY.

WVOC has 100kw at 102.9 mHz, with an antenna height of 1521 ft. Cecil L. Richards was the broker.

#### Sunrise Buys KNKS & KKYS For \$1.75 Million

Kings Broadcasters has sold KNKS & KKYS/Hanford, CA to Sunrise Communications for \$1.75 million plus other unspecified considerations, subject to FCC approval. The stations were Kings's only broadcast properties, and become the first for the recently-formed Sunrise Communications, a joint venture of Sunrise Media and Lartec Investment Co. Sunrise Communications' shareholders are former Stauffer Broadcasting executives for the most part.

KNKS is on 620 kHz with 1000 watts, while KKYS is on 107.5 mHz with 50kw and an antenna height of 500 ft. above average terrain. Broker for the sale was William A. Exline.

### Thompkins Now E/P/A VP

Veteran promotion executive T.C. Thompkins has been promoted to VP/Black Music Promotion for Epic/Portrait/Associated Labels, where he had been Director/Black Music Promotion since 1979. Thompkins will report to VP/National Promotion Frank Dileo.

Dileo commented, "We are very fortunate to have an executive of T.C.'s expertise at the head of our black promotion activities. T.C.'s achievements are widely respected throughout the music industry. Given his exceptional track record, I am confident he will take his department to new levels of success."

Thompkins joined CBS in 1977 as Black Music Local Promotion Manager, based in Chicago. He previously held regional promotion positions for Capitol, ABC, and Stax Records.



T.C. Thompkins

#### Country Battle

Continued from Page 3

rent morning personality Dino Delgallio shifts to afternoons, and afternoon man Doug McGuire becomes Assistant PD, leaving the air, but retaining his MD's duties. Cole told R&R, "We have hired Jim, a highly talented professional, on the basis of his ratings success and because he is the base of the WPKX audience."

As a footnote to the Washington morning maneuvers, Gary Dee has changed the spelling of his airname to Gary D.

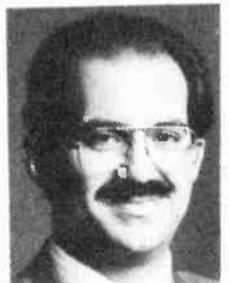
### Barber Promoted To OM At WGLD

Ray Barber, most recently Assistant Program Director at WGLD/High Point-Winston-Salem-Greensboro, has been promoted to Operations Manager. A five-year station veteran, he first came aboard as an air personality. Barber succeeds former OM/PD Ed Owens.

"It's been something I've been wanting ever since I came to the station," Barber told R&R. "I'm really thrilled that it finally happened; I just want to go for it. This is a terrific place to work for, and my loyalty is deep-rooted in the station. I can't stress enough the way I feel about (owner) Mann Media." In addition to his new post, Barber will retain his afternoon announcing duties.

### Fine Upped At Arista

Dennis Fine has been promoted to the new position of VP/Media & Creative Services at Arista. The seven-year label veteran had been VP/Publicity & Press Services, and continues to supervise those areas while adding supervisory duties in trade and consumer advertising, merchandising materials, and art direction.



Dennis Fine

In making the announcement, Arista Exec. VP/GM Sal Licata commented, "Dennis Fine has consistently conceived and implemented campaigns that have brought a high level of public visibility to Arista and its artists. I have great confidence that in his new capacity, his abilities as a record executive will continue to make an important contribution to Arista."

#### Solid Gold

Continued from Page 3

domestic release Toronto's "Girls Night Out" LP. The New York offices are located at 1697 Broadway, Suite 1209, New York, NY 10019.

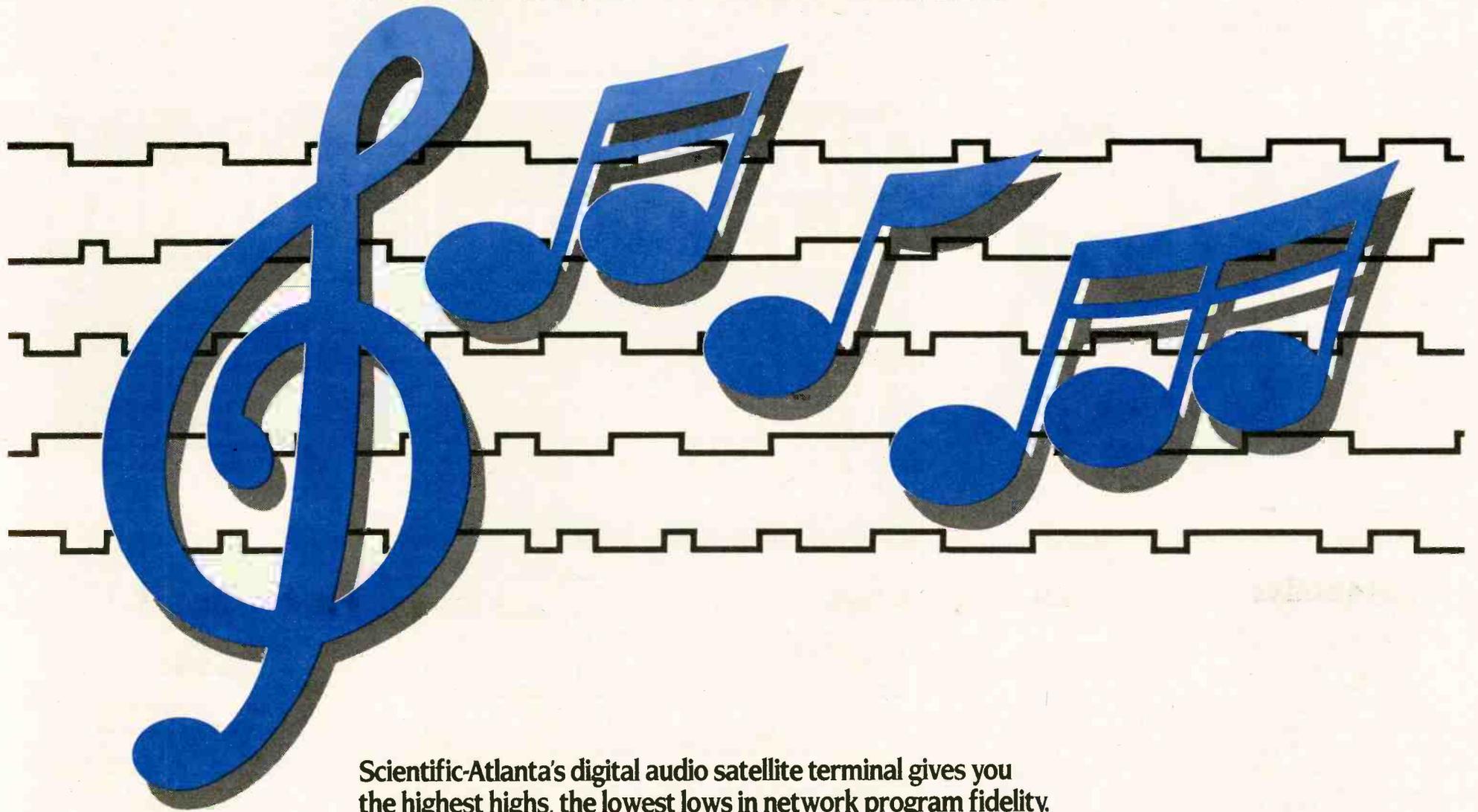
MCA President Irving Azoff commented, "We are tremendously happy to welcome Solid Gold to the new MCA family, and we look forward to spreading their Canadian success to America and Britain." Solid Gold co-principals Steve Propas and Neill Dixon said, "It has been a dream of ours to expand our Canadian success internationally, and we're looking forward to working with our new associates in New York City and with MCA nationwide."

#### Feiden

Continued from Page 3

In addition to his A&R post, Feiden also served as VP/Development for Arista's ADA Films. His background includes Director of A&R for RCA, and stints as Associate Editor at Record World and Interview magazines.

# SOUNDS YOU'VE NEVER HEARD BEFORE.



## **Scientific-Atlanta's digital audio satellite terminal gives you the highest highs, the lowest lows in network program fidelity.**

Scientific-Atlanta brings you the first major advance in network radio program delivery since there were network radio programs to deliver: the digital audio satellite terminal.

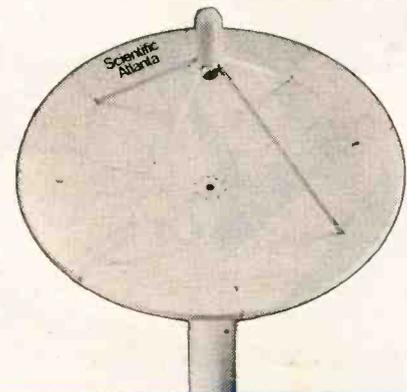
Listen to the crisp, clean signal quality featuring 80 dB of dynamic range and a full 24 dBm peak signal level. And then notice the low distortion characteristics—less than .3% THD. We make it sound like the program is originating in your own studio.

Our new digital audio

terminal also offers fast set-up and long-term reliability. Plus ease of operation: you can make a program change with a simple flip of a switch.

Once you hear the dramatic difference of digital satellite distribution, you'll be introduced to a quality of sound you've never known before. Find out more right now by contacting P. Michael Kelly. The new digital audio terminal from Scientific-Atlanta—the choice of four of America's leading radio networks.

**Scientific  
Atlanta**



Scientific-Atlanta Telecommunications, Digital Audio Marketing, 3845 Pleasantdale Road, Atlanta, GA 30340/(404) 449-2381

# COLUMBIA ALL THE

# 1

# 2

## PAUL McCARTNEY and MICHAEL JACKSON

### "Say Say Say"

#### Contemporary Hit Radio

### BREAKERS.

PAUL McCARTNEY AND MICHAEL JACKSON  
Say Say Say (Columbia)

82% of our reporters on it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 190 including WHTT, B94, Z93, Q105, WLS, WLOL-FM, KZZP. See Parallels, debuts at number 37 on the CHR chart.

#### Adult / Contemporary

### BREAKERS.

PAUL McCARTNEY AND MICHAEL JACKSON  
Say Say Say (Columbia)

49% of our reporters on it. Rotations: Heavy 6/6, Medium 22/22, Light 34/34, Extra Adds 3, Total Adds 65 including WFBR, WTAE, WLTT, WSB-FM, 97A1A, WQUE, WFYR, WCZY, WOMC, WCCO, KS94, KHOW, KPPL, KGW, B100, KFMB, and 50 more. Debuts at number 29 on the A/C chart.

## FIRST WEEK OUT!

## JOURNEY

### "Send Her My Love"

#### Contemporary Hit Radio

### BREAKERS.

JOURNEY  
Send Her My Love (Columbia)

66% of our reporters on it. Moves: Up 46, Debuts 38, Same 39, Down 0, Adds 31 including WLOL-FM, KOPA, XTRA, Q100, WVIC, K96, WIKZ. See Parallels, debuts at number 34 on the CHR chart.

## The Fourth Single From "FRONTIERS" Is A Home Run!

# DRIVES THE HITS WAY HOME!



# 3

# 4

# 5

## ELVIS COSTELLO

AND THE ATTRACTIONS

“Everyday I Write  
The Book”

### CHR NEW & ACTIVE

ELVIS Is In The Record Books  
With These Stations:

WHTT 28-23	KFI 15-9
WBEN-FM add	WGUY 11-7
WHTX 30-26	WOMP-FM 37-30
KAFM 30-26	WKHI 28-20
Q102 27-20	KNOE-FM 34-28
KIMN 26-21	WXLK 9-8
KEARTH 23-18	KKQV 23-18
KIIS-FM 20-16	WHSL 12-9
KIQQ 17	WCIL-FM add
KMJK 31-27	KBIM 30-22
KFRC add 38	KZOZ add 27
KYUU deb 25	KIST 36-30
WTIC-FM 16-14	WXKS-FM 23-21
98PXY add	WPHD 21
WBBQ 7-2	CKGM on
WDOQ add	WCAU-FM 35-33
WANS-FM 34-29	Q103 30-27
WOKI 29-24	XTRA 22-20
WFMI 9-6	WKFM 25-21
KRGV 15-10	WPST 21-17
WNVZ 39-34	KZZB 11-10
WGRD 10-9	WHOT 35-31
WZPL add	KMGX 28-24
KQMQ 24-19	KISR 27-23
KLUC add	KDZA 28-24

## LOVERBOY

“Queen Of The  
Broken Hearts”

### CHR NEW & ACTIVE

WLS add	WBBQ 36-31
WLS-FM add	KZZB 30-21
WPHD 20-16	WSSX 30-21
CKGM deb 37	KZFM 28-22
CFTR 36	WANS-FM 39-33
CHUM 30-28	WOKI 32-19
94Q 29-25	KMGK 39-32
KAFM 16-11	WGRD 11-10
93FM 26	WZZR 34-24
Q105 26	WJXQ 17-11
B96 31-28	KZ93 add 26
WHTT 39	WRKR 33-23
WBEN-FM 39-20	K107 25-19
Q102 18-12	KSKD 26-21
WGCL 27-23	WIKZ 30-21
WABX 39-33	OK100 25-18
WKT1 30-27	95XIL 13-6
KHTR deb 21	KQIZ-FM 7-4
WLOL-FM 27-17	KTDY add
KIIS-FM add	WISV 25-16
KIQQ 29-26	KKXL-FM add
KMJK 36-34	KRNA add
KNBQ 35-31	KWTO-FM add
K104 20-16	KBIM 38-28
WYCR 30-23	KIST 38-32

**HARD  
HITTING  
ROCK & ROLL**

## PAUL YOUNG

“Wherever I Lay  
My Hat  
(That’s My Home)”

### SIGNIFICANT ACTION

A High Scoring Player  
On These Stations:

WCAU-FM add	KIST deb 34
CFTR add	WXKS-FM
WFLY add	CKGM
WKRZ-FM add	PRO-FM
WBBQ add	CHUM
KZZB deb 39	KIQQ
WQID add	WKFM
WZLD add	WNFI
KZFM add	KBFM
94TYX add	WZPL
KRGV 28-24	WHOT
WSFL 22	KQMQ
WJXQ add	KSKD
KITS add	WFBG
WGUY 32	WACZ
WTSN add	WIGY
WPFM 26-20	WERZ
WAEV 30-26	WJBQ
WGLF add	WISE
KKQV add	WJAD
KBIM add	KNOE-FM
	99KG
	KCDQ
	KSLY
	KZOZ

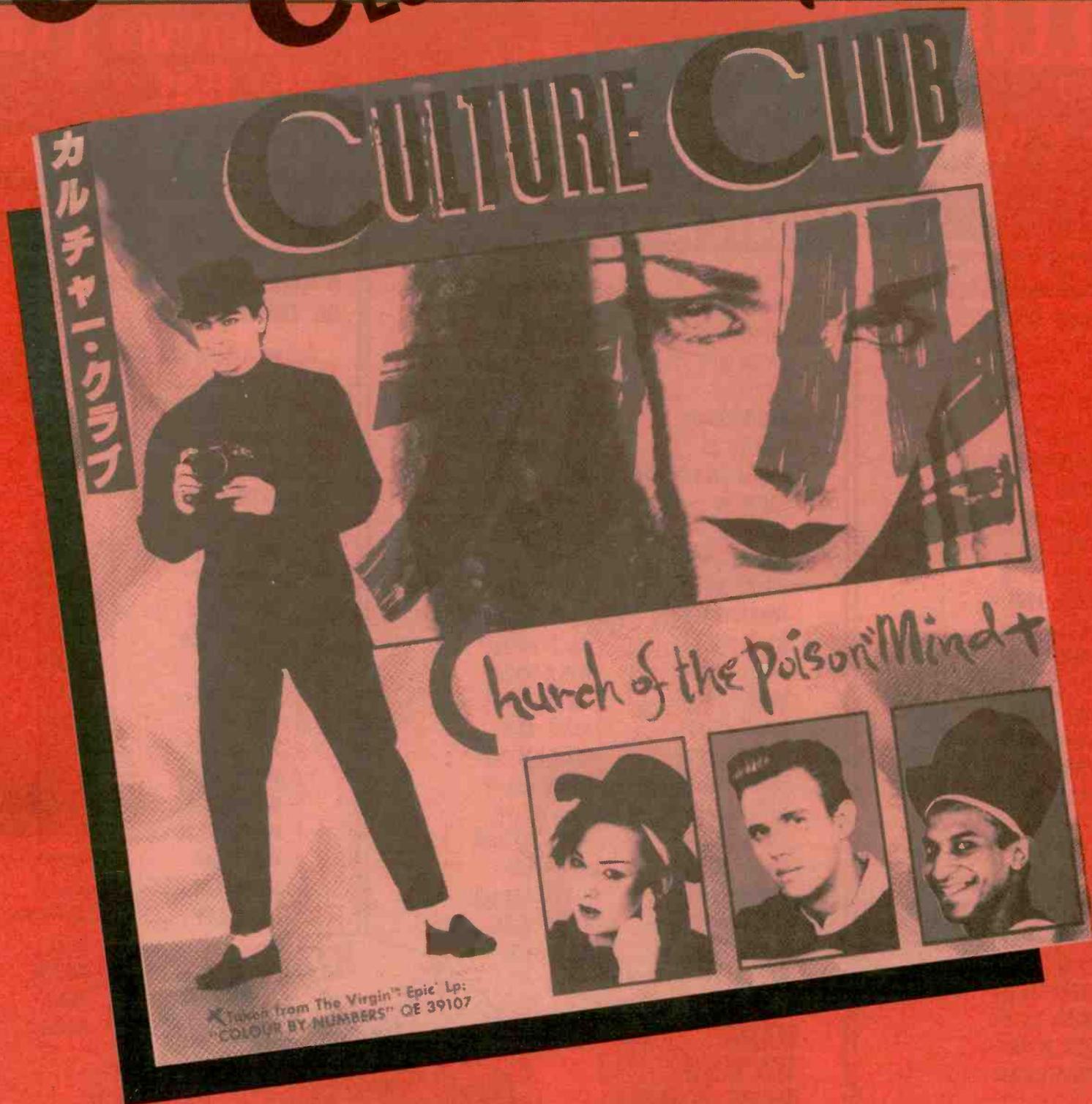
**KIIS-FM  
L.A.'s  
#1 Radio Station Adds  
HERBIE HANCOCK'S  
“ROCKIT”**



Epic Records Is  
Proud To Announce  
The Release Of

CULTURE  
CLUB

Church of the  
poison Mind +



Taken From The Forthcoming Album  
"Colour By Numbers"

Virgin™

Epic

# CALENDAR



BRAD MESSER

## What'll Ya Have, Vanilla?

Was the KAL airliner shutdown worth a bulletin? Some stations, including WBLS in New York City, believe it wasn't. ND Mark Riley is quoted in the publication *Earshot* as saying, "If we break format and they don't, we get hurt."

His opinion is probably shared by more people than mine. I believe the "music is everything" attitude has been pushed to an unfortunate and even ridiculous extreme. Fitting news coverage into a tight little two-minute box may be perfectly acceptable to a lot of folks, but I believe there are some times when the ordinary format should be bent to allow room for extraordinary information.

It is true that most of us feel safe and reassured by an unchanging routine, but it's also a fact that without an occasional jump out of the rut we get bored. An increasing number of PDs oversee rigidly-formatted stations at which the ultimate goal would seem to be avoiding doing anything out of the ordinary. Sounds dismally boring to me.

Not that I miss the "first news first" days when newsrooms were equipped with bells and

whistles and echo boxes, and not that it was necessarily better to run promos containing such timeless barf as "when big news breaks out we break in," but there's a certain something lacking these days. We're in such a plain-vanilla doldrum that it's easy for one who deeply cares about radio news to become frustrated and disappointed, witnessing the strength of radio news being diluted by people who refuse to take advantage of its unique assets, including immediacy and adaptability.

Some folks define intelligence as the ability to successfully adapt to change. One of my definitions of change would be a fast-breaking news story, and adapting would include taking a minute between tunes to tell people what's going on.

On the other hand, the people who never want to break the tight routine probably feel that intelligent adaption is having the good sense to act just as the majority now acts. The majority desires to jam news into a standard little box. I'd love to see that attitude jammed somewhere else.

### Columbus Day

**MONDAY, OCTOBER 10** — Christopher Columbus wasn't one of the flat-Earth believers. He understood it's a globe, but he badly miscalculated the size. Earth is about four times larger than he thought. After sailing about 2700 miles, Columbus thought he had covered enough ocean to get him to the Far East, when really his three ships were only in an island group southeast of Florida. Today's the legal holiday, but his arrival in the *New World* was on October 12, 1492.

Laundry detergent went on sale 50 years ago today in 1933. The first international direct-dial phone call was placed in 1951. Vice President Spiro Agnew resigned in 1973 after a plea-bargain to avoid tax evasion charges linked to illegal kick-backs.

Tanya Tucker is 25. Martina Navratilova, whose first Wimbledon championship was in 1978, is 27. Asia's Greg Lake is 36. Ben Vereen is 37. Grace Slick is 44.

### Glass "Cotton Candy"

**TUESDAY, OCTOBER 11** — Two researchers patented the process for producing fiberglass 45 years ago today. "It's very similar to making cotton candy," says Stan Collins of the Owens-Corning company. "You take molten glass, flow it through a rapidly rotating spinner with little teeny holes all around the outside edge, and the centrifugal force makes the glass flow through the holes." Only a fraction of fiberglass is molded into car bodies, shower stalls and sports equipment: the overwhelming majority is hidden inside walls and ceilings as insulation.

Baltimore was founded in 1730. The first in-flight meals (simple box lunches) were served in 1919. This is the 25th anniversary of the first rocket to the moon, the USA's Pioneer 1 of 1958.

Note: Last week, an inadvertent typo, probably of Soviet origin, dated the Sputnik launch as 20 years ago instead of the actual 26 years.

### First State Insane Asylum

**WEDNESDAY, OCTOBER 12** — The first state-supported insane asylum opened in 1773 in colonial Williamsburg, Virginia, which had a population of about 1000 citizens and 1000 slaves. The asylum had 24 cells but only 12 people were committed initially. Treatment of the mentally ill included blistering, bleeding, and ingesting opium.

In 1681 a London woman was publicly flogged for "involving herself in politics."

Former Yankees shortstop-turned-broadcaster Tony Kubek is 47. Opera star Luciano Pavarotti is 48. Sam Moore of Sam & Dave also is 48 today. Comedian-turned-political activist Dick Gregory is 51.

### White House Cornerstone

**THURSDAY, OCTOBER 13** — When George Washington became our first President, his buddy Thomas Jefferson promoted a \$500 contest to find an architect to design a Presidential Palace. Thirty-year-old Irish-American architect James Hoban won the contest by submitting a design based on the Duke of Leinster's residence in Dublin, Ireland. The cornerstone was laid on this date in 1792 but the White House took so long to build — eight years — that George never got to live in it.

Roman Emperor Claudius was murdered by his wife in the year 54; their son Nero succeeded him.

The National Safety Council is 70.

Marie Osmond was seven when her pro career began with the Osmond Family Singers in 1966; today she turns 24. Craig McGregor, formerly of Foghat, is 34. Anita Kerr is 56. British Prime Minister Margaret Thatcher is 58.

### Nobel Prize For King

**FRIDAY, OCTOBER 14** — Dr. Martin Luther King Jr. was awarded the Nobel Peace Prize in 1964.

Test pilot Chuck Yeager flew the Bell XS-1 rocket plane through "the sound barrier" in 1947.

Justin Hayward of the Moody Blues is 37. Watergate figure John Dean III is 45. Actor Roger Moore, best known from James Bond movies, is 56.

Tomorrow (10-15) musician Richard Carpenter turns 38, as does baseball star Jim Palmer. Penny Marshall of "Laverne & Shirley" will be 40, Linda Lavin of "Alice" turns 46, and tomorrow the man who saved Chrysler, Lee Iacocca, will be 63.

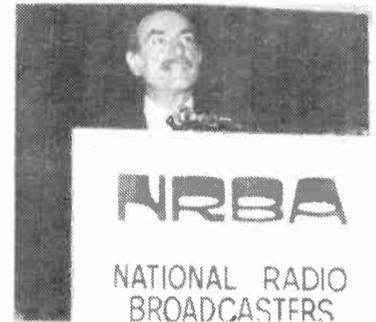
Sunday (10-16) Suzanne Somers will be 37.

### NRBA

Continued from Page 1

rooms, while informative, were sparsely attended. Monday and Tuesday's sessions were generally more crowded, as most of the conventioners had completed their Bourbon Street sightseeing. The exhibit areas remained active during the entire three-day period.

The NRBA made a strong showing with its 1983 gathering, breaking all previous registration figures. Although a central theme was not readily apparent for the convention, NRBA's "We're For Radio" slogan was everpresent and appropriate.



**CHANGING OF THE GUARD** — Past NRBA President Sis Kaplan (left) offers her "farewell" address as she introduces FCC Chairman Mark Fowler. (Right) New NRBA President Bernie Mann welcomes NRBA Golden Radio Award recipient Walter Cronkite.



**AREN'T YOU BETTER OFF?** FCC Chairman Mark Fowler's remarks were warmly received at the NRBA Convention in New Orleans. Outlining his accomplishments toward "unregulation," Fowler asked the assembled broadcasters, "Aren't you better off?"



**WALTER REMEMBERS** — Walter Cronkite gave the NRBA audience a rare treat Monday (10-3) when he recreated his youthful announcing style. Reminiscing about his early days at KTUT/Austin, Cronkite launched into a lively "From the beautiful Driscoll Hotel in downtown Austin, this is Walter Cronkite speaking . . ." complete with his hand over his right ear.



**CRONKITE ENCOURAGEMENT** — On a more serious note, Cronkite urged broadcasters not to forget their responsibilities in the areas of news and public affairs. In accepting NRBA's Golden Radio Award, he told the gathering that radio is unique in its ability to inform in times of crisis.

# News/Talk



BRAD WOODWARD

## PIONEERS' PERSPECTIVE

# News & Talk: Evolution Of A Format Revolution

The all-News and all-Talk radio formats have been flourishing for only two decades or so, but their impact has been overwhelming. News and Talk stations hold down secure niches in the ratings structure of every major market, often dominating the radio wars (KMOX, KGO, KABC, etc.). In keeping with the theme of R&R's tenth anniversary issue, I talked to some of the key developers, innovators, and executors of the News and Talk formats to collect their reminiscences and observations on the past, the present, and the future of the News/Talk field.

### Jack Thayer, VP/GM WNEW/New York

(Former VP/GM of KLAC/Los Angeles in its early Talk format)

"The miracle of Talk radio occurred with the marriage of radio to the telephone. Suddenly there were no socioeconomic barriers. Rich, poor, black, white, young, old, all had a platform to share opinions and feelings. It met the need of the lonely. It provided a springboard for information. It gave 'power' to the 'powerless.'

"As VP/GM of KLAC in October 1965, I inaugurated the first morning drivetime talk show with the late Joe Pyne. Pyne's rapier-like approach was the perfect antagonist for the Southern California audience. The immediate success with



Jack Thayer

advertisers and listeners converted the station into the first 24-hour 'Two-Way Talk' station. Controversy was the key. The station provided listeners with every shade of opinion, and the airwaves crackled with opinions, challenges, debates, and arguments. When Joe couldn't convince someone of 'his' point of view, he would utter those famous words, 'Go gargle with razorblades,' and hang up.

"Talk radio met the need of the lonely. It provided a springboard for information. It gave 'power' to the 'powerless.'"

—Jack Thayer

"Talk radio has changed over the years. Once a voice of controversy and open discussion, it has become more news, discussion, information-oriented. The conversations now are more about sex than local or national issues.

"Given time, there will be a telephone-talk station in every market in America. It may be part News/part Talk, but it will be a sounding board for community opinion. Combinations of CNN2 News/ABC Talk Network, Larry King, plus local news and local telephone talk shows could be the prototype of stations in the future. Some think it is limited to AM radio, but I believe the first station to go Talk or News on News/Talk on FM will find a large, enthusiastic audience waiting for the service."

### Stan Brooks, WINS/New York (WINS ND when all-News format was adopted in 1965)

"I believe we were the first major station in a major city to do it. I think in the beginning, our first concern on that April morning was how are we going to stay on the air all day. Are there going to be enough stories?"

"As it happened, we didn't run out of news. We had the blackout that wiped out the whole Northeast. We had the city's first transit strike for 12 days in our first years. The Vietnam war heated up. All kinds of things just kept going.



Stan Brooks

"It was risky in the sense that we didn't know if all the sponsors that had bought rock & roll radio would be interested in news, and they didn't know what the station would do. So we had all our sponsors go on hold for a while. And all our listeners probably went on hold. We had to build a new audience, build a new image, and convince the city and the surrounding suburbs that we were going to do a good job of news.

"For the future, the format may be altered by technology making it easier to broadcast live from news scenes, and from computers helping get news from the source to listeners faster. I think the technology will direct us in where we're going."

### Bob Hyland, CBS Regional VP/GM KMOX/St. Louis

"KMOX moved into primetime Talk in February 1960. Through the years that followed, we expanded the format to include four hours on weekday afternoons, more than seven hours on the average weeknight, and as much as 20 hours over the weekend.

"We're very pleased with it; in fact, we have no plans to change in the future other than try to refine it. It's a very expensive format if you do it right. If you don't do it with a full staff and a full commitment to the idea, it won't succeed.



Bob Hyland

## 10 Tenth Anniversary Issue

### 10 FOR 10: News/Talk

Vic Bremer • Stan Brooks • John A. Gambling • Ben Hoberman •  
Bob Hyland • Mickey Luckoff • Dick Penn • Peter Straus • Jack Thayer •  
Joe Whalen

"The future of the format looks as bright as its past and present. It's a self-renewing format. We can change topics on a moment's notice to keep public interest high.

"It's a self-renewing format. We can change topics on a moment's notice to keep public interest high." —Bob Hyland

"National talk networks have their place; I feel they're all part of the idea. But we feel ours will continue to be successful; as to theirs I think the jury's still out on that."

### Mickey Luckoff, VP/GM KGO/San Francisco

"Newstalk, a one-word term we coined, has matured and mellowed over the past ten years. Of course, the times somewhat dictate the tone. During September 1983 it was shades of the '60s, thanks to the Russians. Acts of war, impeachment, disaster, a hot election, a debatable occupation of foreign territory all bring out the best of Newstalk. What better place exists to vent one's beliefs, feelings, and/or the opportunities to listen in or to contest someone else's?"

"Generally speaking, the screamers of the '60s are gone. Good effective Newstalk hosts of the '80s must be well-read, well-informed, and have the ability to interview and entertain. We are also experiencing an influx of specialty programs; i.e., psychologists, financial experts, MDs, etc.



Mickey Luckoff

"Today, thanks to satellite distribution systems, we're witnessing an influx of Newstalk stations. Owners are seeking the least expensive and most expedient way in which to get into the format. Some stations are testing the format by using network product at night, while others are using the 'total immersion' method by taking what they consider to be the best of what is available on a national basis.

"There is a place for Newstalk, but it is highly specialized (as good radio must become), and there is a definite limit as to how much of it will draw an audience and succeed."

—Mickey Luckoff

"The point remains, the morning show should remain local and compatible with either local and/or nationally-distributed product. The station must still be promoted and programmed as if the product was locally produced. Nationally-syndicated product is not a cure-all — especially in major markets — and while Newstalk is hot right now because it seems to be an easy way to change formats and fill out the program day with high-priced talent, there will be a shakeout like hula hoops and cable. There is a place for Newstalk, but it is highly specialized (as good radio must become), and there is a definite limit as to how much of it will draw an audience and succeed."

### John A. Gambling, Morning Man WOR/New York

"Within the 25 years I've been on the air, the major change is that there is competition. When I started we were not all-Talk, but we were the only ones in town. Now New York has two all-News stations and two all-Talk stations in addition to WOR.

"Morning radio has also become far more complex. I used to run pretty much a one-man band 25 years ago; except for a newscaster I was it, and I did some of the news myself. Today I am surrounded by people; it has become a far more complex program and provides significantly more information and more detailed information than we did before.



John A. Gambling program and provides significantly more information and more detailed information than we did before.

"In morning talk or morning service radio, you can't narrowcast too far. You still have to appeal to the commuter; you've got to have the information the subway straphanger wants, the information the person who does not go to work wants. Probably morning radio for a talk or information-oriented station may well be the last vestige of what we used to call broadcasting.

"In morning talk radio, you can't narrowcast too far. You've got to have the information the subway straphanger wants."

—John A. Gambling

"I think the technical advances in communications are probably going to have the greatest effect on information radio. We're pumping out more and more information over the last ten years, and if you follow that curve . . . I'm not sure how much more we can get into 60 minutes or five hours, which is what I do, but we always seem to manage."

### Ben Hoberman, President ABC Radio

(Architect of Talkradio format)

"When I think back to the early days of Talk on KABC, I remember vividly both the exciting days of getting the format moving

"We had to invent the rules as we went along. We were different than anything else on the air, and that was the groundwork for our eventual success."

—Ben Hoberman

and those which seemed incredibly frustrating. There are some important parallels between those days and today, as we continue to watch the emergence of ABC Talkradio.

"It is my experience that this kind of format takes more time to develop than most others. But once it takes hold, it has the potential to be an incredibly important public service as well as a valuable programming franchise.

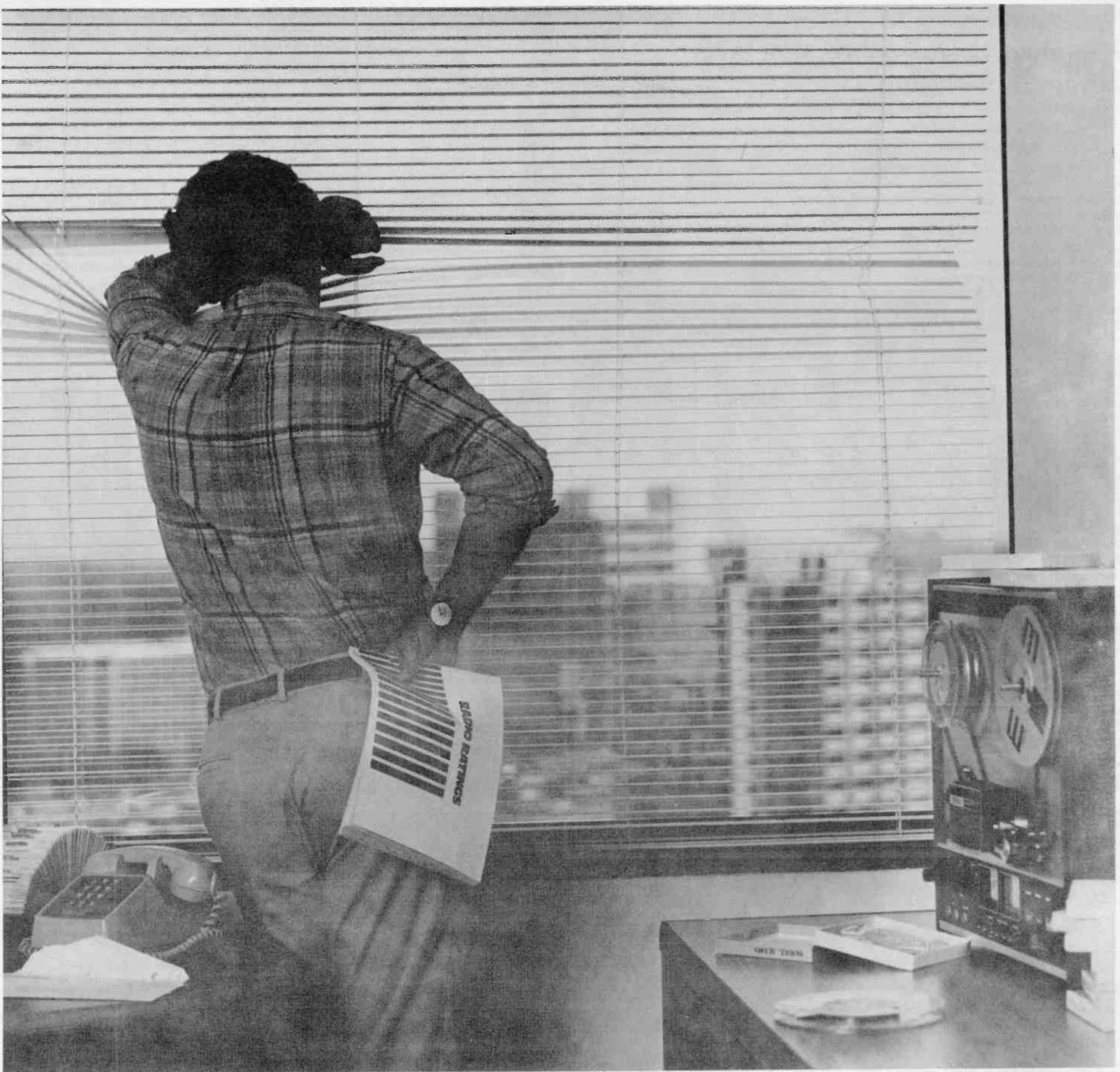


Ben Hoberman

When we broadcast the first 24-hour Talk format in the early 1960s, we heard from more than a few doomsayers. Few thought we would succeed in a market where music seemed to be the single format option.

"We had to invent the rules as we went along. Of course, they changed as audience needs evolved. New kinds of advertisers had to be developed, and fast. We were different than anything else on the air, and that was the groundwork for our eventual success."

Continued on Page 30



**You're looking at a man who could use some good news.  
The new AP Network News.**

As Program Director, your job is to get and keep listeners. To do that you need good strategy, determination and the best tools to work with.

At AP Network News, we want to help. That's why we're generating an additional 24 dynamic, drive-time news updates each day. All free of commercial clearances.

A two-minute NewsWatch highlights breaking news at the bottom of the hour. Our 60 second NewsMinute features the top stories at two minutes before the hour.

We've added these reports to our schedule of hourly newscasts, already available in 2½ and five minute versions.

Our new reports are short, and they're jammed with reliable information. You'd expect that from AP.

What's more, they add unmatched flexibility to your overall programming.

And AP Network News actually helps you keep listeners tuned to your station while keeping them tuned-in to the world.

There's more. AP Network

News has expanded its feature programming, from consumer affairs to computer news. It's information programming you and your audience will enjoy.

Best of all, our increased service comes without an increase in cost.

So, if you can use some good news in your ratings battle, call Glenn Serafin at (212) 621-1511 for more information and our latest demo tape. He'll explain how AP means good news for your lis-

**AP** teners—and good news for you at ratings time.

**Associated Press Broadcast Services. Without a doubt.**

# News & Talk: Evolution Of A Format Revolution

Continued from Page 28

**Joe Whalen, VP/GM  
WAVI/Dayton**

"The state-of-the-art has progressed from a rubber band-and-paperclip function to a sophisticated control room which resembles the cockpit of the newest jet. Yet some of the basic concepts of good telephone talk; i.e., controversial, topical, and universal subject matter, are as salient today as they were ten and twenty years ago.

"The most popular subjects for discussion; e.g., sex, religion, politics, astrology, sports, and professional advice, are the very same ones from the popularity charts of the Sixties and early Seventies.



Joe Whalen

"Talk is expensive but rewarding. The format is the most antithetical alternative to the vast majority of radio programming, music in all forms. And it has that mystical quality of touch... personality... warmth... drama... spontaneity... intimacy... pathos.

"The most popular subjects for discussion are the very same ones from the popularity charts of the Sixties and early Seventies."

—Joe Whalen

"You've got to give your listener a local shot. He's got to be able to opine about graft in City Hall or the need for a new traffic light at Third and Main, as well as comment on Reagan, Lebanon, or the ill-fated

South Korean jetliner.

"Talk radio is exciting, often electrifying, when there is a dynamic or tragic breaking story. It's pure entertainment with a lot of information, and the audience has the choice of being a passive listener or active participant. Not bad."

**Dick Penn, VP/GM  
NBC Radio Networks**

"The major challenge in developing a network talk program was structuring it so it would play in Peoria as well as New York,

"A network program can be more local than a local program. It all depends on the subject matter."

—Dick Penn

Des Moines as well as Los Angeles. After doing a lot of talking with stations around the country in which a lot of ideas were exchanged, we were led to the conclusion that the areas of programming interest that seem to have universal appeal were two—personal and financial dealings. The problem remained, however, how to frame a national network talk show that would have local appeal.



Dick Penn

"The fact is, a network program can be more local than a local program. It all depends on the subject matter. If it is something people can relate to and find useful in their own lives, then it will be the kind of programming they will want to hear. And there is no question in my mind that people are more interested in learning more about how to deal with their own personal and financial problems than conversation about some national or local political issue. The reason is simple: the former affects them directly and the latter does not.

"Enter Talknet. Talknet is a seven-night

a-week lineup of self-help call-in programming. Essentially, Talknet was an idea whose time had come. The outlook for the future? It really couldn't look better."

**Peter Straus, Chairman  
WMCA/New York**

"WMCA switched from Top 40 to News/Talk in the early '70s on the theory that New Yorkers needed more than music in their lives. In the wake of Vietnam, the violent deaths of the Kennedys and Martin Luther King, people were searching in a way they never had before to find their place in the world, and to understand better the events that affected their lives. Our mission, then as well as now, is to exchange with the New York area citizen views about his or her life and to provide information about everything from weather to finance to sex.

"WMCA became the first two-way Talk station in New York because we were convinced it was important to talk about hard ideas as well as soft drinks.

"In planning for the future, WMCA will continue to depend heavily on local programming, and to demonstrate an understanding of the



Peter Straus

"WMCA became the first two-way Talk station in New York because we were convinced it was important to talk about hard ideas as well as soft drinks."

—Peter Straus

changing demographic composition of New York and America as a whole. The population is getting older. Life expectancy has been rising at an amazing rate. In 1920, a person could reasonably expect to live to 54; today he or she can anticipate reaching

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**Vic Bremer, News & Program Mgr.  
KIRO/Seattle**

"KIRO Newsradio as a format came into existence in June 1974. The change to the

"Far too many news and information broadcasters are looking for a new angle in presenting this format."

—Vic Bremer

Newsradio format came amid speculation from other local broadcasters that it would never work. And at first there were some crossed fingers. Even a major research company had counseled against making the move, but the move was made and there has been no looking back.

"The basic news and information format remains unchanged through the decade of programming. The thrust is the same — if it's news... get it on the air now.



Vic Bremer

"Far too many news and information broadcasters are looking for a new angle in presenting this format. Far too few news and information broadcasters realize that to succeed with the listeners, you must deliver the product and deliver it in a listenable way... accurately and with sensitivity."

"Far too many news and information broadcasters are looking for a new angle in presenting this format. Far too few news and information broadcasters realize that to succeed with the listeners, you must deliver the product and deliver it in a listenable way... accurately and with sensitivity."

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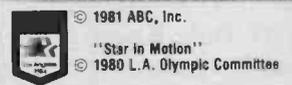
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# Contemporary Hit Radio



JOEL DENVER

## LEARNING FROM THE PAST

# CHR Reflects On Ten Years Of Change

It seems almost like yesterday when I saw my first copy of R&R. I was MD at WFIL/Philadelphia at the time, and the station was still one of the hottest CHR stations in the country. I was learning all I could from one of the best programmers, Jay Cook. At the time I never envisioned the possibility of one day being an Editor for R&R, but a lot has changed in the past years.

This week, in celebration of R&R's Tenth Anniversary, I've talked with ten individuals directly connected to CHR. As divergent as their careers may be, they all share a deep affection for radio. Their contributions to the industry and our format have been documented on these very pages, and no doubt will continue to be in the future. Their insights on where we've been and where we're headed make for some interesting reading.

### The Quintessential Observer

Paul Drew has programmed all over the country, and in his years as RKO's VP/Programming, he gained the reputation of a trained observer of things around him. Now in his role as lecturer and consultant, he deflates a myth. "In 1983 there are fewer programming secrets than ever. More MDs are talking with each other and asking about ideas and events taking place within another market. People are taking it upon themselves to dig deeper to find new things to do.

"Yet," he reflected, "many of the new ideas are simply old ideas that are modernized. Michael Spears once told me, 'It's easier to get a new audience than to get a new idea.' Repackaging these old ideas is something that's worth doing. Jingles have always been a good idea and are now being used again. They weren't used for a while because PDs sometimes exhibit a tendency to have blinders to the audience segment they are trying to reach.

"It's just like CHR. Programmers put blinders on to its advantages as a format. What makes CHR so successful is that the best of all areas can crossover, and it becomes, in essence, a public jukebox, but only in terms of music. A jukebox operator has to put 100 titles in his box, and he wants to get as many quarters from it as possible. The same goes for CHR."

"The minds of many 40-year-olds are only 18, and I've always aimed my programming at the mind vs. the body. You can get adults with rock music since many adults, mentally, are under 25. People like to think young." —Paul Drew

Paul went on to offer insight as to how we got off base a few years ago. "The ratings books rate people chronologically, but programming is aimed at people's mental age and/or attitudes. The minds of many 40-

year-olds are only 18, and I've always aimed my programming at the mind vs. the body. You can get adults with rock music since many adults, mentally, are under 25. People like to think young. It's the beauty of CHR. Don't pay attention to the body, pay attention to the mind."

### Spend It If You've Got It

Congressman Cecil Heftel (D-HI) was a broadcast maverick ten years ago. He broke all the existing records for big money giveaways when his 13Q/Pittsburgh and Y100/Miami debuted with CHR formats. His philosophy was "price be damned, I'm out to be number one." While he still spends a lot of money at his stations, particularly WLUP/Chicago, WLTT/Cincinnati, and WZPL/Indianapolis, he does it in an updated manner.

"Radio today is like it was in the early '50s," he told me. "Radio was learning to reprogram itself in the face of TV. Programming had to appeal to a broader segment of the people, eventually becoming CHR as we know it today. It contained news, entertainment, and the most popular music, which was the most common denominator. When radio became more competitive in 1973, I discovered the new common denominator — cash.



Cecil Heftel

## What It Was, And What It Is

Just as radio in general has changed, so has CHR specifically. We've expanded, contracted, and expanded again. Here is a list of some of the more significant changes that came to pass over the last ten years. Who knows, with a little insight you might get a clue as to where things will be heading over the next ten.

- CHR's overall renaissance
- The return of the personality
- Currents supplant recurrents and oldies
- Jingle IDs are back
- Greater communication between programmers
- FM becomes the primary source of music entertainment
- AM stereo is introduced
- Stations begin marketing themselves as a product
- Consultants centralize programming
- Arbitron eliminates Pulse and Hooper, Birch takes hold
- Syndicated programming widespread
- Satellite delivery becomes a reality
- Programmers join the management ranks
- Minorities and females make strong gains
- Governmental intervention decreases

## 10 Tenth Anniversary Issue

### 10 FOR 10: CHR

Kent Burkhart • Paul Christy • Paul Drew • John Gehron • Cecil Heftel • John Lander • Pat Norman • Scott Shannon • Bill Tanner • Dan Vallie

"Today, the environment to spend money in large cash giveaways no longer exists. You no longer talk about being number one or being number ten. Today, you decide what audience you wish to reach, and target that audience with the things that will most appeal to them. You do it with the concept that you will be the dominant force for the demographic cell you're going for. In the early '70s, you reached for everyone, but today you've got to be more selective. When you go from eight stations in a market to 20, you can't have the same dominance you would have being number one among eight.

"Those stations that are spending massive amounts of dollars, including my own, are just spending those dollars differently in 1983. In Chicago we spend massive sums to promote, and for their market sizes considerable dollars in Cincinnati and Indianapolis as well. WZPL is dominant in Indianapolis and for that size market I don't think there is room for another in that particular format. The bigger the market, the more room available."

"AM stereo will not become a savior for AM. All of the people who grew up on FM will not have a reason to listen to AM just because it is now stereo."

—Cecil Heftel

As an early pioneer for CHR on FM, I asked Cecil if he felt any long-range threat from AM stereo. "AM stereo will not become a savior for AM. All of the people who grew up on FM will not have a reason to listen to AM just because it is now stereo. The only reason people will make the change back to AM is if FM gets too greedy and runs 20 minutes of commercials an hour, and AM only runs six. As long as FM keeps a commercial limit and provides superior programming, it will remain dominant."

He went on to predict, "You will see more innovation in AM programming. More strides will be made in keeping the available FM audience listening longer. I feel there will be multiple News stations in every market. I'll use magazines as a perfect example. On every rack there are a variety of magazines all presenting much of the same information, but in a different manner. AM will find the way to do it, targeting news and information to specific demographic cells.

"I still believe that quality people bring you a quality product, and I believe that radio owners today are more aware that if you invest in radio you will see a return so long as you invest it in the right programming. Be careful to go in with a format that will work, or the money will be lost. You've got to refine what you do with a fine-tooth comb. Remember, radio is a product, and you've got to promote it to attract the audience to it."

### The Need To Be Creative

WHTZ(Z100)/New York PD Scott Shannon finds the past ten years a lesson in how not to do the next ten years. "CHR, for me, is exactly the same as when I first started about ten years ago. I've never changed throughout this period, when others tried to shift directions. CHR never went out of my life as it did for other broadcasters. The resurgence of CHR is not that the format ever went away, it just wasn't being done very well." Citing an example, he said, "CHR was done on FM in New York before and it didn't work because it wasn't good. To this day, I believe that the people didn't get tired of WABC; instead the station ceased to serve the people."



Scott Shannon

Pointing the finger of guilt at upper management, Scott went on, "Ten years ago, the position of GM was looked on with god-like reverence. People thought the GM had the answer to everything. It soon became apparent that some GMs weren't qualified to do the job, and so a number of PDs were forced to become better executives to cope with the needs of the station. A lot of good has come out of this as the average age of the GM is lower today, and many of them are now coming from programming versus sales.

"In my style of programming I never allow things to become complacent. The icing on the cake has always got to be changed and be made sweeter. I urge everyone to develop their own style and ideas."

—Scott Shannon

"As a result, they realize that years ago you could just put together a good-sounding station and win, but today you've got to have everything covered. In my style of programming I never allow things to become complacent. The icing on the cake has always got to be changed and be made sweeter. I urge everyone to develop their own style and ideas. Over the past ten years I've seen too many people fall into a rut.

"Through the years I've avoided working in situations where I was constricted. Programming has become too centralized in this country, and as a result PDs are losing their own creative ways. For radio to survive, I charge every programmer to be inventive and creative enough to make each station he does fit the market and the needs of the audience, and not some prefabricated mold."

### We Only Know Rock Music

After ten years as VP/GM at KFRC/San Francisco, Pat Norman rides atop one of the most successful CHRs in the country. The fact that it's an AM station makes KFRC's continued ratings and revenue success even more remarkable. "The CHR for-

Continued on Page 34

# Irene Cara

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from the forthcoming  
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WRKR 34  
WXKS-FM on  
Y100 on  
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KILE on  
KBIM on

EVERYBODY'S CATCHING FARROW FEVER!



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# CHR Reflects On Ten Years

Continued from Page 32

mat, if anything, has remained the same from the standpoint of basics, and the fine points are adjusted to meet the needs of the times,” Pat began. “Contrary to other AM music stations, we have expanded our staff to include more people to cover more areas of service to the community.

“Today, rock music is really the only music out there . . . it is a way of life for the majority of the population. So it is the full service concept that separates us from the other radio stations. Selling this format is easier today than ten years ago, because everyone accepts this music as the most popular music.”



Pat Norman

“Today, rock music is really the only music out there . . . it is a way of life for the majority of the population.”

—Pat Norman

Naturally, Pat is a proponent of AM stereo. “AM stereo is going to be a big factor in our future. It all depends how quickly the manufacturers can get the receivers into the marketplace, and how quickly AM broadcasters get behind this concept and promote it. I think this is a panacea for AM if people will only promote it.

“If AM stereo really becomes successful, those stations that are running expensive Talk and News formats might even consider a return to playing music on AM. We have to put ourselves in the shoes of FM broadcasters ten years ago. They had to go out and promote themselves, and so do we. If we are successful, then it will be just radio, not AM or FM.”

### Taking CHR To The Streets

A radio neophyte at age 12, Kent Burkhardt is now Chairman of Burkhardt/Abrams/Michaels/Douglas & Associates, one of the most successful consultancies in radio. He still loves good old CHR. “I think that CHR radio compared to ten years ago is about the same, but the industry got nervous over Madison Avenue’s quest for 25+ demos. As a result, we moved away from CHR, but the listeners didn’t. With the advent of Hot Hits on FM,



Kent Burkhardt

it has put back into everyone’s mind that the listeners really never left, and the demos which we became overly concerned about are there as well. CHR has a beautiful demo spread.”

He noted that a lot of show-biz has been put back into radio again. “Promotionally we are more active outside the station. Ten years ago we played games on the radio, and while we still do, we now also know the value of staging events that attract attention. Management is giving the tools to programming because we are really in a war. The management that wins is the management that understands it can’t all be done on the air. An effort must be made in outside media to keep visible. It is a key point I’m stressing to all my clients.”

