

INSIDE:

PROGRAMMERS RECEPITIVE
TO LYRIC SHEET PLAN

NAB calls for record companies to send lyric sheets along with records, so radio can evaluate controversial lyric content. Programmers generally second the emotion.

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BPM: NEW PERSPECTIVES

On the eve of the Broadcast Promotion & Marketing Executives seminar in Chicago, Harvey Mednick talks to outgoing President Lee Pocock and new President Beryl Spector about increased roles for radio in the organization.

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PEOPLE IN THE
NEWS THIS WEEK

- Dave Popovich OM at WLTF & WMRM
- Larry Coates PD at WSUN
- Jeff Aldrich Exec. VP at Chrysalis
- Michael Omansky VP at RCA
- John Frost PD at KLSI
- Mark Tudor PD at WBOS
- Cynde Slater PD at WAAF
- Bob Catania National Promotion Director at Island
- Bill Campbell PD at 2WD

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SALES VS. PROGRAMMING:
A CULTURAL CONFLICT?

Charles Warner contends that the age-old rivalry between programming and sales stems from different cultural attitudes . . . which can be resolved.

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CLEMENTS:
MUTUAL BENEFITS

As he takes over the Mutual presidency, Jack Clements assesses his tenure at the network to date, and casts an eye toward the future.

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R&R
RADIO & RECORDS

PROMOTION & POSITIONING
MAJORITY FOR THE EYE AND EAR

The Great Outdoors • The Jungle Jungle

PROMOTION TODAY:
SIGHTS AND SOUNDS

R&R's promotion special focuses on TV spots, jingles, and billboards, as we go to the experts for their perspective on the timeless basics and the pressing needs of present-day radio.

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Newsstand Price \$3.50



HARLOW ALTA VP/PROGRAMMING

Hahnke GM, Eick PD
In New KBZT
Management Lineup

In management changes at Alta Broadcasting A/C outlet KBZT (K-BEST)/San Diego, GSM Tim Hahnke has been elevated to GM, succeeding exiting GM Mark DeBosey. Bob Harlow, PD at flagship sister station KEZR/San Jose, was promoted to VP/Programming, overseeing both stations. Also, KEZR personality Joe Eick has replaced ~~Mark DeBosey as PD~~ at KBZT/SON STATE UNIVERSITY.

Commenting on Hahnke, Alta President Jim Smith said, "Tim knows the radio station, has the respect of the people there, and is already in place in the market. That works to everyone's advantage, and I have the utmost confidence that Tim's going to be a great GM."

Hahnke moves up to GM after two years as GSM, having previously been GSM for two more at KBEQ/Kansas City. Before that, Hahnke spent ten years with ABC in sales and management positions. He said, "I'm very fortunate to have inherited a station with every person in the right place at the right time."

On Harlow's appointment, Smith stated, "Bob brought KEZR back to its earlier dominance very quickly, and this is a

KBZT/See Page 8

JUN 10 1985

SON, MARYLAND 21209

Reich Promoted To EZ
Corporate VP/GSM

Bob Reich
tant, Bob will work with the managers and sales managers to develop more aggressive sales teams. He will also have



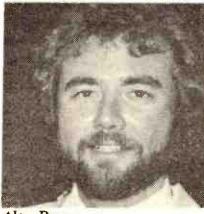
Marc Leunissen
responsibility in a new department which will focus on co-op, vendor, and food sales.

"In recruiting Bob's replacement," continued Box, "we both felt Marc's experience and keen desire to live and work in New Orleans were key factors."

Reich, who'd managed WEZB for the past five and a half years, noted, "We chose Marc because he has experience in dealing with great numbers and high rates, something he'll run into at WEZB."

Leunissen told R&R, "The one thing that strikes me is the similarities between Baton Rouge and New Orleans. After spending some time at B97, I'll have a better idea of the first priorities. But I believe in not

REICH/See Page 8

Burns Leaves WRQX,
Forms New Firms

Alan Burns
gramming consultation firm. No replacement has been named by WRQX.

Burns told R&R, "Working with (Quintax President) Joe Green plus Jack Reutemann and Phyl Wagner allows me to get into ownership and stay involved in radio programming through my consultancy. I'm vacating the best programming job in the country, but look forward to working with a number of great radio stations as a consultant." All formats will be considered, but Burns will specialize in CHR, AOR, and A/C.

WRQX VP/GM Ernie Fears noted, "Alan's not only a brilliant Program Director, but an excellent businessman, an aggressive and demanding manager, a possessor of high professional standards, and above all,

BURNS/See Page 8

Lockridge
PD At
KTXQ

Andy Lockridge, PD at KZEW/Dallas until last March, has been named PD at cross-town AOR rival KTXQ. He replaces Ted Utz, who last month became PD at WMMR/Philadelphia. LOCKRIDGE/See Page 4

CATALDO EXITS

Leach Named PolyGram
National Promotion Director

David Leach, most recently with independent promotion firm Fred DiSipio & Associates, has rejoined PolyGram Records as National Director Of Promotion following the exit of VP/Promotion Bill Cataldo.

PolyGram Senior VP/Promotion John Betancourt told R&R, "When I joined PolyGram David was leaving. But I've brought him back since he knows the company and wants to be a part of the excitement we're enjoying at PolyGram. He has a lot of respect among everyone at the company, especially at the artist level."

Leach had worked at PolyGram for seven years before joining DiSipio last year, previously serving as the label's LEACH/See Page 8

Los Angeles • Chicago • New York • London

RADIO NETWORKS

WESTWOOD ONE



Popovich OM At New WLT & WMRM Combo

WLT & WMRM PD Dave Popovich has been promoted to Operations Manager for WLT & WMRM (now WJW), the AM property Booth American will acquire for \$2.1 million next week from Lake Erie Radio (see related story this page). WLT GM Gordon Stenback will have the same title for both stations.

At 11am Tuesday (6-11), WJW's News/Talk format shifts to WWWE/Cleveland, and the new WMRM launches what Stenback calls "a true MOR format." Unlike WLT's format of current A/C music, WMRM will feature such artists as Frank Sinatra, the Carpenters, Nat King Cole, and Engelbert Humperdinck. "We put WLT on the air in 1977 and came out of the blocks, and we plan to do it again now," Stenback predicted.

WMRM's PD and afternoon personality will be WWWE PD Ray Marshall. Other Cleveland market forces joining the station will be Johnny Douglas, transferring from

mornings at WHK, and Ted Alexander of WBBG. WLT Account Executive Dennis Best will become Local Sales Manager at the AM.

Stenback said Popovich was selected to oversee programming at both stations because of his A/C expertise. "He has been my WLT PD since last year when I got him from WMJI/Cleveland, and he had some experience with true MOR at WWWE. He's a hard worker with the experience to carry it off."

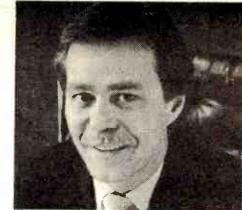
Popovich commented, "I'm honored to have the position and be given the opportunity and responsibility."

POPOVICH/See Page 4



Dave Popovich

Mother. Other Cleveland market forces joining the station will be Johnny Douglas, transferring from



Larry Coates

Coates WSUN's New PD

Veteran Country programmer Larry Coates has been named PD at WSUN/Tampa. Coates, most recently PD at WXTU/Philadelphia for 15 months, replaces Carey Curelop, who left to program WLZZ/Detroit last month.

WSUN VP/GM Ed Sander told R&R, "We're very excited to have Larry aboard. His background indicates he's going to do tremendous things here."

Coates commented, "This is already an excellent operation with a lot of very talented people. There's more talent in Tampa than in a lot of other major markets I've been in."

Before WXTU, Coates was on the air at WUSY/Chattanooga, programmed WCAO/Baltimore, and held an airshift at WPLD/Atlanta.

WJW's News/Talk Format Shifting To WWWE

Upon completion of its \$9.5 million acquisition of WWWE (3WE) & WDOK/Cleveland next Tuesday (6-11), Lake Erie Radio plans to immediately replace 3WE's A/C programming with the News/Talk format, virtually intact, that now airs on WJW/Cleveland.

Simultaneously, Lake Erie will sell WJW to Booth American, which will adopt the new calls WMRM and pair it in an A/C combo with the company's WLT (see related story this page).

No change is planned in WDOK's Easy Listening format, and WJW's entire management team will transfer to the new combination, including GM Art Caruso, Opera-

tions Manager Joel Rose, PD Merle Polis, and GGM Bill Enders.

Rose said the only holdover at the new WWWE will be the station's flamboyant sports talk host, Pete Franklin. The new station will also combine the sports rights of both, giving it coverage of Cavaliers basketball, Indians baseball, and Browns football.

A prime advantage for Lake Erie will be a vastly improved WJW/See Page 4

Aldrich To Chrysalis Exec. VP



Jeff Aldrich

Chrysalis Sr. VP/A&R Jeff Aldrich has been promoted to Executive VP. In addition to A&R direction and talent acquisition, Aldrich will also be involved in the company's development of policies and practices.

President Jack Craigie commented, "Jeff has demonstrated an exceptional ability to direct the music creativity of Chrysalis throughout his career at the label. He will continue to excel in this A&R responsibility, and also contribute to the overall career development of our artists and the accelerated growth of our company."

Aldrich joined the label in 1977 as Manager/East Coast A&R. He advanced to VP/A&R and Artist Development before being elevated to Sr. VP/A&R a year ago.

Frost PD At KLSI

John Frost has been named PD at A/C-formatted KLSI/Kansas City, filling the vacancy left six weeks ago when Jim Owens exited the station.