“Management is giving the tools to programming because we are really in a war. The management that wins is the management that understands it can’t all be done on the air.”

—Kent Burkhardt

Because Kent is involved with the Satellite Music Network and other alternative broadcast-related projects, I asked his opinion on the impact of video on radio. “There is no doubt that the world of video is here, and many stations are getting more involved in simulcasts. I think that these are worthwhile to both media, and I have no doubt of radio’s ability to survive it all.

“MTV is simply an extension of the music media. I think there will even be more TV services in the next few years,” he forecast. “Cable radio will begin to make inroads as well. Even with the acute competition, there is no way that radio will ever be blown out of the water. Look for even more improvement in

AM stereo, as these receivers become more and more prevalent in homes and cars. Who knows, AM might eventually mean ‘all music.’ ”

### The Music Makes A Difference

As EZ Communications’ VP/Programming, Dan Vallie has a national overview of a growing number of stations, some CHR and some A/C. Coming from the level of local PD, he remembers what it was like and reflects on that experience from his current position. “I remember as a local PD in other companies I was never given the autonomy to really run my department, but I give each of our program managers the responsibility to be the boss. I’ve pulled a lot of my present philosophy from past experiences and feel it helps me in what I’m doing now.”



Dan Vallie

While Dan acknowledges the increased duties of a PD over the past ten years, he points out the down side to that. “The biggest drawback to what is going on in broadcasting today is the lack of time to think and philosophize about improvement in programming. We are all too caught up in having to make hundreds of day-to-day decisions in areas of budgets, license responsibilities, and the like. It’s a situation I’ve recently made a promise to myself to change, and will try to help my program managers deal with as well.

“CHR as a format, and radio as an industry have gained a tremendous amount of respect compared to ten years ago. Back then we were all walking around with long hair, T-shirts, and snazzy satin jackets, but it was all part of the growing process. Through the years we have gone from being just PDs who picked the hits to business-conscious broadcasters.”

“One of the main reasons CHR is back is the record companies. We are at their mercy for music, and they have provided us with the finest quality music in many years.”

—Dan Vallie

In a day and age when many would claim credit for the resurgence of the CHR format in their own markets, Dan gives credit where he thinks it’s due. “One of the main reasons CHR is back is the record companies. We are at their mercy for music, and they have provided us with the finest quality music in many years. Combine our lack of direction as a format a few years ago with the less than spectacular music being released at the time and we were in a lot of trouble. No wonder CHR was having a tough time with AOR. I think our course is set, and the record companies will continue to respond with hit material.”

### No Quick Fix Formats, Please

Sometimes called the “giant killer,” KKBQ-AM & FM/Houston PD John Lander is well known for his ability to breathe life into dying AMs, often at the expense of a successful FM operation. He recalled, “The research craze we went through in the past ten years damned near killed us. People tried to make radio, which is a creative science, an exact science. All of the elements of our business are intangible. Songs are a subjective thing and calling out on a phone line just doesn’t make it. Gut, emotion, and feel are what make radio happen. It is very much alive, responding to the things that happen everyday.”



John Lander

“The research craze we went through in the past ten years damned near killed us. People tried to make radio, which is a creative science, an exact science.”

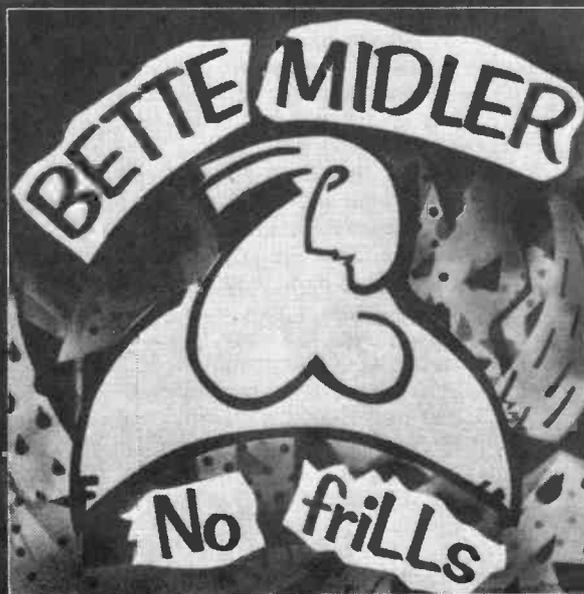
—John Lander

“Promotionally, things change as we are subject to the economy. We are just getting exciting again as a format and industry. CHR is a solid oak tree that

Continued on Page 36

Some rock, some pop,  
and a lot of heart.

Bette Midler's "No Frills."



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**WKRZ-FM add 36**  
**WOKI add**  
**WZZR 35-25**  
**WRKR deb 32**  
**OK100 add**  
**95XIL add**

**WIXV add**  
**KKQV add**  
**KGOT add**  
**KZOZ add**  
WXKS-FM  
PRO-FM  
WPST  
WZLD  
KSET-FM  
WFMI  
KITY  
WKDD

WSTO  
WGRD  
WZPL  
WHOT  
KIDD  
WACZ  
WERZ  
KCMQ



Distributed by CBS Records

# CHR Reflects On Ten Years

Continued from Page 34

withstands the strongest winds. It may blow to the left or right a bit from time to time, but it eventually stands erect because of the mass appeal, varietal approach. I've always believed in a high energy sound because it transmits a positive feeling to the audience."

Having been a GM himself at WCKX/Tampa, John speaks about management in 1983 from a position of some experience. "Management has made great strides in understanding that programming needs the right tools to win. Ten years ago a station could be number one just by sounding good. Today it takes much more than that. I've known stations with excellent management, saddled with poor programming departments. Eventually good management will see to it that the entire team, from sales to programming to office personnel, is first class.

"It's no longer good enough to play safe music. Offer them new music, personalities, contests, ways to get involved with the station so you can stand above the crowd. It takes me 18 hours a day to do this job, but it's my own personal challenge because I'm in this for the long run."

### It's Getting Better All The Time

WABX/Detroit PD/consultant Paul Christy is regarded by many as one of the first to willingly play new product again on CHR. What's ahead? "Just about the time you think nothing new is going on, something happens. That may seem an odd statement, but when you ask me where things are going, I'm not sure it really matters, as long as we go with it. We are in the business of programming to the masses. It is up to us to stay aware of their needs, not assume them as we did with Disco and CHR's little experience with A/C.

"Thinking back to the '70s when you had Fleetwood Mac, Kiss, and the Eagles, no one thought there would be anything bigger or better than those groups. There are other supergroups and songs to take their places. We are in a song era at this point. There is less and less classic material being saved, as we live more and more for the present. The songs themselves, not the artists, are the stars these days. There are of course exceptions, but this rule holds true in general.

"The variety of music played on CHR is so refreshing and unique, as the styles of music continue to mix, forming hybrids. Men At Work is the best recent example of a group that people looked at strangely in the beginning, but who are now superstars. Programmers are more adventurous today than ten years ago. Even the R&R chart has expanded as a reflection of the programmers' increased musical awareness.

"Now with more and more PDs moving into management, I think radio has taken on a better balance of all the facets it needs to maintain a high level of success in the future." —Paul Christy

"From a competitive standpoint, PDs are doing it to be unique. PDs are also better leaders than they were before; their management style has improved as well. It's nice to see that just because someone wears a coat and tie doesn't mean he can't still be a music freak. Now with more and more PDs moving into management, I think radio has taken on a better balance of all the facets it needs to maintain a high level of success in the future.

"I hope we never go back into another phase of playing 20 records. It can only lead to stagnation. With less reliance on research as the bible, and more emphasis on guts again, I predict CHR radio will continue to grow in the face of increased competition. That competition will force everyone to do a better job, which will increase the overall quality of everyone's product."

### A Hit Is A Hit Is A Hit

Bill Tanner's programming prowess at Y100/Miami is widely recognized as a benchmark of CHR excellence. Bill recalled what it was like ten years ago. "In 1973 the main things you heard on the radio were the big cash giveaways, especially when 13Q hit the air. I think they offered a \$25,000 Cash Call. That

started the big cash snowball as we were just coming out of the Q-format, where every station in America had a shotgun jingle. The high energy, jingle-free era was ushered in.

"By 1978, we saw a lot of people make one of the stupidest programming moves ever by trying to bury CHR as a format. I've got to credit Mike Joseph for demonstrating the basics to everyone again. Those programmers who continued to do CHR the right way did well, and those who didn't made the changes to other formats. A hit is a hit. There will always be a place for this format in any market . . . to play the top hits in a high rotation."



Bill Tanner

"Management has rediscovered that young people have a lot of disposable income of their own, and are tremendous influences on the buying habits of parents."

—Bill Tanner

According to Bill, "Part of the reason for CHR's success is that in 1983, management is giving this format an incredible amount of support. Ten years ago it was still considered a renegade format. Look at KFRC, or Y100, Q105 . . . they have endured. Because we are a high-cume format, I'm sure that any GM would be very happy to have 25% or more of a market tuning in his station. Management has rediscovered that young people have a lot of disposable income of their own, and are tremendous influences on the buying habits of parents.

"In the last ten years, I'm glad to see that women now have their place side-by-side with men on the air. There is a lady that worked for me, The Madame, and she now does mornings at I95/Miami. She is one of the finest disc jockeys in the country, regardless of sex. CHR is a performing format, and I think a return to personality will have a ripple effect through all other formats in the years to come."

### Like A Pendulum

A shining example of a broadcaster who has just about done it all in a relatively short time is WLS-AM & FM/Chicago VP/GM John Gehron. A former PD at WCAU-FM/Philadelphia and WCBS-FM/New York, John eventually joined WLS as PD, became Station Manager, and finally VP/GM. All that experience makes for a qualified spokesperson in our format.

"The PDs of today are more professional than before. They have realized this business is more complex than ten years ago. A successful PD is involved in all aspects of a station, from engineering to sales to traffic and so on. It used to be that a PD would come in, talk to his jocks, pick the hits, go to a concert, set up a weekend promotion or two, and have the job done. Selling time has even gotten more complicated than before. A lunch used to clinch a deal, and now a salesperson must do his marketing homework to get the order.



John Gehron

"I'm amazed at the amount of growth that has occurred at R&R in its ten years," he said. "The paper is a direct reflection of what radio needs in all areas, not just the music information. Looking through the pages of your paper will give even the most casual reader an idea as to how complex things have become."

"I think those who have continued to stick to the basics of CHR, and do exciting things to stimulate their audiences, never had to make a change."

—John Gehron

Discussing broadcasting in general, John told me, "This industry is like a pendulum swinging from fad format to fad format. I think those who have continued to stick to the basics of CHR, and do exciting things to stimulate their audiences, never had to make a change. Overnight successes are like novelty records, they don't last. It takes a long time to put it all together, but the effort is worth it. Broadcasters once believed that CHR was an AM-only format, and they've simply discovered that it does work on FM."

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Why contagious?

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The ingenious wit... the irresistible charm of Rick Dees and his cast of comedic characters will break them down...

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WHTZ	NEW YORK
KIIS	LOS ANGELES
KYUU	SAN FRANCISCO
WCZY	DETROIT
KKBQ	HOUSTON
WBSB	BALTIMORE
KPLZ	SEATTLE
WZGC	ATLANTA
KSDO FM	SAN DIEGO
WGCL	CLEVELAND
WRBQ AM	TAMPA
WRBQ FM	TAMPA
KOAQ	DENVER
WZPL	INDIANAPOLIS
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**CHR BREAKERS**

**40**

**AOR**

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**KISS**

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**AOR BREAKERS** 28

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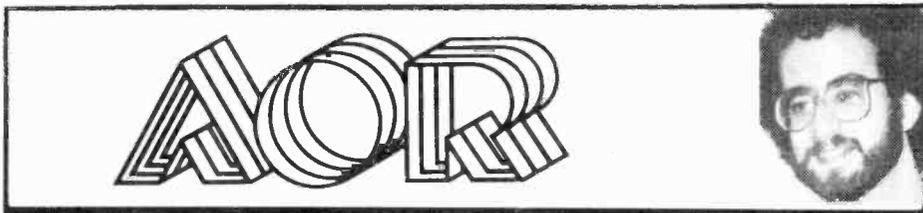


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**CHR BREAKERS** 31

The third single from  
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**PolyGram Owns The AOR Hot Tracks Chart!**  
**MOODY BLUES** “Sitting At The Wheel” #3  
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**RAINBOW** “Street Of Dreams” 6



STEVE FEINSTEIN

## Ten AOR Statesmen On The State Of The Format

The term "AOR" itself is not quite as old as R&R's ten years. About the time this publication was founded, the eclectic, "progressive" format was beginning to yield to the more streamlined approach that R&R would label AOR.

Some folks feel we're in the midst of another redefinition of the format. We asked ten people who have contributed to the format's growth to comment from their perspective on the state of AOR, past, present, and future.

### Abrams Is Upbeat

Consultant Lee Abrams:

"It wasn't long ago that the average local AOR was stuffed in the upstairs closet of some AM giant, struggling for 18-24 men and waterbed business. Needless to say, it's been wonderful to see the concept develop into the most significant of contemporary formats, a place where the balance of science and emotion thrives.



Lee Abrams

"Despite constant criticism and predictions of the format's impending demise, over the years I see AOR growing in strength and character, via the constant evolution and flexibility that characterizes most AOR stations.

"In a certain sense, AOR has been lucky because of Top 40's mis-evolution through the 1970s. But now, with CHR generally back on its traditional course, more of a challenge exists, one that will make us stronger at the end of the day.

"We'll be stronger because competition can be a vehicle to sharpen our basic abilities, open up new creative channels and bring out the magic.

"One key in the continued growth and strength will be new generations of programmers who understand the past, are in synch with the present, and excited about the future. These people will take this mainstream format of ours and inject the same energy, commitment, and excitement that got us out of the upstairs closet in the first place."

"We'll be stronger because competition can be a vehicle to sharpen our basic abilities, open up new creative channels and bring out the magic." —Lee Abrams

### Change Or Choke

Toney Brooks, Sandusky Radio President:

"I see AOR entering the 1980s the same way Nixon left the White House — feet first and screaming. The format is definitely going through an identity crisis, just as it did in 1978, when Disco spiced CHR.

"The format isn't terribly ill, but does seem to suffer from some innocuous symptoms, like chronic hiccups. I don't think that AOR stations, on average,



Toney Brooks

are going to have particularly good sweeps this fall.

"AOR's most pressing challenge is to realize that times have changed. AOR has stayed dedicated to its heritage. Nobody cares, least of all the listeners. AOR radio simply has got to get in touch with the 1980s, and that means more hits, more personality, and more service-orientation.

"I see AOR entering the 1980s the same way Nixon left the White House — feet first and screaming. The format is definitely going through an identity crisis, just as it did in 1978, when Disco spiced CHR."

—Toney Brooks

"The future of AOR, I believe, is doubtful. There are going to be some winners, and no doubt some losers. Traditional AOR as we know it is an anachronism, and on the heels of extinction.

"AOR has survived by evolving. If it does not resist change, AOR will continue to dominate young adult demographics in all markets. But that rests entirely upon the ability of the format to embrace change."

### Rock Of The '60s, '70s, And '80s

Consultant Rick Carroll:

"AOR's past is full of color. In the beginning, in the late '60s, we called it 'Progressive Rock Radio,' and in most markets, it was the first rock 'n' roll music to appear on FM.

"It was fueled by many of the social and political issues of the late '60s. It made AM uncool, and FM cool. It had few commercials, and was perceived as underground and anti-establishment. Jocks spoke in a tone of tranquility. New artists and sounds were played for the first time.

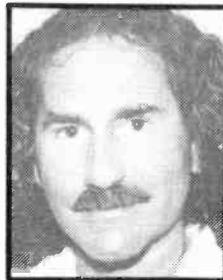
"It became a hit. KSAN/San Francisco was the first to be #1 18-49. With the success of AOR came more rock on the FM, where we soon saw CHR and A/C stations appearing for the first time, also.

"Modern music was tried at AORs with limited success. Most failed. Their listeners wanted their gold. It seems that much of the modern music is more compatible with CHR than AOR."

—Rick Carroll

"Modern music was tried at AORs with limited success. Most failed. Their listeners wanted their gold. It seems that much of the modern music is more compatible with CHR than AOR."

"In the mid-seventies, AOR became as commercial as its AM counterparts of the late '60s. FM AOR played the hits and only the hits. Out of that came the 'Superstars' format.



Rick Carroll

10  
Tenth Anniversary Issue

**10 FOR 10: AOR**

Lee Abrams • Toney Brooks • Rick Carroll • Steve Dahl • John Gorman •  
Denton Marr • Scott Muni • Jeff Pollack • John Sebastian • Norm Winer

"With fragmentation, AOR became a 12-24-only format, and very strong in 18-24 males. AOR went more and more gold because it had a crop of oldies to expand on.

"In the early '80s came 'Rock of the '80s,' with the focus on new music rather than gold. 12-24 could now call this music their own, instead of listening to their older brothers' favorites.

"Modern music was tried at AORs with limited success. Most failed. Their listeners wanted their gold. It seems that much of the modern music is more compatible with CHR than AOR.

"In the future, we'll ideally see in most major markets one successful outlet for each format: AOR, CHR, Rock of the '80s, A/C, and Oldies. The challenge will be in avoiding over-fragmentation."

### Let Me Entertain You

Steve Dahl, WLS-FM/Chicago personality:

"Everybody's basically playing the same records. I don't care about research and quarter-hour maintenance. I'm an entertainer, and I do from my heart and gut what I think is right for my audience and for me, and it just happens to work. I don't overthink it, I don't plan it.

"I just want to see somebody with the guts and the brains to assemble a group of people with good showbiz instincts and let them just be entertainers. Rick Carroll has that attitude of 'Let's let these people who understand how to entertain do just that, and let's not waste people's time with computerized bullshit.'

"If you can combine a wacky, zany station identity with personalities who just kind of steer it, then you'd have sort of the Boss Radio of the '80s. That would be the revolutionary format that everybody's been waiting around for. However, I don't know if there are enough people in the country to pull it off at this point."

### Demo Dilemma

John Gorman, WMMS/Cleveland PD:

"Once upon a time, about a decade and a half ago, AOR radio served as the 'fresh air' format to a rock 'n' roll audience tired of

"Most AOR stations just plain blew it. They're locked in a vice, with the life being squeezed out of them by adventurous CHRs on one side and 25-34 oriented A/C's on the other."

—John Gorman

Top 40's same rotated 30-40 currents and 200-300 oldies. Today, CHR serves as the 'fresh air' format to listeners tired of AOR's same rotated 30-40 currents and 200-300 oldies.

"Meanwhile, the over-25 crowd (the 12-24s of over a decade and a half ago) is forced to settle for the new hip A/C/Oldies formats because at least they play something relatable to their demo.



John Gorman

"Most AOR stations today just plain blew it. They're locked in a vice, with the life being squeezed out of them by adventurous, energetic CHRs on one side and 25-34 oriented A/C's on the other.

"AOR is no longer a salable format. The big-buck ad agencies are going to A/C and CHR. AOR stations are suffering from an image most probably deserve. It's less expensive to buy around AOR than gamble your bucks on a format which, in many markets, is serving the lowest common denominator of 18-24 males only.

"AORs must daypart, and put a greater emphasis on reaching the 25-34 demos now listening somewhat reluctantly to the new, hip A/C's. The format must also 'open up' to a wider variety of current music to challenge the CHR threat."

### Period Of Transition

Denton Marr, WEBN/Cincinnati PD:

"It's in a transitional period, with just about everybody looking for a new hybrid — a system that will accommodate the classic form of AOR, as well as the new music and listening habits of our listeners.

"You have to ask yourself a fundamental question: are you going to try and grow old with your established audience, or are you going to try and establish a new youth base? Are you going to evolve into offering traditional A/C services, with more emphasis on news and personalities, or continue being a high-tech music delivery system and eschew the other trappings?"

"Reports of AOR's death are greatly exaggerated. The people who do some serious thinking about it are probably going to survive. There are also going to be a lot of people back in the aluminum siding business, or repaving driveways with the gypsies."

—Denton Marr

"The old days of an AOR dominating from the ages of 14-32 are pretty much over, with the exception of some of the sequoias in the industry, like WMMS. It's said that 25-49 is the hot demographic. A vacuum does not exist in nature, and rarely exists in radio. If everybody goes after 25-49s, that's going to leave a space elsewhere.

"There are no pat answers to where it's going. In a marketplace with a number of AORs and CHR/AOR hybrids like Dallas, Los Angeles, or New York, the rules of the game are going to be very different than they are in markets where there's been one station dominant for a long time, like Cincinnati or Cleveland.

"Reports of AOR's death are greatly exaggerated. The people who do some serious thinking about it are probably going to survive. There are also going to be a lot of people back in the aluminum siding business, or repaving driveways with the gypsies."

Continued on Page 42

Presenting  
the  
new album,  
**"GENESIS"** 80116



Featuring  
the single,  
**"MAMA"** 7-89770

Produced by:  
Genesis with Hugh Padgham.

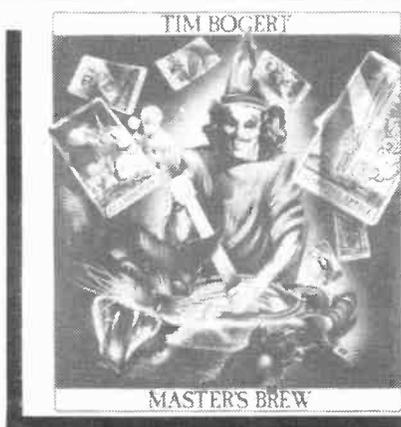
Management:  
Tony Smith, Hit & Run Music.



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## TIM BOGERT "Master's Brew"

His first release for Takoma.  
Jumping first week all over the northeast, central, and northwest.



Produced by Jerry Wexler, Dee Robb, and Bruce Robb

## DONOVAN "Lady Of The Stars"

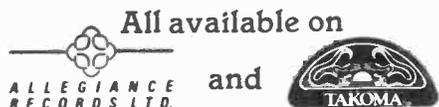
His first recording in three years.  
Long on the Donovan we know, and long on the Donovan we've never heard before.



Produced by John Kay, Richard Podolor

## JOHN KAY & STEPPENWOLF "Wolftracks"

Hot album — Hot cut — Hot video —  
Hot single — "Hot Night In A Cold Town"



We congratulate R&R on its first decade and look forward to many more.

# Ten AOR Statesmen On The State Of The Format

Continued from Page 40

### Rock Lives

Scott Muni, WNEW-FM/New York Operations Director:

"I haven't panicked. As the audience has moved along in age, our average listener who was 19 or 20 is now 26-28. Our demographics 25+ are fantastic.

"A great deal of the market is going the CHR route, and that seems to be a viable way to cover all the demographics. But at the same time, true rock aficionados will not really buy that type of radio." —Scott Muni

"A great deal of the market is going the CHR route, and that seems to be a viable way to cover all the demographics. But at the same time, true rock aficionados will not really buy that type of radio. With all the fragmentation from the CHRs and Urban Contemporaries, we've chosen to simply clean up our act and make the very best authentic rock available, both old and new."



Scott Muni

### Fragmentation In Focus

Consultant Jeff Pollack:

"Probably the most significant change in the AOR format over the last ten years is in its mass acceptance by the young adult marketplace and business community. What was formerly a limited appeal format has grown to be so successful that there are now many variations of AOR: soft, modern, hybrid, heavy metal, etc.

"Like every other popular music format, AOR has experienced fragmentation and evolution. This is a healthy sign; a contemporary music format must change or it becomes outdated.

"This ongoing evolution in AOR has recently created a lot of confusion for some programmers who have not been doing their homework, and have suddenly awakened to find that the AOR format of 1978 is not working in 1983. The evolution has also occurred in other contemporary formats, resulting in fewer marked differences between A/C and CHR, CHR and AOR, etc.

"What was formerly a limited appeal format has grown to be so successful that there are now many variations of AOR: soft, modern, hybrid, heavy metal, etc." —Jeff Pollack



Jeff Pollack

"In the years ahead, this will create more opportunities for the AOR programmers who can successfully marry the most attractive elements of the various contemporary formats without abandoning their core audience."

### Stay Pure

Consultant John Sebastian:

"AOR is at a crossroads, facing two important questions: should AOR be changed radically to adapt to changing competitive situations, or should it go back to the basics and stick with what's been done in the past very successfully?"

"There's no question that AOR as an influence on radio is in transition. With shrinking demos as its core, and tremendous fragmentation from modern music stations, MTV, Urban Contemporary, and the resurgence of CHR, it's going to be harder for AORs to be



John Sebastian

profitable.

"The best way to be a dominant AOR is to be a pretty pure, core-oriented rock 'n' roll station and to be proud of it. Some AORs are going to continue to do well for some time, particularly where they are either the only AOR or the dominant AOR in their market. At the same time, many AORs are going to need to find an alternative that will garner them much more salable demos.

"The best way to be a dominant AOR is to be a pretty pure, core-oriented rock 'n' roll station and to be proud of it."

—John Sebastian

"That's one of the main reasons I believe my new format, EOR, is going to be very successful. I think it's the natural evolutionary format for a lot of AORs to look towards."

### More Than Music

Norm Winer, WXRT/Chicago PD:

"The term itself, 'Album Oriented Rock,' troubled me since its conception. It described the music, but not all of what a radio station could do, such as community involvement, news, public affairs, the role of the air personality, live concerts, and special programming.

"Consultants, who were the best at exploiting it, had the least trouble with the term. In perceiving the gaps and inconsistencies in AOR's predecessor, underground radio, Lee Abrams, for example, crafted a format that there was a need for.

"The reaction in a lot of markets was extremely positive. The consultants' form of radio demanded a certain style of music, which record companies started creating. The faceless, nameless groups that fit that format to a T, but were only geared towards one segment of the audience, eventually led to the downfall of what AOR was in its heyday.

"The homogenization of the format eliminated a lot of the excitement, the unpredictability, and the multi-faceted aspect of what the listener was used to. It was being defined in too narrow a fashion. As a result, in the 1980s, AORs were overlooking musical and cultural movements that eventually wound up embarrassing them. In turning a deaf ear, they were putting audience in the laps of CHR and MTV.

"People who have been doing radio long enough should know that if they trust any one style of music, whether it's modal, metal, or modern, they're just painting themselves into a corner that their audience is not going to let them worm their way out of. You have to cover more bases than that, and you have to give your audience more credit than that.

"In the 1980s, AORs were overlooking musical and cultural movements that eventually wound up embarrassing them. In turning a deaf ear, they were putting audience in the laps of CHR and MTV."

—Norm Winer

"Now we're finding that people are starting to be a little more sophisticated in their presentation of news, information, and special programming. Live broadcasts, drop-ins, and air personalities being encouraged to exercise some imagination for the first time in years are ways of taking advantage of the medium.

"All of this is extremely heartening to me, as is the fact the people are less willing to believe any one expert, consultant, or savior. No one has all the answers. The answers are in your own headphones or heart, and should be followed. If you've done it long enough and you know what you're doing, your instincts are as valid as anyone else's."

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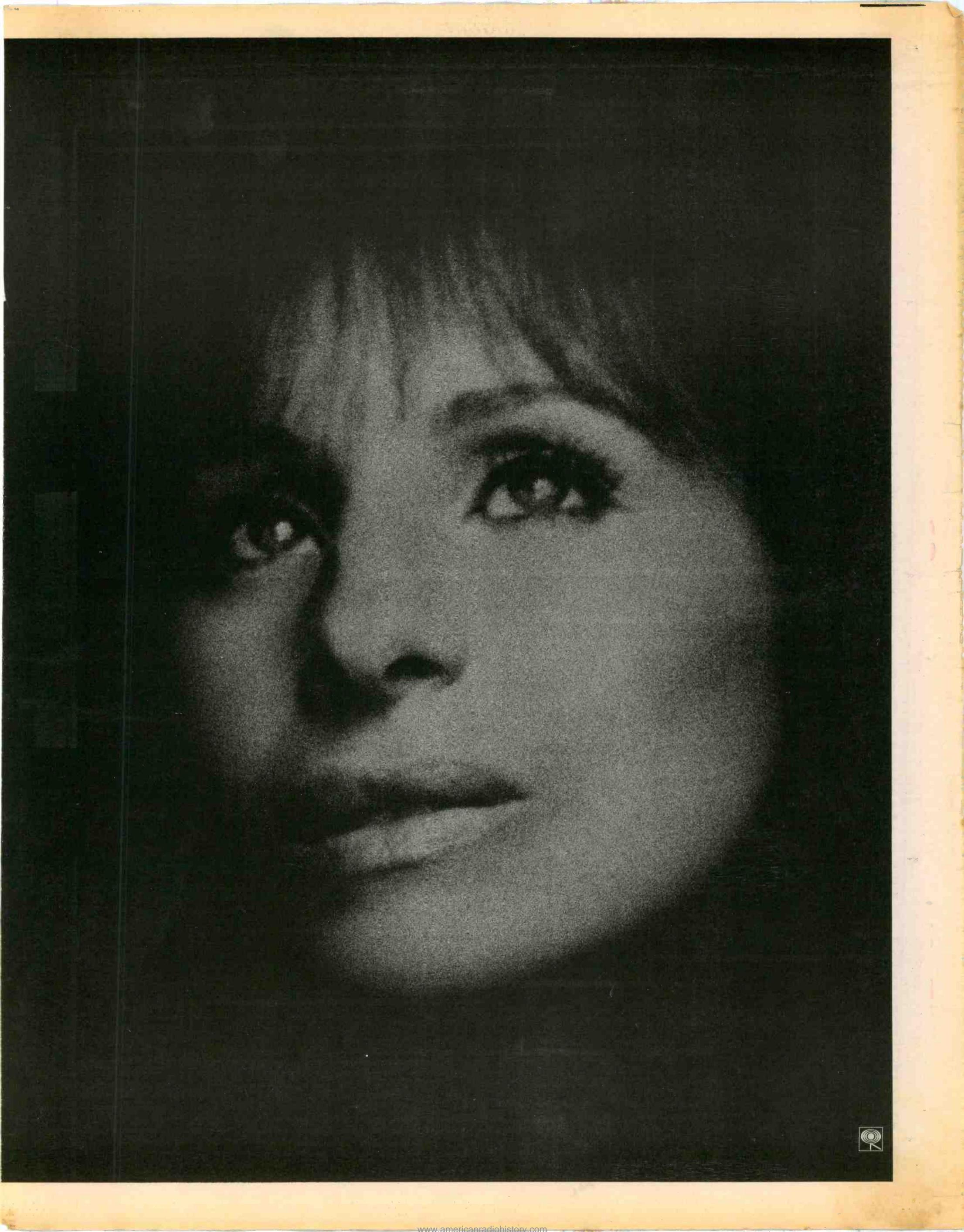
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# Black Radio



WALT LOVE

10

Tenth Anniversary Issue

## 10 FOR 10: Black Radio

Scotty Andrews • Jerry Boulding • Frankie Crocker • Ragan Henry • Eugene Jackson • Hal Jackson • Barry Mayo • Donnie Simpson • Bill Summers • Tim Watts

## A Black Radio Retrospective: 1973-1983

It's really been a treat for me this week at R&R, watching our tenth anniversary unfold. I'm pleased to be a part of a vehicle which has and continues to impart information on the various formats in a positive, constructive manner.

Following our common theme for this issue, I sought out comments from individuals who've made positive contributions to Black/Urban radio in the last decade. Their comments follow.

### Ragan Henry, President Broadcast Enterprises, Inc.

"The most significant thing that has happened in the past ten years is the increase in minority ownership, specifically Black ownership. When I became involved in purchasing our first station back in 1973, you couldn't have a meeting of black owners. Even if you did, they would have fit easily into a very tiny office. If I'm correct, you might have been able to get ten people... that's all the black owners there were! Now there's approximately 110-120.



Ragan Henry

"Minority ownership in itself is more meaningful if it produces other positive results. The most significant benefit I see is the influx of black management personnel. When I started, you didn't see a lot of black people managing stations directed to the black community, but now you do. I can remember blacks with titles but without the responsibility of those positions. I'm not asserting that none of this increased minority management would have happened without minority ownership, but the speed and comprehensiveness of these developments is a direct tribute to black ownership."

"If we have another period like 1980-81 with interest rates soaring over 20%, there won't be growth in minority ownership. If interest rates hold, you'll see an increase."

—Ragan Henry

Looking ahead, Ragan foresees "the future of black broadcasters depending on what happens to the country as a whole. Minority ownership is still very dependent on the stability of borrowing cost. If we have another period like 1980-81 with interest rates soaring over 20%, there won't be growth in minority ownership. If interest rates hold, you'll see an increase.

"Our future depends on various rulings presently being debated at the FCC. Rules such as the 7-7-7 (ownership limit) will be very instrumental in determining whether we have continued success or not. We'll see some minority broadcasting companies grow if that rule's abolished.

"New technology is great. Nonetheless, the strongest areas for minorities to invest in are the traditional kinds of broadcasting services — i.e., radio, television and cable."

### Hal Jackson, Group Vice-Chairman Inner City Broadcasting

"There have been significant changes over the past ten years. I go back a long way in the Black radio community as the first fulltime black broadcaster in the country. Even though Inner City experienced a lot of publicity when we first started 11-12 years ago, there wasn't very much money. We struggled with about 60 stockholders; some of them put up as little as \$500. It was a tough time getting the money to make Inner City a reality.



Hal Jackson

"Black broadcasters have a long way to go, but thank God we've begun to make progress, and we are getting there. A real positive in the past ten years has been NABOB (National Association Of Black Broadcasters). This organization is charged with the protection and growth of blacks in broadcasting; it's good we now have it."

"I think the future for Black radio is very bright. We must become better informed about every aspect of the industry. We must also band together and own more properties. Cable is going to be big for blacks in the next ten years and we must make a strong move in that area. I want to thank R&R for taking this ten-year review of Black radio. Congratulations on your 10th anniversary."

### Bill Summers, Management Consultant/GM WLOU/Louisville

"We've come a long way. First, we didn't have any owners and weren't doing constructive things in the areas of informing, educating, and entertaining our listeners. We've become more professional in our approach to broadcasting. At this point, we're at least trying to be what we should have been a long time ago.



Bill Summers

"Those of us in Black radio have made both tremendous gains and a solid place for ourselves in our own communities by being deeply involved with the citizens — a commitment I see exceeding that of our general market competitors. But we need to enhance all the efforts we've made to advance as far as we have in the past ten

years. For us to continue our growth and become a viable part of the broadcast industry, we must keep raising our level of professional competence."

"For us to continue our growth and become a viable part of the broadcast industry, we must keep raising our level of professional competence."

—Bill Summers

I asked Bill what will be needed to raise the level of confidence in black broadcasters within the industry. He said, "We have to prove we're sincere about what we are doing and what we're about. Sometimes we talk with one side of our mouth saying one thing and out of the other side we say another. We can't survive like that, so we're going to have to live up to what we tell listeners, advertisers, and fellow broadcasters to improve our credibility."

### Eugene Jackson, Chairman Unity Broadcasting Network

"Clearly in the past ten years we've seen substantial gains in Afro-American ownership of radio stations. A decade ago there were only approximately 35 properties owned by Afro-Americans. Today, there's about 135 facilities, including seven television. I expect in the next ten years these figures to increase to approximately 200-250 stations, while we will also diversify ourselves significantly in all other aspects of the telecommunications industry. Our community has seen a sizable growth of communications properties, which represents a very substantial business interest in our Afro-American economy.



Eugene Jackson

"We've had a double effect on the broadcasting industry, because now people see there's money to be made in our community. It's become very important to communicate effectively with the Afro-American community."

—Eugene Jackson

"Significant Afro-American broadcast ownership has also brought about new opportunities for top and middle-management Afro-Americans. The past ten years have also brought more stations directing their attention to the black community, from about 125 black-oriented formatted properties to over 300. We've had a double effect on the broadcasting industry, because now people see there's money to be made in our community. It's become very important to communicate effectively with the Afro-American community."

### Frankie Crocker, PD WBLS/New York

In addition to these owners and managers, there are those in programming who have made significant contributions to Black radio in recent years.

Frankie Crocker has always been known for his "musical ear," and in most cases is playing music sooner than anyone else in the country. Frankie's comments were directed towards the music found on Black/Urban radio stations.



Frankie Crocker

"We came from the basic R&B format that was only on inner city-type radio stations. We have progressed to a more professional and sophisticated approach in our on-air presentation and the selling of our product. The real credit should go to the people, white and black, who have believed in the music we play. This includes the PDs, MDs, promotion people, and the consumers who want to hear the music and purchase it. An immense amount of credit has to go to the PDs who've shown ownership that Black radio was not in existence to just sell roach spray and four or five rooms of cheap furniture for \$17 a month, not to mention all the other insulting commercials connected with Black radio! I'm proud the world has found out blacks are just like everyone else. We want to listen to good radio and not be insulted, and that also goes for the music.

"Black radio has become so appealing and so steady with its results that it has helped non-ethnics understand and be able to listen to Urban Contemporary radio."

—Frankie Crocker

"There was a time when the average black album would have one hit on it and the rest would be garbage. Now we've got good young producers who make great music and one album may have the potential of having seven or eight hit singles. Because of people like Quincy Jones, Maurice White, Michael Jackson, and Luther Vandross, our music is better and getting better all the time.

"We seem to be breaking down some of the racist barriers that have existed over the years. Our industry usually was the last place you found segregation, but we have progress to make in this area because I continue to hear how some stations refuse to play a piece of music because the artist is black, white, or some other color. I don't believe in that pop and R&B bullshit! People using those excuses are afraid of that which they don't understand. If you can't compete, get out of the way and let someone else do the job properly! What's more pop than Michael Jackson selling over 13 million copies of his 'Thriller' album?"

"It doesn't matter what race a person is if what he or she's contributing is good and positive. Black radio has become so appealing and so steady with its results that it has helped non-ethnics understand and be able to listen to what is now called, in some cases, Urban Contemporary radio. We must all admit it is a good mixture!"

"In the future, I foresee more fusion of black and white music. With the influx of all the English groups making music that's becoming popular in this country, I expect great things. I'm speaking of groups such as Spandau Ballet, Culture Club, Eurythmics and Men At Work. It seems the English appreciate American black music

Continued on Page 49

*Reach for New Horizons  
with the New Single from*

# **Con Funk Shun**



## **“Baby I’m Hooked”**

*Taken from the forthcoming album:*

**“FEVER”**

*Being Number 1 is up to you  
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Spoil your audience with the new single*

**“Baby I’m Hooked”**



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The King of Beers presents an encore performance of the Budweiser Showdown ...a national talent search for America's next musical superstar. It's an exciting program that allows great young undiscovered musicians to come out of the shadows and into the spotlight. The national winner will receive \$10,000 worth of Sound Reinforcement Equipment from Road, by Rickenbacker, a professional recording contract with PolyGram Records, and the opportunity to record a Budweiser radio commercial.

### CONGRATULATIONS TO THE 1982 BUDWEISER SHOWDOWN WINNERS... "SUGAHH"!

Nine talented young ladies swept the hearts of the Budweiser Showdown panel of judges last year. Now they're in the studios polishing up their first major release for PolyGram. And they'll be heading right back into the studios to record their version of the Budweiser jingle for a radio commercial.



Budweiser spokesman Lou Rawls and singer Stephanie Mills celebrate with Sugahh. FROM KJLH/L.A.

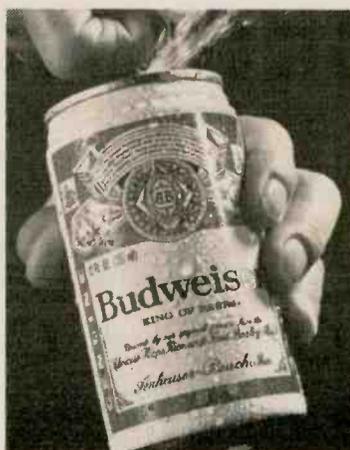
## THE BUDWEISER SHOWDOWN IS FOR YOU!

Major urban radio stations from coast-to-coast will join forces to help select the 1983 Budweiser Showdown winner. Each station will stage a number of promotional events, and you'd better

believe it's going to make a difference when it's time for the Arbitron ratings. So stay tuned, because the Budweiser Showdown is getting better all the time.

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# A Black Radio Retrospective

Continued from Page 46

more than white America does. We've all heard the Beatles and the Rolling Stones say their music was influenced by early R&B/rock and roll singers such as Chuck Berry, Little Richard, and James Brown. Let's face it, the business world has realized that black music, Black radio, and black people can make money for them. My hat's off to all those people of all races who have believed and held the line. It can only get better!"

## Barry Mayo, PD WRKS/New York

"Unquestionably, there's a reason for jubilation when pondering Black radio's gains. The short seven years I've been around have shown me Black radio rising to a mass appeal general market position. You can see this by just looking at the five leading stations in each of the top ten cities. Fortunately, the listeners have been virtually color-blind in their choice of a good music station. Unfortunately, Black/Urban stations still get a disproportionate share of advertising revenues com-



Barry Mayo

pared with many other so-called mass appeal/general market stations (which in many cases have lower audience shares). So what does Black radio have to look forward to in the future? Economic parity!"

—Barry Mayo

"Unquestionably, there's a reason for jubilation when pondering Black radio's gains. You can see this by just looking at the five leading stations in each of the top ten cities. Listeners have been virtually color-blind in their choice of a good music station."

## Tim Watts, PD WXYV/Baltimore

"From the times when DJs spun hits from record companies like Vee Jay, Stax, and Motown, black music and Black radio

have been the backbone of the broadcast industry. When the general commercialization of black music developed in the late Seventies with the arrival of the term 'Disco,' a lot of great black music produced at that time was ignored by other formats because of the disco label attached to it. As it turned out,



Tim Watts

"Many people feel Urban Contemporary will fade like Disco. The truth is, the word disco faded and the format matured! As we move into the mid-Eighties, the industry should realize that the Urban Contemporary format is here to stay."

—Tim Watts

Disco became a viable format itself, eventually leading to the birth of Urban Contemporary radio. However, it appears many people feel Urban Contemporary will fade like Disco. The truth is, the word disco faded and the format matured! As we move into the mid-Eighties, the industry should realize that the Urban Contemporary format is here to stay."

## Jerry Boulding, former Operations Manager WJZZ & WCHB/Detroit

Jerry is another individual who's helped turn things around in the past ten years. I remember listening to his work at WWRL/New York in 1968, and I had never heard a black station sound so good. It had jingles (what we now call logos) just as professional and bright-sounding as WABC. Jerry was also one of the first black programmers to look for and hire black air personalities with good diction.



Jerry Boulding

Jerry started by saying, "Coming from the era when all Black radio stations were primarily on AM at the top end of the dial with poor signals, I certainly can see some change. We now have Black radio on FM in stereo, and the Urban Contemporary outlets are certainly making their presence felt. Change is good, and as far as Black radio is concerned, one of the most positive things that has taken place is the addition of some new people in the industry. We've got some young blacks who are taking pride in doing the best job possible. These people are attracting the attention of general market individuals who are affording them better opportunities. The people I'm talking about are better-trained and know their worth. Some managers and owners have begun to recognize this, allowing Black radio to finally start building a solid base."

"I certainly hope our continued growth will continue and also that our PDs, MDs, and personalities begin to understand the importance of research and how to use it. It's very important to understand that research can help us correctly reach specific programming decisions, as opposed to just guessing. I think it's also important to develop more management and talent to replace both those moving on to other fields and others climbing up the corporate ladder."

## Scotty Andrews, Program Manager, WVEE (V-103)/Atlanta

"The accomplishments I've seen over the last ten years have been many, especially in minority ownership of radio, TV, cable outlets, and now syndicated programming for radio and TV stations. There are more minorities in decision-making positions than ever before, including the areas of marketing, sales, programming, news, and public affairs. In many cases, this development has enriched the overall performances of participating companies."



Scotty Andrews

"I'm convinced those of us in radio broadcasting should broaden our awareness of other entertainment options available to the same audiences — i.e., cable programming, video music, and home computer games. We must find means to attract and maintain the in-home audience in spite of the intense competition we're facing. For those broadcasters willing to properly plan

and adjust, the future holds a lot of challenge and promise. Those that remain one-sided or shortsighted will find it extremely difficult to survive."

## Donnie Simpson, PD WKYS/Washington

WKYS/Washington is the top-rated radio station in our nation's capital. One of the reasons for its success is Program Director Donnie Simpson, who passed along these thoughts: "There's a couple of areas in particular where we've made tremendous gains. One is in talent. We can all see much more professionalism from our people than we did ten years ago, and have really gotten away from that old-fashioned '60s approach of jive talkin' and saying nothing. There's no question what types of broadcasters employers and listeners are looking for, and today there are a number of talented blacks who can work at any kind of station."



Donnie Simpson

"Ownership certainly has increased, and I've always been an advocate of blacks owning some of these powerful properties. If we get out there and make it a reality, we can create opportunities for ourselves. We can't sit around and expect other people to make gains in life for us; we've got to do it for ourselves! We have made some progress, but we also need to keep pushing because we've got a long way to go!"

Donnie made an interesting point about finding good people who have the intelligence and fortitude to become leaders in our profession. "Colleges play a major role in the fight of helping produce competent people interested in entering the broadcasting field, but that's not enough. It's up to broadcasters to help train, educate, and encourage good people with potential. It's up to broadcasters to turn out good people who can do the job. When people in small markets send you tapes or give you a call, you've got to take the time to talk to them or critique a tape. We must do everything we can to help produce more good broadcasters."

"One area that needs the utmost attention is salaries. We as black people continue to be paid less than our counterparts in general market situations. There's no question we're paid better than we were ten years ago, but it's still a long way from being equal."



**V103 WELCOMES SIMMONS** — Richard Simmons visited WXYV(V103)/Baltimore during a recent promotional tour visit to the area. Pictured (l-r) are Harriet Hutzler, producer of V103's public service program "Women At The Crossroads," and Richard Simmons was interviewed for the Sunday morning program, giving him the opportunity to talk about his new book.



**WJAX'S STEVE FOX AND KJLH'S LAWRENCE TANTER HONORED** — WJAX/Jacksonville PD Steve Fox and KJLH/Los Angeles air personality Lawrence Tanter were honored at Gallery magazine's Golden 100 Awards in New York. Pictured (l-r) are fellow award winners John Lanigan of WGAR/Cleveland, Mike Arlo of WNOR/Norfolk, Tanter, Gallery's "Girl Next Door Of The Year" winner, and Fox. The Golden 100 Awards are presented each year to popular air personalities around the country.

# Adult/ Contemporary



JEFF GREEN

## 10TH ANNIVERSARY PERSPECTIVES

# A/C Notables Review Format's Evolution

For R&R's tenth anniversary, it's only fitting to reflect on Adult/Contemporary's development over the past decade and to look ahead at what's in store for radio's most popular format. This week, ten of America's leading broadcasters share their perspectives on the evolution of A/C — past, present, and future.

### Ted Atkins, VP/GM WTAE & WHTX/Pittsburgh

"There is no doubt that any AM A/C station must have already carved out a market niche during previous years in order to survive today and tomorrow.

"The full-service aspects of any top A/C's programming (a strong news image, a unique approach to weather, sports, sports play-by-play, sports/talk, general interest talk shows, and timely traffic information)



Ted Atkins

take literally years to build and constant promotion to maintain. A well-defined adult music perception is critical.

"Consistency of programming, including music image, reliability of information services, minimal on-air staff turnover, and high market visibility/involvement have brought A/C success on the AM band to today's chosen few.

"In the months and years ahead, I see full-service becoming even more important. For the most part, the AM music audience (for any format) is a passive audience, an older audience, and an information-starved audience. The best full-service programming, along with the personality renaissance of recent years, will go far in creating continued success on AM . . . but if you haven't already created your own legend in your marketplace, then forget it!"

### Tom Barsanti, Sr. VP/Station Operations & Programming WTIC-AM & FM/Hartford

"I've always associated A/C with the key terms 'mass appeal' and 'services.' A/C spans a broad demographic and psychographic and is the evolution of traditional MOR radio into today's modern music. Simply stated, A/C is the MOR of the Eighties.

"Today, A/C is fractionalizing to some extent. Some stations classified as A/C are really 'hip Beautiful Music' operations, while others lean heavily toward the traditional service-oriented and entertainment as-



Tom Barsanti

pects. As competition expands and those stations become more sophisticated in their goals by marketing and positioning themselves to narrower targets, there will be even further fractionalization.

"The role of the personality is relegated to certain types of A/C formats only. Some

stations won't tolerate them, while others will depend on them. This certainly isn't a threat to personality radio, as it will always play an extremely prominent role in broadcasting. It will just have to be used selectively.

"The burnout of the core gold A/C library is always a possibility. Should that occur, it would force some sort of transition in the evolutionary process and that's not always bad. Sometimes it's healthy.

"A/C is certainly still one of the viable formats on AM radio. I believe things happen cyclically, and see interesting things developing for AM A/C radio over the next several years. What happened in the early days of FM stereo may indeed happen with AM stereo, once the technology is there. That is, esoteric formats may begin cropping up on AM, leading people back to AM from FM because there is unique programming available to them. These stations may not be big winners and might only carve out little niches in the marketplace, but that's exactly what FM did initially. As these AM formats grow, it's possible that eventually people may not perceive AM and FM as totally different. At that point, things may get very interesting."

### E. Alvin Davis Consultant

"Every format has its own individual strengths and weaknesses, but of all the formats, A/C has the most strengths and fewest weaknesses. A/C is most efficient at delivering prime demos. Unlike other formats that have a significant degree of waste audience that isn't attractive to advertisers (either because it's too young or too old), A/C is all prime rib. The core audience is the highly desirable 25-34 demo, skewing strongly on both sides of that core and delivering strong 18-49 numbers in most markets.

"A/C is a format that fares especially well in today's highly fragmented radio environment. In a competitive A/C market such as Detroit, with four FM A/C's among 30 signals making the book, A/C stations rank third, fifth, eighth and eleventh in 18-49 adults. Against other formats on this scale, there's no comparison.

"A/C is an operator's dream come true. It's easy to sell, advertisers love it, and it can even be sold very effectively 'on the come' without ratings, provided it's programmed correctly. In addition, A/C's are capable of building audiences at an alarming rate, as one-book success stories are not uncommon.



E. Alvin Davis

## 10 Tenth Anniversary Issue

### 10 FOR 10: A/C

Ted Atkins • Tom Barsanti • E. Alvin Davis • Bob Henabery • Benjamin Hill • Bob Hughes • Mark Larson • Dave Martin • Mike McVay • Ron Morgan

"Obviously, I'm bullish on A/C. It's a fabulous format. If milk is nature's most nearly perfect food, A/C must surely be radio's most nearly perfect format."

### Bob Henabery Consultant

"A/C began to reach maturity in the late Seventies as a result of two things: the aging demographics, and also as a response to the history of music prior to that time, which was Top 40, AOR, Disco, heavy-metal. A/C provided a whole array of music that had not been heard in most of the major markets for years.

"As the most popular format among broadcasters, A/C has become fragmented to the point where it's hard to identify anything more than just leading stations. And yet even these aren't all alike in their positions and what they personally feel their stations should be like.

"Depending on the number of stations in a major market, I see four or five different formats that will appeal to a 25-55 white, non-ethnic audience.

"A problem facing A/C programmers in the years ahead is finding product 30-40 year-old people will want to listen to. Will they be listening to the music being produced at that time, for an audience ten years younger? I hope they're thinking about this!

"We can expect programmers to develop different ways to present the music — alternative structures serving as 'hooks' so stations can be remembered. How will people remember your station when you're playing the same 900 songs everyone else is? That's the big challenge, and it then comes down to marketing more than programming.

"Marketing is a creative, integrated process of researching, positioning, designing, organizing, producing, delivering, promoting, pricing, and selling the medium. It's no longer just sales and programming. There is only this process, and the people who are most skilled and creative in executing it will win."

### Benjamin Hill, Program Director KJR/Seattle

"Adult/Contemporary radio has changed considerably over the past ten years. As the demographic profile of the U.S. has changed, with the 'baby boomers' comprising a very large and salable segment to program towards, the format has become both popular and competitive. As a result, a great number of 'Top 40' stations went A/C. At the same time, many MOR stations sought those prime demos. What resulted is a wide range of formats all labeled A/C. Also coinciding with the popularity of A/C was the growth of FM. What was traditionally an AM format has become profitable on FM. This has resulted in even a wider range of format differences — from the traditional full-service personality approach to the all music/less talk variety."

"As the competition for listener time gets greater (which I definitely think it will), you'll see greater specialization within the

format. On AM, it will be to capitalize on the perceived strengths, emphasizing and developing real personalities and services (news, traffic). We've already seen stations specialize to 'all Beatles' formats, 'all Motown,' etc. Soon stations in the most competitive markets will fragment themselves to equal ratings, and then the most creative sales departments will ultimately win."

### Bob Hughes, Operations Manager WLTT/Washington

"Adult/Contemporary has become America's most popular form of radio because it attracts a large group of highly desirable consumers. In the next ten years, as that group becomes wealthier and even more influential, the competition for their attention will increase. This explains the sudden bloom of A/C stations in major markets; it also illustrates how scared we are to innovate and take a chance.

"But fragmentation and competition will create the climate in which new forms of adult music radio can be assembled and launched. These formats will not be created by today's music researchers and rotation wizards. The formats of the next decade will be created by marketers who plumb the psychology of the listener looking for unmet needs. I suspect there may be as many as five brand-new, viable adult music formats."

"Those broadcasters who pick their niche carefully, capture it quickly, and defend it staunchly will succeed. The big management pitfalls of the next ten years will be panic reactions to short-term fluctuations in ratings and revenue, and the failure to continually upgrade the product. Those mistakes will be more than enough to put those who make them out of business. For the survivors who think and plan long-term, I predict a stable and profitable future. They will have the cash flow to afford it and the profits to make the struggle worthwhile."

### Mark Larson, PD/OM KFMB/San Diego

"As A/C evolved, there seemed to be industry concern over the variety of formats calling themselves 'A/C.' But we've discovered that most of A/C's variations can and will survive because they're serving local market needs, not just due to an overall 'format label.' It's A/C's wide diversity that is helping the format to grow and mature.

"What I find personally exciting is that programmers are finally listening to themselves! What they've been telling air talent to convey for years — warmth, relatability, human quality (communicate!) — is now being applied 'in-house.' A/C seems to be spending more time cultivating talent, both on and off the air. A/C programmers are realizing the value of personal attention and are getting away from the traditional 'swinging door' management stereotype. Our people are A/C's future."



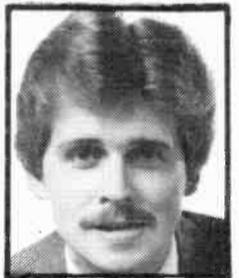
Bob Henabery



Bob Hughes



Benjamin Hill



Mark Larson

# EASY LISTENING



GAIL MITCHELL

## The Format In Retrospect

Everything must change. Just as R&R has evolved to meet readers' needs, so has Easy Listening evolved to meet listeners' needs. "Good Music" became Beautiful Music became Easy Listening. Along the way, more news/services and personalities were injected. Then Nostalgia-oriented/Big Band formats began cropping up while Classical outlets worked to hold onto their marketplace share. Below a cross-section of ten radio/syndication executives share views on their format's past, present, and future. Several see the changes as cyclical; all predict more growth in the future.

### Dave Verdery, VP/Programming Bonneville

I remember 22 years ago starting at a little FM in Waco, TX where we spun records just like the other formats. Then all of us ultimately went to a tape-based format for a bit more flexibility in programming. The tape-oriented program gave more of a sound consistency which evolved into the syndicated end of the business.



Dave Verdery

The biggest change I've seen in Easy Listening is that we are the only format that has had to record our own music to play. Virtually all other formats are still being provided with material by record companies. Most of the artists we were accustomed to playing, Peter Nero, Ferrante & Teicher, Mantovani, and Percy Faith, have either died or no longer have recording contracts. Most of the successful syndicators today have a very large library of music that they've recorded for their own use or are buying music that's been recorded by different orchestras in both the U.S. and Europe.

I would certainly agree that we seem to be going back to more original vocals, but the reason we're doing that is because the age of group choral vocals seems to be coming rapidly to a close. We were all playing original vocals in the early days: Nat King Cole, Peggy Lee, Dean Martin, Andy Williams. In order to maintain a somewhat contemporary sound for the late '60s and '70s, we had the Johnny Mann Singers, Ray Conniff Singers, and Anita Kerr. Now we no longer have them so we find ourselves going back to original vocals because these are the people whose material is available. In that sense the vocal part of our format has been somewhat cyclical.

The record companies have not shown any of us that they have a desire to get back into recording instrumental acts. Certainly Herb Alpert seems to be holding on, as well as Chuck Mangione and Earl Klugh. But I think the days of the heavy influx of instrumental artists, outside of the jazz idiom, is pretty much a thing of the past.

### Ted Dorf, VP/GM

#### WGAY-AM & FM/Washington

Needless to say, the music mix has changed. And a certain degree of personality is being reasserted into the format. But

the demographic shift in the last ten years is probably the key to it all. I don't think Beautiful Music is into so much of a programming problem today as a sales problem. Stations which will survive and are surviving are those with strong marketing departments that recognize there have been demographic shifts.



Ted Dorf

Ten years ago 25-54 was the heart of Beautiful Music, but it's not today. A lot of programmers still want to program 25-54. I'm not saying it's right or wrong. But because of this you have a battle royal going on in the music end where they say they're trying to get music that will appeal to the younger audience. Beautiful Music operators better be very careful because I think they're in jeopardy of losing their format and may be in danger of winding up being neither fish nor fowl.

An operator can do a very good job with 35-64. That demo is one that's underused and one that Madison Avenue hasn't fully recognized to date. Beautiful Music is right smack in position to deliver it to advertisers. The format isn't dead; it's going through a new retooling process, just ahead of Madison Avenue. That's where format operators have to go. You just can't stay with what you had.

### Ed Winton, President Winton Communications

Beautiful Music/Easy Listening is a format that appeals to a mature, but not necessarily old, segment of the audience. I have felt all along that the format got washed out of its original goal with the inclusion of too many vocals by too many performers who belonged in other formats. I think everybody has now accepted that premise and has zeroed in on the vocalists who will be tolerated by the Easy Listening listener.



Ed Winton

I think the format can adequately handle up to three, maybe four, solo vocals per hour at the very most. But our research has shown vocals don't add that much in a positive nature: just as many people like the vocals as disliked them in a Beautiful Music surrounding. Vocals may give the

10

Tenth Anniversary Issue

### 10 FOR 10: Easy Listening

Warren Bodow • Bill Clark • Ted Dorf • Al Ham • Tom Moran •  
Jim Schulke • Stephen Trivers • Dave Verdery • Bert Wahlen • Ed Winton

sales manager something to talk about and allow certain people to think they are targeting in on the 25-49 younger demos for sales purposes.

One area that many stations have ignored is news. It's a mistake not to offer meaningful, complete, adult-oriented newscasts, especially in morning drive. It gives your station positioning. I think it's well worth the expense.

### Stephen Trivers, President Fairfield Broadcasting

Ten years ago we really had to be salespeople; those were the great days of salesmanship. We were tremendous at answering objections like, "You don't deliver drivetimes and our client only buys drive." Back then we were doing hard-sell missionary work convincing the advertising community that FM was a viable medium, selling them on the concept of music-oriented radio with quality presentation, no gimmicks, and a limited number of commercials.



Stephen Trivers

About five years ago we were order takers. The format seemed to be in a great peak - FM had arrived. Selling Beautiful Music radio was easy. We just answered the phone, and the main question we got was "Can you clear?" While those years were excellent for us financially, it might not have been the best for us to maintain our sharp selling skills and maintain our business discipline.

Now in 1983 we're really back to fundamental marketing of the format. We've gone beyond Arbitron and its age demographics. We're not just relying on raw numbers: I have a 6.2, the other guy has a 5.7, and you have to buy me. In many cases, a station is the only Easy Listening or Beautiful Music outlet in a given market. We're able once again to sell the basic strengths of our format and the value of the audience it reaches, using sophisticated marketing studies to help our advertisers. As a group, the future longterm sales success and profitability of Easy Listening, if it's sold this way, is certainly assured.

### Warren Bodow, President/GM WQXR-AM & FM/New York

Classical music as a viable commercial medium is really about six or seven years old. About the mid-'70s, Classical radio left the hands of the hobbyists and went to those who came from or had more familiarity with the radio business as a business. As a result, classical music today is a profitable operation in 23 leading markets. When the Concert Music Broadcasters Association meets every year, we see more people coming to the convention with deeper pockets and wider smiles on their faces than the year previous.



Warren Bodow

In the next few years I suspect the format is going to get even stronger as advertisers learn to appreciate more the benefits of narrowcasting. Unlike ten years ago, advertisers are now buying quality rather than size. Easy Listening stations have nothing more to sell than the latest Arbitron. Classical stations have a qualitative

reliable story - we are today what we were yesterday and will be tomorrow. The audience you reach on WQXR or any other Classical outlet cannot be reached on any other format as well. Since these people have the money and the wherewithal to listen to any advertising story, advertisers are coming to us with more frequency.

I envision that other stations will go Classical, especially with the advent of AM stereo. As it becomes more widely accepted, perhaps those stations that are playing Al Ham on AM today will go the Classical route.

### Al Ham, President Music Of Your Life

Initially, I wanted to start off as a good alternative format. I felt there were enough people out there who like this kind of music and would support it if they had a chance to hear it. Besides the radio industry recognizing this viable format, we find that the record companies and all media are discovering the value of our upscale audience. For example, look at Linda Ronstadt. Her latest release ("What's New") features material that is all part of the MOYL repertoire, like "Someone To Watch Over Me." Before I had all the imitators, people thought I was crazy.



Al Ham

MOYL is a definite kind of music, rather than just nostalgia. Our number one song is "New York, New York" by Frank Sinatra. You sure don't call that nostalgia. And Larry Elgart when he did "Hooked On Swing" and it went platinum. That was no fluke. There's an audience out there that likes this kind of music.

Ten or 15 years from now I see more of the same. The music of your life means different things to different people at different levels. And don't forget that the audience is going on through time and space. A lot of the songs we're adding right now wouldn't have worked five years ago, and they're working right now. For example, "Bridge Over Troubled Waters" by Johnny Mathis is big now. With these songs we find our older audience will accept them and they will attract younger people also as time moves on.

### Bill Clark, President/GM KABL-AM & FM/San Francisco

If we give the people what they want, then the format is going to flourish. If we attempt to forcefeed them with things they don't want, then the format is going to be in trouble. Recent research shows the format has a very solid future. Obviously, as radio becomes more competitive and more new formats are developed, we may never be able to enjoy the share of the total pie that we had some years ago. Then a lot of things were working in our favor including, perhaps more so today, some of Arbitron's methodology.



Bill Clark

A combination of two things will keep this format going. Besides giving the people what they want in the way of programming, we have to market the audience we have rather than hoping for an audience we don't have. I think our audience is in the 35-64

Continued on Page 52

# A/C Notables Review Evolution

Continued from Page 50

## Dave Martin, VP/PD WCLR/Chicago

"The Adult/Contemporary represents a diverse spectrum of presentation styles from music-intensive FM properties to talent and service-intensive AM products. The one measure of performance common to this heterogeneous group is audience targeting.

"Adult/Contemporary, quite simply stated, is the adult (25+) radio of the Eighties. We have witnessed the maturing of the music-intensive spectrum of this format within the past decade, particularly on FM radio.



Dave Martin

The discrete targeting practiced by programmers over the past ten years has resulted in the narrowcasting, or fragmentation, that we find common in today's A/C radio, especially at the major market level. As 25+-targeted stations, particularly those which are music-intensive, begin to sound more and more alike, the perceptions, attitudes, and patterns of usage of target user groups become the tiebreakers in head-to-head battles."

"What do the Eighties hold for these stations, especially those in major markets? It would seem there are two very significant issues facing programmers: marketing and sales. Every program director wants to achieve dominance in 25-34 adults today, and possibly 35-44 year olds in the future, since the latter is the fastest-growing demographic cell. This creates expectation expressed in values to the potential user, and subsequently getting trial will not be enough! Programmers must provide value to encourage recurrent occasions of usage

and more time per occasion. Since this is no longer something that can be approached from a product perspective, the arena of battle becomes marketing. In fact, the most important position at any radio station in the Eighties is more likely to be the marketing and promotion director, rather than the product or program director.

"Secondly, sales: sales management in radio seems to be headed away from quantitative aspects in selling, and into qualitative. Presented with the objective of being number one in household income (or at least top 5), in addition to holding quantitative goals, programmers will be faced with having to rethink recruitment of potential users (marketing) and more importantly, a product that will consistently deliver usage by those identified qualitative or psychographic groups."

## Mike McVay, Station Manager WMJI & WBBG/Cleveland

"Adult/Contemporary in the past ten years has grown dramatically. The format really is an offshoot of MOR and Top 40, and began to grow as 'soft rock' in the early Seventies. George Burns, with the TM syndicated soft rock format, did a lot to develop it into a viable contemporary sound — more than MOR. AM stations have shifted from MOR to A/C in a steady growth pattern since 1972, and the format's grown and prospered on FM most recently.

"Present conditions: Adult/Contemporary follows a growth pattern of postwar baby boom. It's the music we all grew up with and the music we like to hear now. Programmers are beginning to ask the question, 'Do people 30 years of age



Mike McVay

wake up one morning and want to hear ballads and music that sounds soft and nonoffensive?" That is to say, more and more A/C programmers are realizing that our audience is young. They do like to hear a certain amount of emphasis on contemporary music, as opposed to adult or MOR.

"We're taking away the stigma that's been attached to A/C, and for the first time, the record industry is realizing the A/C listener buys records, attends concerts, and in general has a larger portion of discretionary income and more discretionary time to spend with music and entertainment."

"The future of Adult/Contemporary will see another split much like when A/C split from MOR. MOR targeted primarily 35-54, while A/C targets 25-44. In the next five years, we'll see A/C FMs positioning themselves much like we've done at WMJI, between AOR, CHR, and traditional A/C. There will be those stations that will continue to be soft, and very mellow, and those which will be a little more contemporary. AORs have placed themselves in a position of appealing to a too-narrow demographic lifestyle, and A/C's will pick up audience from there, as well as pick up the older demographic that no longer finds CHR palatable. There's every reason to believe that the postwar baby boom which shaped our history for the last 20 years will continue to shape listening habits of broadcasting as it progresses in age through the demographics."

## Ron Morgan, VP/Operations KSD-FM/St. Louis

"Adult/Contemporary is probably the toughest format to put a handle on, because what is A/C to one programmer borders on CHR to another. The most difficult problem the syndicators are having right now in trying to put A/C shows together is finding

enough stations with the same basic philosophy of what A/C should be.

"Musically speaking, A/C is in the process of becoming a little more current and contemporary. Looking ahead as to what will be successful, it's a worn phrase but I believe variety is the answer. We're able now to play a lot more music in many different categories than a few years ago.

"However, your core artists are still very meaningful. I'm not the least bit embarrassed to say we play Barbra Streisand, Neil Diamond, Kenny Rogers, and Barry Manilow — if they're the right records. Now, while these core artists are your bread and butter, they themselves will change, and in years ahead may become more contemporary."



Ron Morgan

## Observations & Conclusions

In conclusion, one can find several common points to these ten commentaries: marketing and sales are becoming increasingly important to distinguish one A/C from another. Programmers will need to develop their own marketing and sales skills to remain competitive. Formatically, A/C can be expected to diversify and fragment even further on both AM and FM. What will happen musically is still unclear, but it's certain the music that appeals to adult demographics will change as the baby boom (A/C's central target) ages. Finally, and most auspicious of all, is the agreement that the Adult/Contemporary format, in all its variegated manifestations, is healthy, wealthy and the "most likely to succeed" of all programming pursuits.

# The Format In Retrospect

Continued from Page 51

demo and that's where we should be selling. The more we're capable of selling this, the better off the format will be.

We've kind of come full circle to things that were just standard operating practice for Gordon McLendon back in the days when Beautiful Music was good music and was on AM rather than FM. He would play "top tape," a tape of current hits, current meaning contemporary hits not necessarily on the charts at the moment. Played alongside the Sinatras, Williamses, and Comos, these songs were compatible with good music clients. People are ready for more things in an Easy Listening or Beautiful Music format, but I question whether some people are doing things that just aren't compatible with the format.

## Tom Moran, VP Churchill Productions

There was industry talk about the demise of this format. I think what they were talking about was the demise of the format as it existed ten years ago. For those stations doing things similar to what they were doing ten years ago or whose sound hasn't really changed, I'd say those facilities are in trouble.

The music itself has changed dramatically, and a decade ago, the perception of this format is that it



Tom Moran

was largely automated, even though it may not have been. The style of announcers today has loosened up. They talk, talk about things that are important to a Beautiful Music listener. Today's news effort is also totally different. The philosophy used to be "Don't whet their appetite for news because they'll leave you, and don't give them anything unpleasant." The level of promotional activity has changed as well. Stations run contests, sponsor movie premieres, golf exhibitions, trips, etc. There are natural sales tie-ins there.

People who enjoy this type of music and enjoy this type of format are as involved with their radio station as they are with any other format. What we need to do in the next ten years is keep our ears to the listeners' mouths — find out what they want, what they like and dislike, and evolve with them.

## Bert Wahlen, VP Group W FM Stations

The only thing constant in life is change. All of radio is in constant change, and this format has got to be just as much in change. When we first started in Beautiful Music, the announcers were people no one really ever knew. They were just voices. The personalities we have at each of our radio stations are dominant and well known within the community. If you don't have



Bert Wahlen

personalities, it's very hard to get into the community and have the community interlock and inter-exchange feelings with us.

And the musical dynamics have changed so tremendously in the last couple of years. Although we'll never be a format that's breaking the hits, we are using original vocals, rather than just doing covers and having customized music that speaks to today's traditional sounds. But we can't lose sight of the value of standards in the music library. They've got to be played as well. It's also very key now to be a full service radio station.

We've got a great deal of confidence in this format; it will be around for a long time. I think what went away and died was Beautiful Music and perhaps Easy Listening to a degree for some stations. It all depends on the execution.

## Jim Schulke, Chairman Schulke Radio Productions

Go back to approximately 1970. That's when Beautiful Music got its first two number ones, or to put it more succinctly, FM radio got its first two number ones. Then we went wild. We'd go on the air and two months later we'd be number one in the market. In effect the Beautiful Music format was responsible not only for making the FM band viable, but for bring-



Jim Schulke

ing the audience over. Back then it was what do you do with an FM; now it's what do you do with an AM.

There has been a trend toward more service with Beautiful Music. I don't necessarily disagree with it or think it's the saving grace. But the more service you do, the more qualified on-air personnel you need. However, music has got to be the basic entertainment for any music-formatted station. The personality of a Beautiful Music outlet is its music. There have been a lot of moves as the audience has slipped away to try and fix everything but the music to see if that would revitalize it. And generally that hasn't been successful. What has been successful is what's being done and that's fix the music. Get down to the playlist, basic entertainment. That's where its future lies: in other words playing those pieces of music younger people today want to hear.

I think in the next several years, perhaps within the next one or two, you'll find a recycling of Beautiful Music. But I don't think you're going to find any radio format attaining its previous position. Certainly, Beautiful Music was the dominant format in all of radio in 1979. Now there's too much competition. You've got twice as many radio stations. I do believe the format has a long-run place, a good future, and it's coming back cyclically with the audience. Things like what we're doing with the playlists are going to broaden the total audience and also bring its demographic center down.



LON HELTON

## A TENTH ANNIVERSARY SPECIAL

# Country Radio — Past, Present, And Future

As one reaches any milestone, time is often spent in recollection, since we are nothing today but the combination of our yesterdays. As R&R celebrates its 10th anniversary, it's an appropriate time to look at the past, present, and future of Country radio.

The ten people included here represent a vast array of experiences and outlooks on Country radio. As I interviewed them, the thing I found to be incredibly fascinating was that each one, no matter what his area of Country radio expertise, found it almost impossible to discuss the radio format without talking about the music known as country. I doubt that any other radio format is as inexorably tied to its music as is Country.

It is hard to imagine another format changing as much as Country has over the years, and whether you've been "country" for a few months or a few decades, I hope you'll find the thoughts and reflections that follow interesting reading.

## Lee Arnold

Lee Arnold has been a part of Country radio for the better part of 25 years, the last dozen at WHN/New York. Besides his mid-day slot at WHN, Lee has hosted numerous syndicated shows and specials, and has won a host of awards, the last being the Academy of Country Music's DJ of the Year honor. It is from the vantage point of one of Country radio's foremost and most visible air talents that Lee talks about the changes he has seen, and what he sees as the future for Country radio personalities.

"The primary change for personalities over the years has been the change in latitude given us in two areas. The first area of change is in the selection of the music. When I first started out at WHN we chose songs from a selected



Lee Arnold

playlist, but played anything we wanted from different categories. We structured our own shows on a daily basis, choosing and balancing the music, including album cuts, the way we wanted. What's evolved in ten years is it's become very fine-tuned, due primarily to the extensive amount of research being done. As far as I'm concerned, it doesn't matter what records I play. What matters is they're the most important records of the day, and that what I do between them makes sense in terms of tying everything together.

"The second major difference is one of presentation. The orientation of the personality has shifted from focusing on himself to focusing on the music. The music is actually the star of the show now, and I'm here to add to it, as kind of a catalyst between the music and the audience. Inform, educate, and entertain have always been the three prime things I want to do for the audience. I still get a chance to do that, but in a shorter time span than I did in the earlier years when there were few time restrictions. I had to learn to structure and discipline myself to conform to the format, but I haven't minded, since it makes for a

tighter sound and a more appealing sound in competition with other radio stations in our market. I felt a little bit restricted at first, but then I saw the numbers the station was getting, and realized they were the experts and I would deliver whatever expertise I could in my areas of talent.

"As for the future of the Country radio DJ, I see his role becoming even more important in the next five years. To be true to their craft and profession, they're going to have to keep up with the times. If that means learning more about crossover artists who are coming up, or country/rock artists who are becoming popular, then that's what they're going to have to do. It is essential that the personality grows right along with the music and the artists who perform that music. This may mean learning new areas of music and following all the new people on their way up, but they have to learn to adapt.

"One other point, especially working in the Country format, is you have to stay close to your audience. My relationship with the members of my audience has been one of the keys to whatever success I have enjoyed, and I think it is essential to anyone's being a successful Country radio personality."

## Ralph Emery

When you talk about personalities in the Country radio/country music business, the one name that everybody knows is Ralph Emery. He started in Country radio in 1951, but his major success came as the all-night host on WSM/Nashville. Between 1957 and 1972, his name became synonymous with country artist interviews. With the help of the huge WSM nighttime signal, he exposed more new talent to America than almost anyone else. Ralph was also the host of one of the very first syndicated country shows. As a matter of fact, the "Ralph Emery Show," which debuted in 1970, is alive and well, airing all over the country.



Ralph Emery

While Ralph no longer does a daily radio show, he does two 90-minute TV shows, live, every day.

Like Lee Arnold, Ralph has seen the role of the air talent evolve from picking his own music and designing his own show to the current strict formatic structure. Unlike Lee, Ralph wasn't exactly thrilled with the tight structure.

"This is a sore spot with me. I'm afraid I'm a throwback to the days of personality radio. I believe strongly in personality radio and never have liked formats. I still think if a guy is a good personality disc jockey in a market, he'll beat anybody, he'll beat any format. What happened is, we got so many radio stations involved in playing country

music, in order to supply all these stations with personalities, they had to hire a lot of people that really couldn't ad-lib. And so many role models are gone, like Arthur Godfrey and Honest John Trotter (early WJJD/Chicago). Johnny Carson is a great role model for a disc jockey because he can think on his feet. It doesn't take any great intelligence to sit down and play records that are programmed for you and read little slogans off the wall that were written for you. That's the part I couldn't agree with. I couldn't go back. I couldn't do it that way. I wouldn't survive in modern radio 15 minutes on that basis. I've been very lucky in that I was able to go on to television."

Interestingly enough, Ralph attributes a good deal of his television success to those "thinking on your feet" skills he acquired in radio.

One of the shows Ralph hosts is "Nashville Now" on the Nashville Network, and I wondered how he thought the country offerings on cable TV would affect Country radio.

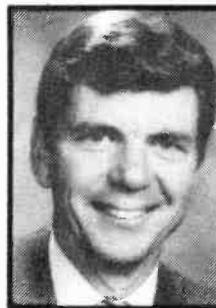
"Right now, we're sitting here wired to nine million homes. By the end of the year we'll have 12 million, and next summer we'll have 20 million. As we grow, we will play a major role, frankly, because of the loyalty of the audience who likes country. If people want to see country, they'll tune us in. If they want to see rock, they'll tune in MTV. As we get into more and more homes, our impact on Country radio will grow because we will be exposing the new acts and their songs to people all over the country.

"If you look at the success of the CMA and ACM award shows on network TV, you'll see the impact TV has already had on country. This success and impact should only be magnified by a cable network devoted solely to country product."

## Dan McKinnon

Dan McKinnon is the incumbent Chairman of the Civil Aeronautics Board in Washington, DC, and while he is currently removed from the day-to-day activities of Country radio, he still owns KSON/San Diego, a station he first became associated with 20 years ago.

"I got started in Country radio in 1963, and the premise at that time was to take the music selection process out of the hands of the disc jockey and put it in the hands of management. Back then, that was a radical idea.



What we did was say all disc jockeys are going to play the same music so the sound is consistent. Country radio had not done this at the time, but we formatted the music like rock had done. With this change came ratings, and KSON began to carry commercials for 'blue chip' advertisers who had previously not used Country radio.

"As part of this sales effort, we were also among the first to do all kinds of studies on the audience to prove to those same advertisers that Country radio listeners were just a typical cross-section of the American population. You have to remember that when we were doing this it was a pioneering effort to go to advertising agencies and convince them that the people who listened to Country radio shopped, went to movies, flew, and did everything else that every other human being does. From all of that, national sales gradually grew, and today Country radio is looked upon as just radio,

not some form of foreign broadcasting.

"A problem I see facing Country stations today is one of identity," Dan told me. "Programmers today must be careful they don't get carried away with the trend of 'everybody's doing it' to the exclusion of 'what does the listener want to hear?' Lately, it seems that Country got sounding like everybody else and lost its identity. I'm talking programming here, not the production of the product, but the part of the product that was selected for airplay. My philosophy is that I'd rather have it on the good country side than the slick modern side. I believe the people who listen to the former type of music are the ones the advertisers are going to get results from; they are going to be loyal to Country radio. These are also the people who will listen longer, provide more consistent ratings, and who will help your Country station be more successful in the long run."

## Don Nelson

Don Nelson first got involved with Country radio in 1967 at WIRE/Indianapolis. As Don tells it, "The station was ninth in an eight-station market. We really weren't sure what to do, but finally decided to go Country. The problem was none of us knew anything about it."

As Don remembers it, the first move was to go to Nashville and talk to Jo Walker of the Country Music Association to find out what country music was all about.

Now, Don is a past Chairman of the CMA and has served on the Board of Directors since 1969, and he credits the organization with invaluable input as he started WIRE. It's no surprise then that his thoughts on the evolution of Country radio are linked to the CMA.

"The CMA has been responsible for a tremendous amount of the growth experienced by Country radio. If you stop and think about it, there is no other association in the world devoted to one particular kind of music. This group, which started 25 years ago this year, really pulled everything together. The CMA has always been a wealth of information and organized on a variety of fronts. They went after national sales, put us in touch with the right label people, helped radio stations actually set up the format by showing them formats of other successful stations, and they put people successful in the format together with the newcomers to help them get started.

"When people like me appeared from Indianapolis, and didn't know Marty Robbins from Tammy Wynette, they literally took us by the hand and gave us the education we needed. As the WIREs and others like us became successful, the format gained a foothold in market after market.

"Another big thing that happened to Country radio is it became professional. This happened as it moved out of the suburbs and into the major markets. Country stations were always either suburban or daytimers. When the major operators who had the bucks and the knowhow got involved, they changed the entire image not only of Country radio, but of country music... the two sort of went hand in hand."

Don left WIRE in 1980 to become the GM of KSON/San Diego when Dan McKinnon went to Washington, DC. As an involved Country broadcaster, Don gave me his

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# Country Radio — Past, Present, And Future

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views on the present and future of Country radio.

"I think the problem we continue to have is maintaining an identity. There is a big identity crisis going on in Country radio. What is good for the country artist is not necessarily good for Country radio. We have lost our exclusivity.

"Also, a lot of people are trying many different things trying to combat the unbelievable success of Continuous Country. I don't see that as the ultimate answer for a Country format. I think you will see a shift as good, well-run radio stations that play country music move from AM over to the FM band."

## Ed Salamon

Ed Salamon is among the best-known Country radio programmers in America. Prior to joining United Stations syndication group as VP/Programming, Ed programmed WEEP/Pittsburgh and WHN/New York. While in Pittsburgh in 1975, Ed was one of the first Country PDs to utilize any form of callout music research. When the average Country station was playing 60-70 records, Ed was one of the first advocates of a tight playlist, a stance that was considered extremely radical at the time. Here are a couple of quotes from Ed on what he thinks Country radio should strive to be.

"It's not good enough to be just a good Country station, but rather a good radio station. You have to be as good, if not better than, anyone in your market. You're fighting with all of them for your audience.



"I call it 'mass appeal' Country. That means that every record you play must be accepted by your audience as a country record. It's very important to maintain your country identity while concentrating on those records which have the greatest mass appeal."

Before you dismiss Ed's thoughts as clichés, you should know that I took those quotes from an interview Ed did with Jim Duncan in the February 21, 1975 issue of R&R. Here are Ed's current thoughts on the Country radio scene of the last ten years.

"The biggest thing to happen to Country radio over the past ten years has been the growth and increased acceptability of country music. That overrides everything. Country music went from being something that was a negative to something that was hip.

"While this has been the biggest thing that's happened, I think that many people have forgotten that it happened because of Country radio. Radio is what has successfully marketed the music. After country music was popular enough through radio, then the national media and motion pictures and television got into the act. But I don't think national magazines, television, or movies popularized country music. I don't mean to diminish the importance of the other media because the exposure certainly contributed to the growth in popularity, but the spread of country music's popularity was because of Country radio."

## Joe Somerset

Not long ago, in a series I did on the state of Country radio, I called Joe Somerset the "father of the Continuous Country format." In 1976, it was Joe who pulled together format elements from AOR and Beautiful Music and "debuted" the Continuous Country format on KSCS/Dallas. I doubt that Joe, or anyone else for that matter, knew

the profound affect this new form of country music presentation would have on the world of Country radio. As a matter of fact, it is hard to imagine any other music-based form of radio that has changed as much in the last ten years or so, primarily because of the Continuous Country format's advent.

Joe, too, believes that Country radio has changed tremendously "even on AM, where many of the really big Country stations like WBAP and WMAQ are really more like big middle of the radio stations than specific, narrow, Country music stations." Joe went on to say, "I think this is due to the acceptance of the music by the great big middle classes of this country. I think it's more sociological than anything else because the country song itself has changed. The lyrics are no longer based on the land and the values attached to the land. The lyrics are now very blue collar and working class. It's now 'Take This Job And Shove It,' as the songs deal with people who work hard for a living, trying to bring their kids up, pay the mortgage, and hope they don't get laid off. This has been a tremendous change, and I think the public has responded to it because there isn't any other kind of music that talks that language . . . the language of the masses."

Joe feels Continuous Country took off partially because "the timing was right, people were ready for it." Also, as Joe explained, "Continuous Country does not demand the 'country lifestyle' of its audience. The listener doesn't have to wear a big hat and boots in order to enjoy it."

When talking about Continuous Country, there have been all kinds of speculation as to the direction in which it might evolve. How does the man responsible for its birth view the format's growth and future development?

"The last group of books were remarkably good for the stations that I'm involved in, and for the others too. I was really astounded at the low turnover, and that indicates to me people are listening for long periods of time and enjoying what we're doing. Except in the early days of Top 40, I don't think I have ever been associated with so many stations that did so well. Based on that, I would say the audience is saying, 'steady as you go.' But, you have to look at that every time, and you know every book is a whole new thing. When the audience says they want something a bit different, that is the time to change . . . not before."

## Bob Pittman

Bob Pittman is Executive Vice President and Chief Operating Officer for the Warner Amex Satellite Entertainment Company. He is responsible for the programming divisions of the Movie Channel, MTV, and Nickelodeon, as well as Advertising Sales, Cable Sales, Research, Creative Services, and Program Development. His radio background is primarily rock, as he programmed WNBC/New York, WKQX/Chicago, and WPEZ/Pittsburgh.

While there is no question that Bob's foray into Country radio was brief, it's hard to imagine any other person (besides Ed Salamon) who changed the course of Country radio in the 1970s as much. Bob came to WMAQ/Chicago from WPEZ as



Music Director and became the Program Director about a year later. During his tenure, WMAQ had a come of over two mil-

lion and quickly became the most listened to Country radio station in the U.S. Many of the things Bob did with WMAQ in the mid-'70s were innovations in the Country format, things like callout research, fewer than 30 records on the playlist, heavy contesting and promotion, and a highly-produced sound. Here are Bob's recollections of that important time in the history of WMAQ and of Country radio.

"When we got into Country at WMAQ, there was a perception in the industry that country music was serving a specific lifestyle which tended to be more rural than urban; that it was somehow associated with Nashville, and with the particular lifestyle you find in Nashville. We took quite a different approach, feeling that the lifestyle of the person who wanted to hear country music in a major metropolitan area was no different a lifestyle than the mainstream lifestyle of Chicago. So, we did not reflect a hillbilly sound, a Nashville sound, or anything else. Additionally, with the music we took the approach that modern research techniques would work in Country. When I got into Country, everybody had these huge playlists with the music skewing very rural and very traditional. We took the point of view that the mainstream of the Country audience, particularly the Country audience under 50, was an offshoot of what had been a Top 40 audience until about 1967 or '68 when the San Francisco sound came into rock and roll — Jimi Hendrix, Janis Joplin, that kind of sound. Many of these Top 40 people were blown off, and we found the 'family tree' split, with one branch of Top 40 becoming country music, music that sounded more like Top 40 music pre-'68 and '69 than it did traditional country and western, cowboy, hillbilly music.

"Also the sound of the disc jockeys was very contemporary, sounding more like WLS than a traditional country music station. We used callout research techniques I used in Top 40. Needless to say, people thought we were idiots and that we were destroying the industry.

"We also introduced heavy contesting, big cash giveaways and heavy promotion to Country radio. We had a much faster pace, with the sound of the personalities being very contemporary. Basically, our sound was what you would expect from a good contemporary music radio station in an urban market at that time. We, too, were going after the same audience that a mature contemporary was targeting, 18-49, so that's the approach we took."

While all of the above may seem rather commonplace now, remember those things were being said and done in 1975. I was at WMAQ at the time, and remember Bob coming back from his first trip to Nashville saying that he was almost booed out of the place when he revealed the short playlist idea. But that is the past, and with Bob's current involvement with MTV, I couldn't help but ask him if there was a Country MTV in the future.

"I think there's always a possibility for it, but the impact would not be as great as MTV. The research we have done indicates that, although country music has a great popularity, if you ask most of the people who enjoy the music if they would rather watch any country artist on TV or 'Dynasty,' they would choose 'Dynasty.' If you ask a contemporary music fan if they would rather see a network TV show or Duran Duran, the latter would take precedence. So, although country music does well as a radio format, I'm afraid that when the public's enthusiasm and love of that music is stacked up against traditional television, in terms of video, it would lose.

"However, this scenario will change, as in the coming years we'll have a whole new breed of people growing up who enjoy country music and who have also grown up with a TV set. They will have more of a

preference for seeing country video than in seeing traditional television programming. I'd say the time frame on it is somewhere in the neighborhood of 5-10, maybe as much as 15 years."

## Norm Schrutt

Joe Somerset says that Continuous Country is a manager's format, so I thought that for the sake of this overview it was important to get the thoughts of a GM who has a lot of experience with the format — Norm Schrutt.

Norm has been the General Manager of two Capital Cities Continuous Country outlets, WKHX/Atlanta and KZLA/Los Angeles. WKHX is the number two station in Atlanta 12+, number one 25-54. If you look at page 40 of the current R&R Ratings Report, you'll notice that WKHX is number six in the country AQH, number 13 in the nation for come, and KZLA is the number six come. From the big guy's chair, Norm offers his view of Continuous Country's future.



"People have said, 'Well, you're going to run with this three-in-a-row, and then when you get some numbers you'll broaden it out with more personality, etc.' I really don't think this is going to happen because the music itself has so much personality that, in our format, it's hard for a jock to be more creative than the music. We've decided to keep going straight ahead, playing three in a row, while being very aware of music flows and tempos and by playing just the absolute cream of what we believe is country music. The music itself, and the way country music has matured, is the strength of this format."

Whether talking to Joe Somerset, a Continuous Country PD, or a GM, one of the things they all mention as both appealing and a key to the format's success is its simplicity. But Norm thinks that its simplicity is deceiving.

"If the competition thinks the way to get numbers is to play three or more in a row, they are making a very big mistake. They are looking at the format too superficially. The selection of the music is critical. You can't play any ol' three in a row and expect to win. Also, Continuous Country is not Continuous Country is not Continuous Country. There are stations that use the label but do not sound like my radio station here, nor the station I had in L.A., nor the station we (Capital Cities) have in Fort Worth. The only reason WKHX and KZLA sound similar is because of me. I think that the radio station takes on the personality of what the GM and PD decide to project in the marketplace. We are Continuous Country because we play three in a row, but our presentation is different, being a unique product of our marketplace. For instance, there are some Continuous Country stations that have very big-voiced, Beautiful Music-type announcers. Ours does not. Some do specials, and therefore, in my mind, break the format. I believe you make a promise to the listener and then you must live up to that promise."

## Bill Ward

Bill Ward is currently the Executive Vice President of Golden West Broadcasters. Between 1971 and 1979, Bill was the General Manager for one of the most visible and highly successful Country radio stations in the U.S., KLAC/Los Angeles. His Country radio experience stretches back even further; he changed KBOX/Dallas to Country in 1966. Bill talked to me about KLAC and its success.

"The keys to KLAC were the respect it

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# Nashville This Week



SHARON ALLEN

## Statlers Back On The Tube

Guess who's gonna host another television special? You got it — the Statler Brothers. Two years ago they hosted the award-winning "An Evening With the Statler Brothers — A Salute To the Good Times." This year they'll host "Another Evening With the Statler Brothers — Honoring Heroes, Legends, and Friends." Special guests include Mel Tillis, Reba McEntire, the Oak Ridge Boys, and Charly McClain. The two-hour special is a production of Jim Owens Entertainment and Multimedia Entertainment. It will begin airing nationwide in November.



### 15 Years Of "Hee Haw"

"Hee Haw" goes into production again this month for its 15th season. You're welcome to be part of the audience. Tapings begin this week with ten sessions (10am and 2pm) at The Nashville Network Studio in the Grand Ole Opry House. Approximately 200 seats will be available on a first-come first-seated basis. So if you want to be in the audience, you should arrive 30 minutes before the taping session begins. Gaylord Program Services (the folks who just bought the entire Opryland complex) produces "Hee Haw."



There's a new book about a major country artist in the works. This one, "The Songs of Don Williams," will be a 112-page songbook with nearly 40 of Don Williams's hits included. The editorial content ties into Williams's relationship with the songwriters as well as biographical information. The book is expected to be published at the end of the year by Hal Leonard Publications.

Jerry Clower and disc jockey Bill Mack agreed to cohost a television version of the "Country Crossroads" radio program for the American Christian Television System. Clower and Mack currently cohost the radio version, and will simply recreate their roles for the TV version. The program will be a weekly feature on ACTS, Southern Baptist's national TV network scheduled for launch next May.

### CMA Finds A Logo

If you recall, "Nashville This Week" (4-15) mentioned the CMA conducting a national search for a new logo. Well, they've found it. The design will be fully implemented for official CMA use in January, and is already cast in the CMA Award (itself physically redesigned this year from wood to glass). The winner, Russel Cole, a freelance artist, says he heard about the CMA's Board of Directors seeking submissions from both professional and student designers in hopes of adopting a new logo, with the winning artist getting \$1000. Cole

decided he had nothing to lose and sat down to try his hand at the project. The work took him a mere four hours to complete. (If you think about it, \$250 per hour isn't bad wages!) Cole modestly says, "My getting this logo adopted by the CMA is kind of like a songwriter from out of nowhere getting a song on the charts."

### 10 More For CMA Show

Ten additional acts were added to the cast of the 17th annual CMA Awards Show (to be held October 10), bringing the total roster to 30. They are: John Anderson, Eddy Arnold, John Conlee, Lacy J. Dalton, Larry Gatlin, Emmylou Harris, Ronnie Milsap, Charley Pride, the Statler Brothers, Sylvia, and Don Williams... David Bellamy and his wife Jannett look forward to the birth of their fourth child. David says he's hoping for another boy so he can have a five-piece band... Gary Morris conquered the air in his single "Wind Beneath My Wings." Now he's conquered the seas. He's become a certified scuba diver... Australian entertainers Tom and Ted LeGarde adopted a new name in honor of their homeland. They now call themselves Australia. The duo were formerly known as the LeGarde Twins, and prior to launching their singing careers they worked as cowboys in the rugged Australian outback. The LeGardes are now residing in Nashville.

**BITS & PIECES:** Look for Earl Thomas Conley's new video "Crowd Around The Corner" from his new LP "Don't Make It Easy For Me." The concept video was taped in Woodbury, TN... Ray Charles, George Jones, Chet Atkins, Rosanne Cash, and Merle Haggard worked in the studio this week on a new duet album for Ray Charles. CBS sources estimate that this album will be set for release next year... The Burrito Brothers just signed a recording deal with Curb/MCA... Eddy Raven has a brand new label deal on RCA... David Frizzell credits the idea to produce a new LP on his late brother, Lefty, to rummaging around in tape bins at truck stops when his bus stopped to refuel. He found old Lefty Frizzell albums on cassette, which he bought, and his collection spawned the idea for the newly released CBS LP, "The Legend Lives On."



Ray Charles

Just thought you'd like to know!

# Country Radio — Past, Present, And Future

Continued from Page 54

had for the core country audience and its strong air personalities. That core is certainly different now, but respecting that audience is always important. Also, one of the roles of KLAC was educating the L.A. audience with regard to country music and country artists.



Bill Ward

"I'm not sure that Country radio is doing anything differently now, comparatively, than it has for the past 30 years. I think it is its own culture, evolving within the broader American culture. Every few years, people 'rediscover' country music and, even though it seems a lot more contemporary now, it really isn't. There will always be country music, and it will always have a certain foundation, but that foundation will evolve as society evolves. When I first got into the genre, people would say, 'They sure don't sing country songs like Jimmie Rodgers used to.' Now they say, 'They sure don't sing country songs like Johnny Cash used to.' Things are just cyclical, without really changing very much."

In the mid-70s, when the WMAQs and WHNs of the world were leaning heavily on the pop-sounding country songs, and artists like Olivia Newton-John and John Denver were winning CMA awards, how did KLAC react?

"Around that time there wasn't much Country radio competition, so we moved very slowly and were rather conservative when it came to playing these artists. It was always important for us to recognize and cater to our country base; we never wanted to lose that. Then, there was the balancing of how much new and modern material to inject into the sound. We were conservative there, also.

"Another thing that had an impact on Country radio at that time was the way the country was going politically and socially. There was a conservative and patriotic backlash that was favorable to the format and this occurred at a time when the competition was considerably less. Country radio, more than any other form, reflects what is going on in society. It's kind of a microcosm... much more reflective on the people."

### Grant Turner

Grant Turner began his radio career in 1928, working as an entertainer, an interviewer, and as an announcer introducing the talent appearing live on the air. Known now as the Dean of the Grand Ole Opry an-

nouncers, Grant joined WSM/Nashville on D-Day, 1944. Since that day, his life has revolved around those two major forces of early Country radio. WSM's incredible nighttime signal brought country music and the Opry to millions of fans. Even today, many top country music stars credit the Opry with whetting their appetite for country music and, in some cases, it was the major influence in their decision to pursue an entertainment career. Grant sees WSM as having a giant role in popularizing the music and the medium.



Grant Turner

"One thing the station has always done is have an open door policy in regard to artists. We encouraged the young, promising artist to come in and be interviewed, to talk hours on end. We didn't limit those interviews. When a person came in to talk to Ralph Emery, or now Charlie Douglas, we never rushed them along. Nobody's in a hurry to leave, so we get an awful lot out of that. I think the audience gets a lot out of it too, just having those people drop in. Those interviews make the audience more aware and more comfortable with the artists. The country fan is able to get to know the artist as a person, and I think this helps country music and all of Country radio as well."

One of the keys to success for WSM and the Opry was the warmth generated by the people involved and the type of radio involved.

"The station, being clear channel, covered everything from Denver east. We developed a family kind of thing, bringing in the listeners just like they were part of the family. They grew to know everybody. They knew everybody's first name and knew a lot about each artist. The music appealed to the working man then, as it does today. We had a lot of rural people who lived in isolated pockets in the mountains and various places down near the rivers. The Opry was sort of their link to the outside world. Every Saturday night, when the work was all done, they'd tune into the Opry. We were a big part of their lives.

"Later, as television made a big impact on these people, they were able to get to see the artists that we had been presenting for years. This bolstered the image of what we had been doing, and enhanced the image of Nashville. Since then, with the coming of the Nashville Network and our radio network, we now have all those things working together."

At 71, Grant still hosts a short, daily radio show on WSM, featuring bluegrass music. Not only is he the Dean of the Opry, but a Dean of Country radio disc jockeys as well.



**CHEEK TO CHEEK IN CHICO** — KHSL/Chico, CA held a parking lot dance and concert to celebrate its 48th year of broadcasting, its first anniversary in new studios, and to honor morning man Morris Taylor for his 30-year involvement in country music. Shown presenting a plaque to Morris is station GM Dino Corbin while Morris's wife Vel and band members look on.



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Classic Issue #C-35 features KHJ/Gary Mack-1966, KRLA/Ted Quillan-1963, WMEX/Jim Connors-1972, KHJ/Don Cox-1977, KPCC/Steven Seagull-1971, 10Q/Real Don Steele-1978, WLS/Charlie Van Dyke-1973, KHJ/J.B. Stone-1975 and KCQB/Dave Conley-1973. Cassette, \$10.50.  
Special Issue #S-21 features the CA Coast with KACY, KCAQ and KBBY from Ventura/Oxnard, KIST & KTYD from Santa Barbara, KRQK & KXFM from Santa Maria, KZOZ & KSLY from San Luis Obispo, and KIDD, KNRY, KMBY, KWAV & KWST from Monterey/Seaside. Cassette, \$5.50.

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# Opportunities

## Openings

### EAST

Wanted yesterday! Newperson for AM A/C & FM AOR combo. Females encouraged. T&R: Morris Thomas, Box 717, Ocean City, MD 21842. EOE M/F (10-7)

Q92, Rochester's hottest CHR looking for a jock or two. No calls. T&R: Dave Luczak, B50 Midtown Tower, Rochester, NY 14604. EOE M/F (10-7)



### CHR Promotion Director

We're looking for an experienced CHR Promotion Director. Capable of coordinating all aspects of Hitradio's promotion effort. The person we're looking for is a self motivator, great at details, follow through and extremely creative. For details call RICK PETERS, PD, WHTT/BOSTON

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Experienced morning personality/host for heavy information A/C. T&R: Joe Corcoran, PD, WCAP, 243 Central St., Lowell, MA 01852. EOE M/F (10-7)

A/C WMNB is accepting T&Rs for future fulltime openings. Dave Fierro, Box 717, North Adams, MA 02147. EOE M/F (10-7)

Announcer needed. 5 yrs. experience or better. DJ/News. T&R: Carl Briggs, WICO, Box 909, Salisbury, MD 21801. EOE M/F (10-7)

## WNLK 1350

### PROGRAM DIRECTOR

Immediate opening at WNLK, Norwalk, CT. Station is full-service A/C in dynamite, suburban market just 40 miles from NYC. We're looking for a mature, community-oriented individual with broad interests, great ideas, and strong leadership and organizational skills. Position includes M-F airshift. Talk show experience a plus. EOE

Send tape and resume to:  
Mike Hanson, WNLK  
P.O. Box 1350, Norwalk, CT 06852

WNNJ seeking mature announcer ready for first PD slot. T&R: WNNJ, General Manager, Box 40, Newton, NJ 07860. EOE M/F (9-30)

PD. This is not an entry-level position! Track-record holder or experienced aggressive professional. Set standards. T&R: WRUN, Utica, NY 13424. (9-30)

News anchor/reporter. Pipes & good laughs a must. T&R: John Brett, Z104, 6633 Mt. Phillip Rd., Fredrick, MD 21701. EOE M/F (9-30)

### MAJOR MARKET AOR

Top 20 Northeastern market. AOR powerhouse looking for top caliber Program Director. Must have excellent people skills, be highly organized, and promotionally oriented. Send resume to: Radio & Records, 1930 Century Park West, #560, Los Angeles, CA 90067. EOE

Major new 50kw CHR FM looking for New England's best morning entertainer. Present market size no problem. T&R: Curtis Hansen, PD, 30 Cottage St., New Haven, CT 06511. EOE M/F (9-30)

## Openings

WBLI/Long Island accepting T&Rs for fulltime jock. Public appearances, production. No calls please. Bill Terry, WBLI, 3090 Rt. 112, Medford, NY 11763. EOE M/F (9-30)

Doubleday Broadcasting 105-WAVA, Washington has an opening. Uptempo delivery. No calls. T&R: John Larsen, 5232 Lee Highway, Arlington, VA 22207. EOE M/F (9-30)

News anchor/reporter position open in Central New Hampshire. T&R: Robert Bennett, WLNH, Village West, Box 7326, Gilford, NH 03246. (9-30)

Need friendly, aggressive A/C personality. Future full and part-time openings. Need dedication and good attitude. T&R now: PD, WINE, Box 95, Danbury, CT 06810. (9-30)

Female jock needed. Good production and desire to learn essential. T&R: CQ102, Box 213, Geneva, NY 14456. EOE (9-30)

FM-105 WKLC, West Virginia's best rock has a rare opening for a news/promotions director. Experience a must. Contact: Neil Lasher (304) 722-3308. 10 AM - 2 PM EDT. EOE M/F (9-30)

### SOUTH

New 100kw regional CHR debuts in mid-October on the beach. Need 7-midnight announcer. Tremendous benefit package. T&R: Box 310, Port St. Joe, FL 32550. EOE M/F (10-7)

Northern VA 50,000 watt FM adjacent to Washington needs energetic nighttime A/C announcer. T&R: NVB, Box 2108, Manassas, VA 22110. EOE M/F (10-7)

Announcer with some experience for overnight shift. Sports knowledge, A/C format. Females encouraged. T&R: Dick Rossi, WFVA, Box 269, Fredericksburg, VA 22401. EOE M/F (10-7)

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Come South! 100kw top CHR in GA/FL seeks killer PM drive/MD now. T&R: Skip Elliot, WJAD-FM, Box 706, Bainbridge, GA 31717. EOE M/F (10-7)

We are looking for a Vice-President for our radio stations who has proven leadership abilities, and 1st hand experience in all areas of AM & FM station management. We offer high growth potential; competitive compensation plan; excellent benefits and top quality of life in S.E. Sunbelt. Send resume to: Radio & Records, 1930 Century Park West, #562, Los Angeles, CA 90067. EOE

Mornings available on top-rated WGNL. Salary open. T&R: OM, 211 N. 2nd St., Wilmington, NC 28401. EOE M/F (10-7)

## Openings

East Texas radio station now looking for a chief engineer. Qualified only. Resumes & salary requirements: KNET, Box 649, Palestine, TX 45801. EOE M/F (9-30)

AM drive/Production-pro/PD for A/C outside of Dallas Metro. T&R & good references: Bucky Albright, KIKT, Box 1015, Greenville, TX 75401. TX, OK, LA, AK applicants only. (9-30)

## WLWV

A most important member of our staff is missing. Could it be you? WLWV must find a special talent to become our production director. Minimum 4 years experience. Very warm. Very friendly. Human. Your production skills must be superb. Don't reply if you're afraid of the word effort. Salary commensurate with ability. T&R: Steve McFarland, PD, WLWV, 5237 Albemarle Rd., Charlotte, NC 28212. No calls please. EOE M/F

WJCW & WQUT/Johnson City, TN needs newperson with 2 yrs. experience as anchor/reporter. T&R: Art Courtiss, ND, Box W, Johnson City, TN 37602. EOE M/F (9-30)

WNOE-FM seeks experienced parttime Country/AC jock in New Orleans area. T&R: Kris Robbins, PD, 529 Bienville, New Orleans, LA 70130. EOE M/F (9-30)

### RADIO HELP WANTED

New Adult Contemporary in major Southwest market is searching for America's best morning person. Excellent salaries and benefits. Tape and resumes with references to:

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Modern Country outside Dallas Metro seeking good, reliable, parttime talent. T&R & references: Bucky Albright, KGVV, Box 1015, Greenville, TX 75401. (9-30)

KYXX/Longview, TX needs male super-pro for M/F morning team now! T&R: Howard Clark, Group PD, Box 2727, Longview, TX 75606. EOE (9-30)

### MIDWEST

KBRA-FM 98/Wichita looking for fulltime Production Director, future on-air openings. T&R: Roger Sherman, 104 S. Emporia St., Wichita, KS 67202. EOE M/F (10-7)

Premier CHR in the heart of Kansas needs afternoon jock who's HOT. Send immediately. Pictures. T&R: Tom Clay, PD, KHOK, Box 101, Hoisington, KS 67544. EOE M/F (10-7)

Malrite Communications Group is looking for a high-profile morning personality for a major market. Contact Jim Wood (415) 836-0910. EOE M/F (10-7)

### Country Drive-Time Air Talent

Big city sound in medium market. Agency level production preferred. Experienced and enthusiastic team player. T&R to: Doug Whitman, KKIX, Box 1104, Fayetteville, AR 72702. EOE M/F

Production Director/jock for small market AM & FM. Opening November 1st. T&R, references: Frank Absher, 111 S. 5th., Vandalia, IL 62471. EOE M/F (10-7)

WYFE/Rockford has two immediate openings for AOR talent. No calls. T&R only: Brent Alberts, 1901 Reidfarm Rd., Rockford, IL 61111. (10-7)

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Morning & afternoon drive slots now open. Big Band/Nostalgia format. T&R: Mike Moore, Box 46, Joplin, MO 64801. EOE M/F (10-7)

100kw Z100 near Minneapolis wants strong-voiced night CHR jock and overnight production. 5-day work week. \$10,000 start. Call GM. (715) 835-1007. (10-7)

WXMG-FM, future morning/midday opening at Northern IN A/C. Minimum 3 yrs. experience plus production. Box 644, Mishawaka, IN 46544. EOE M/F (10-7)

Top CHR seeks entertainment plus, morning personality to handle music & PD duties. T&R: Ken Buehler, KZIO-FM, 1105 E. Superior St., Duluth, MN 55802. EOE M/F (10-7)

The A/C's in Chicago are our competition & we need an experienced ND immediately. T&R: Jim Holly, Z107, Box 311, Lowell, IN 46356. EOE M/F (10-7)

## Openings

92X/Columbus looking for hot uptempo jocks with a winning attitude for future openings. No calls. T&R: Adam Cook, 195 E. Broad St., Columbus, OH 43215. EOE M/F (10-7)

WISM/Madison AM & FM needs experienced A/C personalities to join a solid team in one of America's finest cities. T&R: Bill Vancil, Box 205B, Madison, WI 53701. EOE M/F (9-30)

WBBM-FM/Chicago has an opening for uptempo night personality. Cassettes & resumes to Buddy Scott, 630 N. McClurg Ct., Chicago, IL 60611. EOE M/F (9-30)

Major market approach. Great small city. T&R, photo: Max Miller, KLOB-FM, Community Building, Suite 414, Ponca City, OK 74601. EOE M/F (9-30)

50kw clear-channel WLW/Cincinnati looking for experienced talk host. Cassettes & resumes: Dan Allen, 3 E. 4th St., Cincinnati, OH 45202. EOE M/F (9-30)

### News Director

News Excellence is a Tradition here: Lead by example: Report, write, anchor, administer four-person department. Midwest 80,000 metro. A career move with a large group owner. Resume, aircheck, statement of news philosophy to: Radio & Records, 1930 Century Park West, #553, Los Angeles, CA 90067.