GM Steve Dinkel told R&R, "John's an intelligent young man who's paid his dues, and he's ready to make his mark as an excellent program director. With John's enthusiasm and the best airstaff in Kansas City, the future is very bright for 'Classy.'"

Frost comes to KLSI after two and a half years as MD/afternoon FROST/See Page 4

Slater Set To Program WAAF



Cynde Slater

Cynde Slater has been named PD at Katz AOR WAAF/Worcester-Boston. She replaces Rob Barnett, who left to program KZEW/Dallas in mid-April. Slater had programmed KRCK/Portland until it switched from AOR to Classical KYTE-FM in January.

WAAF VP/GM Richard Ries told R&R, "Cynde has a good sense of our business, and her outstanding people skills make her the kind of person who will invest in the growth and development of our staff."

Slater commented, "The main thing I'm here is Katz Broadcasting. I'm excited to have the opportunity to polish myself professionally and learn from such an integral, people-oriented company."

Slater's 21 years in radio include MD stints at KRLA/Los Angeles, KSJO/San Jose, KZAP/Sacramento, and KZEL/Eugene prior to her KRCK post.

RCA Ups Omansky To VP/Marketing

Michael Omansky has been named Division VP/Marketing for RCA Records. He was most recently Director of Marketing, a position he held since joining the company 18 months ago.

John Ford, Division VP-U.S. and Canada, remarked, "Michael's traditional marketing background has been extremely beneficial to RCA. His creative promotional tie-in campaigns, combined with the many recent successes of RCA's promotion department, have resulted in increased album sales and heightened consumer awareness for our artists."

Catania Directs Island Nat'l Promotion



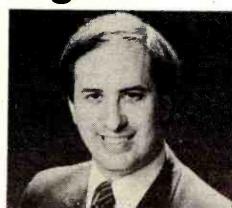
Bob Catania

Bob Catania has been upped to National Promotion Director at Island Records. He had been National Album Promotion Director

since June 1984, following seven years with RCA as local Philadelphia rep and National Album Promotion Manager.

Island VP/Promotion Phil Quarararo told R&R, "Bob has proven to be one of the most well-

CATANIA/See Page 4



Michael Omansky

Prior to RCA, Omansky was Sr. Product Manager for Nabisco Brands, having previously served three years with General Foods. He said, "My different approaches have been well-received by RCA, and my objectives are to continue the strengthening of the marketing efforts at RCA to be the marketing innovator in the industry in building upon airplay to sell records and develop new acts."

XHITZ Slates New Adult Male Format

Under new owner Unidyne Research, XHITZ/Tijuana (San Diego) has discontinued its CHR presentation for a new research-based music format seeking 25-54 males.

Principal Jack McCoy explained R&R, "Everything that KLZZ-FM here does for women and everything that KGB does for kids, we're going to do for adult men. There's been nothing for those who don't like newscasts, stock market reports, sports, or cowboy records. And it sounds so different from the other stations here."

XHITZ/See Page 4

NEW CALLS KHVN

KSAX Ends Jazz For Inspirational

After several years as a Jazz outlet, daytimer KSAX/Ft. Worth has opted for a locally-programmed Gospel-Inspirational approach, selecting new call letters KHVN ("Heavenly Music").

EGG Dallas Broadcasting Exec. VP Waynet Sobers Jr. told R&R, "I didn't feel we were doing well enough as a Jazz station, and we've been consistently besieged to go back to playing more gospel like we used to before we switched calls and format. The Jazz format went

as far as it could; it's very difficult to have a big Jazz audience in the daytime on AM."

He continued, "We felt we had a better market for this direction. It's a specific niche that'll serve the entire area, and one that certainly the black community will like and respond to." Sobers noted that a new PD will be announced shortly.

XHITZ

Continued from Page 3

McCoy elaborated, "About two-thirds of our top-testing hit records aren't being played with any regularity anywhere else in town. Adult men are sick to death of hearing 'If by Bread, and our tests showed a humongous void for this format. We don't care how new or old the music is, only if the 25-54 male cell likes the song. If 'Oh, Susanna' tests well, we'll play it. It's not adult AOR; it may seem like that from the test results, but it won't sound that way forever."

WJW

Continued from Page 3

signal, from 10 kW directional to a 50 kW clear channel frequency. Rose noted that WJW topped News/Talk rival WERE/Cleveland in the winter book, and predicted continued success. "We have all the major league sports, a much stronger signal, and we're planning to spend a great deal on advertising and promotion," Rose commented.

Arbitron Sweetens Contract Incentives

Arbitron has introduced a new plan aimed at encouraging more stations to sign five-year contracts. The plan involves larger discounts and cuts the rate of cost increases inherent in five-year deals, accord-

ing to VP/Sales & Marketing Rhoda Bosley.

Said Bosley, "The complaint from broadcasters was that our contract rates were escalating too quickly, so we've adjusted the annual discounts to help bring costs back in line."

Bosley added that the new plan will save five-year customers approximately 6% over the life of the contract. The new approach involves higher discounts (compared to the one-year contract rate) than previously offered by ARB's five-year agreements. The new savings are as follows: year one 20%, year two 17.5%, year three 15%, year four 12.5%, and year five 10%. Previously, there was no discount in the fifth year.

Catania

Continued from Page 3

rounded record people in the business. He's consistently creative and innovative."

Catania commented, "AOR will still be my main responsibility, but this gives me the chance to be involved with other areas, such as marketing and MTV. And now I can yell at our field guys for two formats," he quipped.

Frost

Continued from Page 3

personality at KHTK/St. Louis. His programming experience includes KEEL/Shreveport and KRBC/Abilene. "I'm thrilled to death to become PD of KLSI," Frost said. "It's a very healthy station, and I'm glad they've asked me to be a part of their team."

Maddox

Continued from Page 1

afterwards that he'd made the necessary programming moves to get the station "in pocket." I then asked Jim to become my Asst. GM, and now I've decided to turn him loose, as he's the best."

A former GM at WBMX/Chicago and KMJD/Houston, and PD at crosstown KDAY and WKDJ & WHRK/Memphis, Maddox told R&R, "Besides programming, I hope my experience in marketing, sales, advertising, and bottom-line matters will help make KJLH more competitive in the general marketplace, as opposed to being thought of from a business standpoint as purely a Black station simply getting the low rates common to Black stations."

As part of the changes, afternoon personality Doug Gilmore has been advanced to Assistant PD. For now, Maddox will continue overseeing the station's programming, but added, "The expectations are that the position will go to Doug as long as he gets through this interim period with the fine marks we expect of him."

Popovich

Continued from Page 3

sibility to oversee both stations." Before programming WMJI last year, Popovich had been Operations Director at KKCI/Kansas City, PD at WWYZ/Hartford, and Operations Director at WWWE.

Stenback said the new combo will consolidate in WLTF's present downtown quarters, where a two-story addition will be constructed.

Tudor

Continued from Page 3

situation is right. Scommix is an excellent company that's made the commitment to win in Boston. Also, I believe there's a hole in the market for a well-programmed, contemporary Country station. After all, we're playing America's music in a town where much of America's history was made."

Tudor spent the last seven years at WTQR. He previously worked at WFMV & WCRV in Northwestern New Jersey and WBAX/Wilkes-Barre.

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MANAGEMENT.

By themselves, a symphony orchestra is just a large group of skilled musicians playing at the same time. It's the conductor that causes them to play together and to create art.

At Torbet, we feel the same is true for a business organization.

Without leadership, without guidance, and without direction and experience the finest talent, the highest motivation and the greatest energy will be wasted.

Torbet's leadership comes from a cadre of serious professionals who can blend the intuitive knowledge of the market and the ability to anticipate trends, that can only come from years in the field, with a solid system of management. State-of-the-art internal reporting procedures, planning sessions, performance reviews and training techniques help channel the raw talent and energy of our younger people into spectacular performance.

Quality personnel finely tuned by expert management. It's why Torbet is known as the hardest working rep, why Torbet is the fastest growing rep and why Torbet successfully increased the billings for our client stations.

Now is the time to let Torbet management work for you.
Call us today.



Torbet Radio

TORBET

One Dag Hammarskjold Plaza, N.Y.C. 10017 212-355-7705 Member Supernet Unwired Network.  A Subsidiary of Selkirk Communications, Ltd.

H&W Sells WLLT Lease Agreement For \$4.5 Million

H&W Communications has agreed to sell a lease agreement for A/C-formatted **WLLT/Fairfield** (Cincinnati) to **KDW Radio Associates** for \$4.5 million, with an option to purchase the station for an additional \$2 million.

H&W is a Honolulu-based station group principally owned by **Cecil Heftel** and family. **KDW** is equally owned by **Heftel** and **H&W** President **Ken Wolt**. **H&W** also owns **KSSK & KULA/Honolulu, WLUP/Chicago**, and **WZPL/Indianapolis**.

WLLT operates with 27 kW on 94.9 mHz at 640 feet above average terrain.

WFDF/FLINT, MI

PRICE: \$700,000
BUYER: Flint Metro Mass Media, headed by Vernon Merritt, who also owns **WDZZ/Flint**
SELLER: WFDF Corp.
DIAL POSITION: 910 kHz
POWER: 5 kW days/1 kW nights
FORMAT: A/C

WHAL & WYCO/SHELBYVILLE, TN

PRICE: \$650,000
BUYER: Tencom Ltd., headed by Jerry Wolt, who also has interest in **WIRC & WXRC/Hickory, NC**
SELLER: Shelbyville Broadcasting
DIAL POSITION: 1400 kHz; 102.9 mHz
POWER: 1 kW days/250 watts nights; 100 kW at 510 feet a.a.t.
FORMAT: Country
BROKER: Blackburn & Co.