WDIF/Marion has fulltime afternoon drive shift & parttime openings. T&R: Ray Reynolds, WDIF, Box 10000, Marion, OH 43302. EOE M/F (9-30)

100,000 watt A/C FM looking for adults. Uptempo air personalities. T&R: Pat O'Neill, KGLI, Box 1737, Sioux City, IA 51102. (712) 258-5595. EOE M/F (9-30)

Wheeling's premiere FM CHR, WOMP-FM is accepting applications for possible fulltime openings. Must be motivated & follow directions. T&R: Dwayne Bonds, Bellaire, OH 43906. (9-30)

### WEST

Reporter/anchor willing to work hard to dig up local stories. No calls. T&R only: Rosalie Fox, KERN, Box 2700, Bakersfield, CA 93303. EOE M/F (10-7)

## KKAZ

### STILL LOOKING

Weeks of searching and hundreds of tapes. I still need a one to one evening personality with energy. If you would like to join a growth oriented winning organization, send T&R to: John Ramsey, KKAZ, P.O. Box 926, Cheyenne, WY 82001. KKAZ is a station of the Mesa Broadcasting Company, an equal opportunity employer offering paid health, dental profit sharing and advancement opportunities.

Wanted for new FM in Kern County CA: Sheds Manger & sales people. Confidential resumes: Cal Sheds, 5883 Doverwood Dr., Culver City, CA 90230. EOE M/F (10-7)

KDKO has fulltime midnight-6am opening. Available immediately. 3 yrs. experience. T&R: Carlos Lando, 7870 E. Berry Pl., Englewood, CO 80111. EOE M/F (10-7)

Humorous straight-man wanted for light news, bits in AM. Central California coast. T&R: Kenny Williams, KRQK, 516 N. "H" St., Lompoc, CA 93436. (805) 736-5656. (10-7)

Personality morning man needed for aggressive A/C leader in Portland. Must have experience. Send T&R immediately: Hank Dole, PD, WCLZ, River Rd., Brunswick, ME 04011. EOE M/F (10-7)

### Program Director

Leading A/C station in a beautiful sunny Southwest medium market is looking for a proven Program Director with strong leadership and motivational skills. Must know and understand thoroughly personality/full-service programming and be capable of administrating and benefiting from a strong research, marketing and promotional budget. Air talent ability is a plus. Rapidly growing company and excellent salary. Resume, ratings history and references to: Radio & Records, 1930 Century Park West, #555, Los Angeles, CA 90067.

Professional female announcer to co-host radio series. "The Motorized World of Leon Caplan" dealing with cars, cycles, boats, planes. Call James James (213) 466-6059. (10-7)

Upwardly mobile group seeking management & programming for Eugene, OR AM & FM combo. T&R: Mitch Pruitte, 1002 Franklin St., Boise, ID 83702. EOE M/F (10-7)

# Opportunities

## Openings

KIQQ-FM has opening for production assistant. Experience necessary. Minorities encouraged. Resumes only: Paula Matthews, 6430 Sunset Blvd. #1102, Los Angeles, CA 90028. EOE M/F (9-30)

Air talent with production experience needed at small market AM Country. T&R: KPSA, Box 720, Alamogordo, NM 88310. EOE M/F (9-30)

Possible future openings for uptempo CHR jocks. All shifts. No calls. T&R: Rip Avina, KDZA/KZLO, Box 93, Pueblo, CO 81002. EOE M/F (9-30)

Looking for Easy Listening morning man. T&R: Don Blane, KWYT-FM, Box 80011, Salinas, CA 93912. EOE M/F (9-30)

### News Director

Need bright, witty N.D. for West Coast major market AOR. Must have nose for news. Send cassette and resume to: Radio & Records, 1930 Century Park West, #557, Los Angeles, CA 90067.

KNBQ/Tacoma-Seattle looking for experienced CHR PD with winning track record in large markets. T&R: Don Hoffmann, Box 5200, Tacoma, WA 98405. EOE M/F (9-30)

Weekend anchor with 3 days/wk reporting who's ready to dig. T&R: Mike Nikitas, ND, KUIC-FM, 419 Mason St., Vacaville, CA 95688. (707) 466-0200. EOE M/F (9-30)

Wanted: Fulltime engineer/news/production/jock for weekend shifts on 100kw Country KPCQ-FM/Powell, WY. T&R: Jay Moore, Q92, 1031 Hwy. 14A & Rd. 12, Powell, WY 82435. (9-30)

### State Of The Art Engineer

AM/FM combo in Southwest Sunbelt medium market is looking for a state of the art audio oriented Chief Engineer. Must be capable of maintaining high level of audio studio quality with RF skills secondary. Experienced in designing and installation of new studios a plus. Recent and very near acquisitions mean advancement to Group Chief position if you prove yourself. We are committed to the highest level of technical excellence possible and you must be of the same caliber. Send resume and references to: Radio & Records, 1930 Century Park West, #556, Los Angeles, CA 90067.

National syndicator, mass appeal music format, seeks self-starting closer. All territories. All Hit Radio, 214 Hanover St., Boston, MA 02113. (617) 227-9789. (9-30)

KYNO(AM) seeking morning legend. Must be able to localize & communicate with listeners & staff. T&R: Wayne Decker, KYNO 2125 N. Barton, Fresno, CA 93703. EOE M/F (9-23)

## Positions Sought

Award-winning newscaster available immediately. 5 yrs. experience, 3 as ND at Midwest medium market. Solid anchor, writer, reporter. JEFF (815) 663-9173. (10-7)

Have voice, will travel. It's warm, witty, mature, funny, and attached to a 13-yr. pro seeking PD/air position. A/C, Country. (419) 474-5641. (10-7)

Tight top 20 CHR personality, capable MD or PD. Call now. (303) 986-5680. (10-7)

West Coast talk show host seeks new gig. MIKE (707) 257-1572. (10-7)

Unique radio ads. Broadcast copywriting & audio-visuals. Make one call now! LARRY MORRIS (213) 508-6355. (10-7)

CHR pro with production plus available now. Need a challenge. DAVE HOLMES (805) 969-9353. (10-7)

Current PD/morning man with 5 yrs. experience looking to move up to larger market. Award-winning production man. STEVE (804) 791-3679. (10-7)

News with a personal touch to fit your audience. Accurate and dependable broadcast journalist with style & 8 yrs. experience. CHERYL BARDONWELL (714) 883-4343. (10-7)

8-yr. pro. WISR, KXOR, WRNO, WQPD. Currently STAR 105/Sebring. Want mornings &/or PD slot. ALAN B. WALTERS (813) 382-6096. (10-7)

4 yrs. experience. Looking for small market Northeast position. Consistent air shift. Can do sports. BOB (315) 942-2007. (10-7)

Give a girl a break. I'm beginning my career in Chicagoland as a DJ. Can do news and commercial production. Try me. GIA (312) 268-3142. (10-7)

For sale: 1958 model CHR. A/C pro mouth. Good condition, even says funny things. Make offer. Please call this phenomenon. BRIAN (503) 855-7716. (10-7)

Nobody's told me yes or not yet. So I'm still open to suggestions. Sports/PBP/PD MBA still available for you. RAY SIRI (415) 284-5488. (10-7)

Recent DMS grad with previous air experience looking for a break. Good pipes, creative production abilities. Willing to relocate. JOHN (619) 435-8483. (10-7)

## Positions Sought

Experienced AOR/Soul/Jazz one-to-one communicator. Award-winning producer. Great pipes. Die-hard worker. Relocate anywhere. JIM (309) 662-1618. (10-7)

Parttime announcer seeking airshift in Chicago market. Formerly WFBC, WCKN/Greenville, SC. BILL KINROSS (312) 397-0077. (10-7)

Male DJ looking for Country station. Open to all. DJ/MD. Excellent knowledge of music. Love midnight shift. STEVE GRAYSON (312) 864-3304. (10-7)

A/C or CHR programming position desired. Medium or aggressive small market. 8 yrs. exp., 5 in majors. Good people skills & refs. FRANK RYAN (412) 829-1488. (10-7)

AOR jock with experience as ND is sick of AM drive. Looking for afternoons or evenings. For T&R: (312) 677-7941 or 389-7045. (10-7)

Walked into a horrible situation. This place stinks. Currently in Seattle, fixing to go back to Texas. WEIRD JERRY (915) 598-2663. (10-7)

Announcer with 1st Class FCC license, also AAS in electronic technology. 11 yrs. major market experience. Can we talk? JESSE (901) 398-1656. (10-7)

7-yr. pro. 5 in news, seeks fulltime as news reporter. Hard-working, stable, and great attitude. Will relocate. STEVE (301) 729-4299. (10-7)

### PUT YOUR STATION AT THE TOP WHERE IT BELONGS!

Highly successful programmer — 14 years experience — currently programming one of America's top rated FM/AC's in Top 10 major market.

If you're committed to attaining and maintaining the top position in your market...

## Positions Sought

Experienced AOR jock with great pipes, blade, excellent track record seeks PD/jock position. Serious about winning. DANA (414) 461-3386. (9-30)

More than just a jock. Programming and promotion. Working top 15 market. AOR, CHR, A/C. Good attitude. Highly motivated. I live radio. HARVE ALLEN (516) 293-7947. (9-30)

PD/AM drive looking to move up to bigger and better things. Not necessarily mornings. Excellent production, programming. Various formats. RICH (209) 722-6067. (9-30)

Have tongue will travel. Bachelors degree. Good copy, news writing, excellent production. Mature voice. Willing to relocate. MIKE (309) 788-1935 or 786-1265. (9-30)

True MOR entertainer available. Don't need cue cards to establish & hold audience. News, copywriting, voice-overs & PRI CAROL BAKER, Box 128, Easton, PA 18042. (215) 258-8429. (9-30)

Classic voice, style, 1 1/2 yrs. AOR experience. AM/PM Drive. MD. Seeking CHR, AOR in Midwest, West, Southwest. MICHAEL DAVIS (307) 266-6384. (9-30)

GUY DAVIS, KISS-FM, KERN, KCUB & KMAC. Great voice. Great production. Great MD/PD. (805) 772-8632. (9-30)

4 1/2 yrs. cumulative experience, WQMF, WAKY, WLCV. Broadcast grad, degree, RRT. Perserving, friendly. JANET LYNCH 3743 Deep Dale, Louisville, KY (502) 895-5208. (9-30)

## Changes

we should meet.

Your reply will be held in strictest confidence.

Write: Radio & Records, 1930 Century Park West, #546, Los Angeles, CA 90067.

## Positions Sought

Experienced Newsmen/DJ tired of the ho-hum life as a print journalist. Excellent pipes for news or on-air. Market size not that important. DAN (417) 831-7655. (9-30)

### BOYD R. BRITTON

Immediately available for news or other interesting radio. Call (213) 393-3428 or respond to: Radio & Records, 1930 Century Park West, #561, Los Angeles, CA 90067.

Upper-medium market AOR talent seeking Southern PD or MD position. 6 yrs. experience with best books at WLYX, KQTI, KMAC, KESI. Engineering experience. TRACY BARNES (512) 647-0575. (9-30)

Seek broadcast management position utilizing 13 yrs. of practical broadcast experience in the communications industry. Call BADER, Box 128, Easton, PA 18042, (215) 258-8429. (9-30)

If you put David Lee Roth, Bobby Skafish and Jonathan Brandmeier into a blender, you'll get me. CRAZY CHRIS CANIS, 2 yrs. AOR experience. (312) 532-7428. (9-30)

JIM LaBARBARA, 14 yrs. top-rated WLW/Cincinnati drive personality is now available. (513) 793-3721. (9-30)

Dedicated and highly motivated young broadcaster is located with enthusiasm & creativity. Looking to work hard & progress. NEIL ISAACS (616) 798-4613. (9-30)

Morning personality/PD looking for growing company. CHR or A/C slot. 10 yrs. & great track-record. Western markets only. BRIAN (503) 967-8565. (9-30)

## Changes

### RADIO

Karen Nudell joins Records Section, CBS Law Department, formerly with Columbia Pictures Industries, Inc.

Elizabeth Gonzalez joins WCBS-FM/New York as Account Executive.

Susan Loda appointed Account Executive for CBS Radio Networks, Detroit.

Gordon Donaldson named Account Executive, WAXY/Ft. Lauderdale.

## Miscellaneous

KZ10-FM/Duluth, MN CHR is going from tape to records. Need service from all labels immediately. KZ10-FM, 1105 East Superior St., Duluth, MN 55802.

CJFM/Montreal seeks reggae record service from all labels for its reggae show. Send: 96° In The Shade, c/o FM96, CJFM, 1411 Fort St., Montreal, Quebec, H3H 2R1

Cash paid for male & female character voices & impressions. Rush tape: Voice Bank, Box 3609, Hartford, CT 06103.

Dates appearing at the end of each listing signify first week listed.

### R&R Opportunities Advertising

Radio & Records provides free listings (maximum 24 words or 3 lines) in Openings, Positions Sought, and Changes. You may place your free listing by mail or by phone. R&R will accept classifieds by telephone Monday & Wednesday 3-5pm; Thursday & Friday 9am-5pm.

	Frequency Rates*		
	1 Week	2 Weeks	3 Weeks
	\$20.00	\$35.00	\$50.00

\*Must run consecutive weeks.

### Payable In Advance

Orders must be typewritten or printed and must be accompanied by check.

Blind Box ads or Classified Display ads are \$20 each (recommended 35 words) per week, plus \$15 per week for postage/handling. \$35 minimum for Blind Boxes.

Deadline for all Opportunities ads is noon (Pacific Time) Thursday.

For Opportunities, call (213) 553-4330 or mail to Radio & Records, 1930 Century Park West, Los Angeles, CA 90067.

# The Music Section

## National Music Formats Added This Week

### Satellite Music Network

George Williams (214) 343-9205

#### The Starstation

DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
DEBORAH ALLEN "Baby I Lied"  
MICHAEL MURPHEY "Don't Count The Rainy Days"  
LANI HALL "Never Say Never Again"

#### Country Coast-To-Coast

ATLANTA "Dixie Dreamin' "  
GEORGE STRAIT "You Look So Good In Love"  
WILLIE NELSON & WAYLON JENNINGS "Take It To The Limit"  
DAVID FRIZZELL "A Million Light Beers Ago"

### TM Programming

Cal Casey (214) 634-8511

#### Stereo Rock

ELVIS COSTELLO "Every Day I Write The Book"  
JOHN COUGAR MELLENCAMP "Crumblin' Down"  
DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
PAUL McCARTNEY & MICHAEL JACKSON "Say Say Say"  
HUMAN LEAGUE "Mirror Man"

#### TM A/C

POLICE "King Of Pain"  
BILLY JOEL "Uptown Girl"

#### TM Country

GAIL DAVIES "You're A Hard Dog (To Keep...)"  
T.G. SHEPPARD "Slow Burn"  
GUS HARDIN "Lovin' You Hurts"  
CHARLEY PRIDE "Every Heart Should Have One"  
JOHNNY LEE "My Baby Don't Slow Dance"  
RONNIE McDOWELL "You Made A Wanted Man Of Me"  
JOHN CONLEE "In My Eyes"  
WILLIE NELSON & WAYLON JENNINGS "Take It To The Limit"  
GEORGE STRAIT "You Look So Good In Love"

### BPI

John Iles (800) 426-9082

#### Adult Contemporary

JUICE NEWTON "Tell Her No"  
DEBORAH ALLEN "Baby I Lied"

#### Country Living

CHARLEY PRIDE "Every Heart Should Have One"  
JOHN CONLEE "In My Eyes"  
T.G. SHEPPARD "Slow Burn"

### Century 21

Greg Stephens (214) 934-2121

#### The Z Format

MICHAEL STANLEY BAND "My Town"  
QUIET RIOT "Cum On Feel The Noize"  
ASIA "The Smile Has Left Your Eyes"  
DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
PETER SCHILLING "Major Tom"

#### The A/C Format

CARLY SIMON "You Know What To Do"  
CLIFF RICHARD "Never Say Die (Give A...)"  
DEBARGE "Time Will Reveal"

#### Super-Country

GEORGE STRAIT "You Look So Good In Love"  
MERLE HAGGARD "It's All In The Game"

### Drake-Chenault

Bob Laurence (213) 883-7400

#### XT-40

DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
HUMAN LEAGUE "Mirror Man"  
MICHAEL STANLEY BAND "My Town"

#### Contempo 300

DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
STEVIE NICKS "If Anyone Falls"  
MICHAEL SEMBELLO "Automatic Man"

#### Great American Country

DEBORAH ALLEN "Baby I Lied"  
JANIE FRICKE "Tell Me A Lie"  
SISSY SPACEK "Lonely But Only For You"  
MICHAEL MURPHEY "Don't Count The Rainy Days"

### Tanner Musical Spectrum

Kenny Bosak (901) 320-4433

#### Bright Blue A/C

DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
JACKSON BROWNE "Tender Is The Night"  
CARLY SIMON "You Know What To Do"  
RITA COOLIDGE "Only You"

#### Tanner Country

CONWAY TWITTY "Heartache Tonight"  
JOHN ANDERSON "Black Sheep"  
LARRY GATLIN & GATLIN BROS. "Houston (Means...)"  
ATLANTA "Dixie Dreamin' "  
HANK WILLIAMS JR. "Queen Of My Heart"

#### Red Satin Rock

EURYTHMICS "Love Is A Stranger"  
MICHAEL SEMBELLO "Automatic Man"  
PAT BENATAR "Love Is A Battlefield"  
DEF LEPPARD "Foolin' "  
PEABO BRYSON & ROBERTA FLACK "Tonight I Celebrate..."

### Radio Arts

John Benedict (213) 841-0225

#### Country's Best

KENDALLS "Movin' Train"  
LARRY GATLIN & GATLIN BROS. "Houston (Means...)"  
ATLANTA "Dixie Dreamin' "  
WHITES "When The New Wears Off Our Love"  
WILLIE NELSON & WAYLON JENNINGS "Take It To The Limit"

#### Soft Contemporary

LANI HALL "Never Say Never Again"  
ALABAMA "Lady Down On Love"  
DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"

#### Sound 10

POLICE "King Of Pain"  
ALABAMA "Lady Down On Love"  
PETER ALLEN "Once Before I Go"  
DIONNE WARWICK & LUTHER VANDROSS "How Many Times Can We Say Goodbye"  
LANI HALL "Never Say Never Again"

### Transtar

Chick Watkins (303) 578-0700

KENNY ROGERS & DOLLY PARTON "Islands In The Stream"  
BONNIE TYLER "Total Eclipse Of The Heart"

### Concept Productions

Dick Wagner (916) 782-7754

#### Adult Rock

ASIA "The Smile Has Left Your Eyes"



RADIO & RECORDS

213

553-4330

'The Call That Gets It All'



2 special Ratings Reports a year --free bonus to every subscriber

Hot line to Washington-- for the news that affects you

Subscribe Today!

# Black Radio

## BREAKERS

**JEFFREY OSBORNE**

**Stay With Me Tonight (A&M)**

76% of our reporting stations on it. Rotations: Heavy 9/4, Medium 17/1, Light 25/7, Extra Adds 4, Total Adds 16, WAMO, KKDA-FM, WDA, WEDR, WBMX, WBLZ, WZAK, WJLB, KMJM, WRDW, KNOW, WNOO, WANT, WWDM, WVKO, WLTH. A Most Added Record. Moves 40-18 on the Black Radio Chart.

**DIONNE WARWICK & LUTHER VANDROSS**

**How Many Times Can We Say Goodbye (Arista)**

71% of our reporting stations on it. Rotations: Heavy 2/0, Medium 17/6, Light 24/15, Extra Adds 8, Total Adds 29 including WXYV, WILD, WAMO, WKYS, WAOK, KKDA-FM, WEDR, WBMX, WBLZ, WZAK, WGPR, KACE, XHRM, KSOL. A Most Added Record. Debuts at number 30 on the Black Radio Chart.

**ANDRE CYMONE**

**Make Me Wanna Dance (Columbia)**

67% of our reporting stations on it. Rotations: Heavy 12/0, Medium 20/2, Light 14/2, Extra Adds 2, Total Adds 6, WAOK, KRLY, WZAK, WKND, WLUM, KDIA. Heavy: KRNB, WGCI, WBLZ, XHRM, KNOW. Moves 32-21 on the Black Radio Chart.

**BERNARD WRIGHT**

**Funky Beat (Arista)**

65% of our reporting stations on it. Rotations: Heavy 4/0, Medium 27/1, Light 15/0, Extra Adds 1, Total Adds 2, WXYV, KNOW. Heavy: WAOK, KRNB, WRDW, WPEG. Medium: WHUR, KKDA-FM, WJMO, XHRM. Moves 37-27 on the Black Radio Chart.

**TOM BROWNE**

**Rockin' Radio (Arista)**

61% of our reporting stations on it. Rotations: Heavy 7/0, Medium 17/2, Light 18/7, Extra Adds 2, Total Adds 11, WRKS, WVEE, WJLB, WOIC, WJAX, WPLZ, WWDM, WAAA, WLTH, WKWM, KUKQ. Debuts at number 31 on the Black Radio Chart.

**COMMODORES**

**Only You (Motown)**

61% of our reporting stations on it. Rotations: Heavy 5/0, Medium 21/1, Light 17/3, Extra Adds 1, Total Adds 5, KACE, WKND, WJMI, WVKO, KDIA. Heavy: WXYV, WVEE, WKXI, WANM, WLTH. Debuts at number 32 on the Black Radio Chart.

**TEENA MARIE**

**Fix It (Part 1) (Epic)**

60% of our reporting stations on it. Rotations: Heavy 7/0, Medium 21/1, Light 14/2, Extra Adds 1, Total Adds 4, WVEE, WPLZ, WLTH, WKWM. Heavy: WKYS, KRNB, WYLD-FM, WZEN-FM, KACE, KSOL, KNOW. Moves 35-25 on the Black Radio Chart.

## NEW & ACTIVE

**MANHATTAN TRANSFER "Spice Of Life" (Atlantic) 41/2**  
Rotations: Heavy 7/0, Medium 22/0, Light 12/2, Extra Adds 0, Total Adds 2, WAMO, WJMI. Heavy: WILD, WDAS, WVEE, WHRK, WYLD-FM, WJMO, WVKO. Moves 36-29 on the Black Radio Chart.

**MANHATTANS "Forever By Your Side" (Columbia) 40/6**  
Rotations: Heavy 5/1, Medium 18/2, Light 16/2, Extra Adds 1, Total Adds 6, XHRM, KNOW, WANT, WTOY, WAAA, WVOI. Heavy: WVEE, KRNB, WOIC, WJMI. Debuts at number 38 on the Black Radio Chart.

**SKYY "Show Me The Way" (Salsoul/RCA) 39/15**  
Rotations: Heavy 3/1, Medium 9/1, Light 23/9, Extra Adds 4, Total Adds 15, WAOK, WVEE, KMJQ, WRDQ, WJLB, WKND, WPEG, WJAX, KJCB, WPLZ, WANT, WDAO, WKWM, WWWW, WVOI. Debuts at number 40 on the Black Radio Chart.

**RONNIE DYSON "All Over Your Face" (Cotillion/Atco) 39/0**  
Rotations: Heavy 16/0, Medium 19/0, Light 4/0, Extra Adds 0, Total Adds 0. Heavy: WXYV, WDAS, WDA, WYLD-FM, WGCI, WZEN-FM, WNHC, KNOW, WLTH. Medium: WOOK, WBMX, KJLH, WGV, WOIC, WKWM. Remains at number 20 on the Black Radio Chart.

**RENE & ANGELA "My First Love" (Capitol) 38/6**  
Rotations: Heavy 8/0, Medium 15/2, Light 13/2, Extra Adds 2, Total Adds 6, WAMO, WBMX, WBLZ, WNHC, WAAA, KDIA. Heavy: WILD, WJMO, WZAK, WRDW, WOIC, WWWW. Medium: WDAS, WDMT, KNOW. Debuts at number 35 on the Black Radio Chart.

**WHISPERS "This Time" (Solar/Elektra) 37/2**  
Rotations: Heavy 8/0, Medium 18/0, Light 10/1, Extra Adds 1, Total Adds 2, WKXI, WTOY. Heavy: WDAS, WVEE, KKDA-FM, WBMX, WJMO, WZAK, WTLK. Medium: WOOK, WCIN, KJLH, KJCB, WPLZ, WDAO. Moves 34-33 on the Black Radio Chart.

**JAMES INGRAM "Party Animal" (Qwest/WB) 35/12**  
Rotations: Heavy 2/1, Medium 14/3, Light 15/4, Extra Adds 4, Total Adds 12 including WXYV, WHUR, WAOK, XHRM, WATV, WGV, WTLK, KUKQ. Heavy: WVEE, KRNB. Medium: WDA, WHRK, WZEN-FM, KJLH, WNHC.

**DAYTON "It Must Be Love" (Capitol) 35/7**  
Rotations: Heavy 4/1, Medium 11/0, Light 18/4, Extra Adds 2, Total Adds 7, WXYV, KKDA-FM, WRDQ, WENN, WJAX, WLOU, WVOI. Heavy: KRNB, WWDM, WDAO. Medium: WAMO, WGPR, WRDW, WKXI, WAAA.

**DeBARGE "Time Will Reveal" (Gordy/Motown) 34/29**  
Rotations: Heavy 2/0, Medium 12/7, Light 14/14, Extra Adds 6, Total Adds 29 including WRKS, WKYS, WHUR, WVEE, KKDA-FM, KRNB, WHRK, WAIL-FM, WBLZ, WDMT, WRDQ, WJLB, KMJM, XHRM, WDAO.

**JONES GIRLS "On Target" (RCA) 34/4**  
Rotations: Heavy 5/0, Medium 13/0, Light 16/4, Extra Adds 0, Total Adds 4, WGPR, WDAO, WLTH, WVOI. Heavy: WAOK, KRNB, WJMO, WATV, WWWW. Medium: WILD, WHUR, WHRK, WZEN-FM, KJLH, WPEG.

**PRINCE "Delirious" (WB) 34/4**  
Rotations: Heavy 18/0, Medium 8/1, Light 6/1, Extra Adds 2, Total Adds 4, WXYV, WGCI, WBLZ, WKWM. Heavy: WAOK, KKDA-FM, KRLY, WDMT, WZAK, XHRM, KSOL, WATV, WPEG, WJAX, WLUM. Moves 38-28 on the Black Radio Chart.

**SISTER SLEDGE "Gotta Get Back To Love" (Cotillion/Atco) 34/2**  
Rotations: Heavy 2/0, Medium 19/1, Light 12/0, Extra Adds 1, Total Adds 2, KNOW, WPLZ. Heavy: WJMO, WNOO. Medium: WXYV, WOOK, WDA, WEDR, WBMX, WZAK, WZEN-FM, KJLH, WGV, WPDQ, WDAO.

**MIDNIGHT STAR "Wet My Whistle" (Solar/Elektra) 33/21**  
Rotations: Heavy 4/1, Medium 13/7, Light 15/12, Extra Adds 1, Total Adds 21 including WDAS, KKDA-FM, KRNB, WZAK, WRDQ, XHRM, WKND. Heavy: WBLZ, KACE, KJLH, WRDW. Medium: WAOK, KSOL, KNOW, WKWM.

**WEST STREET MOB "Break Dance/Electric Boogie" (Sugar Hill) 33/3**  
Rotations: Heavy 3/0, Medium 16/0, Light 14/3, Extra Adds 0, Total Adds 3, WILD, KMJQ, WWWW. Heavy: WDAS, WAIL-FM, WBMX. Medium: WOOK, WVEE, WDA, WDMT, WJMO, KJLH, WKND, WKXI, WTLK.

**PLANET PATROL "Cheap Thrills" (Tommy Boy) 32/2**  
Rotations: Heavy 8/0, Medium 12/0, Light 12/2, Extra Adds 0, Total Adds 2, WATV, KUKQ. Heavy: WDAS, WEDR, WJMO, XHRM, WPEG, WPDQ, WLOU, WWDM. Medium: WDA, WGPR, KACE, WKNO. Remains at number 39 on the Black Radio Chart.

**LYDIA MURDOCK "Super Star" (Team Entertainment) 29/4**  
Rotations: Heavy 12/0, Medium 15/4, Light 2/0, Extra Adds 0, Total Adds 4, WDAS, XHRM, KNOW, WLUM. Heavy: WAOK, WVEE, KKDA-FM, WEDR, WBMX, WGCI, WVOI. Medium: KRLY, WDMT, WJLB. Debuts at number 36 on the Black Radio Chart.

**ONE WAY "Let's Get Together" (MCA) 29/3**  
Rotations: Heavy 6/0, Medium 10/0, Light 13/3, Extra Adds 0, Total Adds 3, WEDR, WAIL-FM, KJLH. Heavy: WAOK, WZAK, KACE, WRDW, WNOO, KUKQ. Medium: WVEE, KRNB, WYLD-FM, WGPR, XHRM, WDAO.

**DIANA ROSS "Up Front" (RCA) 28/7**  
Rotations: Heavy 1/0, Medium 9/1, Light 17/5, Extra Adds 1, Total Adds 7, WDAS, WJAX, KJCB, WPLZ, WANT, WDAO, KUKQ. Heavy: WAOK. Medium: WVEE, WDA, XHRM, KNOW, WOIC, KOKY, WWWW.

**STONE CITY BAND "Ladies' Choice" (Gordy/Motown) 28/1**  
Rotations: Heavy 10/0, Medium 8/0, Light 10/1, Extra Adds 0, Total Adds 1, KMJQ. Heavy: WAOK, KRNB, WAIL-FM, WGCI, WZEN-FM, WRDW, WPEG, KJCB, WANM, KUKQ. Medium: WCIN, XHRM, WKND, WNOO, WLTH.

**STANLEY CLARKE/GEORGE DUKE "Heroes" (Epic) 27/12**  
Rotations: Heavy 2/1, Medium 5/1, Light 20/10, Extra Adds 0, Total Adds 12 including WGCI, WRDQ, WGPR, KDAY, KJLH, WKNO, WATV, WJAX. Heavy: WLOU, WANM. Medium: WAOK, WVEE, KRNB, WVOL, WWWW.

## SIGNIFICANT ACTION

**SHALAMAR "Over And Over" (Solar/Elektra) 25/9**  
Rotations: Heavy 3/2, Medium 8/0, Light 12/5, Extra Adds 2, Total Adds 9, WDAS, KKDA-FM, KRNB, WGPR, WRDW, WOIC, WJMI, WAAA, WDAO. Heavy: KACE. Medium: WILD, WZAK, KSOL, WPEG, WWDM.

**P. FUNK ALL-STARS "Generator Pop" (Uncle Jam/CBS) 25/5**  
Rotations: Heavy 3/0, Medium 7/1, Light 14/3, Extra Adds 1, Total Adds 5, WXYV, WAIL-FM, WATV, WJMI, WWDM. Heavy: WAOK, WZEN-FM, WPEG. Medium: WDAS, KRLY, KDAY, WKXI, WVOL, WTLK.



## NATIONAL AIRPLAY/40

October 7, 1983

Three Weeks	Two Weeks	Last Week	Artist/Title (Label)
2	1	1	1 RUFUS & CHAKA KHAN/Ain't Nobody (WB)
31	11	3	2 LIONEL RICHIE/All Night Long (All Night) (Motown)
5	2	2	3 KLIQUE/Stop Doggin' Me Around (MCA)
15	10	7	4 JENNIFER HOLLIDAY/I Am Love (Geffen)
19	14	11	5 TAVARES/Deeper In Love (RCA)
7	4	4	6 GAP BAND/Party Train (Total Experience/PGM)
21	16	12	7 ANITA BAKER/Angel (Beverly Glen)
11	9	8	8 STEPHANIE MILLS/Pilot Error (Casablanca/PolyGram)
9	6	5	9 PHILIP BAILEY/I Know (Columbia)
4	7	10	10 GLADYS KNIGHT & THE PIPS/You're Number One (In My Book) (Col.)
3	5	6	11 HERBIE HANCOCK/Rockit (Columbia)
-	33	16	12 ARETHA FRANKLIN/Every Girl (Wants My Guy) (Arista)
33	22	13	13 DONNA SUMMER/Unconditional Love (Mercury/PolyGram)
38	27	17	14 MTUME/Would You Like To (Fool Around) (Epic)
1	3	9	15 RICK JAMES/Cold Blooded (Gordy/Motown)
34	24	18	16 SLAVE/Shake It Up (Cotillion/Atco)
40	31	23	17 MICHAEL WYCOFF/Tell Me Love (RCA)
-	-	40	18 JEFFREY OSBORNE/Stay With Me Tonight (A&M)
27	23	22	19 RANDY CRAWFORD/Nightline (WB)
28	25	20	20 RONNIE DYSON/All Over Your Face (Cotillion/Atco)
-	38	32	21 ANDRE CYMONE/Make Me Wanna Dance (Columbia)
-	37	33	22 LAKESIDE/Real Love (Solar/Elektra)
12	12	19	23 GEORGE BENSON/Lady Love Me (One More Time) (WB)
17	17	21	24 LILLO/(You're A) Good Girl (Capitol)
-	-	35	25 TEENA MARIE/Fix It (Part 1) (Epic)
37	34	26	26 LEW KIRTON/Talk To Me (Believe In A Dream/CBS)
-	-	37	27 BERNARD WRIGHT/Funky Beat (Arista)
-	-	38	28 PRINCE/Delirious (WB)
-	-	36	29 MANHATTAN TRANSFER/Spice Of Life (Atlantic)
DEBUT	30	30	D. WARWICK/L. VANDROSS/How Many Times Can We... (Arista)
DEBUT	31	31	TOM BROWNE/Rockin' Radio (Arista)
DEBUT	32	32	COMMODORES/Only You (Motown)
-	35	34	33 WHISPERS/This Time (Solar/Elektra)
18	18	15	34 KASHIF/Help Yourself To My Love (Arista)
DEBUT	35	35	RENE & ANGELA/My First Love (Capitol)
DEBUT	36	36	LYDIA MURDOCK/Super Star (Team Entertainment)
30	29	27	37 O'JAYS/Put Our Heads Together (Philadelphia International/CBS)
DEBUT	38	38	MANHATTANS/Forever By Your Side (Columbia)
-	40	39	39 PLANET PATROL/Cheap Thrills (Tommy Boy)
DEBUT	40	40	SKYY/Show Me The Way (Salsoul/RCA)

This chart is based solely on compiled weekly reports from our reporting stations. Black circled numbers indicate continued upward movement from the majority of our reporters.

### MOST ADDED

- D. WARWICK & L. VANDROSS (29)
- DeBARGE (29)
- MIDNIGHT STAR (21)
- POINTER SISTERS (18)
- ZAPP (17)
- JEFFREY OSBORNE (16)

### HOTTEST

- KLIQUE (39)
- RUFUS & CHAKA KHAN (38)
- RICK JAMES (25)
- LIONEL RICHIE (24)
- GAP BAND (23)

**RICH CASON & GALACTIC ORCHESTRA "Year 2001 Boogie" (LARC) 25/2**  
Rotations: Heavy 3/0, Medium 8/0, Light 13/1, Extra Adds 1, Total Adds 2, WXYV, WDAS. Heavy: KRNB, WATV, WJMI. Medium: WAOK, WZAK, WZEN-FM, WNOO, WLOU, WVOL, WLTH, WWWW.

**BOBBY NUNN "Private Party" (Motown) 24/4**  
Rotations: Heavy 5/0, Medium 8/0, Light 9/2, Extra Adds 2, Total Adds 4, KKDA-FM, WATV, WPEG, WVOI. Heavy: KRNB, WEDR, WZEN-FM, WANM, WWWW. Medium: WGPR, KDAY, WENN, WVOL, WWDM, WLTH.

**MARILYN SCOTT "Only You" (Mercury/PolyGram) 24/2**  
Rotations: Heavy 0/0, Medium 11/0, Light 13/2, Extra Adds 0, Total Adds 2, WDMT, KJLH. Medium: WXYV, WDAS, WOOK, WHUR, KKDA-FM, WJMO, XHRM, KNOW, WPLZ, WLTH, KDIA.

**RON BANKS "Truly Bad" (CBS) 23/2**  
Rotations: Heavy 1/0, Medium 7/0, Light 15/2, Extra Adds 0, Total Adds 2, WDAO, WWDM. Heavy: WRDQ. Medium: WOOK, WAOK, KRNB, WDA, WJLB, WVOL, WWWW.

**SHAWN CHRISTOPHER "Say It Again" (LARC) 23/1**  
Rotations: Heavy 3/0, Medium 7/0, Light 13/1, Extra Adds 0, Total Adds 1, WAOO. Heavy: WAOK, WJMO, KOKY. Medium: WATV, WENN, WLOU, WTOY, WTLK, WWWW, KDIA.

**ZAPP "Heartbreaker" (WB) 22/17**  
Rotations: Heavy 7/4, Medium 7/5, Light 6/6, Extra Adds 2, Total Adds 17 including WILD, WKYS, WVEE, KRNB, WDA, WGCI, WRDQ, KACE, KJLH, XHRM, WRDW. Heavy: KRLY, WZAK. Medium: WHRK, KMJM.

**S.O.S BAND "Tell Me If You Still Care" (Tabu/CBS) 21/13**  
Rotations: Heavy 8/3, Medium 5/3, Light 6/5, Extra Adds 2, Total Adds 13, WRKS, WAMO, WHRK, WRDQ, WRDW, KNOW, WOIC, WJMI, WJJS, WPLZ, WANM, WLTH, WKWM. Heavy: KKDA-FM, KRLY, WGCI, KACE.

**TYRONE DAVIS "I Found Myself When I Lost You" (Ocean Front) 21/5**  
Rotations: Heavy 2/0, Medium 8/1, Light 11/4, Extra Adds 0, Total Adds 5, WDA, WEDR, WZAK, WENN, WLTH. Heavy: KRNB, WKXI. Medium: WAOK, WGPR, WGV, WOIC, WANM.

**ROYALCASH "Radio Activity" (Sutra) 21/4**  
Rotations: Heavy 4/1, Medium 7/1, Light 10/2, Extra Adds 0, Total Adds 4, WVEE, XHRM, WANM, WDAO. Heavy: WHRK, WEDR. Medium: KRNB, KACE, KJLH, WOIC, WAAA, WWWW.

**RONNIE LAWS "Mr. Nice Guy" (Capitol) 20/3**  
Rotations: Heavy 0/0, Medium 4/1, Light 15/1, Extra Adds 1, Total Adds 3, WNOO, WJMI, WAAA. Medium: WGPR, WVOL, WWWW.

**CYBOTRON "Clear" (Fantasy) 20/0**  
Rotations: Heavy 6/0, Medium 6/0, Light 8/0, Extra Adds 0, Total Adds 0. Heavy: WEDR, WPEG, WJAX, WPDQ, WLOU, WVOL. Medium: WDAS, WOOK, WVEE, WZAK, WRDW, WANM.

**POINTER SISTERS "I Need You" (Planet/RCA) 19/18**  
Rotations: Heavy 1/0, Medium 5/5, Light 10/10, Extra Adds 3, Total Adds 18 including WKYS, WHUR, WAOK, KRLY, KRNB, WDA, WAIL-FM, WYLD-FM, WCIN, WJMO, WNHC, KNOW, WKXI, WWWW.

**JUNIOR "Baby I Want You Back" (Mercury/PolyGram) 19/3**  
Rotations: Heavy 3/0, Medium 8/0, Light 7/2, Extra Adds 1, Total Adds 3, KKDA-FM, WENN, WDAO. Heavy: WAMO, WBMX, WJMO. Medium: WRDQ, WGPR, XHRM, WGV, KOKY, WPLZ, WWWW, KUKQ.

**JARREAU "Trouble In Paradise" (WB) 19/0**  
Rotations: Heavy 6/0, Medium 10/0, Light 3/0, Extra Adds 0, Total Adds 0. Heavy: WILD, WKYS, KKDA-FM, WATV, WTOY, WAAA. Medium: WXYV, WAOK, WZAK, XHRM, WJAX, WPDQ, WPLZ, WANM, WLTH, WTLK.

**MARY JANE GIRLS "Boys" (Gordy/Motown) 18/14**  
Rotations: Heavy 1/0, Medium 10/0, Light 3/0, Extra Adds 2, Total Adds 14, KRNB, WAIL-FM, WBMX, WGCI, WBLZ, WRDQ, WGPR, KMJM, WZEN-FM, WJMI, WPDQ, WANM, WDAO, WLTH. Heavy: KACE. Medium: WVEE, WWDM.

**MICHAEL STERLING "Desperate" (Success) 18/2**  
Rotations: Heavy 2/0, Medium 6/0, Light 10/2, Extra Adds 0, Total Adds 2, WCIN, WBLX. Heavy: WOOK, WJMO. Medium: KRNB, WEDR, WKXI, WLOU, WVOL, WWDM.

**LADIES' CHOICE "Girls' Night Out" (Streetwise) 18/2**  
Rotations: Heavy 0/0, Medium 6/0, Light 11/1, Extra Adds 1, Total Adds 2, WPEG, WVOI. Medium: WAMO, WOOK, WEDR, WJMO, WLOU, WVOL.

**ORBIT "All Shook Up" (RFC/Quality) 17/4**  
Rotations: Heavy 1/0, Medium 2/0, Light 14/4, Extra Adds 0, Total Adds 4, WVEE, WEDR, WDAO, WKWM. Heavy: WWWW. Medium: WOIC, WVOL.

**n.y.c. PEECH BOYS "On a Journey" (Island/Atco) 16/7**  
Rotations: Heavy 0/0, Medium 5/2, Light 11/5, Extra Adds 0, Total Adds 7, WGCI, WJMO, WATV, WOIC, WANM, WDAO, WWWW. Medium: WVOL, WLTH, KDIA.

Adds & Hits... See Page 62

# RADIO'S FALL FASHIONS FROM COLUMBIA RECORDS



## ANDRE CYMONE

"MAKE ME WANNA DANCE"

**Black Radio**

**BREAKERS**

ANDRE CYMONE

Make Me Wanna Dance (Columbia)

67% of our reporting stations on it. Rotations: Heavy 12/0, Medium 20/2, Light 14/2, Extra Adds 2, Total Adds 6, WAOK, KRLY, WZAK, WKND, WLUM, KDIA. Heavy: KRNB, WGCI, WBLZ, XHRM, KNOW. Moves 32-21 on the Black Radio Chart.



## MANHATTANS

"FOREVER BY YOUR SIDE"

WILD	WYLD-FM	WNHC	WPDQ	WVDM
WOOK	WGCI	KNOW	KJCB	WANM
WAOK	WDMT	WATV	KOKY	WAAA
WVEE	WDRQ	WENN	WJJS	WLTH
KKDA-FM	KACE	WGIV	WBLX	WTLC
KRNB	KDAY	WOIC	WVOL	WWWS
WDIA	XHRM	WJMI	WANT	WVOI
WHRK	KSOL	WKXI	WTOY	KUKQ

**NEW & ACTIVE** ...AND BREAKING NEXT WEEK!



## BILLY GRIFFIN

"RESPECT"

WAOK	WZEN-FM	WKXI
KRNB	KDAY	WJAX
WEDR	WKND	WAAA
WJMO	WGIV	WTLC

**NEW  
ARRIVALS:**

CHERYL LYNN "PREPPIE"

ENCHANTMENT "HERE'S YOUR  
CHANCE"



# Black Radio Regionalized Adds & Hots

Stations are listed by region. Hots are listed in order of their airplay activity.

## EAST

**WYXV/Baltimore**  
Tim Watts

P. FUNK ALL-STARS  
DAYTON  
OMNI  
PRINCE  
TEMPTATIONS  
AL MCCALL  
WARWICK & VANDROS  
BERNARD WRIGHT  
JAMES INGRAM  
RICH CASON & GALA  
GARLAND GREEN  
CARFIELD FLEMING  
Hottest:  
LIONEL RICHIE  
YAZ  
COMMODORES  
GLADYS KNIGHT  
ANITA BAKER

**WILD/Boston**  
Elroy R.C. Smith

MIDNIGHT STAR  
RADIANCE  
SHANNON  
WARWICK & VANDROS  
PONDA RAE  
ZAPP  
WEST STREET MOB  
Hottest:  
RUFUS & CHAKA  
RICK JAMES  
HERBIE HANCOCK  
ZAPP

**WKND/Hartford**  
Jordan McLean

SKYY  
CLARKE & DUKE  
BILLY GRIFFIN  
ANDRE CYMONE  
WARWICK & VANDROS  
FUNK MASTERS  
CHAZ JANREL  
COMMODORES  
MIDNIGHT STAR  
SHARON REDD  
INSTANT FUNK  
HOTTEST:  
PHILIP BAILEY  
KLIQUE  
JENNIFER HOLLIDAY  
LIONEL RICHIE  
HERBIE HANCOCK

**WHNC/New Haven**  
James Jordan

RENE & ANGELA  
AL MCCALL  
WEATHER GIRLS  
SHANNON  
POINTER SISTERS  
GRANDMASTER FLASH  
RHYTHM FORCE  
LEON HAYWOOD  
DEBARGE  
HIROSHIMA  
Hottest:  
RICK JAMES  
JEFFREY OSBORNE  
RUFUS & CHAKA  
GLADYS KNIGHT  
MARY JANE GIRLS

**WRKS/New York**  
Mayo/Quartrone

DEBARGE  
TOM BROWNE  
SOS BAND  
Hottest:  
LILLO  
BRYSON & FLACK  
BILLY JOEL  
MADONNA  
SPANDAU BALLET

**WBMX/Chicago**  
Lee Michaels

JEFFREY OSBORNE  
WARWICK & VANDROS  
RENE & ANGELA  
MILLIE JACKSON  
MARY JANE GIRLS  
FOUR TOPS  
GRANDMASTER FLASH  
RUSSELL BROTHERS  
Hottest:  
PHILIP BAILEY  
RUFUS & CHAKA  
LILLO  
SERGE PONSAK  
O'JAYS

**WGCI/Chicago**  
Richard Pegue

MAZE  
PRINCE  
O'JAYS  
MARY JANE GIRLS  
BILLY GRIFFIN  
CLARKE & DUKE  
ZAPP  
NYC PECH BOYS  
Hottest:  
LYDIA MURDOCK  
RICK JAMES  
ANITA BAKER  
HERBIE HANCOCK  
RUFUS & CHAKA

**WDAJ/Philadelphia**  
Joe Tamburro

GRANDMASTER FLASH  
DEBARGE  
LYDIA MURDOCK  
ARETHA FRANKLIN  
TYRONE DAVIS  
DIANA ROSS  
MAJOR HARRIS  
MCCARTNEY & JACKS  
PURE ENERGY  
MIDNIGHT STAR  
SHALAMAR  
RICK JAMES  
RICH CASON & GALA  
TONI BASIL  
TOOTS HIBBERT  
JIMMY BO HORNE  
ATLANTIC STARR  
CAPTAIN ROCK  
Hottest:  
RUFUS & CHAKA  
LIONEL RICHIE  
ANITA BAKER

**WVVE/Pittsburgh**  
J.W.C. Floyd

JEFFREY OSBORNE  
SOS BAND  
MADONNA  
WARWICK & VANDROS  
RENE & ANGELA  
NEW ORDER  
MANHATTAN TRANSPRE  
Hottest:  
LILLO  
DONNA SUMMER  
RANDY CRAWFORD  
RUFUS & CHAKA  
KLIQUE

**WKYS/Washington, DC**  
Donnie Simpson

RICK JAMES  
ZAPP  
DEBARGE  
POINTER SISTERS  
MEN WITHOUT HATS  
SPANDAU BALLET  
NARDED EYES  
WARWICK & VANDROS  
DAVID SANBORN  
Hottest:  
RUFUS & CHAKA  
KLIQUE  
RICK JAMES  
RUFUS & CHAKA  
NEW EDITION

**WOOQ/Washington, DC**  
Chris Gardner

none  
Hottest:  
HERBIE HANCOCK  
GAP BAND  
NEW EDITION  
RICK JAMES  
WARWICK & VANDROS  
MIDNIGHT STAR  
DONNA SUMMER  
SOS BAND  
HOTTEST:  
RUFUS & CHAKA  
KLIQUE  
GEORGE BENSON

**WBLZ/Cincinnati**  
Brian Castle

JEFFREY OSBORNE  
DEBARGE  
PRINCE  
RENE & ANGELA  
WARWICK & VANDROS  
FIX  
MARY JANE GIRLS  
Hottest:  
HERBIE HANCOCK  
RUFUS & CHAKA  
LIONEL RICHIE  
KLIQUE  
DONNA SUMMER

**WCIN/Cincinnati**  
Sid Kennedy

POINTER SISTERS  
WEATHER GIRLS  
HIROSHIMA  
INSTANT FUNK  
MICHAEL STERLING  
Hottest:  
GAP BAND  
RUFUS & CHAKA  
GLADYS KNIGHT  
SOS BAND  
NEWCLUES  
WJMO/Cleveland  
Erik Stone

JEFFREY OSBORNE  
TYRONE DAVIS  
CLARKE & DUKE  
DIANA ROSS  
BILLY GRIFFIN  
WEATHER GIRLS  
POINTER SISTERS  
HIROSHIMA  
BRYSON & FLACK  
NEW ORDER  
NYC PECH BOYS  
LEON HAYWOOD  
Hottest:  
RANDY CRAWFORD  
PLANET PATROL  
ANITA BAKER  
JONES GIRLS  
STEPHANIE MILLS

## SOUTH

**WAOK/Atlanta**  
Larry Tinsley

JAMES INGRAM  
WARWICK & VANDROS  
ANDRE CYMONE  
LEON HAYWOOD  
JECKYLL & HYDE  
POINTER SISTERS  
HIROSHIMA  
SKYY  
WEATHER GIRLS  
NEW ORDER  
Hottest:  
KLIQUE  
LIONEL RICHIE  
DONNA SUMMER  
SHALAMAR

**WVEE/Atlanta**  
Scotty Andrews

ZAPP  
SKYY  
MCCARTNEY & JACKS  
JAMES INGRAM  
DEBARGE  
GARY'S GANG  
TOOTS HIBBERT  
TEENA MARIE  
RENE & ANGELA  
RHETTA HUGHES  
ROYALCASH  
TOM BROWNE  
ORBIT  
Hottest:  
MIDNIGHT STAR  
ZAPP  
DAYTON  
JUNIOR  
CEE FARROW  
NEW ORDER  
TYRONE DAVIS  
Hottest:  
HERBIE HANCOCK  
RICK JAMES  
RUFUS & CHAKA  
GAP BAND  
GLADYS KNIGHT

**WJMO/Cleveland**  
Lynn Tolliver

JEFFREY OSBORNE  
SHANNON  
TYRONE DAVIS  
ANDRE CYMONE  
MIDNIGHT STAR  
WARWICK & VANDROS  
Hottest:  
RICK JAMES  
KLIQUE  
RUFUS & CHAKA  
MARY JANE GIRLS  
ZAPP

**WDMT/Cleveland**  
Magic/Dean

ISLEY BROS  
WARWICK & VANDROS  
MILLIE JACKSON  
MARILYN SCOTT  
JEFFREY OSBORNE  
FOUR TOPS  
GLOBE & WHIZ KID  
KLIQUE  
Hottest:  
LIONEL RICHIE  
PRINCE  
ANITA BAKER  
GAP BAND  
MIQUEL BROWN

**WVKO/Columbus**  
Lyles/Jones

YOUR TOPS  
KASHIF  
DONNA SUMMER  
JEFFREY OSBORNE  
COMMODORES  
GLADYS KNIGHT  
Hottest:  
RUFUS & CHAKA  
PRINCE  
KLIQUE  
HERBIE HANCOCK  
JENNIFER HOLLIDAY

**WDAO/Dayton**  
Lankford Stephens

MIDNIGHT STAR  
MARY JANE GIRLS  
SHALAMAR  
DEBARGE  
RUFUS & CHAKA  
WARWICK & VANDROS  
TEMPTATIONS  
FOUR TOPS  
SKOOL BOYZ  
ORBIT  
DONNA SUMMER  
RON BANKS  
BOHANNON  
CHILLTOWN  
DIANA ROSS  
SKYY  
TYRONE DAVIS  
JONES GIRLS  
ROYALCASH  
SHAWN CHRISTOPHER  
JONES GIRLS  
NYC PECH BOYS  
MONTGOMERY EXPRES  
TREACHEROUS THREE  
Hottest:  
KLIQUE  
HERBIE HANCOCK  
RUFUS & CHAKA  
SLAVE  
ANITA BAKER

**WZAK/Cleveland**  
Lynn Tolliver

JEFFREY OSBORNE  
SHANNON  
TYRONE DAVIS  
ANDRE CYMONE  
MIDNIGHT STAR  
WARWICK & VANDROS  
Hottest:  
RICK JAMES  
KLIQUE  
RUFUS & CHAKA  
MARY JANE GIRLS  
ZAPP

**WGRD/Detroit**  
Joe Spencer

WUF TICKET  
WARWICK & VANDROS  
SHARON REDD  
SHALAMAR  
MIDNIGHT STAR  
MARY JANE GIRLS  
TEMPTATIONS  
CLARKE & DUKE  
NEW ORDER  
JONES GIRLS  
FOUR TOPS  
Hottest:  
RUFUS & CHAKA  
KLIQUE  
HERBIE HANCOCK  
CLARK SISTERS  
PASTBACK  
MICHAEL WYCOFF  
LIONEL RICHIE

**WDRD/Detroit**  
Brian White

KRAFTWERK  
SOS BAND  
MARY JANE GIRLS  
RICK JAMES  
SKYY  
ZAPP  
ASHFORD & SIMPSON  
CLARKE & DUKE  
DAYTON  
DEBARGE  
MIDNIGHT STAR  
Hottest:  
ARETHA FRANKLIN  
KAIYA  
RICK JAMES  
KRAFTWERK  
SOS BAND

**WJLB/Detroit**  
James Alexander

JEFFREY OSBORNE  
TOM BROWNE  
SKYY  
DEBARGE  
KAIYA  
Hottest:  
ISLEY BROS  
MARY JANE GIRLS  
RENE & ANGELA  
NEWCLUES  
GLADYS KNIGHT  
SLAVE

**WLTH/Gary**  
Dana Huskisson

TEENA MARIE  
JEFFREY OSBORNE  
SOS BAND  
STARPOINT  
DEBARGE  
TOM BROWNE  
K-9 CORP.  
TYRONE DAVIS  
JONES GIRLS  
MARY JANE GIRLS  
Hottest:  
RUFUS & CHAKA  
PHILIP BAILEY  
GAP BAND  
LIONEL RICHIE  
JONES GIRLS  
ORBIT

## WVDW/Augusta

Teddy Black

LIONEL RICHIE  
MIDNIGHT STAR  
SHALAMAR  
ZAPP  
SOS BAND  
JAMES INGRAM  
DEBARGE  
WARWICK & VANDROS  
JEFFREY OSBORNE  
DECO  
Hottest:  
RICK JAMES  
KLIQUE  
BERNARD WRIGHT  
PHILIP BAILEY  
HERBIE HANCOCK

**WGV/Charlotte**  
Hal Harrill

JAMES INGRAM  
HOT STREAK  
WARWICK & VANDROS  
DAVID SANBORN  
BRISON & FLACK  
Hottest:  
STEPHANIE MILLS  
ARETHA FRANKLIN  
TAVARES  
PHILIP BAILEY  
KLIQUE

**WPEW/Charlotte**  
Les Norman

MICHAEL JACKSON  
BOBBY NUNN  
SKYY  
ZAPP  
ISLEY BROS  
MAZE  
LADIES' CHOICE  
Hottest:  
GAP BAND  
RICK JAMES  
RUFUS & CHAKA  
KLIQUE  
HERBIE HANCOCK

**WENN/Birmingham**  
Michael Star

MIDNIGHT STAR  
ZAPP  
DAYTON  
JUNIOR  
CEE FARROW  
NEW ORDER  
TYRONE DAVIS  
Hottest:  
HERBIE HANCOCK  
RICK JAMES  
RUFUS & CHAKA  
GAP BAND  
GLADYS KNIGHT

**WKVM/Grand Rapids**  
Frank Grant

MIDNIGHT STAR  
SOS BAND  
TOM BROWNE  
TEENA MARIE  
PRINCE  
SKYY  
ORBIT  
WARWICK & VANDROS  
FOUR TOPS  
Hottest:  
NEWCLUES  
HERBIE HANCOCK  
CLARK SISTERS  
PASTBACK  
LYDIA MURDOCK

**WTLN/Indianapolis**  
Jay Johnson

JAMES INGRAM  
INSTANT FUNK  
WEATHER GIRLS  
WARWICK & VANDROS  
TONES  
PIECES OF A DREAM  
HIROSHIMA  
BILLY GRIFFIN  
TEMPTATIONS  
DEBARGE  
Hottest:  
KLIQUE  
STEPHANIE MILLS  
JENNIFER HOLLIDAY  
RANDY CRAWFORD  
LIONEL RICHIE

**WLUM/Milwaukee**  
Rich Guzman

MICHAEL JACKSON  
ANDRE CYMONE  
LYDIA MURDOCK  
MADONNA  
SEXUAL HARRASSMEN  
JENNIFER HOLLIDAY  
Hottest:  
BONNIE TYLER  
KLIQUE  
RICK JAMES  
ZAPP  
GAP BAND

**WWSW/Saginaw**  
Kermit Crockett

SKYY  
WEATHER GIRLS  
POINTER SISTERS  
LEON HAYWOOD  
HIROSHIMA  
ENCHANTMENT  
BRYSON & FLACK  
NYC PECH BOYS  
WILL POWERS  
WEST STREET MOB  
GRANDMASTER FLASH  
SHOKE SCREEN  
Hottest:  
CLARK SISTERS  
GLADYS KNIGHT  
HERBIE HANCOCK  
JONES GIRLS  
ORBIT

## WNOO/Chattanooga

Smokin' Sam Ervin

WARWICK & VANDROS  
JEFFREY OSBORNE  
BRYSON & FLACK  
ALFIE SILAS  
RONNIE LAWS  
CHERYL LYNN  
Hottest:  
PHILIP BAILEY  
KLIQUE  
RUFUS & CHAKA  
STEPHANIE MILLS  
KASHIF

**WVIC/Columbia**  
Mickey Arnold

NYC PECH BOYS  
MOTOR CITY CREW  
WARWICK & VANDROS  
SOS BAND  
TOM BROWNE  
TEMPTATIONS  
KURTIS BLOW  
ZADIA MURDOCK  
RICK JAMES  
SHALAMAR  
ISLEY BROS  
MARVIN GAYE  
Hottest:  
RICK JAMES  
GLADYS KNIGHT  
RUFUS & CHAKA  
GAP BAND  
MANHATTANS

**KKDA-FM/Dallas**  
Terri Avery

MIDNIGHT STAR  
DEBARGE  
BOBBY NUNN  
DAYTON  
RICK JAMES  
JEFFREY OSBORNE  
WARWICK & VANDROS  
JUNIOR  
Hottest:  
WARWICK & VANDROS  
LYDIA MURDOCK  
WHISPERS  
PRINCE  
JENNIFER HOLLIDAY  
AL JARREAU

**KRLV/Houston**  
Mike Cavali

GAP BAND  
ANITA BAKER  
ACTIVE FORCE  
ARETHA FRANKLIN  
POINTER SISTERS  
ANDRE CYMONE  
Hottest:  
GLADYS KNIGHT  
JEFFREY OSBORNE  
MIDNIGHT STAR  
SOS BAND  
PRINCE

**KMJQ/Houston**  
Jim Snowden

SKYY  
ACTIVE FORCE  
WEST STREET MOB  
TAVARES  
STONE CITY BAND  
Hottest:  
GLADYS KNIGHT  
RUFUS & CHAKA  
NEWCLUES  
GAP BAND  
ASHFORD & SIMPSON

**KNJM/S. Louis**  
Tony Gray

JEFFREY OSBORNE  
MARY JANE GIRLS  
HOTTEST:  
RUFUS & CHAKA  
GLADYS KNIGHT  
MADONNA  
MARY JANE GIRLS  
DONNA SUMMER

**WZEN-FM/S. Louis**  
Rod King

TEMPTATIONS  
FOUR TOPS  
MARY JANE GIRLS  
MUTINY  
MIDNIGHT STAR  
ENCHANTMENT  
M&S (MOP W&S)  
GRANDMASTER FLASH  
SKOOL BOYZ  
Hottest:  
RUFUS & CHAKA  
GLADYS KNIGHT  
KLIQUE  
LIONEL RICHIE  
STEPHANIE MILLS

## WJMI/Jackson

Carl Haynes

ZAPP  
HOT STREAK  
COMMODORES  
P. FUNK ALL-STARS  
RONNIE LAWS  
MARY JANE GIRLS  
SOS BAND  
MIDNIGHT STAR  
DEBARGE  
SHALAMAR  
MANHATTAN TRANSPRE  
RUFUS & CHAKA  
Hottest:  
PRINCE  
NEWCLUES  
KLIQUE  
DONNA SUMMER  
MTUME

**WKXII/Jackson**  
Tommy Marshall

WEATHER GIRLS  
BILLY GRIFFIN  
POINTER SISTERS  
LEON HAYWOOD  
TOM BROWNE  
WHISPERS  
MAJOR HARRIS  
NEW ORDER  
WARWICK & VANDROS  
JUNIOR TUCKER  
Hottest:  
GAP BAND  
KLIQUE  
RUFUS & CHAKA  
RICK JAMES  
STEPHANIE MILLS  
MICHAEL WYCOFF  
HERBIE HANCOCK

**WJAX/Jacksonville**  
Steve Fox

LIONEL RICHIE  
ZAPP  
DIANA ROSS  
SKYY  
DAYTON  
RICK JAMES  
JEFFREY OSBORNE  
WARWICK & VANDROS  
JUNIOR  
Hottest:  
WARWICK & VANDROS  
CLARKE & DUKE  
TOM BROWNE  
Hottest:  
LYDIA MURDOCK  
GAP BAND  
RUFUS & CHAKA  
PHILIP BAILEY  
PRINCE

**WPDQ/Jacksonville**  
Marc Little

JECKYLL & HYDE  
MARY JANE GIRLS  
TEMPTATIONS  
SKOOL BOYZ  
SOS BAND  
BULLET  
LYDIA MURDOCK  
PLANET PATROL  
GAP BAND  
KLIQUE  
NEW EDITION

**WDLA/Memphis**  
Bobby O'Jay

RICK JAMES  
JEFFREY OSBORNE  
DONNA SUMMER  
WEATHER GIRLS  
HIROSHIMA  
ISLEY BROS  
Hottest:  
RICK JAMES  
KLIQUE  
CLARK SISTERS  
GAP BAND  
LYDIA MURDOCK

**WAIL-FM/New Orleans**  
Barry Richards

POINTER SISTERS  
GRANDMASTER FLASH  
DEBARGE  
P. FUNK ALL-STARS  
MARY JANE GIRLS  
ACTIVE FORCE  
NEW HORIZONS  
ONE WAY  
JO JO ZEP  
Hottest:  
GAP BAND  
RUFUS & CHAKA  
PRINCE  
WEST STREET MOB  
LIONEL RICHIE

## WYLD-FM/New Orleans

Brute Bailey

HUMAN LEAGUE  
DONNA SUMMER  
BEAU WILLIAMS  
POINTER SISTERS  
Hottest:  
RICK JAMES  
RUFUS & CHAKA  
STEPHANIE MILLS  
LIONEL RICHIE

**WLPZ/Petersburg**  
Hardy Juf

TOM BROWNE  
TEENA MARIE  
DIANA ROSS  
SERGE PONSAK  
DEBARGE  
JAMES INGRAM  
SKYY  
SISTER SLEDGE  
MUTINY  
SOS BAND  
Hottest:  
RONNIE DYSON  
MTUME  
LIONEL RICHIE  
NEWCLUES

**WANT/Richmond**  
Kirby Carmichael

WARWICK & VANDROS  
DIANA ROSS  
MANHATTANS  
JEFFREY OSBORNE  
SKYY  
Hottest:  
RUFUS & CHAKA  
RICK JAMES  
KLIQUE  
GAP BAND  
GLADYS KNIGHT

**WTOY/Roanoke**  
Riley Wynn

LAKESIDE  
ARETHA FRANKLIN  
WHISPERS  
MANHATTANS  
RANDY CRAWFORD  
SPANDAU BALLET  
Hottest:  
RUFUS & CHAKA  
GLADYS KNIGHT  
KLIQUE  
SOS BAND  
RICK JAMES

**WWDW/Sumpter**  
Kevin Flemming

JEFFREY OSBORNE  
TOM BROWNE  
MIDNIGHT STAR  
DONNA SUMMER  
P. FUNK ALL-STARS  
RON BANKS  
JR. TUCKER  
WARWICK & VANDROS  
Hottest:  
RUFUS & CHAKA  
JECKYLL & HYDE  
RICK JAMES  
PHILIP BAILEY  
LIONEL RICHIE

## WEST

**KACB/Los Angeles**  
Miller/Wiggins

ZAPP  
HERBIE HANCOCK  
GAP BAND  
SLAVE  
COMMODORES  
THIRD WORLD  
WARWICK & VANDROS  
BOB JAMES  
Hottest:  
ANITA BAKER  
MIDNIGHT STAR  
RICK JAMES  
JEFFREY OSBORNE  
KLIQUE

**KDAY/Los Angeles**  
Jack Patterson

WARWICK & VANDROS  
CLARKE & DUKE  
MICHAEL SEMBELLO  
Hottest:  
ANITA BAKER  
STEPHANIE MILLS  
DONNA SUMMER  
KLIQUE  
RUFUS & CHAKA

**KJLH/Los Angeles**  
J.B. Stone/Rico

GRANDMASTER FLASH  
RICK JAMES  
ZAPP  
CLARKE & DUKE  
BBQ  
ONE WAY  
MIQUEL BROWN  
GLORIA GAYNOR  
DECO  
MICHAEL SEMBELLO  
TIERRA  
MARILYN SCOTT  
Hottest:  
KLIQUE  
GAP BAND  
LIONEL RICHIE  
STEPHANIE MILLS  
LILLO

**KSOL/San Mateo**  
Bernie Moody

TIERRA  
LIPPS, INC.  
WARWICK & VANDROS  
Hottest:  
JEFFREY OSBORNE  
STEPHANIE MILLS  
LIONEL RICHIE  
ANITA BAKER

**KDIA/Oakland**  
Jeff Harrison

SPYRO GYRA  
WARWICK & VANDROS  
COMMODORES  
MICHAEL SEMBELLO  
ANDRE CYMONE  
RENE & ANGELA  
Hottest:  
KLIQUE  
PHILIP BAILEY  
STEPHANIE MILLS  
RUFUS & CHAKA  
GLADYS KNIGHT

**KUKQ/Phoenix**  
Rick Nuhn

CLIFF SARDE  
JAMES INGRAM  
MICHAEL WYCOFF  
DEBARGE  
PLANET PATROL  
DIANA ROSS  
MICHAEL SEMBELLO  
HIROSHIMA  
SPANDAU BALLET  
Hottest:  
STONE CITY BAND  
NEW EDITION  
WHAMI U.K.  
RICK JAMES  
ANITA BAKER

**XHRM/San Diego**  
Harris/Lindsey

ZAPP  
MIDNIGHT STAR  
DEBARGE  
WARWICK & VANDROS  
JAMES INGRAM  
MANHATTANS  
LYDIA MURDOCK  
ROYALCASH  
Hottest:  
RUFUS & CHAKA  
PHILIP BAILEY  
KLIQUE  
STEPHANIE MILLS  
LIONEL RICHIE

**WAAA/Winston-Salem**  
Jae Jackson

MANHATTANS  
DARNELL WILLIAMS  
RENE & ANGELA  
TOM BROWNE  
RONNIE LAWS  
MIDNIGHT STAR  
DEBARGE  
TEMPTATIONS  
ALFIE SILAS  
ACTIVE FORCE  
SHALAMAR  
Hottest:  
RUFUS & CHAKA  
GAP BAND  
RICK JAMES  
KLIQUE  
MICHAEL WYCOFF  
JENNIFER HOLLIDAY

(J) indicates Black reporters also contributing to Jazz Chart

New & Active . . . See Page 60

# JAZZ NATIONAL AIRPLAY/30

October 7, 1983

Last Week	Rank	Artist/Album
1	1	SPYRO GYRA/City Kids (MCA)
7	2	JIMMY McGRUFF/The Countdown (Milestone)
16	3	BOB JAMES/Foxie (Columbia)
4	4	MARVIN STAMM/Stamppede (Palo Alto)
5	5	TOM GRANT/Tom Grant (Pausa)
3	6	GEORGE BENSON/In Your Eyes (WB)
2	7	RAMSEY LEWIS/Les Fleurs (Columbia)
8	8	ERIC GALE/Island Breeze (Musician/Elektra)
9	9	JACO PASTORIUS/Invitation (WB)
10	10	HIROSHIMA/Third Generation (Epic)
13	11	LINDA HOPKINS/How Blue Can You Get (Palo Alto)
12	12	PAT METHENY/Travels (ECM)
14	13	FREE FLIGHT/Soaring (Palo Alto)
6	14	JEAN-LUC PONTY/Individual Choice (Atlantic)
15	15	MAYNARD FERGUSON/Storm (Palo Alto)
26	16	LES McCANN/The Longer You Wait (JAM)
17	17	KEITH JARRETT/Standards, Vol. 1 (ECM)
24	18	HERB ALPERT/Blow Your Own Horn (A&M)
11	19	VICTOR FELDMAN/Secret Of The Andes (Palo Alto)
DEBUT	20	RICHIE COLE/Some Things Speak For Themselves (Muse)
20	21	RICHIE COLE & BOOTS RANDOLPH/Yakety Madness! (Palo Alto)
22	22	WYNTON MARSALIS/Think Of One (Columbia)
19	23	CHUCK MANGIONE/Journey To A Rainbow (Columbia)
DEBUT	24	PAQUITO D'RIVERA/Live At Keystone Korner (Columbia)
25	25	KOINONIA/More Than A Feelin' (Breaker)
27	26	WOODY HERMAN/Presents A Great American Evening, Vol. 3 (Concord)
DEBUT	27	RED HOLLOWAY/Hittin' The Road Again (JAM)
28	28	JARREAU/Jarreau (WB)
29	29	RONNIE LAWS/Mr. Nice Guy (Capitol)
30	30	HERBIE MANN/Astral Island (Atlantic)

JAZZ REPORTING STATIONS: WYBC/New Haven, Art Russell; KSAX/Dallas-Ft. Worth, Bob Stewart; WMMI/Gainesville, FL, Lou Patrick; WLOQ/Orlando, Paul Gerardi; WBBY/Columbus, OH, Zoot Strider; WNOP/Cincinnati, Ray Scott; WJZZ/Detroit, John Hill; WXFM/Chicago, James Walsh; KKGO/Los Angeles, Cal Milner; KJAZ/San Francisco, Dick Conte; KJZZ/Seattle, Carol Handley.



**SOME THINGS SPEAK FOR THEMSELVES...**  
this week  
**Debut at 20**  
this Muse  
**RICHIE COLE**  
LP is already proving airplay strength!!!  
As all his past Muse albums have!

160 West 71 Street,  
New York, N.Y. 10023  
(212) 873-2020

THE STAYING POWER OF  
**EFFREY OSBORNE:**

**U "STAY WITH ME TONIGHT"** AM-2591



THE FOLLOW-UP BREAKER TO HIS #1 "DON'T YOU GET SO MAD."  
FROM HIS NEW ALBUM, **STAY WITH ME TONIGHT** SP-4940.



**BREAKER.**



# BREAKERS

"Breakers" are those newer records that have the greatest level of station activity on any given week.

### HANK WILLIAMS JR.

#### Queen of My Heart (WB/Curb)

On 72% of reporting stations. National Summary: Up 26, Same 24, Down 1, Debuts 32, Adds 24. A Most Added Record. Debuts at number 46 on the Country Chart.

### NITTY GRITTY DIRT BAND

#### Dance Little Jean (Liberty)

On 70% of reporting stations. National Summary: Up 23, Same 37, Down 0, Debuts 22, Adds 23. A Most Added Record. Debuts at number 47 on the Country Chart.

### WILLIE NELSON & WAYLON JENNINGS

#### Take It To The Limit (Columbia)

On 68% of reporting stations. National Summary: Up 5, Same 24, Down 0, Debuts 20, Adds 53. A Most Added Record. Debuts at number 49 on the Country Chart.

### GEORGE STRAIT

#### You Look So Good In Love (MCA)

On 63% of reporting stations. National Summary: Up 5, Same 20, Down 0, Debuts 28, Adds 41. A Most Added Record. Debuts at number 50 on the Country Chart.

### GUS HARDIN

#### Loving You Hurts (RCA)

On 61% of reporting stations. National Summary: Up 33, Same 27, Down 0, Debuts 19, Adds 12. Debuts at number 48 on the Country Chart due to its strength where it is being played.

## MOST ADDED

- T.G. SHEPPARD (72)  
Slow Burn (WB)
- CHARLEY PRIDE (59)  
Ev'ry Heart Should Have One (RCA)
- WILLIE NELSON & WAYLON JENNINGS (53)  
Take It To The Limit (Columbia)
- GEORGE STRAIT (41)  
You Look So Good In Love (MCA)
- GAIL DAVIES (39)  
You're A Hard Dog... (WB)
- JOHN CONLEE (39)  
In My Eyes (MCA)
- RONNIE McDOWELL (35)  
You Made A Wanted Man Of Me (Epic)
- JOHNNY LEE (29)  
My Baby Don't Slow Dance (WB)

## HOTTEST

- KENNY ROGERS with DOLLY PARTON (118)  
Islands In The Stream (RCA)
- ALABAMA (95)  
Lady Down On Love (RCA)
- RICKY SKAGGS (50)  
You've Got A Lover (Epic)
- CHARLY McCLAIN & MICKEY GILLEY (39)  
Paradise Tonight (Epic)
- DON WILLIAMS (39)  
Nobody But You (MCA)
- KENNY ROGERS (26)  
Scarlet Fever (Liberty)
- GARY MORRIS (26)  
The Wind Beneath My Wings (WB)
- STEVE WARINER (25)  
Midnight Fire (RCA)
- LEE GREENWOOD (25)  
Somebody's Gonna Love You (MCA)

## NEW & ACTIVE

Recent releases are listed in order of their activity. The two numbers following the artist/title/label designation (example: 100 25) indicate how many of our reporters are on the record this week (100) and of those how many added it this week (25). "Moves" are broken down for each record and indicate how many stations moved the song up on their charts held it the same (on to on, add to on, 31-31, etc.), moved it down on their charts, or Added it this week.  indicated one of this week's most added new songs.

**VERN GOSDIN "I Wonder Where We'd Be Tonight" (Compeat/PolyGram) 89/16**  
National Summary: Up 25, Same 28, Down 0, Debuts 20, Adds 16, WAJR, WPOR-FM, CHOW, WWVA, WILQ, WYII, KLLL, KYXX, WCXI-AM-FM, WIRE, WDAF, WITL-FM, WHBF, WWJQ, KUZZ, KRK.

**T.G. SHEPPARD "Slow Burn" (WB) 78/72**  
National Summary: Up 1, Same 3, Down 0, Debuts 2, Adds 72 including WYRK, WNYR, KIX106, KASE, WSOC-FM, KIKK-FM, WMC-AM, WLWI-FM, WSM, WTQR-FM, WMAQ, WWWV-FM, WFMS-FM, KNIX-FM, KMPS-AM-FM.

**MERLE HAGGARD "It's All In The Game" (MCA) 72/24**  
National Summary: Up 10, Same 26, Down 0, Debuts 12, Adds 24 including WKKW, WAJR, WHN, WMZQ, WXBO-FM, WOKK, WKIX, WTQR-FM, WMNI, KWMT, WMIL, WXCL, KUGN-FM, KEIN, KSOP-FM.

**JOHNNY LEE "My Baby Don't Slow Dance" (WB) 64/29**  
National Summary: Up 3, Same 17, Down 0, Debuts 14, Adds 29 including WYRK, WIXL-FM, WNYR, WWVA, KXYL, WDAK, KLRA, WLWI-FM, WRNL, KBMR, WMIL, WTOD, KMAK, KVEG, KTOM.

**CHARLEY PRIDE "Ev'ry Heart Should Have One" (RCA) 63/59**  
National Summary: Up 0, Same 1, Down 0, Debuts 3, Adds 59 including WKYG, WSEN-AM-FM, KIX106, CHOW, WYNK-FM, WMC-AM, WCMS-FM, WQYK-FM, WMAQ, WKKQ-AM, WTSO, KTKP-FM, KIK-FM, KUZZ, KWJJ.

**CRYSTAL GAYLE "Keepin' Power" (Columbia) 57/9**  
National Summary: Up 22, Same 17, Down 1, Debuts 8, Adds 9, WFNC, WWOD/WKZZ, WIRK-FM, WCXI-AM-FM, WWJO, WTOD, KGEK/JOT, KEIN, KSON-FM, WKKW 38-32, KMML d-47, WKIX d-40, KS100 d-39, WOW 29-26, WXCL d-49.

**DAVID FRIZZELL "A Million Light Beers Ago" (Viva) 56/23**  
National Summary: Up 4, Same 18, Down 0, Debuts 11, Adds 23 including WOKQ, WIXL-FM, WDAK, WFNC, WJQS, WWOD/WKZZ, KRRK, KFGO, KBC-FM, KVOO, KRWQ-FM, KVEG, KTOM, KSOP-FM, KCKC.

**STEPHANIE WINSLOW "Kiss Me Darling" (Curb/MCA) 54/6**  
National Summary: Up 28, Same 12, Down 0, Debuts 8, Adds 6, WZZK-FM, WEZL-FM, KFDI-AM-FM, KGEK/JOT, KMAK, KEIN, WVAM 30-23, KIX106 d-40, WWVA 30-25, WSOC-FM d-40, WESC-AM-FM d-42, KSO 18-15, WITL-FM d-39, WTOD 24-19, KUUY 18-14, KTOM 29-24.

**JAMES & MICHAEL YOUNGER "Love's On The Rebound" (MCA) 53/8**  
National Summary: Up 15, Same 22, Down 0, Debuts 8, Adds 8, WGNA-FM, WIXY, WESC-AM-FM, WUSQ-FM, WSLR, WKMF, WTSO, KUUY, KMML 37-32, KHEY-AM 42-36, WOKK d-44, KBMR 46-33, KFGO d-48, KVOO 50-40, KCBQ d-28.

## SIGNIFICANT ACTION

**GAIL DAVIES "You're A Hard Dog..." (WB) 40/39**  
National Summary: Up 0, Same 0, Down 0, Debuts 1, Adds 39 including WPOC-FM, WOKQ, KASE, WESC-AM-FM, WPAP-FM, KXYX, KSO, KBC-FM, KNIX-FM, KRSY, KMPS-AM-FM.

**JOHN CONLEE "In My Eyes" (MCA) 39/39**  
National Summary: Up 0, Same 0, Down 0, Debuts 0, Adds 39 including WYRK, WMC-AM, WLWI-FM, WSIX-FM, WKKQ-AM, KFGO, KUUY, Q92, KCKC, KUCB.

**LACY J. DALTON "Windin' Down" (Columbia) 39/18**  
National Summary: Up 1, Same 16, Down 0, Debuts 4, Adds 18 including WVAM, WEZL-FM, WCMS-FM, WQYK-FM, WIRK-FM, WFMS-FM, WXCL, KUGN-FM, KMAK, KGA.

**FAMILY BROWN "We Really Got A Hold On Love" (RCA) 38/17**  
National Summary: Up 1, Same 18, Down 0, Debuts 2, Adds 17 including WSEN-AM-FM, KLLL, WOKK, KRMD-AM-FM, WAXX, WOW, WXCL, KIOV-FM, KMAK, KTOM.

**TAMMY WYNETTE "Still In The Ring" (Epic) 38/7**  
National Summary: Up 15, Same 13, Down 0, Debuts 3, Adds 7, WGNA-FM, WWVA, WYII, WEZL-FM, WCXI-AM-FM, WITL-FM, KTOM, WSIX-FM 17-16, KSO 29-27, KMPS-AM-FM 23-21.

**MARK GRAY "Wounded Hearts" (Columbia) 36/17**  
National Summary: Up 1, Same 13, Down 0, Debuts 5, Adds 17 including WVAM, WKYG, WGTO, WOKK, KXYX, WFMS-FM, KBC-FM, WTOD, KUGN-FM, KSOP-FM.

**RONNIE McDOWELL "You Made A Wanted Man Of Me" (Epic) 35/35**  
National Summary: Up 0, Same 0, Down 0, Debuts 0, Adds 35 including WYRK, WILQ, KMML, WLWI-FM, KXYX, WTQR-FM, WAXX, KBC-FM, KIK-FM, KMPS-AM-FM.

**KATHY MATTEA "Street Talk" (Mercury/PolyGram) 32/12**  
National Summary: Up 0, Same 17, Down 0, Debuts 3, Adds 12 including WAJR, WSEN-AM-FM, WWVA, WYNK-FM, WSOC-FM, WGTO, WPAP-FM, WTQR-FM, WTOD, KGA.



## NATIONAL AIRPLAY/50

October 7, 1983

Three Weeks  
Two Weeks  
Last Week

9	7	4	1	ALABAMA/Lady Down On Love (RCA)
6	5	3	2	DON WILLIAMS/Nobody But You (MCA)
4	3	2	3	CHARLY McCLAIN & MICKEY GILLEY/Paradise Tonight (Epic)
20	14	8	4	KENNY ROGERS & DOLLY PARTON/Islands In The Stream (RCA)
13	9	7	5	RICKY SKAGGS/You've Got A Lover (Epic)
7	6	5	6	KENNY ROGERS/Scarlet Fever (Liberty)
5	4	6	7	MERLE HAGGARD/What Am I Gonna Do With The... (Epic)
16	12	9	8	REBA McENTIRE/Why Do We Want... (Mercury/PolyGram)
18	15	10	9	STEVE WARINER/Midnight Fire (RCA)
27	19	12	10	LEE GREENWOOD/Somebody's Gonna Love You (MCA)
29	21	16	11	BARBARA MANDRELL/One Of A Kind Pair Of Fools (MCA)
26	20	14	12	GARY MORRIS/The Wind Beneath My Wings (WB)
2	1	1	13	RONNIE MILSAP/Don't You Know How Much I Love You (RCA)
28	23	17	14	STATLER BROTHERS/Guilty (Mercury/PolyGram)
30	24	18	15	EDDIE RABBITT/You Put The Beat In My Heart (WB)
35	29	22	16	MICKEY GILLEY/Your Love Shines Through (Epic)
39	30	24	17	GEORGE JONES/Tennessee Whiskey (Epic)
32	27	23	18	SYLVIA/The Boy Gets Around (RCA)
44	36	28	19	EARL THOMAS CONLEY/Holding Her And Loving You (RCA)
23	17	15	20	ED BRUCE/If It Was Easy (MCA)
37	34	29	21	DEBORAH ALLEN/Baby I Lied (RCA)
47	42	33	22	ANNE MURRAY/A Little Good News (Capitol)
34	31	27	23	TERRI GIBBS/Anybody Else's Heart But Mine (MCA)
3	2	11	24	B.J. THOMAS/New Looks From An Old Lover (Cleveland International/CBS)
40	37	34	25	JIM GLASER/The Man In The Mirror (Noble Vision)
46	41	35	26	BANDANA/Outside Lookin' In (WB)
14	11	13	27	GENE WATSON/Sometimes I Get Lucky And Forget (MCA)
49	43	37	28	BELLAMY BROTHERS/Strong Weakness (WB)
50	45	38	29	MICHAEL MURPHEY/Don't Count The Rainy Days (Liberty)
-	46	39	30	CONWAY TWITTY/Heartrate Tonight (WB)
-	47	41	31	JANIE FRICKE/Tell Me A Lie (Columbia)
42	39	36	32	SISSY SPACEK/Lonely, But Only For You (Atlantic America)
11	10	19	33	JOHNNY RODRIGUEZ/How Could I Love Her (Epic)
33	32	30	34	DAN SEALS/After You (Liberty)
1	8	20	35	CRYSTAL GAYLE/Baby What About You (WB)
-	48	42	36	WHITES/When The New Wears Off Our Love (WB/Curb)
-	44	37	37	KENDALLS/Movin' Train (Mercury/PolyGram)
-	50	46	38	JOHN ANDERSON/Black Sheep (WB)
-	49	45	39	EXILE/High Cost Of Leaving (Epic)
-	47	40	40	LARRY GATLIN & GATLIN BROTHERS/Houston (Means I'm One...) (Col.)
-	49	41	41	ATLANTA/Dixie Dreamin' (MDJ)
48	44	40	42	JUICE NEWTON/Stranger At My Door (Capitol)
21	18	21	43	WAYLON JENNINGS & JERRY REED/Hold On, I'm Comin' (RCA)
15	13	26	44	LOUISE MANDRELL/Too Hot To Sleep (RCA)
25	22	25	45	LYNN ANDERSON/What I Learned From Loving You (Permian)
DEBUT	46	46	46	HANK WILLIAMS JR./Queen Of My Heart (WB/Curb)
DEBUT	47	47	47	NITTY GRITTY DIRT BAND/Dance Little Jean (Liberty)
DEBUT	48	48	48	GUS HARDIN/Loving You Hurts (RCA)
DEBUT	49	49	49	WILLIE NELSON & WAYLON JENNINGS/Take It To The Limit (Columbia)
DEBUT	50	50	50	GEORGE STRAIT/You Look So Good In Love (MCA)

This chart is based solely on completed weekly reports from our reporting stations. Black circled numbers indicate general continued upward movement.

**BOBBY BARE "Diet Song" (Columbia) 29/1**  
National Summary: Up 14, Same 10, Down 0, Debuts 4, Adds 1, KRRK, WHN 20-18, WKHK 16-12, WESC-AM-FM 45-37, WUSN 38-34, WWWV-FM 20-16, WFMS-FM d-44, KUGN-FM 39-34, KWJJ 27-24, KGA d-40.

**STEVE EARLE & THE DUKES "Nothin' But You" (Epic) 29/1**  
National Summary: Up 10, Same 16, Down 0, Debuts 2, Adds 1, KHEY-AM, WSEN-AM-FM d-49, KIX106 d-38, WMZQ 30-27, KMML 28-23, WGTO 46-40, WKSJ-FM 32-23, WXCL 39-35, KWJJ 33-28.

**TEXAS VOCAL COMPANY "It Had To Be You" (RCA) 33/28**  
National Summary: Up 5, Same 19, Down 0, Debuts 4, Adds 1, WIXY, WGNA-FM 41-37, WOKK d-45, KSO 38-36, KFGO d-50, KTKP-FM d-28, KIGO d-47.

**DONNA FARGO "The Sign Of The Times" (Cleveland International/CBS) 27/3**  
National Summary: Up 8, Same 12, Down 1, Debuts 3, Adds 3, KHEY-AM, WTOD, KVEG, WWVA 40-27, KLRA 46-37, WSLR 28-25, WCXI-AM-FM 35-31, KBC-FM d-48, KVOO d-43.

**BIG AL DOWNING "Let's Sing About Love" (Team Entertainment) 26/7**  
National Summary: Up 7, Same 8, Down 0, Debuts 4, Adds 7, WOKK, KSO, KWMT, WTOD, KVOO, KVEG, KTOM, WGNA-FM 26-22, WPOR-FM d-35, WQYK-FM 20-16.

**RANDY PARTON "A Stranger In Her Bed" (RCA) 26/1**  
National Summary: Up 0, Same 23, Down 0, Debuts 2, Adds 1, KKAL, WPOR-FM on, WWVA on, WPAP-FM d-48, KRMD-AM-FM d-49, KRRK on, KVEG on, KTOM on, KSOP-FM on, KGA on.

**CHANTILLY "Have I Got A Heart For You" (F&L) 25/5**  
National Summary: Up 12, Same 6, Down 0, Debuts 2, Adds 5, WEZL-FM, WCMS-FM, WITL-FM, WOW, KTOM, KHEY-AM 30-26, WPAP-FM 24-16, KSO d-38, WHBF 30-25, KTTs-AM-FM d-46.

**RONNIE RENO "The Letter" (EMH) 24/1**  
National Summary: Up 6, Same 15, Down 0, Debuts 2, Adds 1, WIXY, WVAM 36-30, WSEN-AM-FM d-48, KMML 45-41, KHEY-AM 49-43, WIRK-FM 45-42, KFGO d-49, KSOP-FM 35-33.

**ED HUNNICUTT "My Angels Got The Devil In Her" (MCA) 20/6**  
National Summary: Up 7, Same 7, Down 0, Debuts 0, Adds 6, WSEN-AM-FM, KHEY-AM, KLLL, WIRK-FM, KSOP-FM, KGA, WJQS 36-30, WAMZ-FM 25-22, KBMR 35-30, KFDI-AM-FM 49-42.

**JAN GRAY "Before We Knew It" (Jamey) 20/7**  
National Summary: Up 2, Same 7, Down 0, Debuts 4, Adds 7, WNYR, KMML, WJQS, KBMR, WHBF, WTOD, KVEG, WVAM d-43, WSEN-AM-FM 46-40, WSIX-FM 27-25.

**DARRELL CLANTON "Lonesome 7-7203" (Audiograph) 20/5**  
National Summary: Up 1, Same 10, Down 0, Debuts 4, Adds 5, WGNA-FM, WYNK-FM, WGTO, KBC-FM, KTTs-AM-FM, WVAM d-49, WOKK d-50, KSO d-37, KFDI-AM-FM d-44, KUZZ 49-46.

**ROY CLARK "Wildwood Flower" (Churchill) 20/1**  
National Summary: Up 8, Same 8, Down 1, Debuts 2, Adds 1, WIXY, KHEY-AM 34-30, WPAP-FM 22-17, WHBF 40-35, KFDI-AM-FM 28-25, KUGN-FM d-45, KWJJ 28-25, KMPS-AM-FM 17-10.

**BRICE HENDERSON "Flames" (Union Station) 19/1**  
National Summary: Up 4, Same 14, Down 0, Debuts 0, Adds 1, KIOV-FM, WKYG on, WWVA on, WYII 50-46, KMML 42-37, WPAP-FM 40-36, WHBF on, Q92 44-41.

**DEWAYNE BLACKWELL & JILL HOLLIER "You're Just A Little Too Young" (Viva) 19/0**  
National Summary: Up 4, Same 14, Down 0, Debuts 1, Adds 0, WGNA-FM 39-34, WKYG 38-33, WSEN-AM-FM 47-41, WYNK-FM on, WGTO 48-44, WQYK-FM on, KTTs-AM-FM d-48, KNIX-FM on, KWJJ on, KRSY on.

**DAVID ALLAN COE "Crazy Old Soldier" (Columbia) 18/5**  
National Summary: Up 2, Same 7, Down 0, Debuts 4, Adds 5, WSOC-FM, WOKK, KRMD-AM-FM, KVOO, KWJJ, WYNK-FM d-48, WNOX d-45, WAMZ-FM d-36, WKSJ-FM 42-37, WXCL d-45.

**KATY MOFFATT "Under Loved And Over Lonely" (Permian) 15/10**  
National Summary: Up 0, Same 5, Down 0, Debuts 0, Adds 10, WVAM, WSNO, KRRV, WOKK, WAXX, KFGO, KWMT, WTSO, KTTs-AM-FM, KVOO.

**THOM SCHUYLER "Brave Heart" (Liberty) 15/8**  
National Summary: Up 0, Same 4, Down 0, Debuts 3, Adds 8, W8GW-FM, WSNO, WYII, KWMT, KTTs-AM-FM, WTOD, Q92, KRSY, WWVA d-38, WCMS-FM d-42.

**REX ALLEN JR. "The Air That I Breathe" (Moon Shine) 15/0**  
National Summary: Up 3, Same 11, Down 0, Debuts 1, Adds 0, WGNA-FM on, KMML 47-44, WOKK d-49, WLWI-FM on, WSIX-FM on, KRMD-AM-FM 46-41, WQYK-FM on, WIRK-FM on, WKKQ-AM 48-46, KUUY on.

Add & Hots . . . See Page 65



Regional Adds & Hots

Table with columns for regions: EAST, MIDWEST, SOUTH, WEST. Each column lists radio stations and their current programming.

151 Current Reports
All stations reported this week.

Hottest Tracks: "Buried Treasure" (RCA) KENNY ROGERS
COUNTRY ALBUMS
MOE BANDY - Devoted To Your Memory - (Columbia)
EARL THOMAS CONLEY - Don't Make It Easy For Me - (RCA)
BARBARA MANDRELL - Spun Gold - (MCA)

RONNIE MILSAP - Keyed Up - (RCA) "I'm Just A Redneck At Heart"
GARY MORRIS - Why Lady Why - (WB) "Why Lady Why"
JUICE NEWTON - Dirty Looks - (Capitol) "Twenty Years Ago"
NITTY GRITTY DIRT BAND - Let's Go - (Liberty) "Never Together (But Close Sometimes)"
KENNY ROGERS - Eyes That See In The Dark - (RCA)
DAN SEALS - Rebel Heart - (Liberty) "God Must Be A Cowboy"
SYLVIA - Snapshot - (RCA) "Bobby's In Vicksburg"

Most Requested:
K. ROGERS & D. PARTON "Islands In The Stream" (RCA)
ALABAMA "Lady Down On Love" (RCA)
C. McCLAIN & M. GILLEY "Paradise Tonight (Epic)
GARY MORRIS "The Wind Beneath My Wings" (WB)
RICKY SKAGGS "You've Got A Lover" (Epic)
EARL THOMAS CONLEY "Holding Her And..." (RCA)
Airplay/50... See Page 64

# Adult/Contemporary

Continued from Back Page

## BREAKERS

### DIONNE WARWICK & LUTHER VANDROSS How Many Times Can We Say Goodbye (Arista)

58% of our reporters on it. Rotations: Heavy 1/0, Medium 33/15, Light 41/27, Extra Adds 1, Total Adds 43 including WPIX, WSB, WSB-FM, KVIL-FM, WARM98, WOMC, KUDL, WISN, KHOW, KPPL, B100, WTIC, WBT, WTRX, KRDO, and 28 more. Debuts at number 27 on the A/C chart.

#### MATTHEW WILDER

### Break My Stride (Private I/CBS)

58% of our reporters on it. Rotations: Heavy 5/0, Medium 38/6, Light 31/11, Extra Adds 2, Total Adds 19, WLTT, WRMM, KOST, WGY, WTMA, WGOW, WIVY, 2WD, WRVA, KRNT, KOIL, KRDO, KUDO, KEX, KRLB-FM, WNGS, WVBS, KCRG, WHNN. Debuts at number 28 on the A/C chart.

### PAUL McCARTNEY & MICHAEL JACKSON

#### Say, Say, Say (Columbia)

49% of our reporters on it. Rotations: Heavy 6/6, Medium 22/22, Light 34/34, Extra Adds 3, Total Adds 65 including WFBR, WTAE, WLTT, WSB-FM, 97AIA, WQUE, WFYR, WCZY, WOMC, WCCO, KS94, KHOW, KPPL, KGW, B100, KFMB, and 50 more. Debuts at number 29 on the A/C chart.

#### PETER ALLEN

### Once Before I Go (Arista)

50% of our reporters on it. Rotations: Heavy 1/0, Medium 29/5, Light 33/5, Extra Adds 3, Total Adds 13, WHB, KGW, WTIC, KEY103, WMJJ, WTMA, WGOW, WHHY, WENS, 3WM, KUDO, WVBS, KEEZ. Debuts at number 30 on the A/C chart.

## NEW & ACTIVE

#### LANI HALL "Never Say Never Again" (A&M) 52/24

Rotations: Heavy 0/0, Medium 22/9, Light 30/15, Extra Adds 0, Total Adds 24, WARM98, KUDL, KGW, KFMB, WBT, WIVY, WHBY, WHBC, WFMK, WISM-FM, KOIL, 3WM, WNNR, WTKO, WKNE, WSKI, WCKQ, WLVA, KVIC, WNGS, KEEZ, KWEB, WBOW, KFQD. Medium: WGY, WMAZ, WHHY, KUDO, WTN, WSKY, WJBC, KFSB, WJON, KEXO, KQSW, KRBS, KALE.

#### ALABAMA "Lady Down On Love" (RCA) 48/13

Rotations: Heavy 4/0, Medium 20/2, Light 24/11, Extra Adds 0, Total Adds 13, KHOW, Y97, WBT, 2WD, WTRX, KKUA, KISN, WNNR, WCPI, WJBC, WHNN, WBOW, KFQD. Heavy: WGY, WAHR, KEXO, KALE. Medium: WFBR, WSB, KVIL-FM, WMJJ, WTMA, WIVY, WMAZ, WHHY, WRVA, KRNT, KEX, WEIM, WSKI, WSKY, WCKQ, WGSV, WLVA, KWEB.

#### DeBARGE "Time Will Reveal" (Gordy/Motown) 42/27

Rotations: Heavy 0/0, Medium 15/8, Light 25/17, Extra Adds 2, Total Adds 27, WFBR, WQUE, WFSM, WGY, WKGW, WEZC, WHHY, WEZS, WHBC, KEX, KISN, KSL, WNNR, WKZE-FM, WTKO, WKNE, WSKI, WTN, WCKQ, KVIC, KEEZ, KWEB, WBOW, KFQD, KTWO, KRNC. Medium: WMAZ, KWAV, WLVA, KFSB, KEXO, KQSW, KRBS.

#### MOTELS "Suddenly Last Summer" (Capitol) 42/6

Rotations: Heavy 3/0, Medium 26/2, Light 13/4, Extra Adds 0, Total Adds 6, KEZR, WEZC, Y107, KBOI, KISN, WCKQ. Heavy: WFMK, WEIM, KALE. Medium: WPIX, WTAE, WSB-FM, WFYR, WOMC, KOST, KGW, Y97, WISM-FM, KSTT, KRAV, KRDO, KUDO, KWAV, WSKI, WSKY, KVIC, WVBS, KEEZ, KFQD, KRNC, KRNO, KQSW, KRBS.

#### JACKSON BROWNE "Tender Is The Night" (Asylum) 40/12

Rotations: Heavy 1/0, Medium 19/4, Light 19/7, Extra Adds 1, Total Adds 12, WLTT, WCZY, KPPL, Y97, WEZS, WISM-FM, KBOI, KUDO, KWAV, KRNO, KQSW, KALE. Heavy: WCKQ. Medium: WSB-FM, WQUE, WARM98, WGY, WHHY, WSRZ, WFMK, WEIM, WSKI, WTN, WSKY, WVBS, KEEZ, WHNN, KRBS.

#### CLIFF RICHARD "Never Say Die (Give A Little Bit)" (EMI America) 38/21

Rotations: Heavy 0/0, Medium 12/7, Light 24/12, Extra Adds 2, Total Adds 21, WSB-FM, KGW, WVLK, WHHY, WSRZ, WTRX, KOIL, KRDO, KKUA, KUDO, KEX, KISN, WSKI, WTN, WCPI, WCKQ, WLVA, WBOW, KRNC, KQSW, KALE. Medium: WMAZ, WFMK, KFSB, WJON, KFQD.

#### WILLIE NELSON & WAYLON JENNINGS "Take It To The Limit" (Columbia) 36/15

Rotations: Heavy 0/0, Medium 13/5, Light 21/8, Extra Adds 2, Total Adds 15, WTIC, WGY, WVLK, WMAZ, WHBY, KRNT, KBOI, WCKQ, WVBS, KFSB, WJON, WBOW, KFQD, KTWO, KALE. Medium: WQUE, WCLR, WBT, WHBC, KSL, WKNE, KEXO, KQSW.

#### POLICE "King Of Pain" (A&M) 33/6

Rotations: Heavy 1/0, Medium 14/2, Light 8/4, Extra Adds 0, Total Adds 6, 3WS, WMJJ, KPPL, WISM-FM, KBOI, KRBS. Heavy: WTAE, WQUE, WFYR, WEZC, KSTT, KRDO, KUDO, WKZE-FM, WSKI, WSKY, KALE. Medium: WAXY, 97AIA, WLAC-FM, WSRZ, 3WM, KRAV, KWAV, WTN, WCKQ, KVIC, WVBS, WBOW.

#### CARLY SIMON "You Know What To Do" (WB) 32/4

Rotations: Heavy 2/0, Medium 16/2, Light 14/2, Extra Adds 0, Total Adds 4, 97AIA, WISM-FM, KBOI, KWAV. Heavy: KFSB, KALE. Medium: KGW, KFMB, KEZR, KEY103, KRDO, KEX, WKNE, WSKI, WLVA, KVIC, KEEZ, KFQD, KRNC, KRBS.

#### GLADYS KNIGHT & THE PIPS "You're Number One (In My Book)" (Columbia) 30/8

Rotations: Heavy 1/0, Medium 12/2, Light 17/6, Extra Adds 0, Total Adds 8, WAEB, WTMA, WVLK, WTRX, KKUA, KSL, WCKQ, WGSV. Heavy: KALE. Medium: WPIX, KHOW, WICC, WMAZ, WHHY, WEIM, WSKI, WJON, KEXO, KRBS.

## SIGNIFICANT ACTION

#### WHISPERS "This Time" (Solar/Elektra) 29/1

Rotations: Heavy 0/0, Medium 13/0, Light 16/1, Extra Adds 0, Total Adds 1, KWEB. Medium: WFBR, KEY103, WMAZ, KRNT, KSL, WNNR, WSKI, WCKQ, WCHV, WLVA, WJON, KEXO, KALE. Light: WCCC, B100, WAHR, 2WD, WSRZ, KBOI, WTKO, WCPI, WGSV, WVBS, WHNN, WBOW, KTWO, KRNC, KQSW.

#### STEVIE NICKS "If Anyone Falls" (Modern/Atco) 28/3

Rotations: Heavy 4/0, Medium 15/2, Light 9/1, Extra Adds 0, Total Adds 3, 97AIA, WISM-FM, KWAV. Heavy: WLAC-FM, WFMK, WSKI, WBOW. Medium: WQUE, KRAV, KRDO, KUDO, WKZE-FM, WEIM, WTN, WSKY, WCKQ, KVIC, KFQD, KRNO, KALE. Light: WCZY, KPPL, V100, WIVY, WVBS, KEEZ, KRNC, KQSW.