KKID & KAZZ/SALLISAW, OK

PRICE: \$550,000
BUYER: Dov Broadcasting, headed by Gary Gargus, James Franklin, and Dennis Sprouse
SELLER: Demaree Enterprises
DIAL POSITION: 1560 kHz; 95.9 mHz
POWER: 250 watts; 3 kW at 245 a.a.t.
FORMAT: Country

KCCN/HONOLULU, HI

PRICE: \$695,840
BUYER: B.J. Glascock, who also has interest in Texas stations **KFJZ/Ft. Worth** and **KSEY-AM & FM/Seymour, and KNTS/Mesa-Phoenix**
SELLER: Lee Optical Pension Plan Trust
DIAL POSITION: 1420 kHz
POWER: 5 kW
FORMAT: Hawaiian
BROKER: Chapman Associates

KBOE & KOSK/OSKALOOSA, IA

PRICE: \$850,000
BUYER: Jomast Corp., headed by John Muhi
SELLER: Oskaloosa Broadcasting
DIAL POSITION: 740 kHz; 104.9 mHz
POWER: 250-watt daytimer; 2.9 kW at 285 feet a.a.t.
FORMAT: CHR; Easy Listening

KUBB/MARIPOSA-MERCED, CA

PRICE: \$640,000
BUYER: Buckley Broadcasting of Monterey, supervised by Terry Gillingham, VP/GM at sister station **KWAV/Monterey-Salinas**. **KWAV** Local Sales Manager Julie Campbell will serve as **KUBB**'s Station Manager/GSM. Parent Buckley Broadcasting also owns flagship **WDRC-AM & FM/Hartford, KKHI-AM & FM/San Francisco, KGIL-AM & FM/San Fernando (Los Angeles), KWAV, WYNZ-AM & FM/Portland, and WSEN-AM & FM/Syracuse**

SELLER: Sierra Foothills Broadcasting
DIAL POSITION: 96.3 mHz
POWER: 2 kW at 2080 feet a.a.t.
FORMAT: Transtar Country

WTTB/VERO BEACH, FL

PRICE: \$550,000
BUYER: Treasure Coast Broadcasting, headed by Howard Cohen
SELLER: WTTB, Inc.
DIAL POSITION: 1490 kHz
POWER: 1 kW days/250 watts nights
FORMAT: A/C

KEDO & KLYK/LONGVIEW, WA

PRICE: \$750,000
BUYER: Longview Broadcasting Corp., headed by Gary White, Walter Meyer, and Rodney Etherton. Longview also owns **KITI/Centralia-Chehalis, WA**
SELLER: KEEDOH, Inc.
DIAL POSITION 1400 kHz; 102.9 mHz
POWER: 1 kW days/250 watts nights; 100 kW at 21 feet below average terrain
FORMAT: Easy Listening; A/C

WGGG/GAINESVILLE, FL

PRICE: \$500,000
BUYER: Micanopy Broadcasting, owned by American Communications & Television. Micanopy has a CP for new FM outlet **WCLV/Micanopy, FL**. American also owns **WMNX/Tallahassee**, but the station's sale is pending
SELLER: U.S. Broadcasting
DIAL POSITION: 1230 kHz
POWER: 1 kW days/250 watts nights
FORMAT: A/C

NEW ENGLAND IS REALLY TAKING OFF.

If you're a New England station, you shouldn't miss out on this incredible new package from **RADIOnortheast**. It's called "LIVE AND LEARN," and it's among the first regionally syndicated programs produced exclusively *by and for New Englanders*. Each week, a panel of broadcast personalities presenting entertaining and informative "FYI" spots on everything from Arts & Entertainment and Law to Medicine and Consumer Affairs. Completely advertiser-supported, broadcast-ready and at no charge to you!

Now sold in over 25 New England markets on an exclusive

- market-bartered basis.
- Here are just a few that have already signed up:
- **WAYU/WCQI**
Lewiston/Portland, ME
- **WMLI-Bangor, ME**
Springfield, MA
- **WREB-Holyoke/**
W. Springfield, MA
- **WXI-Concord, NH**
- **WKR-Warren, RI**
- **WNRI-Warriewood, RI**
- **WXLY-Osterville/**
Hyannis, MA
- **WDEA-Ellsworth, ME**
- **WCCM-Lawrence, MA**
- **WEIM-Fitchburg, MA**
- **WNTY-Southampton, CT**

RADIOnortheast

Post Office Box 22
Newton/Waban, MA 02168
(617) 389-3653

Capitol Takes Heart



Capitol VP/A&R Don Grierson visited Heart as they were recording their first LP for the label, simply titled "Heart." Pictured (l-r seated) are group's Nancy Wilson, Grierson, and group's Ann Wilson; (l-r standing) producer Ron Nevison and group's Mark Andes, Denny Carmassi, and Howard Leese.

DON'T MISS YOUR FLIGHT.

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Motown Presents Wonderphone



Stevie Wonder was given a telephone trophy to commemorate his Oscar for "I Just Called To Say I Love You." Pictured (l-r) are Motown Vice Chairman Robert Gordy, Wonder, and Motown Chairman Berry Gordy Jr.



CHAPMAN ASSOCIATES®

nationwide media brokers

PUTTING BUYERS AND SELLERS TOGETHER FOR OVER 31 YEARS

*Not all our offerings are multi-million dollar deals.
Here is a select list of smaller market opportunities
ideal for the first-time owner.*

NEW AVAILABILITIES

SOUTHEAST

Coastal resort Class IV AM with a Class C FM – positive cash flow but strong potential. Asking \$1,180,000 with \$300,000 down. Contact – Mitt Younts (202) 822-8913

Profitable full time AM located in small market with weak competition. Great for the first time owner. Asking \$275,000 with \$82,500 down. Contact Ernie Pierce – (615) 373-8315

Coastal – Historical – Recreational Class A FM – Good Ratings – Well Equipped – Asking \$700,000 on terms or \$600,000 cash. Contact Mitt Younts (202) 822-8913

SOUTHWEST

Top 100 market – Class C FM with full time AM. This combo billed over \$1.1 million in 1984. Sold to the highest and best offer. Call for details. Contact Bill Whitley (214) 680-2807

Texas Small Market AM/FM serving an area with no competition. Well-equipped and profitable. Non-broadcast owners have other interests. Asking \$390,000 with \$90,000 down for the assets. Contact Bill Whitley (214) 680-2807

MIDWEST

Profitable Class A FM located in new building specifically designed for a radio station. Regional signal – no competition. Asking \$600,000 with 25% down. Contact Bill Lochman (816) 941-3733

College Market – Good billing and cash flow. Owners moving to another state. Asking \$650,000 on terms. Contact Bill Lytle – (816) 941-3733

Class C FM – Profitable – Highly Rated – located in oil producing region. Owner must sell for health reasons. Asking \$950,000 with low down payment. Contact Bill Lochman (816) 941-3733.

EAST

AM in a single station market with regional coverage and state-of-the-art equipment. Asking \$495,000 – some financing possible. Contact Warren Gregory (203) 364-5659

Ski Country – AM/FM – with regional coverage. Price includes land, state-of-the-art equipment, and an IBM PC/XT broadcast computer system. Asking \$495,000 and possible financing available. Contact Ron Hickman (401) 423-1271

For information on these properties, please contact the associate shown. For information on other availabilities, or to discuss selling your property, contact Janice Blake, Marketing Director, Chapman Associates, Inc.

1835 Savoy Dr., Suite 206, Atlanta, GA 30341 (404) 458-9226



Bob Harlow



Joe Eick

KBZT

Continued from Page 1

just reward for his accomplishments. He understands Southern California and knows the San Diego market well."

Harlow originally joined Alta in 1978 as PD at KEZR. In 1982 he became Group PD for Brandon Communications' five stations in Texas, Illinois, and California, and came back to program KEZR nine months

ago. He said, "We've got two impressive programming departments, and now everything's in place. We're expecting to continue our growth in both markets, especially in San Diego."

Regarding Eick, Hahnke said, "I couldn't have hired a better PD if I had spent months looking for one." Added Harlow, "I've known and worked with Joe over the years, and I'm certain he'll do a fine job."

Before joining KEZR recently, Eick programmed San Jose-area stations KLZE and KFAT (now KWSS). His on-air experience also includes stops at nearby KLIV, San Francisco outlets KSFX and KYA, and KHF1/Austin. He told R&R, "The station is already doing well, but we plan to make it the talk of the town."

Reich

Continued from Page 1

trying to fix something that's not working."

With WJBO & WFMF for three and a half years, Leunissen has also served as GM at KWTO-AM & FM/Springfield and been a Regional Account Executive for TM Productions.

Burns

Continued from Page 1

a highly motivated and honest individual with high integrity — a real blue chipper."

Burns begins his new duties on June 20. Prior to Q107, he was MD at ABC's WLS/Chicago and an air personality at WDAI (now WLS-FM), as well as CBS's WBBM-FM.

Leach

Continued from Page 1

Northeast Regional rep. "Although I'm leaving a great, professional organization like Fred DiSipio's, I'm fortunate in that I will continue to work closely with them on PolyGram projects in the future. The chance to work at John Betancourt's side will offer a unique national perspective. His talents as promotion executive, and motivator of people are well known, and I hope to learn a great deal from him."

Whose new AGC makes your Optimod sound even better?

Only the new Harris Ulti-Mate 91 Tri Band AGC! Here's more subtle signal control than you get from anything else on the market.

Optimod is a trade name of Orban Associates Inc.