A/C Adds &amp; Hots . . . See Page 67

## MOST ADDED

P. McCARTNEY & M. JACKSON (65)  
Say, Say, Say (Columbia)  
D. WARWICK & L. VANDROSS (43)  
How Many Times Can We Say... (Arista)  
DeBARGE (27)  
Time Will Reveal (Gordy/Motown)  
BILLY JOEL (26)  
Uptown Girl (Columbia)  
LANI HALL (24)  
Never Say Never Again (A&M)  
CLIFF RICHARD (21)  
Never Say Die... (EMI America)

## HOTTEST

SPANDAU BALLET (97)  
True (Chrysalis)  
KENNY ROGERS w/ DOLLY PARTON (86)  
Islands In The Stream (RCA)  
LIONEL RICHIE (79)  
All Night Long (All Night) (Motown)  
BONNIE TYLER (60)  
Total Eclipse Of The Heart (Columbia)  
GEORGE BENSON (56)  
Lady Love Me (One More Time) (WB)  
PEABO BRYSON & ROBERTA FLACK (43)  
Tonight I Celebrate My Love (Capitol)

#### JIM GLASER "The Man In The Mirror" (Noble Vision) 21/1

Rotations: Heavy 1/0, Medium 10/0, Light 10/1, Extra Adds 0, Total Adds 1, KFSB. Heavy: WAHR. Medium: WCCO, WVLK, WMAZ, WHBY, KRNT, WNNR, WKNE, KWEB, WJON, KEXO. Light: WKGW, WRVA, KBOI, WCHV, KVIC, WJBC, KEEZ, WBOW, KTWO.

#### STACY LATTISAW "Miracles" (Cotillion/Atco) 21/7

Rotations: Heavy 3/0, Medium 10/3, Light 7/3, Extra Adds 1, Total Adds 7, WSB-FM, B100, WICC, WEZC, WAHR, WLAC-FM, WEZS. Heavy: 97AIA, KOST, WEIM. Medium: WPIX, WYNY, WPRO, KVIL-FM, WRIC, WHHY, KEXO. Light: WQUE, Y97, WKZE-FM, WSKI.

#### JOURNEY "Send Her My Love" (Columbia) 19/6

Rotations: Heavy 2/0, Medium 8/2, Light 8/3, Extra Adds 1, Total Adds 6, WCZY, WOMC, WMAZ, KSTT, WEIM, KFSB. Heavy: WFMK, KUDO. Medium: WFBR, KRNT, KWAV, WSKI, WCKQ, KALE. Light: V100, WSKY, KEEZ, WBOW, KRBS.

#### MEN AT WORK "Dr. Heckyll & Mr. Jive" (Columbia) 19/3

Rotations: Heavy 0/0, Medium 8/0, Light 7/2, Extra Adds 1, Total Adds 3, WCZY, WTRX, WVBS. Heavy: WGY, WTKO, KRNO. Medium: WQUE, KNBR, WHHY, WEIM, WSKI, WTN, WSKY, KRNC. Light: V100, WSRZ, WKZE-FM, KEEZ, KTWO.

#### CROSBY, STILLS & NASH "Raise A Voice" (Atlantic) 19/2

Rotations: Heavy 0/0, Medium 14/1, Light 5/1, Extra Adds 0, Total Adds 2, WMAZ, WTRX. Medium: WCCO, WSRZ, KUGN, WKNE, WCKQ, KRLB-FM, WLVA, KWEB, WBOW, KFQD, KEXO, KRBS, KALE. Light: WAHR, WHBY, KEEZ, KQSW.

#### POINTER SISTERS "I Need You" (Planet/RCA) 18/14

Rotations: Heavy 0/0, Medium 6/4, Light 11/9, Extra Adds 1, Total Adds 14, WCCO, WAEB, WAHR, WISM-FM, WKZE-FM, WEIM, WSKI, KEEZ, KWEB, WJON, KFQD, KQSW, KRBS, KALE. Medium: WFBR, WMAZ. Light: WCHV, KTWO.

#### RITA COOLIDGE "Only You" (A&M) 18/3

Rotations: Heavy 0/0, Medium 5/1, Light 12/1, Extra Adds 1, Total Adds 3, KHOW, KEX, KEXO. Medium: WSB, WOMC, KSL, WCKQ. Light: WRMM, WCCO, WAHR, WHBY, KBOI, WCHV, WGSV, KWEB, WJON, KTWO, KRBS.

#### MICHAEL JOHNSON "Lifetime Guarantee" (EMI America) 17/5

Rotations: Heavy 0/0, Medium 4/0, Light 13/5, Extra Adds 0, Total Adds 5, WHBY, WHBC, KKUA, WCKQ, KQSW. Medium: WEIM, WLVA, KVIC, KFQD. Light: WCCO, WAHR, WKNE, WSKI, WNGS, KFSB, WBOW, KRBS.

#### PAUL YOUNG "Wherever I Lay My Hat (That's My Home)" (Columbia) 16/1

Rotations: Heavy 0/0, Medium 7/0, Light 8/0, Extra Adds 1, Total Adds 1, WCZY. Medium: WGY, WMAZ, WHHY, WKNE, KEEZ, WBOW, KALE. Light: WKGW, WAHR, WKZE-FM, WSKI, WSKY, WCKQ, WHNN, KRBS.

#### GLENN SHORROCK "Don't Girls Get Lonely" (Capitol) 16/1

Rotations: Heavy 0/0, Medium 7/0, Light 8/0, Extra Adds 1, Total Adds 1, KTWO. Medium: KGW, WRVR, WFMK, WEIM, WCKQ, KFQD, KRBS. Light: KWAV, WKNE, WSKI, WNGS, KEEZ, WHNN, KRNC, KRNO.

#### JOE "BEAN" ESPOSITO "Lady, Lady, Lady" (Casablanca/PolyGram) 15/11

Rotations: Heavy 0/0, Medium 7/5, Light 8/6, Extra Adds 0, Total Adds 11, WFBR, B100, WAHR, WMAZ, WTRX, WEIM, WSKI, WCKQ, KFSB, KQSW, KRBS. Medium: WRIC, WEZS. Light: WEZC, KKUA.

#### FRANK STALLONE "Far From Over" (RSO/PolyGram) 13/3

Rotations: Heavy 4/0, Medium 8/2, Light 1/1, Extra Adds 0, Total Adds 3, WYNY, WICC, WVBS. Heavy: WFBR, KSTT, WSKI, KRDO. Medium: WAXY, WCZY, Y107, KRAV, WTN, WBOW.

#### DAVID SANBORN "Neither One Of Us" (WB) 12/3

Rotations: Heavy 0/0, Medium 3/2, Light 9/1, Extra Adds 0, Total Adds 3, WTIC, WNGS, KEXO. Medium: WEIM. Light: WCCO, WSRZ, WHBC, KKUA, KWAV, WSKY, KEEZ, KQSW.

#### JOSE FELICIANO "Let's Find Each Other Tonight" (Motown) 12/0

Rotations: Heavy 0/0, Medium 6/0, Light 6/0, Extra Adds 0, Total Adds 0. Medium: WCCO, WMAZ, KRNT, WNNR, WEIM, WLVA. Light: WRVA, WHBY, WHBC, WCHV, WJBC, WJON.

#### MICHAEL JACKSON "P.Y.T. (Pretty Young Thing)" (Epic) 11/9

Rotations: Heavy 1/0, Medium 4/4, Light 5/4, Extra Adds 1, Total Adds 9, WSB-FM, WGY, WFMK, KWAV, WSKI, WCKQ, KEEZ, KRBS, KALE. Heavy: WRIC. Light: WKZE-FM.

#### ROD STEWART "What Am I Gonna Do (I'm So In Love With You)" (WB) 10/2

Rotations: Heavy 2/0, Medium 8/2, Light 4/1, Extra Adds 0, Total Adds 2, KPPL, KSTT. Heavy: WFMK, KUDO. Medium: WSKI, WSKY, WVBS. Light: KEEZ, KRBS.

#### DONNA SUMMER "Unconditional Love" (Mercury/PolyGram) 9/2

Rotations: Heavy 1/0, Medium 2/1, Light 6/1, Extra Adds 0, Total Adds 2, KVIL-FM, KUGN. Heavy: KKUA. Medium: WPIX. Light: WCCO, WSKI, WCHV, KFSB, WBOW.

#### BERTIE HIGGINS "When You Fall In Love" (Kat Family/CBS) 8/8

Rotations: Heavy 0/0, Medium 2/2, Light 5/5, Extra Adds 1, Total Adds 8, WFSM, WAHR, WSRZ, WHBY, WKNE, WGSV, KFSB, WJON.

#### KLIQUE "Stop Doggin' Me Around" (MCA) 8/1

Rotations: Heavy 1/0, Medium 3/0, Light 4/1, Extra Adds 0, Total Adds 1, WSKI. Heavy: WBEN. Medium: WFBR, WAEB, KFQD. Light: 97AIA, KQSW, KRBS.

#### ROBERT PLANT "Big Log" (Es Paranza/Atlantic) 8/0

Rotations: Heavy 2/0, Medium 4/0, Light 2/0, Extra Adds 0, Total Adds 0. Heavy: WSKI, WVBS. Medium: WFBR, WFYR, WSRZ. Light: WQUE, WIVY.

#### LINDA RONSTADT "What's New" (Asylum) 7/5

Rotations: Heavy 1/1, Medium 3/2, Light 3/2, Extra Adds 0, Total Adds 5, WBEN, WRIC, WRVA, KSL, WSKY. Medium: WBT. Light: WCKQ.

#### AMERICA "Cast The Spirit" (Capitol) 7/2

Rotations: Heavy 0/0, Medium 4/1, Light 3/1, Extra Adds 0, Total Adds 2, WEIM, KEXO. Medium: KGW, WTKO, KFQD. Light: WSRZ, KTWO.

#### PRINCE "Delirious" (WB) 7/2

Rotations: Heavy 1/1, Medium 1/0, Light 4/0, Extra Adds 1, Total Adds 2, WCZY, WSKI. Medium: KRDO. Light: WQUE, V100, WKZE-FM, KEEZ.

#### MEN WITHOUT HATS "The Safety Dance" (Backstreet/MCA) 6/2

Rotations: Heavy 2/0, Medium 3/2, Light 1/0, Extra Adds 0, Total Adds 2, WTN, WVBS. Heavy: KSTT, WSKI. Medium: WCZY. Light: V100.

#### JENNIFER HOLLIDAY "I Am Love" (Geffen) 6/1

Rotations: Heavy 0/0, Medium 1/0, Light 5/1, Extra Adds 0, Total Adds 1, WJBC. Medium: KEXO. Light: WCCO, WHBC, WJON, WBOW.

#### MADNESS "It Must Be Love" (Geffen) 6/0

Rotations: Heavy 1/0, Medium 4/0, Light 1/0, Extra Adds 0, Total Adds 0. Heavy: WRIC. Medium: WQUE, WEZC, WSKI, WSKY. Light: WCZY.

#### FOUR TOPS "I Just Can't Walk Away" (Motown) 5/5

Rotations: Heavy 0/0, Medium 2/2, Light 3/3, Extra Adds 0, Total Adds 5, WFSM, WAHR, WLVA, KEXO, KRBS.

#### TACO "Cheek To Cheek" (RCA) 5/3

Rotations: Heavy 0/0, Medium 1/0, Light 4/3, Extra Adds 0, Total Adds 3, WHBC, WJBC, KFQD. Medium: WRIC. Light: WKNE.

#### MICHAEL SEMBELLO "Automatic Man" (WB) 5/2

Rotations: Heavy 0/0, Medium 2/0, Light 2/1, Extra Adds 1, Total Adds 2, WCZY, WKZE-FM. Medium: KSTT, WSKI. Light: KVIC.

#### MOODY BLUES "Sitting At The Wheel" (Threshold/PolyGram) 5/1

Rotations: Heavy 0/0, Medium 2/0, Light 3/1, Extra Adds 0, Total Adds 1, WSRZ. Medium: WSKI, WVBS. Light: KSTT, WKZE-FM.

# A/C Regional Adds & Hots

## EAST Parallel One

**WFBH/Baltimore**  
Andy Szulinski

**DEBARGE**  
MCCARTNEY & JACKS  
JOE ESPOSITO  
Hottest:  
SPANDAU BALLET  
BRYSON & FLACK  
ROGERS & PARTON  
GEORGE BENSON  
CRYSTAL GAYLE

**Y97/Pittsburgh**  
Jay Crasswell

**MCCARTNEY & JACKS**  
DEBORAH ALLEN  
JACKSON BROWNE  
ALABAMA  
WARMICK & VANDROS  
Hottest:  
BONNIE TYLER  
LIONEL RICHIE  
ROGERS & PARTON  
SPANDAU BALLET  
AIR SUPPLY

**GR55/Bufalo**  
Joe Galuski

**MANHATTAN TRANSFER**  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
BONNIE TYLER  
GEORGE BENSON  
BRYSON & FLACK

**WPXI/New York**  
Alan Anderson

**BETTE MIDLER**  
BILLY JOEL  
WARMICK & VANDROS  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
AIR SUPPLY  
LIONEL RICHIE  
BRYSON & FLACK

**WYNY/New York**  
Jeff Mazzal

**FRANK STALLONE**  
Hottest:  
POLICE  
LAURA BRANIGAN  
AIR SUPPLY  
DONNA SUMMER  
EURYTHMICS

**WTAE/Pittsburgh**  
Don Berns

**MANHATTAN TRANSFER**  
DEBORAH ALLEN  
MCCARTNEY & JACKS  
Hottest:  
ROGERS & PARTON  
BONNIE TYLER  
SPANDAU BALLET  
LIONEL RICHIE  
POLICE

**WWSW (W3S)/Pittsburgh**  
Herb Crose

**BILLY JOEL**  
POLICE  
MANHATTAN TRANSFER  
Hottest:  
AIR SUPPLY  
SPANDAU BALLET  
BONNIE TYLER  
LIONEL RICHIE

**WPRO/Providence**  
Tom Cuddy

none  
Hottest:  
none

**WLTT/Washington, D.C.**  
Bob Cummings

**BEE GEES**  
MATTHEW WILDER  
DEBORAH ALLEN  
MCCARTNEY & JACKS  
JACKSON BROWNE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
NARDED EYES  
MICHAEL JACKSON

## WVIC/Hartford

**PETER ALLEN**  
WARMICK & VANDROS  
NELSON & JENNINGS  
DAVID SANBORN  
Hottest:  
SPANDAU BALLET  
BRYSON & FLACK  
ROGERS & PARTON  
GEORGE BENSON  
CRYSTAL GAYLE

**Y97/Pittsburgh**  
Jay Crasswell

**MCCARTNEY & JACKS**  
DEBORAH ALLEN  
JACKSON BROWNE  
ALABAMA  
WARMICK & VANDROS  
Hottest:  
BONNIE TYLER  
LIONEL RICHIE  
ROGERS & PARTON  
SPANDAU BALLET  
AIR SUPPLY

**GR55/Bufalo**  
Joe Galuski

**MANHATTAN TRANSFER**  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
BONNIE TYLER  
GEORGE BENSON  
BRYSON & FLACK

**WPXI/New York**  
Alan Anderson

**BETTE MIDLER**  
BILLY JOEL  
WARMICK & VANDROS  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
AIR SUPPLY  
LIONEL RICHIE  
BRYSON & FLACK

**WYNY/New York**  
Jeff Mazzal

**FRANK STALLONE**  
Hottest:  
POLICE  
LAURA BRANIGAN  
AIR SUPPLY  
DONNA SUMMER  
EURYTHMICS

**WTAE/Pittsburgh**  
Don Berns

**MANHATTAN TRANSFER**  
DEBORAH ALLEN  
MCCARTNEY & JACKS  
Hottest:  
ROGERS & PARTON  
BONNIE TYLER  
SPANDAU BALLET  
LIONEL RICHIE  
POLICE

**WWSW (W3S)/Pittsburgh**  
Herb Crose

**BILLY JOEL**  
POLICE  
MANHATTAN TRANSFER  
Hottest:  
AIR SUPPLY  
SPANDAU BALLET  
BONNIE TYLER  
LIONEL RICHIE

**WPRO/Providence**  
Tom Cuddy

none  
Hottest:  
none

**WLTT/Washington, D.C.**  
Bob Cummings

**BEE GEES**  
MATTHEW WILDER  
DEBORAH ALLEN  
MCCARTNEY & JACKS  
JACKSON BROWNE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
NARDED EYES  
MICHAEL JACKSON

## WKZE-FM/Cape Cod

**MCCARTNEY & JACKS**  
DEBARGE  
WARMICK & VANDROS  
POINTER SISTERS  
MICHAEL SEMBELLO  
AGNETHA FALTSKOG  
BETTE MIDLER  
Hottest:  
BONNIE TYLER  
GEORGE BENSON  
SPANDAU BALLET  
LIONEL RICHIE  
MANHATTAN TRANSFER

**WEIF/Hitchburg**  
Jack Raymond

**MCCARTNEY & JACKS**  
BETTE MIDLER  
POINTER SISTERS  
JOURNEY  
JOE ESPOSITO  
Hottest:  
AIR SUPPLY  
SPANDAU BALLET  
MANHATTAN TRANSFER  
LIONEL RICHIE

**WTKO/Hatfield**  
Wayne Fisk

**DEBARGE**  
LANI HALL  
WARMICK & VANDROS  
Hottest:  
BONNIE TYLER  
MEN AT WORK  
LIONEL RICHIE  
SHEENA EASTON  
POLICE

**WJTV/Cleveland**  
Dunphy/Georgeson

**KINKS**  
BILLY JOEL  
BEE GEES  
Hottest:  
AIR SUPPLY  
GEORGE BENSON  
SERGIO MENDES  
SPANDAU BALLET  
BONNIE TYLER

**WCMC/Detroit**  
Lee Douglas

**COMMODORES**  
CRYSTAL GAYLE  
MCCARTNEY & JACKS  
Hottest:  
JACKSON BROWNE  
MICHAEL SEMBELLO  
EDDIE RABBITT  
MEN AT WORK  
JOURNEY  
PAUL YOUNG  
Hottest:  
AIR SUPPLY  
BILLY JOEL  
SPANDAU BALLET  
LIONEL RICHIE  
BONNIE TYLER

**WMBR/Canton**  
Mike Dorn

**MCCARTNEY & JACKS**  
LANI HALL  
MICHAEL JOHNSON  
TACO  
DEBARGE  
Hottest:  
SPANDAU BALLET  
AL JARREAU  
WARMICK & VANDROS  
BRYSON & FLACK  
BILLY JOEL

## MIDWEST Parallel One

**WCLM/Chicago**  
Gary Price

**DEBORAH ALLEN**  
Hottest:  
LAURA BRANIGAN  
ROGERS & PARTON  
AIR SUPPLY  
NARDED EYES  
BILLY JOEL

**WYR/Chicago**  
John Wetherbee

**SHEENA EASTON**  
MCCARTNEY & JACKS  
Hottest:  
BONNIE TYLER  
AIR SUPPLY  
ROGERS & PARTON  
SPANDAU BALLET  
POLICE

**WAR96/Cincinnati**  
Tom Walker

**WARMICK & VANDROS**  
LANI HALL  
Hottest:  
GEORGE BENSON  
SPANDAU BALLET  
SERGIO MENDES  
LIONEL RICHIE  
MANHATTAN TRANSFER

**WMTX/Indianapolis**  
Denny Long

**POINTER SISTERS**  
MCCARTNEY & JACKS  
Hottest:  
none

**KS94/St. Louis**  
Morgan/Watermann

**MCCARTNEY & JACKS**  
NARDED EYES  
AL JARREAU  
Hottest:  
LIONEL RICHIE  
COMMODORES  
ROGERS & PARTON  
BRYSON & FLACK  
SPANDAU BALLET

**WOWO/Ft. Wayne**  
Chris Whiting

**AL JARREAU**  
CRYSTAL GAYLE  
BEE GEES  
BILLY JOEL  
Hottest:  
SPANDAU BALLET  
BONNIE TYLER  
BILLY JOEL  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK

## KUDL/Kansas City

**WARMICK & VANDROS**  
LANI HALL  
Hottest:  
CRYSTAL GAYLE  
MICHAEL JACKSON  
BILLY JOEL  
SPANDAU BALLET  
GEORGE BENSON

**WMBK/Kansas City**  
Jeff Roberts

**PETER ALLEN**  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
RONNIE MILSAP  
LIONEL RICHIE

**WISM/Milwaukee**  
Haris/Murphy

**MICHAEL MURPHY**  
DEBORAH ALLEN  
WARMICK & VANDROS  
Hottest:  
ROGERS & PARTON  
SPANDAU BALLET  
BRYSON & FLACK  
LIONEL RICHIE

**WMTX/Indianapolis**  
Denny Long

**POINTER SISTERS**  
MCCARTNEY & JACKS  
Hottest:  
none

**KS94/St. Louis**  
Morgan/Watermann

**MCCARTNEY & JACKS**  
NARDED EYES  
AL JARREAU  
Hottest:  
LIONEL RICHIE  
COMMODORES  
ROGERS & PARTON  
BRYSON & FLACK  
SPANDAU BALLET

**WOWO/Ft. Wayne**  
Chris Whiting

**AL JARREAU**  
CRYSTAL GAYLE  
BEE GEES  
BILLY JOEL  
Hottest:  
SPANDAU BALLET  
BONNIE TYLER  
BILLY JOEL  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK

## 55KRC/Cincinnati

**EURYTHMICS**  
CRYSTAL GAYLE  
Hottest:  
BONNIE TYLER  
ROGERS & PARTON  
GEORGE BENSON  
SPANDAU BALLET  
BRYSON & FLACK

**610TV/Columbus**  
FitzGerald/Jones

**EURYTHMICS**  
LIONEL RICHIE  
ROGERS & PARTON  
Hottest:  
BILLY JOEL  
AIR SUPPLY  
SPANDAU BALLET  
BRYSON & FLACK  
NARDED EYES

**WING/Dayton**  
Joe Demma

**LIONEL RICHIE**  
BILLY JOEL  
AIRBORN  
Hottest:  
BILLY JOEL  
ROGERS & PARTON  
AIR SUPPLY  
GEORGE BENSON  
BRYSON & FLACK

**KRNT/Des Moines**  
Steve Gibbons

**WARMICK & VANDROS**  
MATTHEW WILDER  
NELSON & JENNINGS  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
JUICE NEWTON  
BILLY JOEL

**KS77/Quad Cities**  
Senda/Michaelis

**ROD STEWART**  
JOURNEY  
MCCARTNEY & JACKS  
Hottest:  
BONNIE TYLER  
GEORGE BENSON  
AIR SUPPLY  
BILLY JOEL  
LIONEL RICHIE

**WTRX/Flint**  
Burke/Wright

**CLIFF RICHARD**  
ALABAMA  
WARMICK & VANDROS  
JOE ESPOSITO  
BILLY JOEL  
MEN AT WORK  
GLADYS KNIGHT  
CS&N  
Hottest:  
BONNIE TYLER  
SPANDAU BALLET  
AIR SUPPLY  
BILLY JOEL  
BRYSON & FLACK

**WOWO/Ft. Wayne**  
Chris Whiting

**AL JARREAU**  
CRYSTAL GAYLE  
BEE GEES  
BILLY JOEL  
Hottest:  
SPANDAU BALLET  
BONNIE TYLER  
BILLY JOEL  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK

## WISM-FM/Madison

**BILLY JOEL**  
POLICE  
MCCARTNEY & JACKS  
CARLY SIMON  
POINTER SISTERS  
WARMICK & VANDROS  
JACKSON BROWNE  
LANI HALL  
STEVIE NICKS  
DEBORAH ALLEN  
Hottest:  
BRYSON & FLACK  
LIONEL RICHIE  
SPANDAU BALLET  
RONNIE TYLER  
ROGERS & PARTON

**KOFM/Oklahoma City**  
Jenkins/Duquesne

**AL JARREAU**  
MANHATTAN TRANSFER  
Hottest:  
SPANDAU BALLET  
NARDED EYES  
BONNIE TYLER  
JENNIFER WARNE  
LIONEL RICHIE

**KOIL/Omaha**  
Mason/Irwin

**MCCARTNEY & JACKS**  
WARMICK & VANDROS  
LANI HALL  
CLIFF RICHARD  
MATTHEW WILDER  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
JUICE NEWTON  
BILLY JOEL

**KS77/Quad Cities**  
Senda/Michaelis

**ROD STEWART**  
JOURNEY  
MCCARTNEY & JACKS  
Hottest:  
BONNIE TYLER  
GEORGE BENSON  
AIR SUPPLY  
BILLY JOEL  
LIONEL RICHIE

**WTRX/Flint**  
Burke/Wright

**CLIFF RICHARD**  
ALABAMA  
WARMICK & VANDROS  
JOE ESPOSITO  
BILLY JOEL  
MEN AT WORK  
GLADYS KNIGHT  
CS&N  
Hottest:  
BONNIE TYLER  
SPANDAU BALLET  
AIR SUPPLY  
BILLY JOEL  
BRYSON & FLACK

**WOWO/Ft. Wayne**  
Chris Whiting

**AL JARREAU**  
CRYSTAL GAYLE  
BEE GEES  
BILLY JOEL  
Hottest:  
SPANDAU BALLET  
BONNIE TYLER  
BILLY JOEL  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK

## SOUTH Parallel One

**WRMM/Atlanta**  
Alan Saunders

**MATTHEW WILDER**  
BILLY JOEL  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
AL JARREAU

**WSB/Atlanta**  
Greg Picciano

**DEBORAH ALLEN**  
WARMICK & VANDROS  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
MANHATTAN TRANSFER  
ANNE MURRAY

**WSB-FM/Atlanta**  
Donna Brake

**STACY LATTISAM**  
WARMICK & VANDROS  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
BONNIE TYLER  
COMMODORES  
ROGERS & PARTON  
SPANDAU BALLET  
LIONEL RICHIE  
BEE GEES

**KVIL/Dallas-Ft. Worth**  
Chuck Rhodes

**DONNA SUMMER**  
MANHATTAN TRANSFER  
WARMICK & VANDROS  
Hottest:  
BILLY JOEL  
AIR SUPPLY  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE

**WAXY/Ft. Lauderdale**  
Shaw/Lee

**MANHATTAN TRANSFER**  
SHEENA EASTON  
Hottest:  
AIR SUPPLY  
BONNIE TYLER  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE

**97.1AM/Miami**  
Chris Gable

**CARLY SIMON**  
MCCARTNEY & JACKS  
Hottest:  
BILLY JOEL  
AIR SUPPLY  
STEVIE NICKS  
RENE & ANGELA  
Hottest:  
SPANDAU BALLET  
BONNIE TYLER  
LIONEL RICHIE  
ROGERS & PARTON  
SOB BAND

**WQVE/New Orleans**  
Chris Bryan

**MCCARTNEY & JACKS**  
DEBARGE  
Hottest:  
SERGIO MENDES  
SPANDAU BALLET  
GEORGE BENSON  
JUICE NEWTON  
LIONEL RICHIE

**WHY/Montgomery**  
Horton/Thomas

**MCCARTNEY & JACKS**  
PETER ALLEN  
DEBARGE  
CLIFF RICHARD  
Hottest:  
ROGERS & PARTON  
SHEENA EASTON  
LIONEL RICHIE  
COMMODORES  
BILLY JOEL

**WLAC-FM/Nashville**  
Dave Nichols

**BILLY JOEL**  
MCCARTNEY & JACKS  
STACY LATTISAM  
Hottest:  
LIONEL RICHIE  
SPANDAU BALLET  
ROGERS & PARTON  
NARDED EYES  
STEVIE NICKS

**WAFB/Baton Rouge**  
Adams/Daniels

**WARMICK & VANDROS**  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
LIONEL RICHIE  
BRYSON & FLACK  
BONNIE TYLER

**WMIJ/Birmingham**  
Thomas/Warren

**MANHATTAN TRANSFER**  
BILLY JOEL  
PETER ALLEN  
MICHAEL MURPHY  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BILLY JOEL  
AIR SUPPLY  
RONNIE MILSAP

**WTMA/Charleston, SC**  
Dave Amos

**MATTHEW WILDER**  
DEBORAH ALLEN  
WARMICK & VANDROS  
PETER ALLEN  
DEBARGE  
POINTER SISTERS  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
JUICE NEWTON  
ANNE MURRAY

**WBNH/Saginaw**  
Guy Perry

**MATTHEW WILDER**  
WARMICK & VANDROS  
ALABAMA  
Hottest:  
BONNIE TYLER  
GEORGE BENSON  
SPANDAU BALLET  
JUICE NEWTON  
ANNE MURRAY

**WBT/Charlotte**  
Ova Bishop

**WARMICK & VANDROS**  
LANI HALL  
ALABAMA  
Hottest:  
GEORGE BENSON  
MICHAEL JACKSON  
SERGIO MENDES  
ROGERS & PARTON  
LIONEL RICHIE

**WEZS/Richmond**  
Church/Stevens

**MCCARTNEY & JACKS**  
STACY LATTISAM  
DEBARGE  
Hottest:  
LIONEL RICHIE  
ROGERS & PARTON  
SPANDAU BALLET  
BILLY JOEL  
POLICE

**WGOW/Chattanooga**  
Scheffer/Oasson

**PETER ALLEN**  
MICHAEL MURPHY  
MATTHEW WILDER  
SHEENA EASTON  
Hottest:  
BONNIE TYLER  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LEE GREENWOOD

## WRVA/Richmond

**LINDA RONSTADT**  
MATTHEW WILDER  
WARMICK & VANDROS  
Hottest:  
MANHATTAN TRANSFER  
LIONEL RICHIE  
SPANDAU BALLET  
ANNE MURRAY  
ROGERS & PARTON

**WSRZ/Sarasota**  
Huntington/Telone

**CLIFF RICHARD**  
MOODY BLUES  
BERTIE HIGGINS  
MCCARTNEY & JACKS  
SANDY OWEN  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
LIONEL RICHIE  
BRYSON & FLACK  
BONNIE TYLER

**WSKY/Virginia**  
Don Brookshire

**MCCARTNEY & JACKS**  
BETTE MIDLER  
LINDA RONSTADT  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
MANHATTAN TRANSFER  
BILLY JOEL

**WJCO/Campbellville, KY**  
Jackson/Royce

**MCCARTNEY & JACKS**  
DEBARGE  
WARMICK & VANDROS  
HOTELS  
CLIFF RICHARD  
Hottest:  
LIONEL RICHIE  
LIONEL RICHIE  
GLADYS KNIGHT  
NELSON & JENNINGS  
MICHAEL JOHNSON  
MICHAEL JACKSON  
JOE ESPOSITO  
Hottest:  
ROGERS & PARTON  
COMMODORES  
LIONEL RICHIE  
NARDED EYES  
BILLY JOEL

**WCHV/Charlottesville, VA**  
Thomas H. Twine

none  
Hottest:  
BILLY JOEL  
SERGIO MENDES  
JUICE NEWTON  
AIR SUPPLY  
MICHAEL SEMBELLO

**WGSV/Guntersville**  
Jackson/Bell

**MCCARTNEY & JACKS**  
BERTIE HIGGINS  
GLADYS KNIGHT  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
LIONEL RICHIE  
AIR SUPPLY

**WRVR/Memphis**  
Steve Butler

none  
Hottest:  
SERGIO MENDES  
SPANDAU BALLET  
GEORGE BENSON  
JUICE NEWTON  
LIONEL RICHIE

**KRLB/Hubbuck**  
Rob Roberts

**DEBORAH ALLEN**  
MATTHEW WILDER  
MICHAEL MURPHY  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
STARBUCK  
LIONEL RICHIE  
LIONEL RICHIE

**WLVA/Lynchburg, VA**  
Matt McCati

**LANI HALL**  
CLIFF RICHARD  
FOUR TOPS  
WARMICK & VANDROS  
MCCARTNEY & JACKS  
Hottest:  
SPANDAU BALLET  
ROGERS & PARTON  
BONNIE TYLER  
DEBORAH ALLEN  
BILLY JOEL

**KVIC/Victoria, TX**  
Dave Jaggar

**DEBARGE**  
WARMICK & VANDROS  
LANI HALL  
MCCARTNEY & JACKS  
Hottest:  
COMMODORES  
MATTHEW WILDER  
POLICE  
ALABAMA  
DEBORAH ALLEN

**WNGS/West Palm Beach**  
Ross Block

**BILLY JOEL**  
MCCARTNEY & JACKS  
MATTHEW WILDER  
LANI HALL  
DAVID SANBORN  
TOM HODGINS  
Hottest:  
BILLY JOEL  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER  
LIONEL RICHIE

**WBVS/Wilmington, NC**  
Bob Wright

**FRANK STALLONE**  
BRYAN ADAMS  
MEN WITHOUT HATS  
JOURNEY  
MANHATTAN TRANSFER  
MEN AT WORK  
ASIA  
ANNE MURRAY  
NELSON & JENNINGS  
MATTHEW WILDER  
STRAY CATS  
PETER ALLEN  
Hottest:  
BILLY JOEL  
SHALAMAR  
ROBERT PLANT  
ROGERS & PARTON  
BONNIE TYLER

## Parallel Three

## Parallel Two

**WAEI/Alentown**  
Mike Chapman

**POINTER SISTERS**  
GLADYS KNIGHT  
BONNIE TYLER  
NARDED EYES  
DEBORAH ALLEN  
Hottest:  
BILLY JOEL  
ROGERS & PARTON  
SPANDAU BALLET  
MANHATTAN TRANSFER  
BRYSON & FLACK

**WCCB/Bridgeport**  
Lee Roberts

**STACY LATTISAM**  
MICHAEL MURPHY  
DEBORAH ALLEN  
Hottest:  
SPANDAU BALLET  
MCCARTNEY & JACKS  
NARDED EYES  
GEORGE BENSON  
BRYSON & FLACK  
LIONEL RICHIE  
BONNIE TYLER

**W100/Charleston, WV**  
Spence/Janice

**MCCARTNEY & JACKS**  
WARMICK & VANDROS  
MICHAEL MURPHY  
Hottest:  
LIONEL RICHIE  
MANHATTAN TRANSFER  
SPANDAU BALLET  
COMMODORES  
BONNIE TYLER

**WRIE/ria**  
Ted Abbott

**DEBORAH ALLEN**  
MCCARTNEY & JACKS  
Hottest:  
MCCARTNEY & JACKS  
LINDA RONSTADT  
Hottest:  
GEORGE BENSON  
SHEENA EASTON  
BILLY JOEL  
SPANDAU BALLET  
ROGERS & PARTON

**WFSM/Harrisburg**  
Bob Palva

**MICHAEL MURPHY**  
MCCARTNEY & JACKS  
FOUR TOPS  
BERTIE HIGGINS  
DEBARGE  
SHEENA EASTON  
Hottest:  
ROGERS & PARTON  
BRYSON & FLACK  
GEORGE BENSON  
COMMODORES  
MANHATTAN TRANSFER

## Parallel Three

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WMBR/Canton**  
Mike Dorn

**MCCARTNEY & JACKS**  
LANI HALL  
MICHAEL JOHNSON  
TACO  
DEBARGE  
Hottest:  
SPANDAU BALLET  
AL JARREAU  
WARMICK & VANDROS  
BRYSON & FLACK  
BILLY JOEL

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Three

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WMBR/Canton**  
Mike Dorn

**MCCARTNEY & JACKS**  
LANI HALL  
MICHAEL JOHNSON  
TACO  
DEBARGE  
Hottest:  
SPANDAU BALLET  
AL JARREAU  
WARMICK & VANDROS  
BRYSON & FLACK  
BILLY JOEL

## Parallel Three

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Three

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WAEI/Alentown**  
Mike Chapman

**POINTER SISTERS**  
GLADYS KNIGHT  
BONNIE TYLER  
NARDED EYES  
DEBORAH ALLEN  
Hottest:  
BILLY JOEL  
ROGERS & PARTON  
SPANDAU BALLET  
MANHATTAN TRANSFER  
BRYSON & FLACK

**WCCB/Bridgeport**  
Lee Roberts

**STACY LATTISAM**  
MICHAEL MURPHY  
DEBORAH ALLEN  
Hottest:  
SPANDAU BALLET  
MCCARTNEY & JACKS  
NARDED EYES  
GEORGE BENSON  
BRYSON & FLACK  
LIONEL RICHIE  
BONNIE TYLER

**W100/Charleston, WV**  
Spence/Janice

**MCCARTNEY & JACKS**  
WARMICK & VANDROS  
MICHAEL MURPHY  
Hottest:  
LIONEL RICHIE  
MANHATTAN TRANSFER  
SPANDAU BALLET  
COMMODORES  
BONNIE TYLER

**WRIE/ria**  
Ted Abbott

**DEBORAH ALLEN**  
MCCARTNEY & JACKS  
Hottest:  
MCCARTNEY & JACKS  
LINDA RONSTADT  
Hottest:  
GEORGE BENSON  
SHEENA EASTON  
BILLY JOEL  
SPANDAU BALLET  
ROGERS & PARTON

**WFSM/Harrisburg**  
Bob Palva

**MICHAEL MURPHY**  
MCCARTNEY & JACKS  
FOUR TOPS  
BERTIE HIGGINS  
DEBARGE  
SHEENA EASTON  
Hottest:  
ROGERS & PARTON  
BRYSON & FLACK  
GEORGE BENSON  
COMMODORES  
MANHATTAN TRANSFER

## Parallel Three

**WNNR/Beckley**  
Gary Mann

**WARMICK & VANDROS**  
ALABAMA  
LANI HALL  
DEBARGE  
Hottest:  
GEORGE BENSON  
ROGERS & PARTON  
BRYSON & FLACK  
LIONEL RICHIE  
COMMODORES

**WQVI/Wheeling, WV**  
Dan McGrath

**ALABAMA**  
MCCARTNEY & JACKS  
CLIFF RICHARD  
Hottest:  
SPANDAU BALLET  
GEORGE BENSON  
ROGERS & PARTON  
LIONEL RICHIE  
BONNIE TYLER

## Parallel Two

**WMBR/Canton**  
Mike Dorn

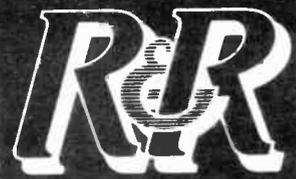
**MCCARTNEY &**











# AOR / ALBUMS

This chart compiles data from reporting stations with a majority of listeners aged 12-24.

Continued From the Back Page

		October 7, 1983		167 REPORTERS		Total Reports	Heavy Rotation	Medium Rotation	Adds	Total Adds All
Three Weeks	Two Weeks	Weeks	Weeks	Weeks	Weeks					
1	1	1	1	1	1	153-	134-	19-	0=	0-
-	7	6	2	2	2	160+	126+	31+	3-	5-
-	-	7	3	3	3	154+	131+	21-	1-	3-
2	2	2	4	4	4	152-	124-	28+	0=	0-
6	5	3	5	5	5	148-	114-	34-	0-	0-
4	4	4	6	6	6	145-	108-	37-	0=	1+
-	15	11	7	7	7	154+	103+	46-	5-	7-
3	3	5	8	8	8	142-	89-	53+	0=	1+
15	12	10	9	9	9	150+	72+	76+	2-	4-
11	9	9	10	10	10	145+	86+	59-	0-	2+
5	6	8	11	11	11	140-	84-	56+	0=	1-
9	10	13	12	12	12	119-	88+	31-	0=	1=
-	29	16	13	13	13	138+	34+	101+	3-	7-
16	16	14	14	14	14	119+	51-	68+	0-	1-
7	8	12	15	15	15	110-	60-	50-	0=	3+
17	19	18	16	16	16	124+	40+	82-	2+	3-
-	28	25	17	17	17	123+	29+	89+	5-	18-
23	20	20	18	18	18	119+	34+	83-	2=	4-
10	11	15	19	19	19	108-	37-	70-	1=	1-
14	14	17	20	20	20	87-	47-	40+	0-	1-
25	23	22	21	21	21	93-	47+	46-	0-	0-
12	18	21	22	22	22	73-	45-	28-	0=	1-
13	17	23	23	23	23	77-	39-	38-	0=	2-
8	13	19	24	24	24	76-	38-	37-	1+	2+
DEBUT	DEBUT	DEBUT	25	25	25	100+	15+	73+	12-	35-
19	21	24	26	26	26	103+	13+	50+	40+	99+
-	-	39	27	27	27	65-	38-	27-	0=	0-
37	30	27	28	28	28	92+	19+	61+	10-	23-
18	22	26	29	29	29	81-	14+	62-	5+	7+
40	36	31	30	30	30	65-	28=	36-	1=	1-
24	25	29	31	31	31	80+	10+	66+	4=	6=
34	32	32	32	32	32	63-	27-	36-	0=	0-
27	31	30	33	33	33	72=	16+	54-	1-	2-
-	39	34	34	34	34	71-	11+	59-	1-	1-
-	-	37	35	35	35	76+	15+	58+	3-	8-
-	-	35	36	36	36	66+	13+	49+	4-	11+
20	24	28	37	37	37	70+	11=	55+	4-	8-
35	34	33	38	38	38	58-	19-	38-	1=	2+
DEBUT	DEBUT	DEBUT	39	39	39	54-	11-	43-	0-	1-
DEBUT	DEBUT	DEBUT	40	40	40	53+	8+	39+	6-	12+

## BREAKERS

This data reflects reporting stations with a majority of listeners aged 12-24.

### SAGA Heads Or Tales (Portrait/CBS)

"Flyer" "Cat Walk" 61% of our 12-24 reporters on it. Total reports: 103. Hot 13, Medium 50, Extra Adds 40, Total Adds 99. Debuts at #26 on the AOR Albums chart.

### SURVIVOR Caught In The Game (Scotti Brothers/CBS)

"Caught" 59% of our 12-24 reporters on it. Total reports: 100, Hot 15, Medium 73, Extra Adds 12, Total Adds 35. Debuts at #25 on the AOR Albums Chart.

### KISS Lick It Up (Mercury/PolyGram)

"Lick" 54% of our 12-24 reporters on it. Total reports: 92. Hot 19, Medium 61, Extra Adds 10, Total Adds 23. Moves 39-28 on the AOR Albums chart.

## NEW & ACTIVE

This data reflects reporting stations with a majority of listeners aged 12-24.

WAS (NOT WAS)/Born To Laugh At Tornadoes (Geffen) "Shake Your Head (Let's Go)"  
Total Reports: 47(26)/Total Adds: 25(16); Hots: 1(1)/Hot Adds: 0(0); Mediums: 34(12)/Medium Adds: 13(3)/Extra Adds: 12(13).

TOMMY TUTONE/National Emotion (Columbia) "Get Around Girl"  
Total Reports: 44(1)/Total Adds: 43(1); Hots: 2(0)/Hot Adds: 2(0); Mediums: 18(0)/Medium Adds: 18(0)/Extra Adds: 23(1).

IRON MAIDEN/Piece Of Mind (Capitol) "Cross-Eyed Mary"  
Total Reports: 43(11)/Total Adds: 32(0); Hots: 5(4)/Hot Adds: 2(0); Mediums: 28(7)/Medium Adds: 20(0)/Extra Adds: 10(0).

TAXXI/Foreign Tongue (Fantasy) "Maybe Someday"  
Total Reports: 41(37)/Total Adds: 6(5); Hots: 9(8)/Hot Adds: 0(0); Mediums: 29(26)/Medium Adds: 3(2)/Extra Adds: 3(3).

AXE/Nemesis (Atco) "I Think You'll Remember Tonight"  
Total Reports: 38(31)/Total Adds: 8(6); Hots: 2(2)/Hot Adds: 0(0); Mediums: 32(25)/Medium Adds: 4(2)/Extra Adds: 4(2).

### MOST ADDED

All Stations

John Cougar Mellencamp "Crumblin'"	(133)
Saga	(102)
Tommy Tutone	(47)
McCartney & Jackson "Say"	(39)
Survivor	(35)

### HOTTEST

All Stations

Police	(147)
Motels	(138)
Robert Plant	(134)
Pat Benatar	(134)
Moody Blues	(129)

MOTLEY CRUE/Shout At The Devil (Elektra) "Looks That Kill"  
Total Reports: 37(24)/Total Adds: 19(24); Hots: 2(1)/Hot Adds: 0(1); Mediums: 30(13)/Medium Adds: 14(13)/Extra Adds: 5(10).

EURYTHMICS/Sweet Dreams (Are Made Of This) (RCA) "Love Is A Stranger"  
Total Reports: 37(37)/Total Adds: 3(9); Hots: 11(11)/Hot Adds: 0(0); Mediums: 25(22)/Medium Adds: 3(5)/Extra Adds: 0(4).

BLACK SABBATH/Born Again (WB) "Trashed"  
Total Reports: 36(1)/Total Adds: 34(0); Hots: 2(1)/Hot Adds: 1(0); Mediums: 19(0)/Medium Adds: 18(0)/Extra Adds: 15(0).

JoBOXERS/Like Gangbusters (RCA) "Just Got Lucky"  
Total Reports: 34(30)/Total Adds: 6(9); Hots: 7(6)/Hot Adds: 0(0); Mediums: 25(18)/Medium Adds: 4(3)/Extra Adds: 2(6).

SPANDAU BALLET/True (Chrysalis) "True"  
Total Reports: 32(33)/Total Adds: 3(4); Hots: 13(10)/Hot Adds: 1(0); Mediums: 19(20)/Medium Adds: 2(1)/Extra Adds: 0(3).

GRAND PRIX/Samurai (Chrysalis) "Shout"  
Total Reports: 29(27)/Total Adds: 4(6); Hots: 7(6)/Hot Adds: 0(0); Mediums: 18(16)/Medium Adds: 1(1)/Extra Adds: 3(5).

WORLD/Break The Silence (Elektra) "Take Me To Heart"  
Total Reports: 26(26)/Total Adds: 8(21); Hots: 0(0)/Hot Adds: 0(0); Mediums: 21(12)/Medium Adds: 3(7)/Extra Adds: 5(14).

LISA PRICE/Priceless (Mirus) "Can't Hold On Forever"  
Total Reports: 26(22)/Total Adds: 5(4); Hots: 2(4)/Hot Adds: 0(0); Mediums: 23(14)/Medium Adds: 4(0)/Extra Adds: 1(4).

PAUL KANTNER/The Planet Earth Rock And Roll Orchestra (RCA) "The Planet Earth..."  
Total Reports: 25(0)/Total Adds: 25(0); Hots: 0(0)/Hot Adds: 0(0); Mediums: 9(0)/Medium Adds: 9(0)/Extra Adds: 16(0).

SOUTHSIDE JOHNNY & JUKES/Trash It Up! (Mirage/Atco) "Trash It Up!"  
Total Reports: 24(21)/Total Adds: 2(3); Hots: 4(3)/Hot Adds: 0(0); Mediums: 19(16)/Medium Adds: 1(1)/Extra Adds: 1(2).

C.S. ANGELS/Land (Jive/Arista) "Will You Stay Tonight"  
Total Reports: 21(20)/Total Adds: 9(11); Hots: 1(1)/Hot Adds: 0(0); Mediums: 13(12)/Medium Adds: 2(5)/Extra Adds: 7(6).

JAMES HOUSE/James House (Atlantic) "Steal Your Love Away"  
Total Reports: 21(17)/Total Adds: 4(6); Hots: 1(0)/Hot Adds: 0(0); Mediums: 17(13)/Medium Adds: 1(2)/Extra Adds: 3(4).

More AOR Music Information See Page 74

**At EPA, the first cut's not always the deepest!**  
Looking for that second (or third) Hot Track? Look at:



## **QUIET RIOT "Metal Health"**

"Metal Health"

**PASHA** / CBS

"Cum On Feel The Noize", Hot Tracks **21**

"Slick Black Cadillac", Hot Tracks **47**



## **HEART "Passionworks"**

"How Can I Refuse", Hot Tracks #5

"Sleep Alone", Hot Tracks #59

"Allies"

**Epic**



## **KANSAS "Drastic Measures"**

"Fight Fire With Fire", Hot Tracks #18

"Everybody's My Friend", Hot Tracks **56**

CBS



## **CHEAP TRICK "Next Position Please"**

"Dancing The Night Away"

"I Can't Take It", Hot Tracks **39**

**Epic**



## **ROMANTICS "In Heat"**

"Rock You Up", Hot Tracks **33**

"Talking In Your Sleep" **46**

**EMPEROR RECORDS** / CBS

**EPA**  
Our albums have **DEPTH** appeal!

As R&R gets **older**, it gets **better**! Congratulations from the EPA promotion staff



# AOR / HOT TRACKS

This chart compiles data from reporting stations with a majority of listeners aged 12-24.

Three Weeks	Two Weeks	Last Week	167 REPORTERS	Total	Heavy	Medium	Add	Total Adds
23	10	4	1 PAT BENATAR/Love Is A Battlefield (Chrysalis)	153+	130+	21-	1-	2-
6	4	3	2 MOTELS/Suddenly Last Summer (Capitol)	150+	122+	27=	1-	2-
3	2	2	3 MOODY BLUES/Sitting At The Wheel (Threshold/PG)	139-	111-	28-	0=	0=
25	18	9	4 HUEY LEWIS & THE NEWS/Heart And Soul (Chrysalis)	145+	100+	42-	3-	5-
1	1	1	5 HEART/How Can I Refuse (Epic)	133-	101-	32-	0=	0=
18	13	7	6 RAINBOW/Street Of Dreams (Mercury/PolyGram)	148+	71+	75+	2-	4-
11	8	5	7 BIG COUNTRY/In A Big Country (Mercury/PolyGram)	144+	85+	59-	0-	1=
12	9	8	8 GENESIS/Mama (Atlantic)	136-	80+	56-	0-	1-
2	3	6	9 POLICE/King Of Pain (A&M)	107-	98-	9-	0=	0=
8	7	10	10 JACKSON BROWNE/For A Rocker (Asylum)	109-	71-	38-	0=	0-
-	38	19	11 ALDO NOVA/Monkey On Your Back (Portrait/CBS)	129+	32+	94+	3-	7-
4	6	11	12 ASIA/The Heat Goes On (Geffen)	106-	65-	41-	0=	0=
19	14	15	13 STEVIE NICKS/If Anyone Falls (Modern/Atco)	104=	80+	24-	0=	1=
20	20	18	14 MICHAEL STANLEY BAND/My Town (EMI America)	123+	40+	81-	2+	3-
DEBUT			15 JOHN COUGAR MELLENCAMP/Crumblin' Down (Riva/PG)	135+	30+	68+	37+	125+
7	11	12	16 ROBERT PLANT/Other Arms (Es Paranza/Atlantic)	94-	65-	29+	0=	0=
28	22	20	17 PETER SCHILLING/Major Tom (Elektra)	119+	34+	83-	2=	4-
5	5	13	18 KANSAS/Fight Fire With Fire (CBS)	93-	53-	40-	0=	0=
10	12	14	19 ROBERT PLANT/Big Log (Es Paranza/Atlantic)	87-	75-	12-	0=	0=
15	16	16	20 ROBERT PLANT/In The Mood (Es Paranza/Atlantic)	90-	59-	31=	0=	0=
24	23	23	21 QUIET RIOT/Cum On Feel The Noize (Pasha/CBS)	82+	40-	42+	0-	1-
34	26	21	22 KINKS/Don't Forget To Dance (Arista)	91-	46+	45-	0-	1-
13	15	17	23 TALKING HEADS/Burning Down The House (Sire/WB)	80-	44-	36=	0-	1-
60	45	30	24 MOODY BLUES/Blue World (Threshold/PolyGram)	80+	47+	32+	1=	4-
-	-	42	25 SURVIVOR/Caught In The Game (Scotti Bros./CBS)	99+	15+	73+	11-	34-
-	53	32	26 GENESIS/It's Gonna Get Better (Atlantic)	71+	39+	32+	0-	8-
16	19	22	27 FIXX/One Thing Leads To Another (MCA)	64-	41-	23-	0=	0=
DEBUT			28 SAGA/Flyer (Portrait/CBS)	97+	13+	45+	39+	93+
17	21	25	29 POLICE/Wrapped Around Your Finger (A&M)	64-	45-	19-	0-	1=
-	-	47	30 KISS/Lick It Up (Mercury/PolyGram)	88+	19+	58+	10-	22-
33	29	27	31 AC/DC/Guns For Hire (Atlantic)	75-	24+	50-	1=	1-
46	35	29	32 DOKKEN/Breaking The Chains (Elektra)	81-	14+	62-	5+	7+
-	51	37	33 ROMANTICS/Rock You Up (Nemperor/CBS)	78+	17+	59+	2-	5-
21	24	26	34 DANNY SPANOS/Hot Cherie (Epic)	65-	28-	36-	1=	1-
22	25	28	35 LOVERBOY/Queen Of The Broken Hearts (Columbia)	62-	33-	29-	0=	1-
9	17	24	36 STRAY CATS/(She's) Sexy + 17 (EMI America)	59-	29-	30-	0=	0=
57	34	31	37 HELIX/Heavy Metal Love (Capitol)	71-	11+	59-	1-	1-
50	43	40	38 Y&T/Mean Street (A&M)	70+	11+	55+	4-	8-
50	43	44	39 CHEAP TRICK/I Can't Take It (Epic)	66+	15+	49-	1-	2-
-	54	43	40 JOE JACKSON/Memphis (A&M)	72+	14+	56+	2-	7-
30	30	33	41 DIO/Rainbow In The Dark (WB)	57-	23-	34-	0=	0=
36	33	34	42 POLICE/Synchronicity II (A&M)	49-	38-	11-	0=	0=
-	-	60	43 JACKSON BROWNE/Tender Is The Night (Asylum)	63+	30+	33+	0-	4-
-	-	51	44 MOTELS/Little Robbers (Capitol)	58+	36+	21+	1=	4-
14	27	35	45 ASIA/Don't Cry (Geffen)	41-	31-	10-	0=	0=
DEBUT			46 ROMANTICS/Talking In Your Sleep (Nemperor/CBS)	59+	20+	36+	3=	14+
-	-	52	47 QUIET RIOT/Slick Black Cadillac (Pasha/CBS)	55+	18+	37+	0-	2-
42	41	45	48 DEF LEPPARD/Foolin' (Mercury/PolyGram)	42-	25-	17=	0=	0-
29	31	36	49 ELVIS COSTELLO.../Everyday I Write The Book (Columbia)	54-	16-	37-	1=	2+
27	28	38	50 AC/DC/Flick Of The Switch (Atlantic)	45-	20-	25-	0=	0=
44	40	39	51 BILLY IDOL/Dancing With Myself (Chrysalis)	51-	10-	41-	0-	1-
32	36	41	52 ASIA/True Colors (Geffen)	43-	28-	15-	0=	1+
DEBUT			53 HUEY LEWIS & THE NEWS/I Want A New Drug (Chrysalis)	45+	24+	19+	2+	9+
-	-	54	54 BOYS BRIGADE/The Passion Of Love (Capitol)	58+	6+	49+	3-	5=
49	46	49	55 BRYAN ADAMS/This Time (A&M)	38-	21-	17-	0-	0-
-	-	58	56 KANSAS/Everybody's My Friend (CBS)	40+	20-	19+	1=	4+
DEBUT			57 PAYOLAS/Where Is This Love (A&M)	44+	9+	31+	4+	10+
DEBUT			58 PAT BENATAR/Lipstick Lies (Chrysalis)	35+	24+	8=	3-	9-
59	56	56	59 HEART/Sleep Alone (Epic)	39-	26-	12=	1+	2+
41	37	46	60 BONNIE TYLER/Total Eclipse Of The Heart (Columbia)	36-	19-	17-	0=	0=

## BREAKERS

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
80% of our 12-24 reporters on it. Total reports: 135. Hot 30, Medium 68, Extra Adds 37, Total Adds 125. Debuts at #15 on the AOR Hot Tracks chart.

**SURVIVOR**  
Caught In The Game (Scotti Brothers/CBS)  
59% of our 12-24 reporters on it. Total reports: 99. Hot 15, Medium 73, Extra Adds 11, Total Adds 34. Moves 42-25 on the AOR Hot Tracks chart.

**SAGA**  
Flyer (Portrait/CBS)  
57% of our 12-24 reporters on it. Total reports: 97. Hot 13, Medium 45, Extra Adds 39, Total Adds 93. Debuts at #28 on the AOR Hot Tracks chart.

**KISS**  
Lick It Up (Mercury/PolyGram)  
52% of our 12-24 reporters on it. Total reports: 88. Hot 19, Medium 58, Extra Adds 10, Total Adds 22. Moves 47-30 on the AOR Hot Tracks chart.

## SIGNIFICANT ACTION

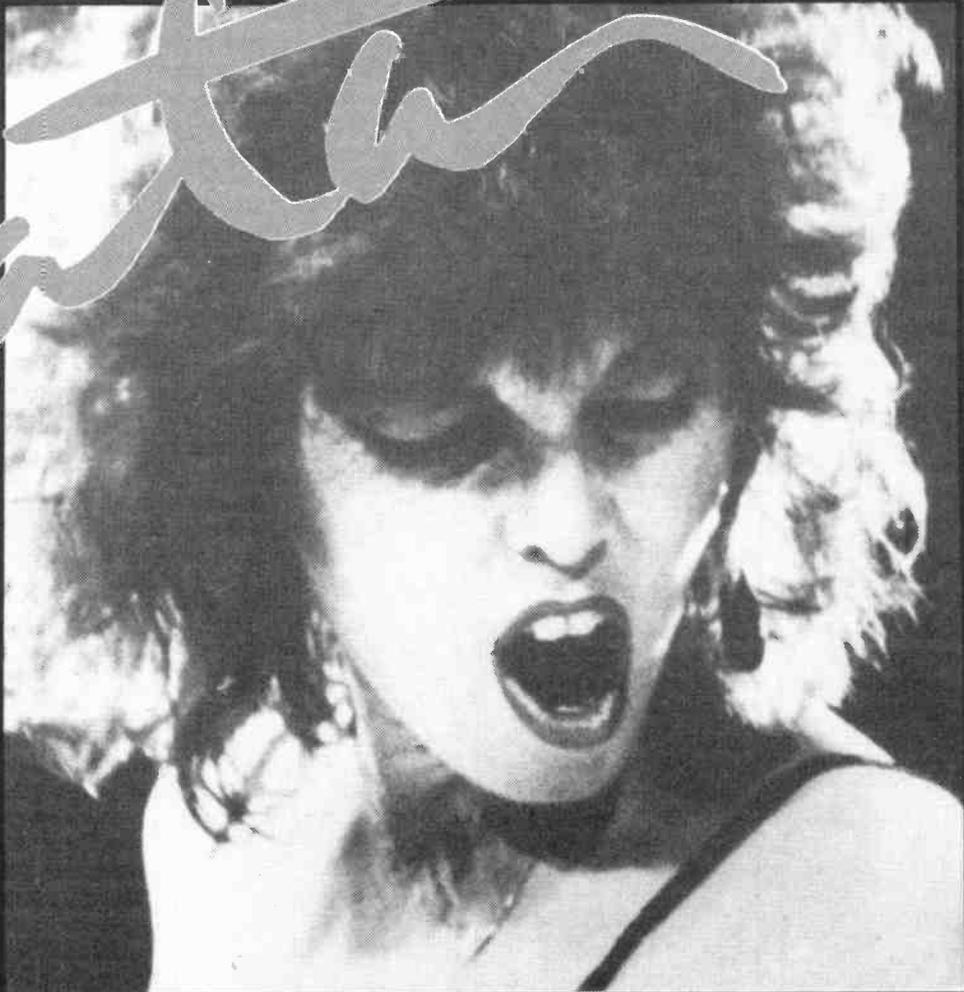
**T-BONE BURNETT/Proof Through The Night (WB)** "Fatally Beautiful"  
Total Reports: 20(14)/Total Adds: 5(2); Hots: 3(2)/Hot Adds: 0(0); Mediums: 16(11)/Medium Adds: 4(1)/Extra Adds: 1(1).

## AOR / ALBUMS 25+

This chart compiles data from reporting stations with a majority of listeners aged 25-plus.

Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	1	2	3	4	5	6	7	8	9	10	11	12	13							

Benatar



CHR

**BREAKERS®**

AOR CHART ③

Watch For Pat Benatar's HBO Special  
Premiering November 5th

HUEY LEWIS AND THE NEWS

*Heart and Soul*

CHR CHART ③⑩ - ②④

CHUM add  
WABX 27-21  
WLAN-FM 17-14  
KHFI 24-22  
KZZB deb 38  
KSET-FM 6-5  
WZZR deb 38

KHYT 38-32  
WGUY 30-27  
WERZ 15-13  
WJBQ 26-24  
KKQV 39-37  
KCBN deb 37  
KSLY 21-17

**IDOL**  
BILLY

KZOZ deb 25  
KIST add  
WPHD  
WKFM  
WRCK  
KBFM  
KTFM

WGRD  
WVIC  
KSKD  
WFBG  
WHEB  
KQIZ-FM  
KILE

“DANCING WITH MYSELF”



**Chrysalis**  
Records & Cassettes



The Music Industry  
Division of the  
United Jewish Appeal-  
Federation of Jewish  
Philanthropies Campaign  
*is honoring*

*Barbra Streisand*  
*at its 18th anniversary*  
*dinner/dance*

Saturday,  
October 29th, 1983  
at 7:00 PM  
Sheraton Centre  
Imperial Ballroom  
53rd Street &  
Seventh Avenue,  
New York City

If you plan to attend,  
make your reservations  
now. Due to the high  
demand for tickets  
priority will be given to  
the purchasers of tables.

For further information  
and reservations please call:  
John Kraushar,  
UJA-Federation Campaign  
(212) 980-1000, Ext. 176.

The ad deadline for  
the Souvenir Journal  
is October 7th.



**EAST**  
Most Added® Hottest

McCartney & Jackson Bonnie Tyler  
John Cougar M. Rogers w/ Parton  
Asia Spandau Ballet

**CHR ADDS & HOTS**

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 re-added.

**SOUTH**  
Most Added® Hottest

John Cougar M. Rogers w/ Parton  
McCartney & Jackson Police  
Asia Bonnie Tyler

**EAST**

**PARALLEL TWO**

**WFLY/Albany, NY**

Jack Lawrence  
JACKSON BROWNE  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
STACY LATTISAW  
BETTE MIDLER  
PAUL YOUNG  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 2-2  
MEN WITHOUT HATS 3-3  
FIXX 13-7  
TALKING HEADS 14-8

**WTRV/Albany, NY**

Bill Cahill  
SURVIVOR  
JOHN COUGAR  
HUMAN LEAGUE  
WARWICK & VANDROS  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
Hottest:  
BONNIE TYLER 1-1  
AIR SUPPLY 4-2  
SPANDAU BALLET 7-5  
SHEENA EASTON 13-9  
ROGERS & PARTON 18-14

**Q100/Allentown, PA**

**Dillon/Freeman**

ROD STEWART  
HUEY LEWIS & NEWS  
AGNETHA FALTSKOG  
JOURNEY  
PETER SCHILLING  
MAGNUM  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-2  
AIR SUPPLY 6-3  
QUIET RIOT 19-11  
ROGERS & PARTON 23-14

**WVSR/Charleston, WV**

**Dave Carlisle**

DEBORAH ALLEN  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
CLIFF RICHARD  
ROMANTICS  
ASIA  
JOHN COUGAR (dp)  
RICK SPRINGFIELD (dp)  
QUIET RIOT (dp)  
Hottest:  
ROGERS & PARTON 1-1  
POLICE 3-2  
SHEENA EASTON 8-5  
HUEY LEWIS & NEWS 13-6  
ROBERT PLANT 10-9

**K104/Erie, PA**

**Bill Shannon**

JOHN COUGAR  
MCCARTNEY & JACKS  
ASIA  
FOUR TOPS  
EDDIE & THE CRUIZ  
RUFUS & CHAKA  
Hottest:  
ROGERS & PARTON 1-1  
DEF LEPPARD 3-3  
POLICE 9-5  
STEVIE NICKS 13-8  
QUIET RIOT 22-10

**WYCR/Hanover-York, PA**

**Mark Richards**

MICHAEL JACKSON  
MCCARTNEY & JACKS  
RUFUS & CHAKA  
BIG COUNTRY  
WARWICK & VANDROS  
JOHN COUGAR  
KIM CARNES  
CEE FARROW  
Hottest:  
BONNIE TYLER 1-1  
ROGERS & PARTON 9-2  
SPANDAU BALLET 10-6  
SHEENA EASTON 16-8  
BRYSON & FLACK 33-19

**WTIC-FM/Hartford, CT**

**Mike West**

TALKING HEADS  
JOURNEY  
MICHAEL SEMBELLO  
RUFUS & CHAKA  
MCCARTNEY & JACKS  
CULTURE CLUB  
Hottest:  
BONNIE TYLER 1-1  
LIONEL RICHIE 6-4  
SHEENA EASTON 7-6  
AIR SUPPLY 18-10  
MOTELS 28-20

**WKEE/Huntington, WV**

**Gary Miller**

MCCARTNEY & JACKS  
MICHAEL JACKSON  
RICK SPRINGFIELD  
ASIA (dp)  
JOHN COUGAR  
KIM CARNES  
POINTER SISTERS  
WARWICK & VANDROS (dp)  
Hottest:  
AIR SUPPLY 2-1  
MEN WITHOUT HATS 3-2  
ROGERS & PARTON 8-3  
STRAY CATS 4-4  
SPANDAU BALLET 5-5

**WLAN-FM/Lancaster, PA**

**Todd Halliday**

MICHAEL JACKSON  
JOHN COUGAR  
BIG COUNTRY (dp)  
WARWICK & VANDROS  
MCCARTNEY & JACKS  
BOB SEGER  
ASIA  
EDDIE & THE CRUIZ  
Hottest:  
POLICE 3-2  
QUIET RIOT 5-3  
SHEENA EASTON 7-7  
FIXX 13-8  
ROGERS & PARTON 21-15

**KC101/New Haven, CT**

**Stef Rybak**

JOHN COUGAR  
MCCARTNEY & JACKS  
WARWICK & VANDROS  
KLIQUE  
QUIET RIOT  
Hottest:  
BONNIE TYLER 1-1  
AIR SUPPLY 2-2  
SPANDAU BALLET 3-3  
LIONEL RICHIE 11-5  
ROGERS & PARTON 17-9

**WSPK/Poughkeepsie, NY**

**Chris Leide**

POINTER SISTERS  
ASIA  
JOHN COUGAR (dp)  
QUIET RIOT (dp)  
MCCARTNEY & JACKS  
WARWICK & VANDROS  
MSB (dp)  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 2-2  
MOTELS 14-5  
LIONEL RICHIE 19-12  
STEVIE NICKS 30-21

**WHFM/Rochester, NY**

**Charley Lake**

JOHN COUGAR  
PAT BENATAR  
HUEY LEWIS & NEWS  
JOBBOXERS  
Hottest:  
TALKING HEADS 2-1  
ROGERS & PARTON 9-3  
FIXX 16-5  
POLICE 14-8  
PRINCE 18-13

**98PXV/Rochester, NY**

**Tom Mitchell**

MCCARTNEY & JACKS  
MICHAEL JACKSON  
JOHN COUGAR  
ASIA  
MSB  
ELVIS COSTELLO  
STACY LATTISAW  
Hottest:  
BONNIE TYLER 1-1  
TALKING HEADS 10-5  
FIXX 9-6  
ROGERS & PARTON 14-7  
LIONEL RICHIE 21-9

**WGFMSchenectady, NY**

**Tom Parker**

MICHAEL JACKSON  
MCCARTNEY & JACKS  
MSB  
PETER SCHILLING  
JOHN COUGAR  
SURVIVOR  
Hottest:  
ROMAN HOLIDAY 9-5  
FIXX 12-7  
PRINCE 23-13  
STEVIE NICKS 20-15  
LIONEL RICHIE 34-28

**WKFM/Syracuse**

**John Carucci**

JOHN COUGAR  
MCCARTNEY & JACKS  
POLICE 3-2  
SHEENA EASTON 8-5  
HUEY LEWIS & NEWS 13-6  
ROBERT PLANT 10-9

**WPST/Trenton, NJ**

**Tom Taylor**

ASIA  
JOHN COUGAR  
MICHAEL JACKSON  
POINTER SISTERS  
MCCARTNEY & JACKS  
PETER SCHILLING  
Hottest:  
BONNIE TYLER 1-1  
FIXX 14-7  
SHEENA EASTON 16-9  
LIONEL RICHIE 20-11  
BILLY JOEL 32-25

**WRCK/Utica, NY**

**Jim Reitz**

BIG COUNTRY  
JOHN COUGAR  
JOHN COUGAR  
PAT BENATAR  
ASIA  
MCCARTNEY & JACKS  
KIM CARNES  
Hottest:  
EDDIE & THE CRUIZ  
JO JO ZEP  
Hottest:  
POLICE 1-1  
BONNIE TYLER 2-2  
FIXX 5-3  
QUIET RIOT 9-5  
STEVIE NICKS 14-9

**WKRZ-FM/Wilkes-Barre**

**Jim Rising**

JOHN COUGAR  
MCCARTNEY & JACKS  
EDDIE & THE CRUIZ  
ASIA  
MICHAEL JACKSON  
GLENN SHORROCK  
PAUL YOUNG  
AKE  
RICK SPRINGFIELD  
STACY LATTISAW  
MSB  
Hottest:  
SPANDAU BALLET 1-1  
PETER SCHILLING 23-14  
JOAN JETT 29-16  
ROGERS & PARTON 30-19  
MICHAEL SEMBELLO 34-22

**Q106/York, PA**

**Dan Steele**

MCCARTNEY & JACKS  
HUMAN LEAGUE  
MATTHEW WILDER  
WARWICK & VANDROS  
Hottest:  
SPANDAU BALLET 1-1  
BONNIE TYLER 3-2  
ROGERS & PARTON 6-4  
POLICE 5-5  
BRYSON & FLACK 19-10

**PARALLEL THREE**

**WFBG/Altoona, PA**

**Tony Booth**

ASIA  
MICHAEL JACKSON  
JOHN COUGAR  
MCCARTNEY & JACKS  
JOBBOXERS  
JEFFREY OSBORNE  
POINTER SISTERS  
BETTE MIDLER  
Hottest:  
BONNIE TYLER 1-1  
POLICE 8-4  
FIXX 10-9  
MEN AT WORK 18-12  
STEVIE NICKS 24-16

**WACZ/Bangor, ME**

**Michael O'Hara**

MCCARTNEY & JACKS  
JOHN COUGAR  
MICHAEL JACKSON  
WARWICK & VANDROS  
Hottest:  
BONNIE TYLER 1-1  
DEF LEPPARD 7-7  
ROGERS & PARTON 10-8  
TALKING HEADS 22-15  
KINKS 26-20

**WGUY/Bangor, ME**

**Jim Randall**

MICHAEL JACKSON  
BETTE MIDLER  
JOHN COUGAR  
KLIQUE  
HUMAN LEAGUE  
ASIA  
ROBERT PALMER  
JENNIFER HOLLIDAY  
MCCARTNEY & JACKS  
DEF LEPPARD  
Hottest:  
SPANDAU BALLET 1-1  
POLICE 2-2  
FIXX 13-8  
DAVID BOWIE 16-13  
LIONEL RICHIE 29-18

**WIGY/Bath, ME**

**Scott Robbins**

JOHN COUGAR  
RICK SPRINGFIELD  
KIM CARNES  
STACY LATTISAW  
MCCARTNEY & JACKS  
Hottest:  
BONNIE TYLER 1-1  
ROBERT PLANT 4-3  
FIXX 7-5  
STEVIE NICKS 12-9  
MOTELS 17-11

**WCIR/Beckley, WV**

**Bob Spencer**

PRINCE  
MOTELS  
CEE FARROW  
JOAN JETT  
STACY LATTISAW  
MCCARTNEY & JACKS  
ROMAN HOLIDAY  
Hottest:  
AIR SUPPLY 1-1  
SPANDAU BALLET 2-2  
SHALAMAR 4-3  
ROGERS & PARTON 10-4  
FIXX 13-6

**WJBO/Portland, ME**

**Phoenix/O'Neil**

MCCARTNEY & JACKS  
DEF LEPPARD  
JOHN COUGAR  
JOHN COUGAR  
MCCARTNEY & JACKS  
BIG COUNTRY  
WARWICK & VANDROS  
Hottest:  
BONNIE TYLER 1-1  
PRINCE 4-2  
LIONEL RICHIE 7-5  
BILLY JOEL 20-7  
TUBES 18-11

**WIKZ/Chambersburg, PA**

**Matthews/Alexander**

MCCARTNEY & JACKS  
JOHN COUGAR  
BOB SEGER  
HUMAN LEAGUE  
JOURNEY  
Hottest:  
ROGERS & PARTON 2-1  
MCCARTNEY & JACKS  
QUARTERFLASH  
Hottest:  
POLICE 1-1  
MOTELS 6-3  
SPANDAU BALLET 11-4  
ROD STEWART 15-12  
DAVID BOWIE 18-14

**WSQV/Williamsport, PA**

**Frank Bell**

JOHN COUGAR  
MCCARTNEY & JACKS  
KIM CARNES  
ASIA  
Hottest:  
POLICE 6-2  
BONNIE TYLER 1-1  
FIXX 12-8  
BILLY JOEL 36-24

**WTSN/Dover, NH**

**Jim Sebastian**

BETTE MIDLER  
JOHN COUGAR  
JOHN COUGAR  
PAT BENATAR  
ASIA  
MCCARTNEY & JACKS  
BIG COUNTRY  
PETER SCHILLING  
ASIA  
ROBERT PALMER (dp)  
JENNIFER HOLLIDAY (dp)  
HUMAN LEAGUE  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 9-6  
DEF LEPPARD 10-8  
KINKS 12-11  
MOODY BLUES 17-15

**WZYQ/Frederick, ND**

**Kemosabl Joe**

MCCARTNEY & JACKS  
ASIA  
BIG DADDY  
JOURNEY  
JOHN COUGAR  
WARWICK & VANDROS  
WAS (NOT WAS)  
MICHAEL JACKSON  
Hottest:  
BONNIE TYLER 2-1  
FIXX 11-3  
SHEENA EASTON 25-15  
JOAN JETT 34-24  
MOTELS 36-28

**WQCM/Hagerstown, MD**

**Will Kauffman**

TALKING HEADS  
RICK SPRINGFIELD  
EURYTHMICS  
DEBARGE  
MCCARTNEY & JACKS  
JOHN COUGAR  
MICHAEL JACKSON  
Hottest:  
BONNIE TYLER 2-1  
SPANDAU BALLET 4-2  
ROGERS & PARTON 11-6  
LIONEL RICHIE 27-19  
STEVIE NICKS 29-21

**OK100/Theaco, NY**

**Denny Alexander**

MCCARTNEY & JACKS  
JOHN COUGAR  
JEFFREY OSBORNE  
EDDIE & THE CRUIZ  
ASIA  
RUFUS & CHAKA  
DAVE EDMUNDS  
Hottest:  
BILLY JOEL 1-1  
DEF LEPPARD 11-7  
MICHAEL JACKSON 17-10  
KANSAS 15-11  
QUIET RIOT 33-23

**13FEA/Manchester, NH**

**Rick Ryder**

MCCARTNEY & JACKS  
KIM CARNES  
WARWICK & VANDROS  
JOHN COUGAR  
POINTER SISTERS  
Hottest:  
SPANDAU BALLET 9-4  
ROGERS & PARTON 10-5  
SHEENA EASTON 13-6  
PRINCE 19-10  
STEVIE NICKS 20-11

**WSSX/Charleston**

**Bill Mardin**

PRINCE  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 1-1  
HEART 3-2  
BRYAN ADAMS 12-6  
HUEY LEWIS & NEWS 23-12  
KANSAS 20-13

**WBCY/Charlotte, NC**

**Bob Kagan**

MICHAEL JACKSON  
JOHN COUGAR  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
JOBBOXERS  
STACY LATTISAW  
KIM CARNES  
Hottest:  
ROGERS & PARTON 3-1  
LIONEL RICHIE 16-5  
PRINCE 9-7  
BRYSON & FLACK 33-22  
BILLY JOEL 32-24

**WEKZ/Chattanooga, TN**

**Bleke/Page**

KIM CARNES  
MCCARTNEY & JACKS  
JOHN COUGAR  
Hottest:  
POLICE 1-1  
AIR SUPPLY 3-2  
SPANDAU BALLET 8-3  
FIXX 9-4  
PRINCE 16-8

**WNOK-FM/Columbia, SC**

**Tom Kant**

DEF LEPPARD  
AGNETHA FALTSKOG  
MCCARTNEY & JACKS  
MEN AT WORK  
DAVID BOWIE  
MSB  
TALKING HEADS  
Hottest:  
BONNIE TYLER 1-1  
MOTELS 21-18  
JOAN JETT 25-19  
ROBERT PLANT 26-20  
PRINCE 29-21

**WZLD/Columbia, SC**

**Chuck Finley**

ASIA  
KIM CARNES  
DEBARGE (dp)  
CLIFF RICHARD  
POINTER SISTERS  
PAUL YOUNG  
BIG COUNTRY  
ROMAN HOLIDAY  
MSB (dp)  
JOHN COUGAR  
MCCARTNEY & JACKS  
Hottest:  
POLICE 1-1  
SPANDAU BALLET 4-3  
TALKING HEADS 10-5  
FIXX 12-7

**WZYP/Huntsville, AL**

**Scott Mitchell**

JOURNEY  
MCCARTNEY & JACKS  
WARWICK & VANDROS  
JOHN COUGAR  
MICHAEL JACKSON  
KIM CARNES  
RUFUS & CHAKA  
Hottest:  
ROGERS & PARTON 2-1  
POLICE 5-2  
TALKING HEADS 12-4  
ROBERT PLANT 11-6  
LIONEL RICHIE 20-10

**94TYX/Jackson, MS**

**Jim Chick**

MCCARTNEY & JACKS  
TALKING HEADS (dp)  
JOHN COUGAR (dp)  
RICK SPRINGFIELD (dp)  
HUMAN LEAGUE  
PAUL YOUNG  
Hottest:  
BONNIE TYLER 1-1  
POLICE 5-2  
BRYSON & FLACK 8-6  
ROBERT PLANT 10-9  
LEE GREENWOOD 30-19

**WQUT/Johnson City, TN**

**Rod Hampton**

EURYTHMICS  
ASIA  
MICHAEL SEMBELLO  
MSB  
JOHN COUGAR  
Hottest:  
SPANDAU BALLET 8-1  
BONNIE TYLER 7-5  
POLICE 16-6  
ROBERT PLANT 13-8  
MOODY BLUES 22-17

**WOKI/Knoxville, TN**

**Gary Adkins**

NELSON & JENNINGS  
GLENN SHORROCK  
RUFUS & CHAKA  
QUARTERFLASH  
EDDIE & THE CRUIZ  
JOHN COUGAR  
ASIA  
ROMAN HOLIDAY  
MEN AT WORK  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 8-2  
POLICE 8-3  
ROBERT PLANT 11-7  
JOAN JETT 31-25

**WQED/Bloom, MS**

**Kirk Clatt**

MCCARTNEY & JACKS  
BRYSON & FLACK  
MICHAEL SEMBELLO  
JOURNEY  
PAUL YOUNG  
JOHN COUGAR (dp)  
Hottest:  
MEN WITHOUT HATS 1-1  
SPANDAU BALLET 3-2  
FIXX 4-3  
JOBBOXERS 6-5  
MEN AT WORK 20-11

**KXXT106/Birmingham, AL**

**Kevin McCarthy**

MCCARTNEY & JACKS  
KIM CARNES  
WARWICK & VANDROS  
JOHN COUGAR  
POINTER SISTERS  
Hottest:  
SPANDAU BALLET 9-4  
ROGERS & PARTON 10-5  
SHEENA EASTON 13-6  
PRINCE 19-10  
STEVIE NICKS 20-11

**WSSX/Charleston**

**Bill Mardin**

PRINCE  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 1-1  
HEART 3-2  
BRYAN ADAMS 12-6  
HUEY LEWIS & NEWS 23-12  
KANSAS 20-13

**WBCY/Charlotte, NC**

**Bob Kagan**

MICHAEL JACKSON  
JOHN COUGAR  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
JOBBOXERS  
STACY LATTISAW  
KIM CARNES  
Hottest:  
ROGERS & PARTON 3-1  
LIONEL RICHIE 16-5  
PRINCE 9-7  
BRYSON & FLACK 33-22  
BILLY JOEL 32-24

**WEKZ/Chattanooga, TN**

**Bleke/Page**

KIM CARNES  
MCCARTNEY & JACKS  
JOHN COUGAR  
Hottest:  
POLICE 1-1  
AIR SUPPLY 3-2  
SPANDAU BALLET 8-3  
FIXX 9-4  
PRINCE 16-8

**WNOK-FM/Columbia, SC**

**Tom Kant**

DEF LEPPARD  
AGNETHA FALTSKOG  
MCCARTNEY & JACKS  
MEN AT WORK  
DAVID BOWIE  
MSB  
TALKING HEADS  
Hottest:  
BONNIE TYLER 1-1  
MOTELS 21-18  
JOAN JETT 25-19  
ROBERT PLANT 26-20  
PRINCE 29-21

**WZLD/Columbia, SC**

**Chuck Finley**

ASIA  
KIM CARNES  
DEBARGE (dp)  
CLIFF RICHARD  
POINTER SISTERS  
PAUL YOUNG  
BIG COUNTRY  
ROMAN HOLIDAY  
MSB (dp)  
JOHN COUGAR  
MCCARTNEY & JACKS  
Hottest:  
POLICE 1-1  
SPANDAU BALLET 4-3  
TALKING HEADS 10-5  
FIXX 12-7

**WZYP/Huntsville, AL**

**Scott Mitchell**

JOURNEY  
MCCARTNEY & JACKS  
WARWICK & VANDROS  
JOHN COUGAR  
MICHAEL JACKSON  
KIM CARNES  
RUFUS & CHAKA  
Hottest:  
ROGERS & PARTON 2-1  
POLICE 5-2  
TALKING HEADS 12-4  
ROBERT PLANT 11-6  
LIONEL RICHIE 20-10

**94TYX/Jackson, MS**

**Jim Chick**

MCCARTNEY & JACKS  
TALKING HEADS (dp)  
JOHN COUGAR (dp)  
RICK SPRINGFIELD (dp)  
HUMAN LEAGUE  
PAUL YOUNG  
Hottest:  
BONNIE TYLER 1-1  
POLICE 5-2  
BRYSON & FLACK 8-6  
ROBERT PLANT 10-9  
LEE GREENWOOD 30-19

**WQUT/Johnson City, TN**

**Rod Hampton**

EURYTHMICS  
ASIA  
MICHAEL SEMBELLO  
MSB  
JOHN COUGAR  
Hottest:  
SPANDAU BALLET 8-1  
BONNIE TYLER 7-5  
POLICE 16-6  
ROBERT PLANT

# CHR ADDS & HOTS

## MIDWEST Most Added Hottest

McCartney & Jackson Bonnie Tyler  
John Cougar M. Police  
Asia Spandau Ballet

## WEST Most Added Hottest

McCartney & Jackson Bonnie Tyler  
John Cougar M. Spandau Ballet  
Michael Jackson Police  
Rick Springfield

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 re-added.

### MIDWEST PARALLEL TWO

#### WKDD/Akron, OH

**Matt Patrick**  
EURYTHMICS  
MCCARTNEY & JACKS  
JOURNEY  
JOBBOXERS  
ASIA  
KIM CARNES  
Hottest:  
BILLY JOEL 1-1  
MEN WITHOUT HATS 4-2  
POLICE 10-7  
LIONEL RICHIE 17-10  
HUEY LEWIS & NEWS 21-17

#### WKAU/Appleton-Oshkosh Roas/Allen

MCCARTNEY & JACKS  
JOHN COUGAR  
JACKSON BROWNE  
ROMAN HOLIDAY  
POINTER SISTERS  
Hottest:  
POLICE 3-1  
STRAY CATS 6-4  
MADNESS 17-10  
PRINCE 20-13  
ROD STEWART 23-18

#### WNAM/Appleton-Oshkosh

**Chris Caine**  
MCCARTNEY & JACKS  
BOB SEGER  
JOHN COUGAR  
ASIA  
HUMAN LEAGUE  
Hottest:  
BONNIE TYLER 1-1  
BRYSON & FLACK 6-5  
LIONEL RICHIE 19-7  
MOTELS 16-9  
BILLY JOEL 32-19

#### 92X/Columbus, OH

**Teri Nutter**  
PRINCE  
MCCARTNEY & JACKS  
QUIET RIOT  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 1-1  
NAKED EYES 12-5  
TALKING HEADS 13-6  
SPANDAU BALLET 14-7  
ROGERS & PARTON 28-19

#### KIKK/Davenport, IA

**Jim O'Hera**  
JOURNEY  
JOHN COUGAR  
WARWICK & VANDROS  
MCCARTNEY & JACKS  
ASIA  
Hottest:  
BONNIE TYLER 1-1  
MEN WITHOUT HATS 5-3  
LIONEL RICHIE 15-7  
BRYAN ADAMS 24-17  
ANNE MURRAY D-31

#### KMGK/Des Moines, IA

**Jim Roberts**  
SPANDAU BALLET  
POLICE  
BONNIE TYLER  
MADNESS  
FIXX  
JOHN COUGAR  
MCCARTNEY & JACKS  
WARWICK & VANDROS  
ASIA  
HUMAN LEAGUE  
JOBBOXERS  
Hottest:  
none

#### WBCD/Duluth, MN

**Dick Johnson**  
MCCARTNEY & JACKS  
MSB (dp)  
WARWICK & VANDROS  
JACKSON BROWNE  
Hottest:  
SPANDAU BALLET 3-1  
ROGERS & PARTON 4-3  
POLICE 8-5  
SHEENA EASTON 10-6  
LIONEL RICHIE 15-7

#### WKDQ/Evansville, IN

**Hobbs/Payne**  
JOHN COUGAR  
QUIET RIOT (dp)  
QUARTERFLASH  
MICHAEL JACKSON  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 2-2  
POLICE 5-4  
MEN WITHOUT HATS 6-5  
ROGERS & PARTON 9-7

#### WSTO/Evansville, IN

**Chris Taylor**  
BILLY JOEL  
ROD STEWART  
FIXX  
Hottest:  
JUICE NEWTON 15-10  
SHEENA EASTON 16-11  
KINKS 18-13  
SHALAMAR 21-14  
JOURNEY 25-18

#### WMEE/Fort Wayne

**Tony Richards**  
none  
Hottest:  
BILLY JOEL 1-1  
POLICE 3-3  
SHEENA EASTON 7-7  
TALKING HEADS 17-17  
BRYAN ADAMS 22-22

#### WGRD/Grand Rapids, MI

**J.J. Duling**  
JOHN COUGAR  
MCCARTNEY & JACKS  
ASIA  
KIM CARNES  
EDDIE & THE CRUIS  
Hottest:  
SPANDAU BALLET 3-1  
FIXX 12-7  
DEF LEPPARD 15-12  
JOURNEY 27-15  
PAT BENATAR 29-16

#### WZZR/Grand Rapids, MI

**Don Schuller**  
JOHN COUGAR  
ASIA  
JACKSON BROWNE  
MCCARTNEY & JACKS  
KIM CARNES  
BOYS BRIGADE  
JULUKA  
Hottest:  
POLICE 1-1  
BRYAN ADAMS 13-2  
HUEY LEWIS & NEWS 14-3  
HEART 10-4  
MOTELS 15-7

#### WZPL/Indianapolis, IN

**Gary Hoffmann**  
LIONEL RICHIE  
BRYSON & FLACK  
MCCARTNEY & JACKS  
ELVIS COSTELLO  
JOHN COUGAR  
ASIA  
JAMES INGRAM  
JULUKA  
BETTE MIDLER  
KIM CARNES  
TIM FINN  
Hottest:  
BONNIE TYLER 1-1  
MEN WITHOUT HATS 4-2  
FIXX 3-3  
POLICE 10-5  
SHEENA EASTON 13-7

#### WJXQ/Jackson, MI

**Ryan/Cheeks**  
JOHN COUGAR  
ASIA  
RICK SPRINGFIELD  
KIM CARNES (dp)  
PAUL YOUNG (dp)  
SOUTHSIDE JOHNNY (dp)  
JAMES HOUSE (dp)  
PETER SCHILLING (dp)  
Hottest:  
POLICE 1-1  
QUIET RIOT 13-8  
HEART 14-9  
LOVERBOY 17-11  
PAT BENATAR 25-15

#### WKFR/Kalamazoo, MI

**Swart/Chapman**  
MCCARTNEY & JACKS  
JOHN COUGAR (dp)  
GLENN SHORROCK  
MICHAEL JACKSON  
PAT BENATAR (dp)  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-3  
ROGERS & PARTON 8-4  
STEVIE NICKS 21-9  
FIXX 20-12

#### ZZ99/Kansas City, MO

**Rowlands/Benson**  
JOBBOXERS  
PETER SCHILLING  
MCCARTNEY & JACKS  
RICK SPRINGFIELD  
ASIA  
JOHN COUGAR  
Hottest:  
QUIET RIOT 14-1  
SPANDAU BALLET 2-2  
TALKING HEADS 5-3  
LIONEL RICHIE 13-4  
MADNESS 12-5

#### WVIC/Lansing, MI

**Jay Stevens**  
JOHN COUGAR  
JOURNEY  
GENESIS  
Hottest:  
NAKED EYES 1-1  
POLICE 5-3  
BRYAN ADAMS 10-6  
PAT BENATAR 27-19

#### WZEE/Madison, WI

**Little/Hudson**  
QUIET RIOT (dp)  
MCCARTNEY & JACKS  
JOHN COUGAR  
AIR SUPPLY  
SHEENA EASTON  
Hottest:  
BONNIE TYLER 1-1  
MEN WITHOUT HATS 2-2  
TALKING HEADS 7-3  
POLICE 4-4  
DEF LEPPARD 5-5

#### KJ103/Oklahoma City, OK

**Dan Wilson**  
HUEY LEWIS & NEWS  
ASIA  
HUMAN LEAGUE  
MCCARTNEY & JACKS  
BIG COUNTRY  
JOHN COUGAR  
Hottest:  
SOS BAND 7-4  
FIXX 8-5  
PRINCE 12-8  
EBN-ON 14-9  
LIONEL RICHIE 24-17

#### KQKQ/Omaha, NE

**Taylor/Dean**  
MCCARTNEY & JACKS  
JACKSON BROWNE  
QUIET RIOT  
WARWICK & VANDROS  
Hottest:  
BONNIE TYLER 1-1  
POLICE 2-2  
AIR SUPPLY 5-3  
FIXX 10-5  
ROGERS & PARTON 13-7

#### KZ93/Peoria, IL

**Mark Maloney**  
LOVERBOY  
MOTELS  
PAT BENATAR  
Hottest:  
BONNIE TYLER 2-1  
POLICE 3-2  
AIR SUPPLY 5-3  
FRANK STALLONE 6-4  
FIXX 8-7

#### WBWB/Bloomington

**John Heimann**  
JOHN COUGAR  
MCCARTNEY & JACKS  
WARWICK & VANDROS (dp)  
KIM CARNES  
RUFUS & CHAKA  
ASIA  
Hottest:  
STRAY CATS 1-1  
SPANDAU BALLET 10-5  
EURYTHMICS 31-25  
MICHAEL SEMBELLO 33-26  
MSB 39-32

#### WKRR/Racine-Milwaukee

**Pat Martin**  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
ROMANTICS  
JOAN JETT  
MANHATTAN TRANSFE  
KIM CARNES  
Hottest:  
DEF LEPPARD 3-1  
QUIET RIOT 14-3  
PRINCE 10-5  
LIONEL RICHIE 15-8  
SHEENA EASTON 22-16

#### WZOK/Rockford

**Tim Fox**  
ROGERS & PARTON  
JOAN JETT  
MSB  
Hottest:  
BONNIE TYLER 3-1  
AIR SUPPLY 4-2  
POLICE 7-4  
FIXX 11-6  
SPANDAU BALLET 9-7

#### U93/South Bend, IN

**J.K. Dearing**  
MOTELS  
BILLY JOEL  
ROD STEWART  
Hottest:  
BONNIE TYLER 1-1  
AIR SUPPLY 8-2  
ROGERS & PARTON 6-3  
LIONEL RICHIE 25-17  
SHEENA EASTON 21-18

#### WRQN/Toledo, OH

**Buck Williams**  
JOHN COUGAR  
MICHAEL SEMBELLO  
JACKSON BROWNE  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
ASIA  
JENNIFER HOLLIDAY  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-2  
SPANDAU BALLET 5-3  
FIXX 10-6  
SHEENA EASTON 13-8

#### KKXL/FM/Grand Forks, ND

**Don Nordine**  
MCCARTNEY & JACKS  
LOVERBOY  
WARWICK & VANDROS  
BOB SEGER  
Hottest:  
BONNIE TYLER 1-1  
POLICE 6-3  
SPANDAU BALLET 10-5  
PRINCE 18-15  
QUIET RIOT 33-21

#### KYTN/Grand Forks, ND

**Tom Fricke**  
JOHN COUGAR  
JOURNEY  
JOBBOXERS  
CLIFF RICHARD  
JO JO ZEP  
BIG COUNTRY  
ASIA  
KIM CARNES  
Hottest:  
QUIET RIOT 6-1  
BONNIE TYLER 2-4  
AIR SUPPLY 7-6  
PRINCE 9-7  
MOTELS D-33

#### KRNA/Iowa City, IA

**Bart Goynahor**  
MCCARTNEY & JACKS  
MICHAEL JACKSON  
JOURNEY  
JOHN COUGAR  
LOVERBOY (dp)  
Hottest:  
BONNIE TYLER 4-1  
SPANDAU BALLET 2-2  
FIXX 7-4  
TALKING HEADS 9-5  
PRINCE 13-7

#### WAZY-FM/Lafayette, IN

**Jim Stacy**  
MICHAEL JACKSON  
JOHN COUGAR  
CLIFF RICHARD  
ASIA  
QUIET RIOT (dp)  
MCCARTNEY & JACKS  
Hottest:  
MEN WITHOUT HATS 4-1  
POLICE 7-2  
SPANDAU BALLET 6-3  
BONNIE TYLER 11-8  
TALKING HEADS 11-8

#### KFRX/Lincoln

**Tracy Johnson**  
JOHN COUGAR  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
WARWICK & VANDROS (dp)  
ASIA  
BONNIE TYLER 1-1  
POLICE 2-2  
SPANDAU BALLET 6-3  
PRINCE 10-6  
LIONEL RICHIE 16-11

#### KXSS/Lincoln, NE

**Tim Kelly**  
MCCARTNEY & JACKS  
MANHATTAN TRANSFE  
CEE FARROW  
PAT BENATAR (dp)  
TALKING HEADS (dp)  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 8-2  
AIR SUPPLY 4-3  
POLICE 12-4  
STEVIE NICKS 14-10

#### KKLS-FM/Rapid City, SD

**Sherwin/Piper**  
QUIET RIOT  
JOHN COUGAR  
MCCARTNEY & JACKS  
PETER SCHILLING  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-3  
KINKS 9-5  
ROBERT PLANT 18-11  
BRYAN ADAMS 20-15

#### WCIL-FM/Carbondale, IL

**Tony Waitkus**  
MCCARTNEY & JACKS  
JOHN COUGAR  
ELVIS COSTELLO  
JOURNEY (dp)  
PAT BENATAR (dp)  
Hottest:  
BONNIE TYLER 1-1  
ROGERS & PARTON 6-2  
QUIET RIOT 7-3  
TALKING HEADS 10-8  
SHEENA EASTON 32-15

#### KCMQ/Columbia, MO

**Dave McCormick**  
JOURNEY  
JACKSON BROWNE  
HUMAN LEAGUE  
ASIA  
MICHAEL JACKSON  
JOHN COUGAR  
Hottest:  
POLICE 2-2  
SPANDAU BALLET 3-3  
AIR SUPPLY 6-4  
FIXX 9-5  
ROGERS & PARTON 17-7

#### Y94/Fargo, ND

**Collins/Anderson**  
MICHAEL JACKSON  
JOBBOXERS  
QUIET RIOT  
HUMAN LEAGUE  
BRYSON & FLACK  
WARWICK & VANDROS  
PETER SCHILLING  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-2  
SPANDAU BALLET 5-3  
FIXX 10-6  
SHEENA EASTON 13-8

#### KKXL-FM/Grand Forks, ND

**Don Nordine**  
MCCARTNEY & JACKS  
LOVERBOY  
WARWICK & VANDROS  
BOB SEGER  
Hottest:  
BONNIE TYLER 1-1  
POLICE 6-3  
SPANDAU BALLET 10-5  
PRINCE 18-15  
QUIET RIOT 33-21

#### KYTN/Grand Forks, ND

**Tom Fricke**  
JOHN COUGAR  
JOURNEY  
JOBBOXERS  
CLIFF RICHARD  
JO JO ZEP  
BIG COUNTRY  
ASIA  
KIM CARNES  
Hottest:  
QUIET RIOT 6-1  
BONNIE TYLER 2-4  
AIR SUPPLY 7-6  
PRINCE 9-7  
MOTELS D-33

#### KRNA/Iowa City, IA

**Bart Goynahor**  
MCCARTNEY & JACKS  
MICHAEL JACKSON  
JOURNEY  
JOHN COUGAR  
LOVERBOY (dp)  
Hottest:  
BONNIE TYLER 4-1  
SPANDAU BALLET 2-2  
FIXX 7-4  
TALKING HEADS 9-5  
PRINCE 13-7

#### WAZY-FM/Lafayette, IN

**Jim Stacy**  
MICHAEL JACKSON  
JOHN COUGAR  
CLIFF RICHARD  
ASIA  
QUIET RIOT (dp)  
MCCARTNEY & JACKS  
Hottest:  
MEN WITHOUT HATS 4-1  
POLICE 7-2  
SPANDAU BALLET 6-3  
BONNIE TYLER 11-8  
TALKING HEADS 11-8

#### KFRX/Lincoln

**Tracy Johnson**  
JOHN COUGAR  
MCCARTNEY & JACKS  
HUMAN LEAGUE  
WARWICK & VANDROS (dp)  
ASIA  
BONNIE TYLER 1-1  
POLICE 2-2  
SPANDAU BALLET 6-3  
PRINCE 10-6  
LIONEL RICHIE 16-11

#### KXSS/Lincoln, NE

**Tim Kelly**  
MCCARTNEY & JACKS  
MANHATTAN TRANSFE  
CEE FARROW  
PAT BENATAR (dp)  
TALKING HEADS (dp)  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 8-2  
AIR SUPPLY 4-3  
POLICE 12-4  
STEVIE NICKS 14-10

#### KKLS-FM/Rapid City, SD

**Sherwin/Piper**  
QUIET RIOT  
JOHN COUGAR  
MCCARTNEY & JACKS  
PETER SCHILLING  
Hottest:  
BONNIE TYLER 1-1  
POLICE 4-3  
KINKS 9-5  
ROBERT PLANT 18-11  
BRYAN ADAMS 20-15

#### 99KG/Salina, KS

**Collier/Travis**  
MICHAEL JACKSON  
ASIA  
BETTE MIDLER  
JOHN COUGAR (dp)  
KIM CARNES  
MCCARTNEY & JACKS  
JEFFREY OSBORNE  
JACKSON BROWNE  
JOURNEY  
Hottest:  
BONNIE TYLER 1-1  
TALKING HEADS 10-7  
SPANDAU BALLET 15-9  
PRINCE 16-10  
MEN AT WORK 32-22

#### KKRC/Sioux Falls

**Dan Kieley**  
MCCARTNEY & JACKS  
MICHAEL SEMBELLO  
MEN AT WORK  
BOB SEGER  
Hottest:  
BONNIE TYLER 2-1  
SPANDAU BALLET 5-3  
FIXX 9-6  
DEF LEPPARD 18-11  
QUIET RIOT D-22

#### KWTO-FM/Springfield, MO

**Bob Hammond**  
MCCARTNEY & JACKS  
JOHN COUGAR  
QUARTERFLASH  
JOURNEY (dp)  
LOVERBOY (dp)  
Hottest:  
BONNIE TYLER 2-1  
AIR SUPPLY 3-2  
POLICE 6-3  
SPANDAU BALLET 7-4  
DURAN DURAN 4-3  
STYX 5-4  
WHAM! U.K. 6-5

#### WSPT/Stevens Point, WI

**Fuhr/Tracy**  
JOHN COUGAR  
MCCARTNEY & JACKS  
CULTURE CLUB  
MICHAEL SEMBELLO  
QUIET RIOT (dp)  
Hottest:  
SPANDAU BALLET 7-1  
AIR SUPPLY 4-2  
TALKING HEADS 9-5  
ROBERT PLANT 12-7  
SHEENA EASTON 19-9

#### KDVT/Topeka, KN

**Tony Stewart**  
QUIET RIOT  
JOHN COUGAR  
PAT BENATAR  
MCCARTNEY & JACKS  
JACKSON BROWNE  
ASIA (dp)  
HUMAN LEAGUE (dp)  
ROMAN HOLIDAY (dp)  
Hottest:  
BONNIE TYLER 1-1  
SPANDAU BALLET 11-5  
ROGERS & PARTON 19-8  
TALKING HEADS 30-17  
QUIET RIOT D-26

#### KFMW/Waterloo, IA

**Mark Potter**  
QUIET RIOT (dp)  
JOHN COUGAR  
CLIFF RICHARD  
KIM CARNES  
MCCARTNEY & JACKS  
ASIA  
BRYSON & FLACK (dp)  
Hottest:  
PRINCE 20-14  
STEVIE NICKS 28-17  
MOTELS 29-18  
LIONEL RICHIE 37-25  
JOAN JETT 34-27

#### KHOP/Moates-to-Stockton

**David Kraham**  
MCCARTNEY & JACKS  
MSB  
RUFUS & CHAKA  
ASIA  
JOHN COUGAR (dp)  
RICK SPRINGFIELD  
GLENN SHORROCK  
Hottest:  
POLICE 5-1  
PRINCE 6-4  
ROGERS & PARTON 10-5  
FIXX 15-9  
LIONEL RICHIE 25-16

#### KIDD/Monterey, CA

**Rick Boyd**  
EURYTHMICS  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
ROBIN GIBB  
JOHN COUGAR (dp)  
PAT BENATAR (dp)  
COMMODORES (dp)  
DAVID BOWIE (dp)  
Hottest:  
BONNIE TYLER 1-1  
LIONEL RICHIE 7-2  
SPANDAU BALLET 4-3  
POLICE 15-5  
FIXX 23-8

#### K96/Provo, UT

**Gentry/Greer**  
JOURNEY  
EURYTHMICS  
MCCARTNEY & JACKS  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 2-1  
SPANDAU BALLET 6-3  
ROBERT PLANT 13-8  
SHEENA EASTON 18-13  
STEVIE NICKS 18-13

#### KKFM/Colorado Springs, CO

**Finney/Ryan**  
MCCARTNEY & JACKS  
JOHN COUGAR  
BRYSON & FLACK (dp)  
MICHAEL JACKSON  
Hottest:  
BONNIE TYLER 2-1  
BRYAN ADAMS 5-3  
AIR SUPPLY 8-4  
LIONEL RICHIE 19-8  
MOTELS 20-9

#### KMGX/Fresno, CA

**Carey Edwards**  
MCCARTNEY & JACKS  
POINTER SISTERS  
JOHN COUGAR  
BRYSON & FLACK (dp)  
WARWICK & VANDROS (dp)  
CLIFF RICHARD  
AGNETHA FALTSKOG  
RUFUS & CHAKA  
Hottest:  
BONNIE TYLER 1-1  
POLICE 3-2  
SPANDAU BALLET 10-7  
RICK JAMES 14-10  
HERBIE HANCOCK 21-11

#### KYNO-FM/Fresno

**Walker/Davis**  
HUEY LEWIS & NEWS  
BILLY JOEL  
MCCARTNEY & JACKS  
JOE ESPOSITO  
JOHN COUGAR  
DEBARGE  
TUBES  
Hottest:  
BONNIE TYLER 2-1  
POLICE 3-3  
FIXX 8-4  
STRAY CATS 6-5  
SOS BAND 7-6

#### KIKI/Honolulu, HI

**Kong/Shishido**  
BONNIE TYLER  
QUIET RIOT  
MCCARTNEY & JACKS  
AUDY KIMURA  
Hottest:  
SPANDAU BALLET 1-1  
AIR SUPPLY 2-2  
EDDY GRANT 14-10  
SHEENA EASTON 17-11  
LIONEL RICHIE 24-16

#### KQMQ/Honolulu

**Kimo Akane**  
KIM CARNES  
JEFFREY OSBORNE  
MCCARTNEY & JACKS  
JULUKA  
RICK SPRINGFIELD  
GENESIS  
DANNY COUCH  
ASIA  
Hottest:  
MEN WITHOUT HATS 2-1  
SPANDAU BALLET 3-2  
DURAN DURAN 4-3  
STYX 5-4  
WHAM! U.K. 6-5

#### KLUC/Las Vegas, NV

**Dave Anthony**  
JOURNEY  
JOHN COUGAR  
ELVIS COSTELLO  
KIM CARNES  
QUIET RIOT  
MCCARTNEY & JACKS  
Hottest:  
STRAY CATS 4-1  
SPANDAU BALLET 5-3  
BONNIE TYLER 10-5  
FIXX 16-12  
HUEY LEWIS & NEWS 22-14

#### KFI/Los Angeles

**Steve LaBeau**  
MCCARTNEY & JACKS  
SOS BAND  
PETER SCHILLING  
Hottest:  
BONNIE TYLER 1-1  
POLICE 5-2  
SPANDAU BALLET 6-3  
BRYSON & FLACK 12-7  
FIXX 14-8

#### KOSO/Moates-to-Stockton

**Ausham/Main**  
MCCARTNEY & JACKS  
BRYSON & FLACK  
ROMAN HOLIDAY  
Hottest:  
BONNIE TYLER 1-1  
ROGERS & PARTON 2-2  
SHEENA EASTON 11-4  
MOTELS 15-6  
LIONEL RICHIE 17-12

#### KHOP/Moates-to-Stockton

**David Kraham**  
MCCARTNEY & JACKS  
MSB  
RUFUS & CHAKA  
ASIA  
JOHN COUGAR (dp)  
RICK SPRINGFIELD  
GLENN SHORROCK  
Hottest:  
POLICE 5-1  
PRINCE 6-4  
ROGERS & PARTON 10-5  
FIXX 15-9  
LIONEL RICHIE 25-16

#### KIDD/Monterey, CA

**Rick Boyd**  
EURYTHMICS  
MICHAEL JACKSON  
MCCARTNEY & JACKS  
ROBIN GIBB  
JOHN COUGAR (dp)  
PAT BENATAR (dp)  
COMMODORES (dp)  
DAVID BOWIE (dp)  
Hottest:  
BONNIE TYLER 1-1  
LIONEL RICHIE 7-2  
SPANDAU BALLET 4-3  
POLICE 15-5  
FIXX 23-8

#### K96/Provo, UT

**Gentry/Greer**  
JOURNEY  
EURYTHMICS  
MCCARTNEY & JACKS  
JOHN COUGAR  
Hottest:  
BONNIE TYLER 2-1  
SPANDAU BALLET 6-



**MICHAEL JACKSON**  
P. Y. T. (Pretty Young Thing) (Epic)  
LP: Thriller

Regional 102/87 44% National Summary  
DEBUTS 7  
SALES 7  
DOWN 0  
ADDS 67

**BILLY JOEL**  
Uptown Girl (Columbia)  
LP: An Innocent Man

Regional 205/10 88% National Summary  
DEBUTS 63  
SALES 21  
DOWN 0  
ADDS 10

**JOAN JETT & BLACKHEARTS**  
Everyday... (Blackheart/MCA)  
LP: Album

Regional 148/5 63% National Summary  
DEBUTS 10  
SALES 1  
DOWN 1  
ADDS 5

**JOHNNY CASH**  
The Highway (Mercury)  
LP: Album

Regional 119/16 51% National Summary  
DEBUTS 17  
SALES 9  
DOWN 0  
ADDS 16

**JOBOXERS**  
Just Got Lucky (RCA)  
LP: Just Got Lucky

Regional 119/16 51% National Summary  
DEBUTS 17  
SALES 9  
DOWN 0  
ADDS 16

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**HUEY LEWIS AND THE NEWS**  
Heart And Soul (Chrysalis)  
LP: Sports

Regional 191/8 82% National Summary  
DEBUTS 19  
SALES 28  
DOWN 1  
ADDS 8

**MANHATTAN TRANSFER**  
Spice Of Life (Atlantic)  
LP: Bodies And Souls

Regional 69/9 30% National Summary  
DEBUTS 10  
SALES 3  
DOWN 0  
ADDS 9

**PAUL MCCARTNEY & MICHAEL JACKSON**  
Say, Say, Say (Columbia)  
LP: Pipes Of Peace

Regional 190/190 37 82% National Summary  
DEBUTS 0  
SALES 190  
DOWN 0  
ADDS 190

**LOVERBOY**  
Queen Of The... (Columbia)  
LP: Keep It Up

Regional 129/8 56% National Summary  
DEBUTS 19  
SALES 30  
DOWN 0  
ADDS 8

**STACY LATTISAW**  
Miracles (Cotillion/Atco)  
LP: 16

Regional 105/10 45% National Summary  
DEBUTS 13  
SALES 3  
DOWN 0  
ADDS 10

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
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SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

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DEBUTS 2  
SALES 2  
DOWN 13  
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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
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**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
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**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
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**JOHN COUGAR MELLENCAMP**  
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LP: Uh-huh

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LP: Uh-huh

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SALES 2  
DOWN 13  
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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

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DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

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Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

**JOHN COUGAR MELLENCAMP**  
Crumblin' Down (Riva/PolyGram)  
LP: Uh-huh

Regional 171/168 40 74% National Summary  
DEBUTS 2  
SALES 2  
DOWN 13  
ADDS 4

(Robert Plant continued)
Regional Summary: 206/8 89%
List of stations and their ratings for Robert Plant's album 'Delirious (WB)'.