110 dB dynamic range improves any audio source

You'll hear the difference immediately. Put Ulti-Mate in front of your Optimod or other audio processing system for remarkable sound enhancement. With its unprecedented 110 dB dynamic range, not even digital source material is degraded.

Beef up your audio chain
Ulti-Mate's phase coherent design insures waveform fidelity and minimizes distortion as signals are processed and amplified. The linear VCA allows extraordinary processing capability to enhance even the purest system. And Ulti-Mate even

makes an excellent "final" broadband limiter.

Stereo ready

When you're ready for stereo—whether it's AM, FM or TV—so is Ulti-Mate 91. It's totally compatible with all broadcast stereo systems. And it can drive your STL, too.

Takes only 1 1/4" of rack space

The Harris Ulti-Mate 91 Tri Band AGC slips neatly into 1 1/4" of vertical rack space (3 1/4" for stereo version). Adjustments are deftly concealed but easily accessed through a slide-out drawer. And if unauthorized adjustments are a concern, secure tamper proofing is easily achieved.

First-rate equipment for first-place ratings

Good sound is the currency of Radio; it buys audience. Ulti-Mate gives you better dynamic equalization through the phase coherent Tri Band AGC, for markedly improved signal transmission. At a surprisingly low cost.

The Harris Ulti-Mate 91 Tri Band AGC. Audio processing has never been this good. For more information, contact Harris Corporation, Studio Division, P.O. Box 4290, Quincy, Illinois 62305. 217/222-8200.

HARRIS

For your information, our name is Harris.

2WD Boosts Campbell To PD

Bill Campbell has moved up from Assistant PD to Program Director at 2WD (WWDE)/Norfolk. He takes over for Paul Richardson, who will remain with the A/C station as Production Director and midday air talent.

Campbell assumed his most recent post at 2WD 18 months after a term as Production Director at A/C outlet WRAL/Raleigh. He told R&R, "I'm glad to be taking over while the station's on an upswing, and we're going to continue on our same lines of programming."

CBS Files Anti-Turner Petition At FCC

CBS Inc. this week filed a petition with the Federal Communications Commission, asking it to block the takeover attempt proposed by Ted Turner. The petition urged the FCC to use evidentiary hearings as special procedures in investigating Turner's qualifications for transfer of ownership. CBS claimed a "high risk of financial ruin" would result from the unfriendly merger, turning it into a "highly leveraged, debt-laden company that would have to cater to short-term profit needs to service its debt."

The network said that the \$80 million it will use to satisfy its present debt in 1985 would jump to \$742 million in 1986 under Turner's plan, and by 1992 would top \$2.4 billion. These figures, however, do not take

into account Turner's proposed plan to ease the debt by selling the company's radio, recording, publishing, and toy divisions.

The CBS petition also cited a reduction in the diversity of television news, as well as decreased competition, as significant issues that the FCC should consider during the hearings for transfer of CBS broadcast licenses. CBS also claimed that Turner's present programming on WTBS-TV/Atlanta — network reruns, old movies, and Atlanta Braves games — demonstrated his lack of ability to adequately program a network with quality material.

More than 30 petitions from public interest groups and affiliate stations were also submitted in support of the CBS filing.

Nile Elation At WB



Nile Rodgers and Warner Bros. celebrated the completion of Rodgers's first LP for the label, "B-Movie Matinee," with a New York party. Pictured (l-r) are WB artist Narada Michael Walden, WB VP Tom Draper, President Lenny Waronker, VP Tommy LiPuma, WB producer Russ Titelman, WB's Joan Armond, VP Michael Ostin, Rodgers, and VP Mark Maitland.

The Rock of Your Life

Radio Salutes 30 Years of Rock'n'Roll.
July 4th Weekend.

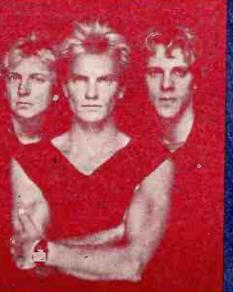
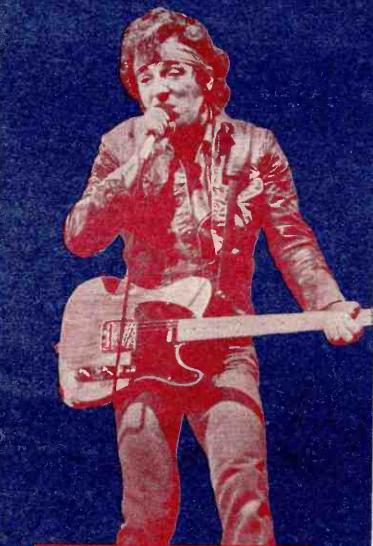
Celebrate the 30th anniversary of rock 'n' roll with NBC Radio Entertainment's 30-hour radio tribute: The Rock of Your Life.

From Bill Haley, Buddy Holly and The Beatles all the way to The Police, Bruce Springsteen and Cyndi Lauper, The Rock of Your Life takes listeners on a spectacular journey.

Don't expect another typical countdown. The Rock of Your Life zeroes in on rock's important artists, themes and events, tying everything together with what's happening in rock 'n' roll today. Listeners get the whole picture in a way they can relate to, whether they're 18, 25 or 39. Plus, they're never more than 90 seconds away from the rock of their life. Get your July 4th holiday programming rolling with The Rock of Your Life. Available on disc.

Call Shirley Maldonado at (212) 664-5538.

 **NBC Radio Entertainment**
America's Music Network





Blast off! With the news that's really goin' places.

To break through the airwaves with news, you gotta' have the technology. Otherwise, you'll be left behind. At United Stations Radio Networks we take off daily with the most concise, informative, up-to-the-minute newscasts, carried by state-of-the-art technology.

At the helm, we've got Dave Cooke, the only network radio news director working on-air. Backed up by the largest radio-only news crew in Washington. Linked to a London News Center that's tapped into the very heart of the international scene.

And it's all brought back via satellite, on Satcom 1R, Transponder 19, over 6 live channels. Add to that the power of 250 wholly owned earth stations, and you're talkin' about the ability to broadcast to all of the people, all of the time.

You can't be a follower when you want to lead the largest audiences... US1's 18-49 year old listeners and US2's 25-54 year olds. That's why we took the news to new heights. And why we've got America by the ears!™

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PROGRAMMERS WELCOME SONG SHEETS

NAB Asks Labels To Send Song Lyrics To Stations With Records

Record industry officials declined comment, but radio programmers spotchecked by R&R this week generally welcomed the NAB's suggestion that record companies enclose written lyrics with records to help stations detect sexually explicit or violent wordings that may be inappropriate for their audiences.

The informal survey also showed that, while the issue of suggestive lyrics is heating up in Washington, stations so far are experiencing no unusual or increased community pressure about the songs they air.

NAB President Eddie Fritts made his request for written lyrics in a letter last week to the heads of 45 record companies. "The sheer volume of new records (and videos) made available to broadcasters, as well as the recording techniques sometimes used, makes it extremely difficult for broadcast owners, managers, and program directors to be fully aware of the lyrics of all of the music their stations are being asked to air," Fritts reasoned.

Enclosing lyrics, he added, would help stations "in making reasoned programming choices," while placing "very little burden on the recording industry." He stressed that NAB "has neither the ability nor the desire to place itself in any way in the role of censor."

Washington Wives Heighten Concern

NAB's recent involvement in the issue stems from efforts by concerned wives of prominent national politicians, including Treasury Secretary James Baker and Sen. Albert Gore (D-TN). NAB isn't eager to attract national attention, such as a seg-



"When it gets to blood and guts and fornication, it's time to stop."

— Charlie Kendall

ment about lyrics this week on "Entertainment Tonight." But there's clearly a feeling that voluntary restraint by stations could help prevent the issue from snowballing — taking on a life of its own, as happened with the beer and wine ad controversy.

Several record companies contacted about the Fritts suggestion declined to comment officially, but one representative remarked, "It seems to me it's in the pro-

vince of the artist to decide whether he wishes to have lyrics on the album jacket. Some do and some don't." Contradicting Fritts on the cost issue, he added, "It certainly would be an expense to do it for every lyric."

A Responsibility To Our Audience"

Radio reactions to the concept ranged from lukewarm to enthusiastic, with no programmer voicing opposition. Guy Zapoleon, PD at CHR-formatted KZZP/Phoenix, said, "I think it's an excellent idea. We have a responsibility to our audience to watch the wordings on songs. Without wanting to sound prudish, I think we owe it to the public to be careful." He said KZZP played, and then quickly dropped, one of the most controversial songs of late, Sheena Easton's "Sugar Walls."

At WMMR/Philadelphia, an AOR outlet, new PD Ted Utz remarked, "I think it would help a number of stations that are concerned about lyrical content. Most AORs aren't so concerned, and I would say most radio stations are open to most lyrics, as is the FCC." But he added that written lyrics would help ease "the heavy auditioning process." In Dallas, where Utz recently programmed KTXQ, he said community concern is "more religious than it is pornographic," with protest aimed mainly at lyrics and album covers that portray the devil.

Keith Abrams, Program Administrator at CHR station WHTX/Pittsburgh, commented, "I don't think it's a bad idea. It's the kind of thing that can only aid us. It should give us a much better

view of what they're actually saying." He said WHTX has been under no added fire about lyrics lately, but thinks "we will in the future," citing the fact that a TV station and a major daily paper in his market are both preparing



"It should give us a much better view of what they're actually saying."

— Keith Abrams

stories on suggestive lyrics.

PD Brian Castle at Black-Urban-formatted WBLZ/Cincinnati said he'd like to receive written lyrics, even though he doesn't believe sending them will be overly effective. "I don't really see that as a problem," he said, "because the first thing we do with a record is throw it on the turntable." Castle said WBLZ has always been careful because Cincinnati is a conservative com-

munity with an aggressive prosecutor who has brought obscenity charges against the host of a local gay radio show, as well as porn czar Larry Flynt.

Knowing Where Community Lines Are Drawn

Charlie Kendall, PD at AOR WNEW-FM/New York, says written lyrics would only help "PDs and music directors who don't listen to the music they play." Good programmers have an instinctive knack for making out lyrics in their music formats, he says, while cautioning that complaints may be coming from "the element who doesn't like rock 'n roll, period."

"An astute programmer knows where the lines of his community are drawn, and that's the key," says Kendall. "What's appropriate in New York might not be appropriate in Ames, IA, and vice versa. It's up to individual broadcasters in their individual markets to give the community the kind of service they deserve."

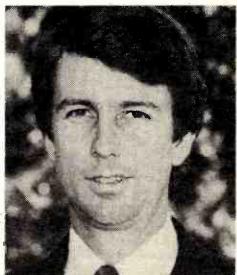
Music Videos At Fault?

Kendall says his guideline is that "when it gets to blood and guts and fornication, it's time to stop." And he added, "I think the directors and producers of the videos are the most guilty" by associating songs with entirely new meanings that would never be picked up by just hearing the lyrics alone. "The wonderful thing about radio is that you make your own pictures in your own mind," Kendall observed.

NEWS BRIEFS

Reagan Names Dennis Patrick To New FCC Term

As expected, President Reagan last week nominated FCC Commissioner Dennis Patrick to a full seven-year term. Patrick, a 34-year-old Republican lawyer, joined the Commission at the end of 1983 when Anne Jones resigned. His present term expires on June 30.



RAB Ratings Panel Merges Into NAB Task Force

RAB has decided to fold its All-Industry Radio Ratings Committee and

turn its files, research, and findings over to the newly-created NAB Radio Audience Measurement Task Force. The RAB group had fought without success to win Justice Department approval for radio stations to negotiate with Arbitron as a block, giving them added clout.

RAB Committee Chairman Dick Harrells commented, "It seems to me that now is the appropriate time to discontinue the operation of our committee and work in whatever way we can with the NAB task force under Eddie Fritts and Ken McDonald. This is an important issue affecting all broadcasters. I hope that the contribution made by the RAB All-Industry Radio Ratings Committee will be used to make new progress on this complex issue."

FCC Clears Taft Buyout Of Gulf Broadcasting

Taft is "legally, financially, and otherwise qualified" to acquire Gulf

Broadcasting in a \$755 million deal, the FCC ruled last week. The Commission also granted Taft a one-year waiver of its one-to-a-market rule.

The waiver gives Taft a year to dispose of WSUN & WYNF/Tampa, which must be divested because the company is acquiring WTSP-TV/Tampa. Taft has already announced plans to sell the two radio stations to CBS.

In granting the waiver, the FCC noted that no "undue concentration of media voices will result" because the market has so many broadcast signals, and divestiture efforts have already begun. In addition to five TV stations, Taft gets four radio stations in the deal, WKLS-AM & FM/Atlanta and WNDE & WFBO/Indianapolis.



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John Fogerty

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John Fogerty's back in the rock 'n' roll game and ready to play! The Westwood One Radio Network and Showtime cable television outlets throughout America proudly present an exclusive digital stereo simulcast starring John Fogerty and friends the evening of Friday, June 14 at 7:45 p.m. Eastern and Pacific time.

Among the many highlights of the hour-long special are an eight-song concert segment featuring "Rock 'n' Roll Girls" and John's favorite R&B and early rock classics, with backing from Booker T. Jones, Donald "Duck" Dunn, Albert Lee, Steve Douglas and Prairie Prince.

There's Fogerty's special version of "My Toot Toot" recorded in Louisiana with the song's author, Rockin' Sidney, and a band of stellar local players. Fogerty also visits the New York Mets' spring training camp in Florida to talk with fellow baseball fanatic and roots-rocker George Thorogood.

And during a 15-minute interview preceding the simulcast, John talks about writing and recording his smash *Centerfield* LP and how glad he is to be back in the rock 'n' roll game.

Since he's not planning to tour this year, it's your *only* chance to see and hear John Fogerty playing with a band in public for the first time in a decade!

It's another home run from Westwood One — the leader in stereo simulcast exclusives, so don't miss it!

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PRO:MOTIONS

Manhattan Records Appoints Weber



Nancy Weber

Nancy Weber has been named Production Manager for **Manhattan Records**. Before joining Manhattan, Weber worked for **Jem Records**, first as Video Promotion Manager and then Production Manager.

Watson Joins WDJO & WUBE AS SM

Patricia Watson has moved to **WDJO** & **WUBE/Cincinnati** as Sales Manager. She got her start in radio as an announcer in 1973 and four years later joined **WLKY/Milford, OH**, where she progressed into sales.

PROS ON THE LOOSE

Buck Buchanan — VP/GM **KZMI/Honolulu** (213) 531-4350
Bill Cataldo — VP/Promotion **PolyGram** (201) 783-7309
Stu Evans — Nights **WJMK/Chicago** (312) 856-0341
Greg Fisher — Late-nights **KZZP/Phoenix** (602) 835-1703
Paul Lemieux — MD **WZOU/Boston** (617) 852-4545
Chuck McCain — Nights **KNAC/Long Beach** (714) 529-4753
Michael Picozzi — PD/mornings **WYSP/Philadelphia** (215) 580-3314
Paul Sebastian — OM **WLTE/Minneapolis** (816) 228-2460
Doug Sorenson — Nights **KZZP/Phoenix** (602) 898-8721
Rick Stewart — Late-nights **KQAK/San Francisco** (415) 469-0460

Levy Named Thousand Oaks VP

Stuart Levy, GM of **KNJO/Thousand Oaks, CA**, has been named Vice President and Director of parent **Thousand Oaks Radio Corporation**. Prior to joining KNJO in 1983, Levy spent 23 years with **KLAC/Los Angeles**.

Carney Manages KMEL Retail Sales



Tom Carney

Tom Carney has been promoted to Retail Sales Manager for **KMEL/San Francisco**. Previous to this promotion, Carney served a year as a KMEL AE.

Garr Named FirstCom VP/GM



Cecelia Garr

Cecelia Garr has been appointed VP/GM of Dallas-based **FirstCom Broadcast Services**. Before joining FirstCom, Garr served as Regional Manager for **TM Communications, Inc.**, where she had spent the past nine years. Before that she worked for seven years with **Capitol Records** in the label's Kansas City, Houston, and Chicago offices.

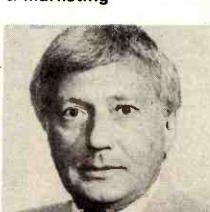
Sterling Productions Unlimited Expands

Following recent expansion efforts, **Sterling Productions Unlimited** has changed its name to **Sterling Entertainment, Inc.** The company will be directed by Sterling Productions founder/President **David Sterling** and VP **Kathleen Sterling**. Sterling Entertainment, which recently signed singer/songwriter/actor **Darryle Grant** to a management agreement, is located at 10541 Bloomfield St., Los Alamitos, CA 90720; (213) 594-4611.

Stone Upped At KRXQ & KZEW

Bob Stone has been promoted to Director of Planning, Analysis and Administration for **KRXQ & KZEW/Dallas**. Stone advances from Business Manager for parent **Belo Broadcasting Corporation**'s Radio Division. He's been affiliated with the company since 1983.

Padden RAB VP/Sales & Marketing



J. Ray Padden

Fifteen-year radio veteran **J. Ray Padden** has joined **RAB** as VP/Sales & Marketing, Western Division. Most recently Western Sales Manager for the **Lifetime Cable Network**, Padden formerly served as Exec. VP of **Metro Traffic Networks**, President/GM of **KIIS-FM/Los Angeles**, VP/West Coast Manager for **Metro Radio Sales**, and GSM at **KLAC/Los Angeles**.

CHANGES

James D. Watts, former Account Executive from **WWWW Radio/Detroit**, named Account Executive for Hillier, Newmark, Wechsler & Howard/Detroit.

Pam Mitchell moved from Account Executive to Marketing Consultant at **HNWH/New York**.

Markham Thomas, retail Account Executive at **WIND/Chicago** appointed Account Executive at **WBBM-AM/Chicago**.

Jon Latzer joined Katz Radio/Philadelphia as Account Executive, from CBS Radio/Philadelphia, where he was Account Executive.

Karen Lovas left the restaurant business to join **WEZW/Milwaukee** as Account Executive.

Nancy Howell appointed Account Executive by **KING/Seattle**, from her former position at Livingston & Company.

Susan Dodes promoted from Administrative Assistant at Chappell-International to International Repertoire Coordinator.

Claudia Peters promoted to the sales force of **Eastman Radio, Inc./Chicago**, from her position as Sales Assistant.

Judy Furmanek upped to the newly-created position of Market Coordinator for **PolyGram/New York**, from her position as Branch Administrator.

Pat Sacco, former Singles Sales Specialist for **PolyGram/New York**, promoted to New York Sales Representative.

Barry Fisch moved from New York Merchandiser at **PolyGram/New York**, to Singles Sales Specialist for the company.

Eddie Mercado upped to the newly-created position of Special Projects Coordinator of Urban

Product at **PolyGram/New York**, from Urban Merchandiser.

Karl C. Williams joined **WLQ/Milwaukee** as Account Executive, leaving the Karl C. Williams General Contracting firm that he formed & operated.