POLICE King Of Pain (A&M) LP: Synchronicity
Regional Summary: 230/1 99%
List of stations and their ratings for Police's 'King Of Pain'.

QUARTERFLASH Take Another... (Geffen) LP: Take Another Picture
Regional Summary: 92/10 40%
List of stations and their ratings for Quarterflash's 'Take Another Picture'.

PRINCE Delirious (WB) LP: 1999
Regional Summary: 206/8 89%
List of stations and their ratings for Prince's 'Delirious'.

LIONEL RICHIE All Night Long... (Motown) LP: Can't Slow Down
Regional Summary: 212/4 91%
List of stations and their ratings for Lionel Richie's 'All Night Long'.

SPANDAU BALLET True (Chrysalis) LP: True
Regional Summary: 219/2 94%
List of stations and their ratings for Spandau Ballet's 'True'.

QUARTERFLASH Take Another... (Geffen) LP: Take Another Picture
Regional Summary: 92/10 40%
List of stations and their ratings for Quarterflash's 'Take Another Picture'.

QUARTERFLASH Take Another... (Geffen) LP: Take Another Picture
Regional Summary: 92/10 40%
List of stations and their ratings for Quarterflash's 'Take Another Picture'.

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Regional Summary: 92/10 40%
List of stations and their ratings for Quarterflash's 'Take Another Picture'.

QUARTERFLASH Take Another... (Geffen) LP: Take Another Picture
Regional Summary: 92/10 40%
List of stations and their ratings for Quarterflash's 'Take Another Picture'.

WENNY ROGERS W/DOLLY PARTON Island In... (RCA) LP: Eyes That See In The Dark
Regional Summary: 188/6 81%
List of stations and their ratings for Wendy Rogers & Dolly Parton's 'Island In'.

WENNY ROGERS W/DOLLY PARTON Island In... (RCA) LP: Eyes That See In The Dark
Regional Summary: 188/6 81%
List of stations and their ratings for Wendy Rogers & Dolly Parton's 'Island In'.

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Regional Summary: 188/6 81%
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WENNY ROGERS W/DOLLY PARTON Island In... (RCA) LP: Eyes That See In The Dark
Regional Summary: 188/6 81%
List of stations and their ratings for Wendy Rogers & Dolly Parton's 'Island In'.

PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
Regional Summary: 75/19 32%
List of stations and their ratings for Peter Schilling's 'Major Tom'.

PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
Regional Summary: 75/19 32%
List of stations and their ratings for Peter Schilling's 'Major Tom'.

PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
Regional Summary: 75/19 32%
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PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
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PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
Regional Summary: 75/19 32%
List of stations and their ratings for Peter Schilling's 'Major Tom'.

PETER SCHILLING Major Tom... (Elektra) LP: Error In The System
Regional Summary: 75/19 32%
List of stations and their ratings for Peter Schilling's 'Major Tom'.

ROD STEWART Bonnie Tyler (Columbia) LP: Bonnie Tyler
Regional Summary: 216/2 93%
List of stations and their ratings for Rod Stewart's 'Bonnie Tyler'.

ROD STEWART Bonnie Tyler (Columbia) LP: Bonnie Tyler
Regional Summary: 216/2 93%
List of stations and their ratings for Rod Stewart's 'Bonnie Tyler'.

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Regional Summary: 216/2 93%
List of stations and their ratings for Rod Stewart's 'Bonnie Tyler'.

ROD STEWART Bonnie Tyler (Columbia) LP: Bonnie Tyler
Regional Summary: 216/2 93%
List of stations and their ratings for Rod Stewart's 'Bonnie Tyler'.

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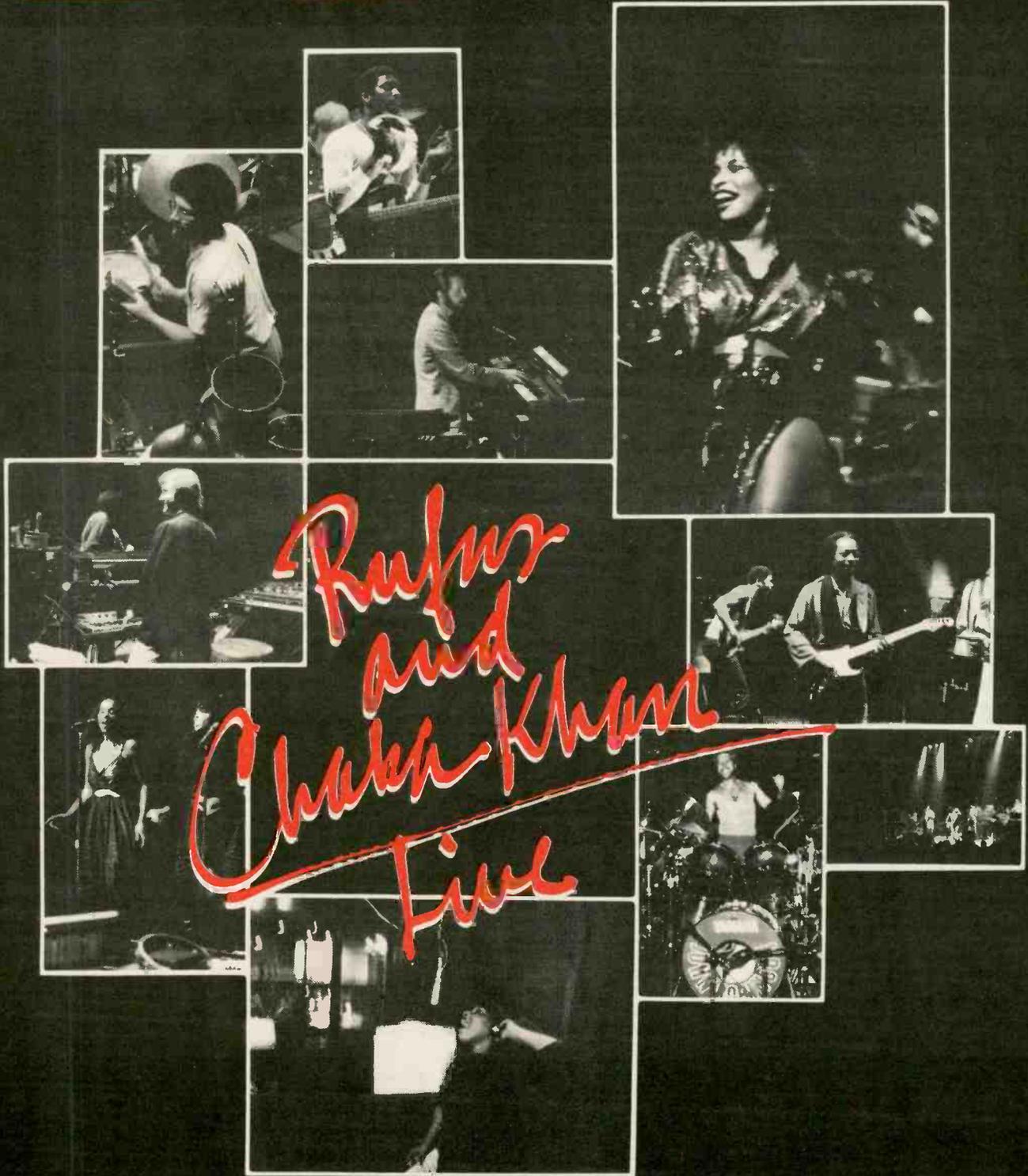
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Bonnie Tyler continued on next page



# AIN'T NOBODY NOT GONNA PLAY THIS RECORD



RUFUS & CHAKA CROSS TO CHR, AND AIN'T NOBODY STOPPING THEM  
CHR STANDS FOR CHAKA HIT RADIO

RUFUS & CHAKA KHAN AIN'T NOBODY FROM THE ALBUM STOMPIN' AT THE SAVOY  
PRODUCED BY RUSS TITELMAN ON WARNER BROS. RECORDS AND CASSETTES

**AIN'T NOBODY, THE MULTI-FORMAT HIT**

- BI04 9-5
- WXKS-FM 3-3
- WCAU-FM deb 40
- B94 add
- PRO-FM on
- Q105 add 31
- WABX 19-15
- KEARTH 27-25
- KIIS-FM deb 35
- KMJK on
- KFRC 10-6
- KYUU on
- WFLY on
- K104 add
- WYCR add
- WTIC-FM add 28
- WKFM deb 39
- KXX106 on
- WZLD on
- KITE on
- WNFI add
- WZYP add
- WOKI add
- WFMI on
- KBFM on
- KRGV add
- KX104 on
- WSFL add
- WNVZ 27-24
- WZPL deb 35
- Z104 deb 40
- WHOT on
- KMGX add
- KYNO-FM 23
- KIKI on
- KQMQ deb 39
- KHOP add
- KIDD deb 26
- KSKD on
- KITS 13-8
- KHYT 34-28
- WIGY on
- WGUY 23-19
- WERZ on
- OK100 add
- WISE on
- 95XIL add
- WJBQ on
- WKHI 34-32
- WJAD on
- KISR add
- KNOE-FM on
- WIXV add
- Z102 add
- KKQV on
- WBWB add
- WQCM on
- KGOT add
- KCDQ on
- KBIM on
- KSLY add

**Black  
Chart #1**  
(3rd Week)

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# Contemporary Hit Radio

Continued from Back Page

## BREAKERS®

### PAUL McCARTNEY AND MICHAEL JACKSON Say Say Say (Columbia)

82% of our reporters on it. Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 190 including WHTT, B94, Z93, Q105, WLS, WLOL-FM, KZZP. See Parallels, debuts at number 37 on the CHR chart.

### JOHN COUGAR MELLENCAMP Crumblin' Down (Riva/PolyGram)

74% of our reporters on it. Moves: Up 1, Debuts 0, Same 2, Down 0, Adds 168 including PRO-FM, Q107, 93FM, WABX, KHTR, Q103, KNBQ. See Parallels, debuts at number 40 on the CHR chart.

### PAT BENATAR

#### Love Is A Battlefield (Chrysalis)

67% of our reporters on it. Moves: Up 76, Debuts 28, Same 30, Down 0, Adds 21 including CKGM, Q102, KUBE, WHFM, WHHY-FM, WKFM, KIDD. See Parallels, debuts at number 33 on the CHR chart.

### JOURNEY

#### Send Her My Love (Columbia)

66% of our reporters on it. Moves: Up 46, Debuts 38, Same 39, Down 0, Adds 31 including WLOL-FM, KOPA, XTRA, Q100, WVIC, K96, WIKZ. See Parallels, debuts at number 34 on the CHR chart.

### MICHAEL STANLEY BAND My Town (EMI America)

64% of our reporters on it. Moves: Up 22, Debuts 32, Same 66, Down 0, Adds 29 including B104, WHTX, WKTI, KIMN, KZZP, KMJK, XTRA. See Parallels, debuts at number 39 on the CHR chart.

### JACKSON BROWNE

#### Tender Is The Night (Asylum)

63% of our reporters on it. Moves: Up 34, Debuts 43, Same 42, Down 0, Adds 26 including B104, WKBW, KWSS, WFLY, WEBC. See Parallels, debuts at number 38 on the CHR chart.

### DEF LEPPARD

#### Foolin' (Mercury/PolyGram)

61% of our reporters on it. Moves: Up 74, Debuts 10, Same 44, Down 5, Adds 9 including CHUM, WKTI, WNOK-FM, WANS-FM, WFMI, KHYT, WJBO, KTRS. See Parallels, debuts at number 31 on the CHR chart.

### PEABO BRYSON & ROBERTA FLACK Tonight I Celebrate My Love (Capitol)

60% of our reporters on it. Moves: Up 74, Debuts 16, Same 32, Down 4, Adds 13 including WHTT, KBEQ, KWSS, WQID, WZPL, KEYN-FM, KMGX. See Parallels, debuts at number 29 on the CHR chart.

## NEW & ACTIVE

### LOVERBOY "Queen Of The Broken Hearts" (Columbia) 129/8

Moves: Up 72, Debuts 19, Same 30, Down 0, Adds 8, WLS, WLS-FM, KIIS-FM, KZ93, KTDY, KKXL-FM, KRNA, KWTO-FM, WBEN-FM 39-20, KAFM 16-11, Q102 18-12, WSSX 30-21, WJXQ 17-11, 95XIL 13-6, KQIZ-FM 7-4.

### ELVIS COSTELLO & ATTRACTIONS "Everyday I Write The Book" (Columbia) 123/8

Moves: Up 64, Debuts 8, Same 35, Down 8, Adds 8, WBEN-FM, KFRC, 98PXY, WDOQ, WZPL, KLUC, WCIL-FM, KZOZ, WHTT 28-23, KAFM 30-26, KIMN 26-21, WBBQ 7-2, WANS-FM 34-29, KFI 15-9, WGUY 11-7.

### JoBOXERS "Just Got Lucky" (RCA) 119/16

Moves: Up 27, Debuts 17, Same 59, Down 0, Adds 16 including KOPA, KFRC, WHFM, WBBQ, WBCY, KZFM, KSET-FM, G100, KRGV, WNVZ, WKDD, KMGK, ZZ99, WFBG, Y94.

### HUMAN LEAGUE "Mirror Man" (Virgin/A&M) 116/38

Moves: Up 12, Debuts 18, Same 48, Down 0, Adds 38 including WXXS-FM, WBEN-FM, WKBW, WHYT, KIIS-FM, XTRA, KYUU, KNBQ, WTRY, Q106, KZFM, KTFM, WNAM, KJ103, KCMQ.

### QUIET RIOT "Cum On Feel The Noize" (Pasha/CBS) 114/22

Moves: Up 50, Debuts 22, Same 20, Down 0, Adds 22, Z93, KAFM, Q102, WGCL, WVSR, KC101, WSPK, WKDO, KQKQ, KIKI, KKLS-FM, WSPK, KOZE.

### BOB SEGER & SILVER BULLET BAND "Old Time Rock & Roll" (Capitol) 105/12

Moves: Up 30, Debuts 12, Same 50, Down 1, Adds 12, Q103, WLAN-FM, WNAM, KEYN-FM, WIKZ, 13FEA, KISR, KKXL-FM, KKRC, KGOT, KDZA, KSLY.

### STACY LATTISAW "Miracles" (Cotillion/Atco) 105/10

Moves: Up 49, Debuts 13, Same 30, Down 3, Adds 10, B104, WFLY, 98PXY, WKRF-FM, KZZB, WBCY, KZFM, WIGY, WCIR, WJAD, WNBC 10-6, 94Q 28-21, 94TYX 39-26, KIKI 9-5, WISE 31-25.

### MICHAEL JACKSON "P.Y.T. (Pretty Young Thing)" (Epic) 102/67

Moves: Up 19, Debuts 7, Same 9, Down 0, Adds 67 including PRO-FM, Q102, WABX, WKTI, Q103, KYUU, KUBE, KNBQ, WKEE, WDOQ, KITS, Q104.

### D. WARWICK & L. VANDROSS "How Many Times Can We Say Goodbye" (Arista) 102/50

Moves: Up 2, Debuts 15, Same 35, Down 0, Adds 50 including WBEN-FM, WNY5, B94, WGCL, KIMN, Q103, WSPK, WZYP, KROK, KMGK, KQKQ, KXXX, WOMP-FM, WCGQ, WXLK, KKXL-FM, KGHO.

### QUARTERFLASH "Take Another Picture" (Geffen) 92/10

Moves: Up 24, Debuts 13, Same 45, Down 0, Adds 10, KNBQ, WOKI, WKDO, K107, WHEB, WBNO, KWTO-FM, KIST, WLOL-FM 37-30, KZZB 32-28, KRGV 19-15, ZZ99 26-21.

### ASIA "The Smile Has Left Your Eyes" (Geffen) 86/84

Moves: Up 0, Debuts 0, Same 2, Down 0, Adds 84 including B104, WNY5, WPHD, WCAU-FM, PRO-FM, 94Q, KAFM, WGCL, WLOL-FM, KIIS-FM, KIQQ, KMJK, KFRC, KILE.

### PETER SCHILLING "Major Tom (Coming Home)" (Elektra) 75/19

Moves: Up 17, Debuts 15, Same 24, Down 0, Adds 19 including KAFM, WLOL-FM, Q103, Q100, WPST, KZZB, ZZ99, KFI, KSKD, WERZ, KISR, WXLK, WBNQ, Y94.

### MATTHEW WILDER "Break My Stride" (Private I/CBS) 71/9

Moves: Up 13, Debuts 13, Same 36, Down 0, Adds 9, KCNR, Q106, WNVZ, KRQ, WOMP-FM, WFOK, WYKS, KDZA, KBIM, XTRA 30-27, KTFM 30-26, WZZR 29-20, Z104 40-37, KHYT 32-27, WIXV 33-20.

### MANHATTAN TRANSFER "Spice Of Life" (Atlantic) 69/9

Moves: Up 16, Debuts 10, Same 34, Down 0, Adds 9, WBLI, PRO-FM, KIIS-FM, KIQQ, KAMZ, KSET-FM, KRGV, WRKR, KXSS, WCAU-FM 39-34, WSPK 26-20, WPST 40-37, Q106 24-21, WNAM 33-27, WGUY 28-25, WCIR 37-32.

## MOST ADDED

P. McCARTNEY and M. JACKSON (190)  
Say Say Say (Columbia)  
JOHN COUGAR MELLENCAMP (168)  
Crumblin' Down (Riva/PolyGram)  
ASIA (84)  
The Smile Has Left Your Eyes (Geffen)  
MICHAEL JACKSON (67)  
P.Y.T. (Pretty Young Thing) (Epic)  
KIM CARNES (50)  
Invisible Hands (EMI America)  
D. WARWICK & L. VANDROSS (50)  
How Many Times Can We Say... (Arista)

## HOTTEST

BONNIE TYLER (143)  
Total Eclipse Of The Heart (Columbia)  
POLICE (119)  
King Of Pain (A&M)  
SPANDAU BALLETT (114)  
True (Chrysalis)  
KENNY ROGERS w/DOLLY PARTON (93)  
Islands In The Stream (RCA)  
LIONEL RICHIE (80)  
All Night Long (All Night) (Motown)  
FIXX (73)  
One Thing Leads To Another (MCA)

### ROMAN HOLLIDAY "Don't Try To Stop It" (Jive/Arista) 67/16

Moves: Up 3, Debuts 11, Same 37, Down 0, Adds 16 including KIQQ, WKFM, WZLD, KZFM, WKAU, KBBK, KO93, KITS, KHYT, WCIR, Q101, WXLK, WAEV, KDVV, KDZA.

### RUFUS & CHAKA KHAN "Ain't Nobody" (WB) 61/20

Moves: Up 9, Debuts 7, Same 25, Down 0, Adds 20, B94, Q105, K104, WYCR, WVIC-FM, KRGV, WSFL, KMGX, KHOP, OK100, KISR, WBWB, KGOT, KSLY.

### RICK SPRINGFIELD "Souls" (RCA) 53/43

Moves: Up 0, Debuts 2, Same 8, Down 0, Adds 43 including 94Q, KAFM, B97, B96, WGCL, KBEQ, WLOL-FM, Q103, KEARTH, KMJK, KNBQ, WVSR, 94TYX, KXXX, KBBK, WQCM, KFVR, KBIM.

### KIM CARNES "Invisible Hands" (EMI America) 50/50

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 50 including Z93, WGCL, WABX, KIQQ, WYCR, WKFM, KITE, WNF, WGRD, KLUC, WJBO, WSOV, KNOE-FM, 99KG, KCDO.

## SIGNIFICANT ACTION

### PAUL YOUNG "Wherever I Lay My Hat (That's My Home)" (Columbia) 46/15

Moves: Up 5, Debuts 2, Same 24, Down 0, Adds 15, WCAU-FM, CFTR, WFLY, WKRF-FM, WBBQ, WQID, WZLD, KZFM, 94TYX, WJXQ, KITS, WTSN, WGLF, KKQV, KBIM.

### TUBES "The Monkey Time" (Capitol) 46/2

Moves: Up 8, Debuts 4, Same 32, Down 0, Adds 2, KYNO-FM, 99KG, WPHD 39-37, WCAU-FM d-38, KMJK 35-33, KFRC 35-30, WOKI d-40, WZPL 40-30, Z104 37-35, WOMP-FM 18-11, KKQV 37-34, KYTN 32-27.

### POINTER SISTERS "I Need You" (Planet/RCA) 45/19

Moves: Up 0, Debuts 3, Same 23, Down 0, Adds 19 including KEARTH, KFRC, KYUU, WKEE, WSPK, WPST, WNF, KBFM, KTFM, WKAU, KMGX, WFBG, WKHI, KNOE-FM, WAEV.

### GLENN SHORROCK "Don't Girls Get Lonely" (Capitol) 44/4

Moves: Up 8, Debuts 6, Same 26, Down 0, Adds 4, WKRF-FM, WOKI, WKFR, KHOP, WLOL-FM d-37, KYUU d-28, WSSX d-30, WZZR 26-18, ZZ99 d-29, KO93 31-26, 13FEA 25-22, KQIZ-FM 35-31, KKQV 33-30, KCBN 24-17.

### S.O.S. BAND "Just Be Good To Me" (Tabu/CBS) 39/1

Moves: Up 18, Debuts 3, Same 14, Down 3, Adds 1, KFI, WCAU-FM 15-11, WHTX 18-12, Q107, Y100 4-3, KIIS-FM 24-19, WSPK 27-22, KITY 40-37, Z104 32-27, KJ103 7-4, KMGX 7-6, KYNO-FM 7-6, WCGQ 22-18, Q104 3-3, WFOK 30-26.

### ROMANTICS "Talking In Your Sleep" (Nemperor/CBS) 34/3

Moves: Up 4, Debuts 5, Same 22, Down 0, Adds 3, WVSR, WRKR, KZOZ, WPHD on, WABX d-19, WHYT 28-26, WGRD 38-24, WZZR d-33, WJXQ 32-27, KO93 36-34, WHEB d-40, KQIZ-FM d-23, WIXV d-38.

### KLIQUE "Stop Doggin' Me Around" (MCA) 33/9

Moves: Up 2, Debuts 8, Same 14, Down 0, Adds 9, KC101, KZFM, KSKD, WGUY, WISE, WJAD, Q101, WAEV, Z102, WBEN-FM 40-34, Z93 d-24, Y100 d-30, KFRC 30-24, WOKI d-38, KHYT d-38.

### EDDIE & THE CRUISERS "On The Dark Side" (Scotti Bros./CBS) 32/12

Moves: Up 2, Debuts 2, Same 16, Down 0, Adds 12, K104, WLAN-FM, WRCK, WKRF-FM, WOKI, WGRD, OK100, 95XIL, WIXV, KKQV, KGOT, KZOZ, B96 33-30, WABX d-36, WZZR 35-25.

### CLIFF RICHARD "Never Say Die (Give A Little Bit More)" (EMI America) 29/13

Moves: Up 0, Debuts 3, Same 13, Down 0, Adds 13, KYUU, WVSR, WZLD, KTFM, KROK, WHOT, KMGX, KITS, WJBO, WJAD, KYTN, WAZY-FM, KMGK d-38, KQIZ-FM d-32.

### GENESIS "Mama" (Atlantic) 29/3

Moves: Up 7, Debuts 3, Same 16, Down 0, Adds 3, WVIC, KQMO, KCDO, WPHD 27-14, K104 39-36, WRCK 23-17, WJXQ 33-30, OK100 40-38, 95XIL 37-31, KQIZ-FM d-35, WPFM d-28, WIXV 35-26.

### BILLY IDOL "Dancing With Myself" (Chrysalis) 28/2

Moves: Up 10, Debuts 4, Same 11, Down 1, Adds 2, CHUM, KIST, WABX 27-21, WLAN-FM 17-14, KFHI 24-22, KSET-FM 6-5, WZZR d-38, KHYT 38-32, WGUY 30-27, KSLY 21-17.

### JARREAU "Trouble In Paradise" (WB) 28/1

Moves: Up 5, Debuts 3, Same 18, Down 1, Adds 1, WNBC, KQMQ 19-16, KFI 33-32, KTDY d-37, Q101 d-37, WBWB 34-29, KIST 32-27.

### BIG COUNTRY "In A Big Country" (Mercury/PolyGram) 27/18

Moves: Up 2, Debuts 2, Same 5, Down 0, Adds 18 including WPHD, CFTR, 93FM, WABX, WYCR, WLAN-FM, WRCK, WZLD, KJ103, WHOT, WOMP-FM, WTSN, WERZ, KKQV, KCDO, KZOZ.

### HERBIE HANCOCK "Rockit" (Columbia) 25/3

Moves: Up 10, Debuts 1, Same 10, Down 1, Adds 3, CKGM, KIIS-FM, WRVQ, Y100 9-5, KSET-FM 21-18, KITY 17-12.

### COMMODORES "Only You" (Motown) 25/2

Moves: Up 6, Debuts 8, Same 9, Down 0, Adds 2, WXXS-FM, KIDD, WVSR 24-23, KAMZ 26-23, WHHY-FM 5-3, KITY 39-35, WNAM d-30, WCIR 40-31, WOMP-FM d-37, Q104 13-8, WFOK d-34.

### DeBARGE "Time Will Reveal" (Gordy/Motown) 23/10

Moves: Up 0, Debuts 2, Same 11, Down 0, Adds 10, WZLD, WNF, KSET-FM, WRQK, WFM, WHOT, KYNO-FM, WQCM, WJBO, B97 on, KMGX d-33, KGGI d-27.

### SURVIVOR "Caught In The Game" (Scotti Bros./CBS) 23/6

Moves: Up 2, Debuts 2, Same 13, Down 0, Adds 6, 93FM, WTRY, WGFM, WFM, KRGV, KZOZ, B96 37-32, KSET-FM d-28, WJXQ 36-32, KQIZ-FM d-27.

### AC/DC "Guns For Hire" (Atlantic) 22/1

Moves: Up 3, Debuts 0, Same 18, Down 0, Adds 1, KFVR, WXXS-FM on, KIQQ on, K104 on, WFMI on, WJXQ 37-35, WZYQ 29-25, KKQV 40-35, WBNQ on-dp, KYTN on, KCDO on.

### JEFFREY OSBORNE "Stay With Me Tonight" (A&M) 21/14

Moves: Up 1, Debuts 1, Same 5, Down 0, Adds 14, KFRC, WRQK, WSFL, WRVQ, WHOT, KQMO, KITS, WFBG, OK100, 95XIL, WISE, WIXV, 99KG, KHOT.

### CEE FARROW "Should I Love You" (Rocshire) 19/6

Moves: Up 4, Debuts 0, Same 9, Down 0, Adds 6, WYCR, WCIR, KTDY, KXSS, KCDO, KDZA, WCAU-FM 34-32, KFRC 39-35, KRGV 26-22.

### JO JO ZEP "Losing Game" (A&M) 18/5

Moves: Up 0, Debuts 1, Same 12, Down 0, Adds 5, WRCK, KBBK, KTDY, WPFM, KYTN, WPHD on, K104 d-39, WKFM on.

### JOE "BEAN" ESPOSITO "Lady, Lady, Lady" (Casablanca/PolyGram) 17/6

Moves: Up 2, Debuts 2, Same 6, Down 1, Adds 6, WXXS-FM, KBEQ, WNF, KAMZ, KTFM, KYNO-FM, KJ103 on, OK100 8-5, WAEV d-32, Z102 17-7.

### AXE "I Think You'll Remember Tonight" (Atco) 15/5

Moves: Up 0, Debuts 0, Same 10, Down 0, Adds 5, WKRF-FM, KQIZ-FM, WIXV, WHSL, KCDO, WPHD on, WZZR on, 95XIL on, KKQV on, KZOZ on.

### BETTE MIDLER "Favorite Waste Of Time" (Atlantic) 14/14

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 14, WXXS-FM, WFLY, WKFM, KTFM, WZPL, WHOT, WFBG, WGUY, WTSN, WERZ, 13FEA, WJBO, KKQV, 99KG.

### JULUKA "Scatterlings Of Africa" (WB) 14/11

Moves: Up 1, Debuts 1, Same 1, Down 0, Adds 11, WABX, WKFM, KZFM, WNF, KRGV, WZZR, WZPL, KQMQ, WHSL, KYTN, KCDO, WXXS-FM 25-24, WNOK-FM d-30, WHEB on.

### JENNIFER HOLLIDAY "I Am Love" (Geffen) 13/7

Moves: Up 0, Debuts 1, Same 5, Down 0, Adds 7, I95, Y100, WRQK, WKFM, KTFM, WGUY, WERZ, WXXS-FM on, KFRC d-37, KBFM on, KQMQ on, KITS on, WJAD on.

### ROBIN GIBB "Juliet" (Polydor/PolyGram) 11/1

Moves: Up 0, Debuts 1, Same 9, Down 0, Adds 1, KIDD, KIQQ on, KYUU d-29, WKFM on, WFM on, WNAM on, WZPL on, KQMQ on, WGLF on, KKQV on, 99KG on.

### DEBORAH ALLEN "Baby I Lied" (RCA) 10/5

Moves: Up 1, Debuts 0, Same 4, Down 0, Adds 5, WVSR, WNVZ, KTFM, KTS, 95XIL, KAMZ on, WRQK on, WZPL on, KQMQ on, WXLK 21-17.

### JAMES INGRAM "Party Animal" (Qwest/WB) 10/2

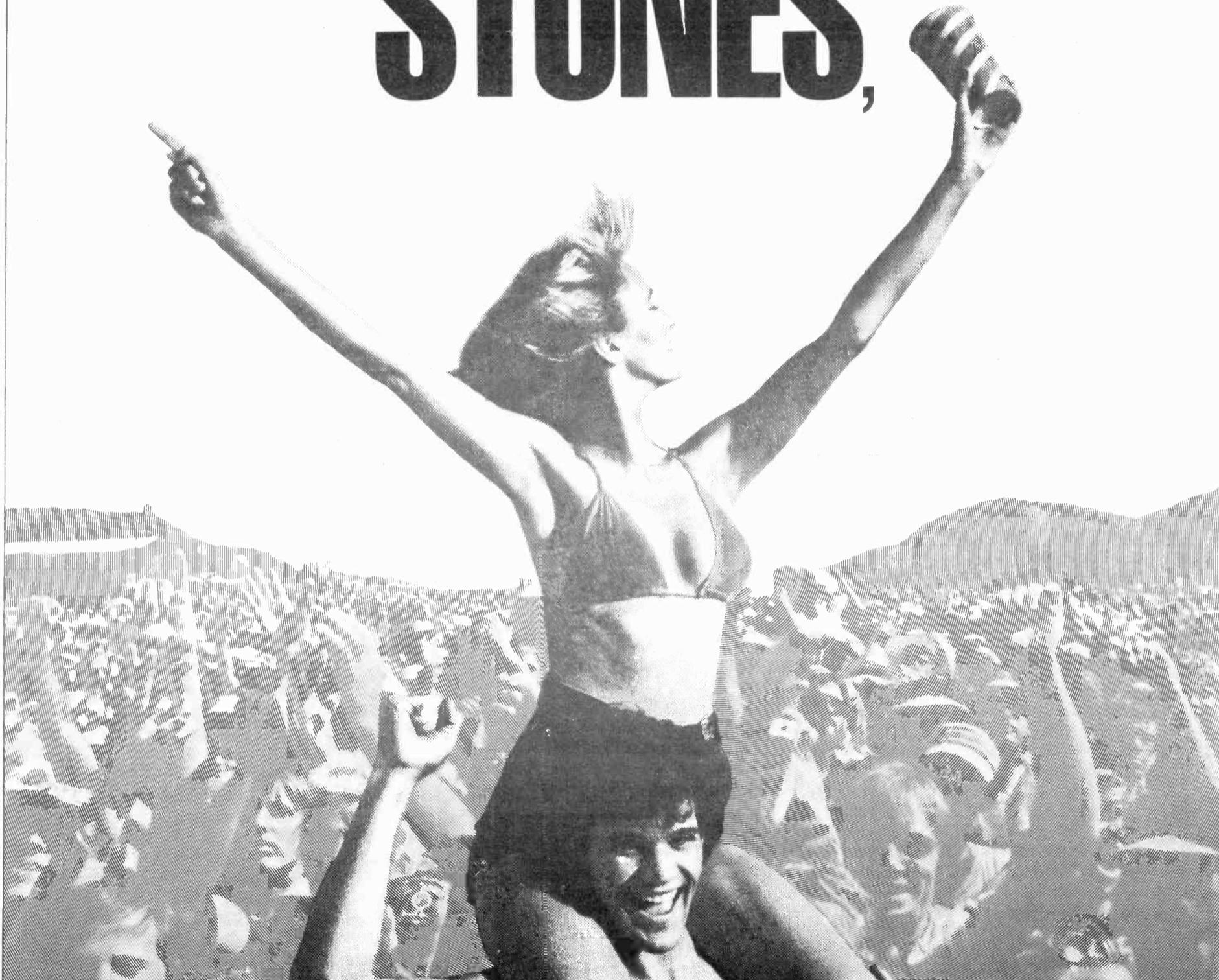
Moves: Up 1, Debuts 2, Same 5, Down 0, Adds 2, WFM, WZPL, KFRC d-40, KQMQ 37-34, KHYT on, WFBG on, WJAD on, WGLF on, KKQV d-39, KCDO on.

More CHR Music Information See Page 76

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# Contemporary Hit Radio

Three Weeks	Two Weeks	Last Week	Weeks	When	Artist/Track (Label)
2	1	1	1	1	<b>BONNIE TYLER</b> /Total Eclipse Of The Heart (Columbia)
6	4	2	2	2	<b>POLICE</b> /King Of Pain (A&M)
7	5	3	3	3	<b>SPANAU BALLE</b> T/True (Chrysalis)
8	7	5	4	4	<b>AIR SUPPLY</b> /Making Love Out Of Nothing At All (Arista)
17	10	7	5	5	<b>FIXX</b> /One Thing Leads To Another (MCA)
23	17	11	6	6	<b>K. ROGERS with D. PARTON</b> /Islands In The Stream (RCA)
38	29	15	7	7	<b>LIONEL RICHIE</b> /All Night Long (All Night) (Motown)
3	3	6	8	8	<b>MEN WITHOUT HATS</b> /The Safety Dance (Backstreet/MCA)
27	20	13	9	9	<b>PRINCE</b> /Delirious (WB)
19	15	12	10	10	<b>SHEENA EASTON</b> /Telephone (Long Distance...) (EMI America)
25	19	14	11	11	<b>TALKING HEADS</b> /Burning Down The House (Sire/WB)
37	24	19	12	12	<b>STEVIE NICKS</b> /If Anyone Falls (Modern/Atco)
1	2	4	13	13	<b>BILLY JOEL</b> /Tell Her About It (Columbia)
34	30	22	14	14	<b>MOTELS</b> /Suddenly Last Summer (Capitol)
22	18	16	15	15	<b>ROBERT PLANT</b> /Big Log (Es Paranza/Atlantic)
11	9	9	16	16	<b>STRAY CATS</b> /(She's) Sexy + 17 (EMI America)
9	8	8	17	17	<b>FRANK STALLONE</b> /Far From Over (RSO/PolyGram)
36	26	21	18	18	<b>BRYAN ADAMS</b> /This Time (A&M)
39	36	28	19	19	<b>DAVID BOWIE</b> /Modern Love (EMI America)
-	-	34	20	20	<b>BILLY JOEL</b> /Uptown Girl (Columbia)
33	31	26	21	21	<b>ROD STEWART</b> /What Am I Gonna Do (I'm So In Love...) (WB)
32	28	25	22	22	<b>MOODY BLUES</b> /Sitting At The Wheel (Threshold/PolyGram)
28	25	23	23	23	<b>MADNESS</b> /It Must Be Love (Geffen)
40	37	30	24	24	<b>HUEY LEWIS &amp; THE NEWS</b> /Heart And Soul (Chrysalis)
4	6	10	25	25	<b>ASIA</b> /Don't Cry (Geffen)
-	39	31	26	26	<b>MEN AT WORK</b> /Dr. Heckyll & Mr. Jive (Columbia)
12	12	17	27	27	<b>LAURA BRANIGAN</b> /How Am I Supposed To Live... (Atlantic)
10	14	18	28	28	<b>NAKED EYES</b> /Promises, Promises (EMI America)
<b>BREAKER</b>	<b>29</b>	<b>P. BRYSON &amp; R. FLACK</b> /Tonight I Celebrate My Love (Capitol)			
-	40	35	<b>30</b>	<b>AGNETHA FALTSKOG</b> /Can't Shake Loose (Polydor/PolyGram)	
<b>BREAKER</b>	<b>31</b>	<b>DEF LEPPARD</b> /Foolin' (Mercury/PolyGram)			
-	-	37	<b>32</b>	<b>EURHYTHMICS</b> /Love Is A Stranger (RCA)	
<b>BREAKER</b>	<b>33</b>	<b>PAT BENATAR</b> /Love Is A Battlefield (Chrysalis)			
<b>BREAKER</b>	<b>34</b>	<b>JOURNEY</b> /Send Her My Love (Columbia)			
-	-	38	<b>35</b>	<b>JOAN JETT...</b> /Everyday People (Blackheart/MCA)	
-	-	40	<b>36</b>	<b>MICHAEL SEMBELLO</b> /Automatic Man (WB)	
<b>BREAKER</b>	<b>37</b>	<b>P. McCARTNEY and M. JACKSON</b> /Say Say Say (Columbia)			
<b>BREAKER</b>	<b>38</b>	<b>JACKSON BROWNE</b> /Tender Is The Night (Asylum)			
<b>BREAKER</b>	<b>39</b>	<b>MICHAEL STANLEY BAND</b> /My Town (EMI America)			
<b>BREAKER</b>	<b>40</b>	<b>JOHN COUGAR MELLENCAMP</b> /Crumblin' Down (Riva/PG)			

N&A Begins On Page 86

# Adult/Contemporary

Three Weeks	Two Weeks	Last Week	Weeks	When	Artist/Track (Label)
3	1	1	1	1	<b>SPANAU BALLE</b> T/True (Chrysalis)
6	5	3	2	2	<b>K. ROGERS with D. PARTON</b> /Islands In The Stream (RCA)
21	12	6	3	3	<b>LIONEL RICHIE</b> /All Night Long (All Night) (Motown)
4	4	2	4	4	<b>GEORGE BENSON</b> /Lady Love Me (One More Time) (WB)
10	9	7	5	5	<b>P. BRYSON &amp; R. FLACK</b> /Tonight I Celebrate My Love (Capitol)
2	3	4	6	6	<b>AIR SUPPLY</b> /Making Love Out Of Nothing At All (Arista)
12	10	8	7	7	<b>BONNIE TYLER</b> /Total Eclipse Of The Heart (Columbia)
26	20	14	8	8	<b>MANHATTAN TRANSFER</b> /Spice Of Life (Atlantic)
1	2	5	9	9	<b>BILLY JOEL</b> /Tell Her About It (Columbia)
20	17	13	10	10	<b>COMMODORES</b> /Only You (Motown)
-	-	23	11	11	<b>BILLY JOEL</b> /Uptown Girl (Columbia)
25	19	17	12	12	<b>SHEENA EASTON</b> /Telephone (Long Distance...) (EMI America)
28	25	20	13	13	<b>JARREAU</b> /Trouble In Paradise (WB)
11	11	11	14	14	<b>CRYSTAL GAYLE</b> /Baby, What About You (WB)
5	6	9	15	15	<b>LAURA BRANIGAN</b> /How Am I Supposed To Live... (Atlantic)
18	18	16	16	16	<b>EDDIE RABBITT</b> /You Put The Beat In My Heart (WB)
17	16	15	17	17	<b>JUICE NEWTON</b> /Tell Her No (Capitol)
7	7	10	18	18	<b>SERGIO MENDES</b> /Rainbow's End (A&M)
27	26	22	19	19	<b>NAKED EYES</b> /Promises, Promises (EMI America)
8	8	12	20	20	<b>MICHAEL JACKSON</b> /Human Nature (Epic)
23	21	21	21	21	<b>BEE GEES</b> /Someone Belonging To Someone (RSO/PolyGram)
30	28	25	22	22	<b>ANNE MURRAY</b> /A Little Good News (Capitol)
13	13	19	23	23	<b>RONNIE MILSAP</b> /Don't You Know How Much I Love You (RCA)
-	30	27	24	24	<b>MICHAEL MURPHEY</b> /Don't Count The Rainy Days (Liberty)
15	15	18	25	25	<b>LEE GREENWOOD</b> /Somebody's Gonna Love You (MCA)
-	-	30	26	26	<b>DEBORAH ALLEN</b> /Baby I Lied (RCA)
<b>BREAKER</b>	<b>27</b>	<b>D. WARWICK &amp; L. VANDROSS</b> /How Many Times... (Arista)			
<b>BREAKER</b>	<b>28</b>	<b>MATTHEW WILDER</b> /Break My Stride (Private I/CBS)			
<b>BREAKER</b>	<b>29</b>	<b>P. McCARTNEY and M. JACKSON</b> /Say Say Say (Columbia)			
<b>BREAKER</b>	<b>30</b>	<b>PETER ALLEN</b> /Once Before I Go (Arista)			

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# AOR / HOT TRACKS

Three Weeks	Two Weeks	Last Week	Weeks	When	Artist/Track (Label)
23	10	4	1	1	<b>PAT BENATAR</b> /Love Is A Battlefield (Chrysalis)
6	4	3	2	2	<b>MOTELS</b> /Suddenly Last Summer (Capitol)
3	2	2	3	3	<b>MOODY BLUES</b> /Sitting At The Wheel (Threshold/PG)
25	18	9	4	4	<b>HUEY LEWIS &amp; THE NEWS</b> /Heart And Soul (Chrysalis)
1	1	1	5	5	<b>HEART</b> /How Can I Refuse (Epic)
18	13	7	6	6	<b>RAINBOW</b> /Street Of Dreams (Mercury/PolyGram)
11	8	5	7	7	<b>BIG COUNTRY</b> /In A Big Country (Mercury/PolyGram)
12	9	8	8	8	<b>GENESIS</b> /Mama (Atlantic)
2	3	6	9	9	<b>POLICE</b> /King Of Pain (A&M)
8	7	10	10	10	<b>JACKSON BROWNE</b> /For A Rocker (Asylum)
-	38	19	11	11	<b>ALDO NOVA</b> /Monkey On Your Back (Portrait/CBS)
4	6	11	12	12	<b>ASIA</b> /The Heat Goes On (Geffen)
19	14	15	13	13	<b>STEVIE NICKS</b> /If Anyone Falls (Modern/Atco)
20	20	18	14	14	<b>MICHAEL STANLEY BAND</b> /My Town (EMI America)
<b>BREAKER</b>	<b>15</b>	<b>JOHN COUGAR MELLENCAMP</b> /Crumblin' Down (Riva/PG)			
7	11	12	16	16	<b>ROBERT PLANT</b> /Other Arms (Es Paranza/Atlantic)
28	22	20	17	17	<b>PETER SCHILLING</b> /Major Tom (Elektra)
5	5	13	18	18	<b>KANSAS</b> /Fight Fire With Fire (CBS)
10	12	14	19	19	<b>ROBERT PLANT</b> /Big Log (Es Paranza/Atlantic)
15	16	16	20	20	<b>ROBERT PLANT</b> /In The Mood (Es Paranza/Atlantic)
24	23	23	21	21	<b>QUIET RIOT</b> /Cum On Feel The Noize (Pasha/CBS)
34	26	21	22	22	<b>KINKS</b> /Don't Forget To Dance (Arista)
13	15	17	23	23	<b>TALKING HEADS</b> /Burning Down The House (Sire/WB)
60	45	30	24	24	<b>MOODY BLUES</b> /Blue World (Threshold/PolyGram)
<b>BREAKER</b>	<b>25</b>	<b>SURVIVOR</b> /Caught In The Game (Scotti Bros./CBS)			
-	53	32	26	26	<b>GENESIS</b> /It's Gonna Get Better (Atlantic)
16	19	22	27	27	<b>FIXX</b> /One Thing Leads To Another (MCA)
<b>BREAKER</b>	<b>28</b>	<b>SAGA</b> /Flyer (Portrait/CBS)			
17	21	25	29	29	<b>POLICE</b> /Wrapped Around Your Finger (A&M)
<b>BREAKER</b>	<b>30</b>	<b>KISS</b> /Lick It Up (Mercury/PolyGram)			

# AOR / ALBUMS

Three Weeks	Two Weeks	Last Week	Weeks	When	Artist/Track (Label)
1	1	1	1	1	<b>POLICE</b> /Synchronicity (A&M)
-	7	6	2	2	<b>MOTELS</b> /Little Robbers (Capitol)
-	-	7	3	3	<b>PAT BENATAR</b> /Live From Earth (Chrysalis)
2	2	2	4	4	<b>ROBERT PLANT</b> /The Principle Of... (Es Paranza/Atlantic)
6	5	3	5	5	<b>MOODY BLUES</b> /The Present (Threshold/PolyGram)
4	4	4	6	6	<b>HEART</b> /Passion Works (Epic)
-	15	11	7	7	<b>HUEY LEWIS &amp; THE NEWS</b> /Sports (Chrysalis)
3	3	5	8	8	<b>ASIA</b> /Alpha (Geffen)
15	12	10	9	9	<b>RAINBOW</b> /Bent Out Of Shape (Mercury/PolyGram)
11	9	9	10	10	<b>BIG COUNTRY</b> /The Crossing (Mercury/PolyGram)
5	6	8	11	11	<b>JACKSON BROWNE</b> /Lawyers In Love (Asylum)
9	10	13	12	12	<b>STEVIE NICKS</b> /The Wild Heart (Modern/Atco)
-	29	16	13	13	<b>ALDO NOVA</b> /Subject . . . Aldo Nova (Portrait/CBS)
16	16	14	14	14	<b>QUIET RIOT</b> /Metal Health (Pasha/CBS)
7	8	12	15	15	<b>KANSAS</b> /Drastic Measures (CBS)
17	19	18	16	16	<b>MICHAEL STANLEY...</b> /You Can't Fight... (EMI America)
-	28	25	17	17	<b>ROMANTICS</b> /In Heat (Nemperor/CBS)
23	20	20	18	18	<b>PETER SCHILLING</b> /Error In The System (Elektra)
10	11	15	19	19	<b>AC/DC</b> /Flick Of The Switch (Atlantic)
14	14	17	20	20	<b>TALKING HEADS</b> /Speaking In Tongues (Sire/WB)
25	23	22	21	21	<b>KINKS</b> /State Of Confusion (Arista)
12	18	21	22	22	<b>FIXX</b> /Reach The Beach (MCA)
13	17	23	23	23	<b>LOVERBOY</b> /Keep It Up (Columbia)
8	13	19	24	24	<b>STRAY CATS</b> /Rant n' Rave (EMI America)
<b>BREAKER</b>	<b>25</b>	<b>SURVIVOR</b> /Caught In The Game (Scotti Bros./CBS)			
<b>BREAKER</b>	<b>26</b>	<b>SAGA</b> /Heads Or Tales (Portrait/CBS)			
19	21	24	27	27	<b>DEF LEPPARD</b> /Pyromania (Mercury/PolyGram)
<b>BREAKER</b>	<b>28</b>	<b>KISS</b> /Lick It Up (Mercury/PolyGram)			
37	30	27	29	29	<b>DOKKEN</b> /Breaking The Chains (Elektra)
18	22	26	30	30	<b>DANNY SPANOS</b> /Passion In The Dark (Epic)
40	36	31	31	31	<b>BOYS BRIGADE</b> /Boys Brigade (Capitol)
24	25	29	32	32	<b>DIO</b> /Holy Diver (WB)
34	32	32	33	33	<b>CHEAP TRICK</b> /Next Position Please (Epic)
27	31	30	34	34	<b>HELIX</b> /No Rest For The Wicked (Capitol)
-	39	34	35	35	<b>JOE JACKSON</b> /Mike's Murder ST (A&M)
-	-	37	36	36	<b>PAYOLAS</b> /Hammer On A Drum (A&M)
-	-	35	37	37	<b>Y&amp;T</b> /Mean Streak (A&M)
20	24	28	38	38	<b>ELVIS COSTELLO...</b> /Punch The Clock (Columbia)
35	34	33	39	39	<b>BILLY IDOL</b> /Don't Stop (Chrysalis)
<b>DEBUT</b>	<b>40</b>	<b>TORONTO</b> /Girls Night Out (Solid Gold/MCA)			

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