Kenny Alweys, former Local Sales Manager for **Lamar Outdoor Advertising** of Nashville, joined **WZKS/Nashville** as a sales representative.

Jack Gillette joined **WZKS/Nashville** as a sales representative, leaving the Suburban Radio Corporation where he was Account Executive.

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- The stereo cue system has automatic headphone monitor switching.
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- All BMX-III's have multi-function metering with automatic cue and solo level display and a built-in test oscillator.
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PRO:MOTIONS

Eastman Names Six



Jim Marshall

Eastman Radio announces the following appointments and promotions: Sports Director **Jim Marshall** elected VP; Houston Office Manager **Thom Sutton** elected VP; VP/New York Sales Manager **Mike Nicassio** and VP/Chicago Office Manager **Jim Harder** elected to the rep firm's Board of Directors; **Dan Prodanovich** appointed Sr. VP/Western Region; and **Mayo Smith** named Exec. VP/Finance.



Thom Sutton



Dan Prodanovich



Jim Harder



Mayo Smith

Jones New HARB Exec. Director

Nancy Gex Jones has been appointed Executive Director of the **Houston Association of Radio Broadcasters**. She brings over ten years' broadcasting experience to the post. Prior to this Jones worked in the **Houston Chronicle's** retail sales department.

HME Elevates Newman



Pamela Newman

Pamela Newman has been appointed to Director of National Singles Promotion at **HME Records**. She moves up from National Director/CHR Secondaries. Before joining the label last January, Newman held the Regional Promotion Manager post at **Chrysalis**. Newman's career also includes a stint as a Singles Specialist at **WEA**.

Rhein New BMS President

John Rhein has been appointed President of newly-formed **Broadcast Marketing Services**. The company will provide marketing, advertising, and sales services to radio and television stations. Before accepting his new post, Rhein was GSM at Detroit outlets **WWW**, **WWJ**, and **CKLW** & **CKEZ**, plus GM of **KUDL/Kansas City**. BMS will operate out of **Mars Advertising's** headquarters in Southfield, MI; (313) 354-9760.

PolyGram Taps Paige, Walker



Beverly Paige

Beverly Paige has been appointed National Director/Publicity, Urban Contemporary at **PolyGram Records**. She comes to the label after operating her own company, **Paige One Public Relations**. Before that she worked as an AE for the **Howard Bloom**



Linda Walker

PR firm and spent eight years with **Columbia Records**, where her last title was Manager/Publicity. In other label action, **Linda Walker** has been promoted to Manager, Press & Artist Relations from Artist Development Manager. She first joined PolyGram in 1979 as an assistant in the advertising department.

Andreoli Founds Encore Entertainment

Investor **Robert Andreoli** has created the **Encore Entertainment Group**, which will focus on the music industry through three divisions: Encore Music, Encore Music Productions, and Encore Management. Working with Andreoli will be EEG Exec. VP **Ed Palmer** and Encore Music Productions VP **Billy James**. Chief Engineer **Les Cooper** and Office Manager **Debra Johnson** will oversee the Burbank, CA Encore Studios, formerly **Kendum Recorders**. **Craig Marsden**, **Terry Young**, and **Jamie & The Smashers** are the first artists signed by Encore Music Productions.

Knapp Shifts To Record Bar



Jamie Knapp

Jamie Knapp is the new Public Relations Manager for pre-recorded home entertainment retailer **Record Bar, Inc.** Most recently News Director at **WODC & WDCG/Durham**, she's a former **WQDR/Raleigh** afternoon anchor/reporter.

MEGA Relocates

The **Marketing Entertainment Group of America (MEGA)** has changed location. The new address is 270 Lafayette St., Suite 901, New York, NY 10012; (212) 226-8700.



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Mayo Smith

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Capstar
Weinberger
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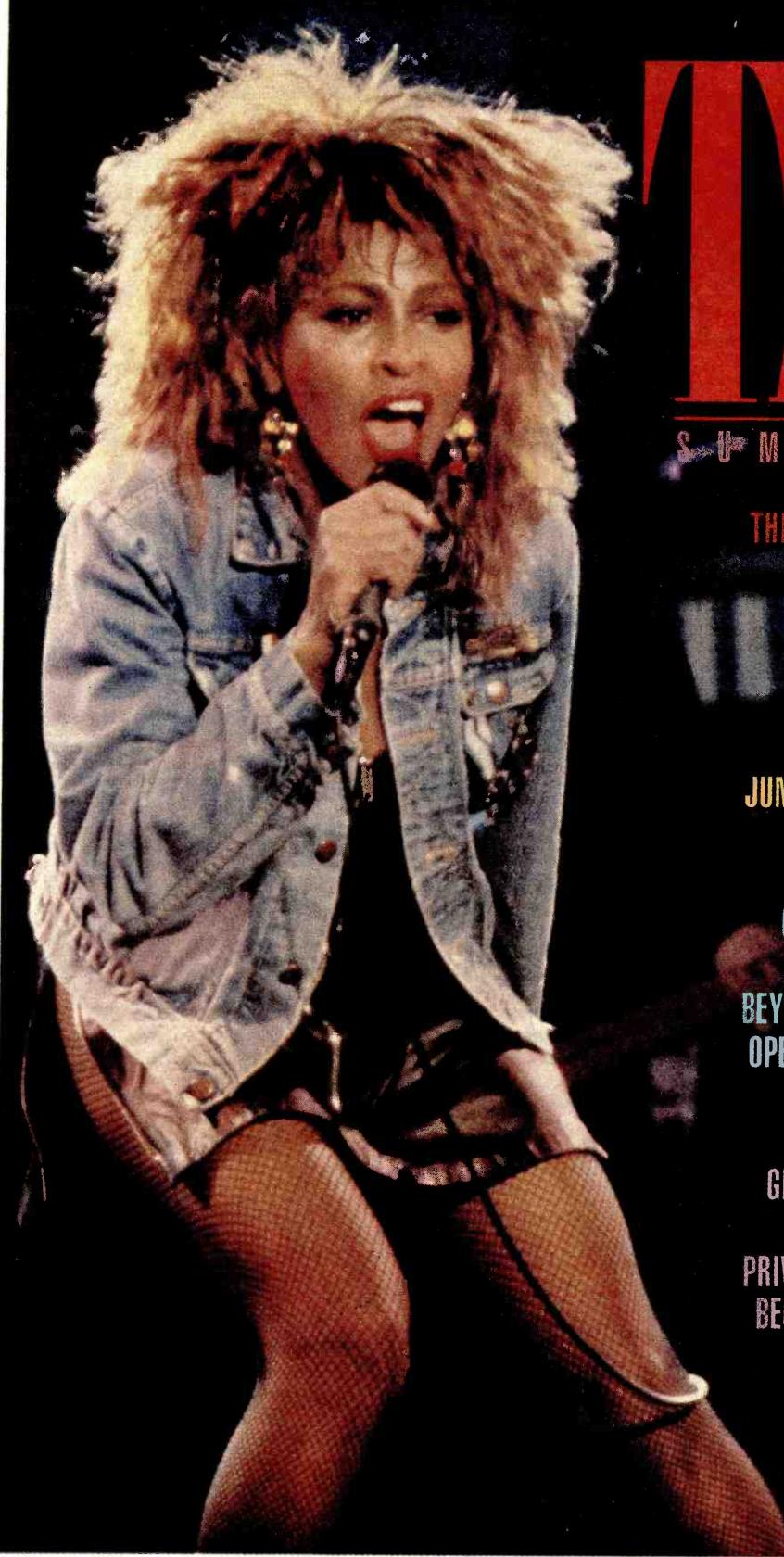
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JHAN HIBER

RATINGS AND RESEARCH

WEEK IN REVIEW

Heavy Listening — What's The Limit?

How heavy is heavy? At what quarter-level should Arbitron examine a diary to see if the heavy listening pattern is real or suspicious? Should the ratings leader even try to ferret out what is or isn't a "real" heavy listening diary? Finally, does Arbitron even have heavy listening criteria — safeguards that would point up a diary as being exceptional?

In my years of examining the nuances of diary data I've occasionally seen instances where diaries with heavy listening patterns — either a ton of quarter-hours to one station from one person, or a load from one household — have significantly influenced survey results. Let's examine the "heavy listening" issue — past and present — and, using examples, give you food for thought regarding how this phenomenon can affect your sales and/or programming story.

The Good Old Days

What has been Arbitron's practice in dealing with heavy (HL) entries? The procedure used now is notably different from the approach during my time (1977-78) in the radio department.

In the late '70s there were three HL criteria (based on my best recall):

- 250 QHs from one person listening to one station
- 350 QHs from one person tuned to two stations
- 400 QHs from two persons in the same household tuned to the same station.

If a diary (or diaries) met any of the above criteria they were included in a printout report that came to me as Manager of the Syndicated Radio Market Reports. I'd review the printout's description of the listening pattern, and if my radio instincts felt a twinge, callbacks would be conducted.

If the callback approximated the listening shown in the diary (keeping in mind that weeks had passed between when the diary was kept and the time of the callback), then the diary would be re-

tained. For example, if a Hispanic lady 65+ showed long spans with WQBA/Miami that I knew could be logical, the diary would be kept in the usable sample.

However, in a minority of situations, circumstances would be suspicious. A case would be a teen diary with long spans at home Monday-Friday when school was in session. Unless the callback turned up a likely explanation (such as vacation or illness), then the diary might be tossed.

The bottom line was that diaries triggering any of the three HL thresholds were examined and possibly called back. A few were removed from the sample as a result of these measures.

The Status Quo

So what's the approach now? Basically there no longer are callbacks or special examinations done — certainly none done with the regularity of the former procedures noted above. Now, to speed report production (and because it was felt that callbacks weren't very productive), Arbitron reportedly relies on its computers to reveal diary patterns that aren't logical.

What are the current heavy listening thresholds built into the computers to select a possible "illogical" diary? This is one of the most closely guarded of Arbitron's state secrets. As Arbitron PR spokesperson Alison Conto put it, "We don't want to divulge the criteria in case stations might try to play games with the systems."

Case Histories

That begs the question, "Does Arbitron even have any heavy listening criteria any more?" Two examples make one wonder:

Last year in New York, a station had benefitted from a diarykeeper who so loved its sound that he tuned in for 490 QHs. That's over 122 hours of super-dedicated listening, especially considering there are 504 QHs in the Monday-Sunday 6am-midnight broadcast week. This fellow curmudged the station during 97% of the broadcast week, if you believed the diary.

When I saw that this diary wasn't perceived by Arbitron as "illogical" and was used in the tallying of the book I was amazed and surprised. What was illogical if tuning for 97% of the broadcast week was OK?

According to Arbitron officials the heavy listening criteria are reviewed and changed from time to time. Indeed, several of the people I talked to at Arbitron in researching this column professed not to know what the new HL thresholds were. When asked if the 490 QHs credited to one station diary would get through the system today as it did earlier, Alison replied, "I can't say. It may or may not be treated the same way under the new thresholds."

After last fall's rating period, a station in a large market surged in one demo cell and hankily panky was suspected. A diary analysis revealed that the station in question had benefitted from a two-person household that was in the key demo. These two 35-44 year-old adults had entered over 700 quarter-hours between them — 400 for the male, 318 for his lady. Much impact? These two accounted for 20% of the station's 25-44 adult AQH estimates. A most productive household!

When Arbitron was asked to delve into the matter, two questions were pressed. Did the 718 QHs from these two in the same home trigger any heavy listening threshold? Also, were these folks called back to see if any diary tampering might be a possibility?

After an investigation Arbitron replied. The answer to both ques-

Birch Bolsters Agency Staff; Starts Columbus Surveys

Birch Radio Sales/Marketing VP Bill Livik tells R&R his firm has recently beefed up its Advertiser/Agency Sales staff. Jill Snyder, formerly with Arbitron and more recently with an ad agency, has signed on to become Manager, Midwest AAS in Birch's Chicago office. Cindy Smith, who was Local Sales Manager at KWKH/Shreveport, has become an AAS Account Executive in the Dallas Birch office.

Meanwhile, Birch has finally begun to survey Columbus, OH. Until the Birch sweeps that began this month, Columbus was the only top 50 metro not previously surveyed by Birch. Columbus will now receive rolling monthly and quarterly reports from Birch.

Arbitron Awards Kelsey VP Stripes

Tony Kelsey, who for the past six years has been responsible for all Arbitron legal matters, has been promoted. Kelsey is now Vice President and General Counsel to Arbitron Ratings.

tions was "No." When it was then asked what the new criteria were for heavy listening diaries — two or more from one home — the request was denied.

Impact On Radio

Other than causing a surge in ulcer medicine sales among certain GMs and PDs, what does this issue over Arbitron's handling of HL diaries mean to you?

1) *Arbitron's position.* Based on the case histories cited above, there can only be two explanations regarding Arbitron's current stance against HL diaries. Either there are no HL thresholds that qualify a diary for further examination, or those thresholds are very liberal, perhaps to the point of being meaningless.

Why doesn't the ratings giant come clean? Either HL approach would be defensible, but to keep the industry in suspense may strike subscribers as questionable. Perhaps the Advisory Council or the Electronic Media Ratings Council could ask Arbitron to divulge its HL stance.

2) *Diary-Tampering Possibilities.* If 20% of a station's key demos come from two diaries (over 700 QHs total from the two mentioned above), then diary tampering will always remain a thought in the minds of concerned GMs. Those who support Arbitron may hope the ratings firm would do more to protect the integrity of its estimates by checking HL diaries more closely as a deterrent to diary tampering. Failure to do so may leave the door open to the sort of fraud Arbitron officials and all responsible broadcasters hope to prevent.

3) *Station Movement Implications.* Since apparently HL diaries are getting through the system, station execs need to be cautious when they see movement rivaling the Richter scale. If their station is way up, one should find out if some HL diaries were in the station's sample. Typically, 3% of a station's diaries may contain 150+ QHs, equalling normally 15-20% of the station's total QHs. If you jump in the numbers (or if a competitor does), better check the diaries (or a mechanical diary printout) to see if HL diaries had an abnormal impact.

Other Considerations

If your station or the competition was significantly influenced by HL diaries getting through the system, keep this in mind from a sales and programming perspective. If you get a boost from a fellow with 490 QHs you can expect he'll not recur; thus you may slip in the next sweep in that demo unless that QH tally is accounted for elsewhere. Similarly, if two diaries combine to give a big chunk of your improvement, then you'd better not assume your programming was a marketwide hit . . . you may still have some work ahead of you.

Of course, if you can score HL diaries consistently, more power to you. However, until we know what constitutes such diaries, what Arbitron will check into, and what its real stance is, the whole HL issue is an unresolved hassle. Here's hoping Arbitron will do its best to police the issue while at the same time giving legitimate credit where due.

May the HL diaries (legitimate ones, of course) be with you.

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NETWORKS/PROGRAM SUPPLIERS

REED BUNZEL

REVIEWING THE RECONSTRUCTION

Clements Charts Mutual's Course

How quickly things change. Last year's network speculation focused on when Mutual Broadcasting would be sold, how much it would go for, and who the saviors might be. The network had experienced some affiliate attrition, had more than a trickle of financial troubles, and suffered management inconsistencies that parent Amway Corporation thought would best be solved through "internal restructuring."

As part of the restructuring process Mutual Radio Sr. VP Jack Clements was promoted to Executive VP to oversee the "rebirth" of the network. The ensuing 12 months were an unofficial tryout period, allowing Clements the opportunity to reshape the company and get it back on track. The result: last week Amway recognized Clements' performance and named him President of Mutual Broadcasting System. This week's column offers a candid conversation with Clements, discussing his views on Mutual, networks, and radio in general.

R&R: You've been at the helm of Mutual for just over a year now, and you seem to have done something right. What was it that has put the network on a reconstructive path?

JC: First, the credit isn't mine. We have a lot of very good people at Mutual, and if any credit should come my way, it should be credit for giving those people an opportunity to do their thing. I like to think that I let them do what they do best, because they are actually what has brought us to where we are.

R&R: Are there any singular changes that have made the biggest difference?

JC: The addition of Ron Nessen as VP/News has made a big difference. The morale of the news department is incredibly good. On a scale of one to ten it's probably a 9.95. The staff respects Ron, and he is a good manager. He's also a good news man, and has a good reputation. With his assistance we have changed the news product. If you walk into our building today you'll feel the electricity everywhere. Everyone is working to win, and you can hear it on the air.

"We are making an effort to be right down the middle of the road, with neither a liberal nor conservative bias. Mutual has been known as a conservative network, but we're spending money on new products that will improve our overall outlook. I don't want to be known as the 'wildman spender' — the crazy man with the bucks. However, we are spending money where we need to."



Jack Clements

R&R: Mutual has long had a reputation for being a "conservative network." Did this reputation contribute to some of the problems experienced by the network in the last few years?

JC: I think we're shedding that conservative image. We are making an effort to be right down the middle of the road, with neither a liberal nor conservative bias. Mutual has been known as a conservative network, but we're spending money on new products that will improve our overall outlook. I don't want to be known as the "wildman spender" — the crazy man with the bucks. On the other hand, however, we are spending money where we need to. We have brought Rona Barrett aboard, added Art Linkletter, signed Gov. Mario Cuomo and Sen. Howard Baker, and introduced a lot of top-rate newsmen and commentators.

R&R: Are you pleased with the movement Mutual has made in RADAR among other adult-oriented networks?

JC: We have definitely been improving our RADAR, a process which actually began before I came into this job. We've climbed from eighth to fourth place in our target demo of 25-54, and we are moving up in other demos as well, such as 25-34.

R&R: Are you thinking about joining the ranks of the "demographic networks" and initiating a service targeted toward a younger audience?

JC: We are not looking to start another network, but Mutual is always looking for ways to create a new service for a group of stations. We have brought National Lampoon in. It's a service for the

18-24 or actually 12-24 radio audience, and we might add four or five programs down the road. But we are not starting a new network.

R&R: Mutual has always had a great prevalence of AM affiliates, but FM has the audience majority. Is Mutual working to get a larger slice of the audience by attracting more FM stations?

"I don't believe this proliferation of networks will continue, as there are just too many people getting into the business."

JC: Our Station Relations Department has been recruiting additional heavy quarter-hour stations in the top 100 markets, and we have been upgrading in all of the other markets. We have also been adding FMs. This time last year about 25% of our stations were FM, and now more than 33% are. The daytime picture has also changed. This time last year about 33% of our stations were daytimers, and that has dropped to 25%.

R&R: Does this mean daytimers aren't as valuable in the station relations race?

JC: Not at all. There are markets that daytimers service very well and there are markets we can only serve with a daytimer. We could make money just by covering the top 173 markets, but our ownership believes that a network should serve the entire United States. We go to those markets because of this commitment. That means the small cities and stations, as well as the large.

R&R: Under your guidance Mutual last year sold off its last owned-and-operated station. Why did you get out of the station business when so many people are trying to get in?

JC: We have almost 51 years of experience in the radio business. We had two radio stations but simply did not put the kind of effort into them that we should have. As a result, we sold them in order to concentrate on getting the network to the point where it should be. Someday we may get back into station ownership, but if we do we will do it differently.

than they bring in, and it's getting tougher and tougher. If a good share three years ago was a 10 or a 12, a good share now is a 6 or 7 because there are so many people in the business. The competition is fierce, and the smaller operators won't survive.

R&R: No Jack Clements interview would be complete without asking if Mutual is for sale. Is it?

JC: Every now and then someone calls me and says, "I want to make an offer for the network." If I did not pass these inquiries along to the owners I would not be discharging my responsibility to the company. I tell these people that the network isn't for sale, but if

MUTUAL BROADCASTING SYSTEM

they persist I pass the calls along and the inquiries go away. The owners are very pleased with the progress that has been made at Mutual, and they want to stay in the radio business.

R&R: Radio networks have changed considerably since their "golden age." Do you think that era is gone for good, or will radio networks again play a large role in the excellence of radio?

JC: The golden years of network radio are yet to come. Everybody who looked back on the '30s and '40s as the golden years of network radio really wasn't paying attention to the amount of money that was being brought in and the number of affiliated stations. The only thing that would keep the next 5-10 years from being a golden era is if we all got fat and lazy, and stopped working. If we don't react to change, if we don't realize that the only reason we exist is to serve the radio stations, then we're dead. If we do realize this and listen to them, we haven't even begun to hit the golden age.

"The golden years of network radio are yet to come. Everybody who looked back on the '30s and '40s as the golden years of network radio really wasn't paying attention to the amount of money that was being brought in and the number of affiliated stations. The only thing that would keep the next 5-10 years from being a golden era is if we all got fat and lazy, and stopped working."



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MUSIC CALENDAR

The Weekend

The Week Of

THURSDAY

June 15-16

The Countdown (WO)
Gladys Knight/Klique

Countdown America With John Leader (USR1)
John Cafferty & the Beaver Brown Band

Country Closeup (NP)
Exile/Vince Gill

Country Report Countdown (WRN)
Lee Greenwood/Nicolee Larson/
Lacy J. Dalton

Dick Clark's National Music Survey (MBS)
John Cafferty & the Beaver Brown Band

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

Don & Deanna On Bleeker Street (CB)
Lenny Kaye

Dr. Demento (WO)
Father's Day ditties

Gospel Line (SI)
Marilyn McCoo & Billy Davis, Jr.

The Great Sounds (US)
Jon James

Hot Ones (USR1)
Beach Boys

Hot Rocks (US)
Kool & the Gang

Lee Arnold On A Country Road (MBS)
Ricky Skaggs/Louise Mandrell/Eddie Rabbitt

Metalshop (MJI)
Carmine Appice

Music Of The City (SI)
Black Music Month/Bill Withers

Musical! (WO)
Signature songs

On The Radio (NSBA)
Paul McCartney

Power Cuts (GSN)
Heart (6/16)

Rick Dees' Weekly Top 40 (US)
Til Tuesday

Rock Album Countdown (WO)
Phil Collins/Tom Petty

Rock Chronicles (WO)
Boys of summer/Paul Young

Rockline (GSN)
Bob Dylan (6/17)

Scott Shannon's Rockin' America Top 30 (WO)
Cyndi Lauper/Alison Moyet/David Lee Roth

Solid Gold Saturday Night (USR2)
Ronettes/Crystals (6/15)

Super Gold (TRAN)
Beach Boys (6/15)

Superstars Rock Concert (TWO)
Pretenders

Top 30 USA (CBSI)
'70s Supergroups

Weekly Country Music Countdown (US)
Vern Gosdin

June 17-21

The Concert (WO)
Pointer Sisters

Country Today (MJI)
Ed Bruce

Dance Music International (RI)
Shannon

Earth News (WO)
Roger Moore/Eurythmics/Anthony Edwards/
G.W. Bailey

Encore w/ William B. Williams (WO)
1955 McGuire Sisters

In Concert (WO)
Elliot Easton/Payolas

Live From Gilley's (WO)
Tammy Wynette

Off The Record (WO)
Mick Jagger/Tears For Fears/
Johnny Van Zant

Off The Record Special (WO)
George Thorogood

Rock Over London (RI)
Tears For Fears

Special Edition (WO)
Commodores

Star Trek (WO)
Eurythmics/Phil Collins/Boy Meets Girl

Star Trek Profile (WO)
Jack Wagner/Pointer Sisters

June 20

American Music Magazine (US)
w/Rick Dees

Country Report w/ Ron Martin (WRN)
Rosanne Cash/Hank Williams Jr.

Solid Gold Country (US)
Anne Murray

FRIDAY

June 21

American Music Magazine (US)
w/Rick Dees

Power Station

Country Report w/ Ron Martin (WRN)
Summer hits

Solid Gold Country (US)
Eddie Rabbitt/Hank Williams Jr.

NETWORK SPOTS

Brisk Jockeys

CBS Radio Sports is broadcasting the 117th running of the third leg of racing's triple crown — the Belmont Stakes — tomorrow (6-8) from Belmont Park. The broadcast, which begins at 5:20pm (ET) will include interviews with owners and jockeys, as well as race details. CBS sportscaster Win Elliot will anchor the network's broadcast, while New York Racing Association track announcer Frank Dwyer will call the race. CBS Radio's 1985 thoroughbred racing coverage continues Saturday, August 18, with the running of the Travers Stakes.

For further information call (212) 975-3774.

Private Party

The Westwood One Radio Network and Home Box Office will join forces tomorrow (6-8) to present an exclusive digital stereo simulcast premiere of "Tina Turner: Private Dancer." The simulcast, which features the Grammy-winning singer in concert, will be broadcast by more than 130 stations via the Westwood One Satellite Network and on several HBO cable outlets. The concert was recorded in late March at Birmingham, England's National Exhibition Center and features duets with guests David Bowie and Bryan Adams. A 15-minute interview with Turner, produced by Westwood One, will precede the interview.

For more information call (213) 204-5000.

Rock Query

MJL Broadcasting is introducing the hour-long "Rock Today," targeted to AOR radio stations. The show, which is scheduled to debut July 1, will combine 80% music with tour information, album premieres, and music news. Richard Neer and Carie Rawwyck will serve as hosts of the show, which will be delivered via satellite for more up-to-the-minute information. The show is also available on disc.

Contact (212) 245-5010 for more information.

NEWS & INFORMATION FEATURES

June 10-14

GENERAL INFORMATION

American Focus (FOY)
Buddy Ebsen (6/8-9)

Jim Bohannon Show (MBS)
Andrea Biaggi (6/15)

Ed Busch Talk Show (AP)
Buying a business/social strategies (6/8)
Bargain-hunting/leftist educators (6/9)

Computer Program (PRN)
PCs on planes/computer windows/literacy/programming

Health Care (PIA)
Asthma (6/9)

Larry King Show (MBS)
Malcolm Kushner/Bob Orben (6/10)
Ed Garvey (6/11)

Public Affairs (PIA)
Water (6/9)

News Blimp (PRN)
Freeze-dried dog/stun gun/cultural meals/how-to videos/rock star bio-pics

Public Affairs (PIA)
Walter (6/9)

Sound Advice (PRN)
Equipment placement/set-up/connections/hifi grounds/phasing

Waldenbooks Review (WO)
Alien Ginsberg/"Intimate Strangers" (6/14)
Stephen King/"Thin Within"

Radio Hotline (ASR)
I love your station/office party/Melvin/safari/actor

Stevens & Grdnic's Comedy Drop-Ins (ASR)
You weren't there/Sam & Joe's/bachelor cook/are you insane? honey I'm home



LABELLE AMI — Patti Labelle recently dropped by Syndicate's Los Angeles studios to guest host the Mother's Day segment of "Music Of The City." Pictured with Labelle (l) is program host J.J. Johnson.

Women's Day

RadioWest Productions will produce a series of half-hour documentaries based on this summer's United Nations-sponsored "Decade for Women" conference. The programs, which will air on 200 public and community radio stations beginning March 1986, will commemorate International Women's Day. The five programs, together with five eight-minute mini-documentaries which will be aired during such news programs as *National Public Radio's "Morning Edition"* and *"All Things Considered,"* will present the "realities and future dreams of millions of the world's women."

For more information call Helene Rosenbluth at (213) 392-8274.

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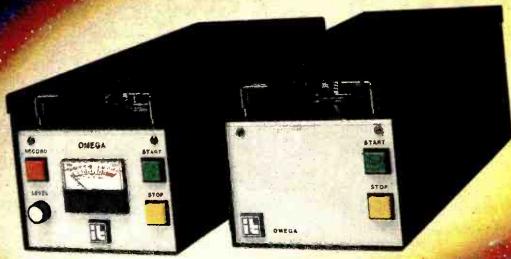


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The Sales-Programming Conflict

It's rare to find a radio station without a conflict of some kind between the sales and programming departments. These conflicts range from mild distrust to open warfare. Why are such struggles so common and what can be done to reduce their negative effects?

First of all, if there's destructive infighting between sales and programming at your station, it's the GM's fault. It's his or her responsibility to get results through other people, to coordinate all departments' efforts, and to manage conflict within the organization. If he or she isn't managing the conflict, pass this article on quickly, because no one else in the organization can or should try to resolve it. A sales-programming tussle can be very destructive.

Tug Of War

There are two basic reasons as to why this conflict crops up so often: 1) conflicting definitions of who a station's customers are, and 2) conflicting cultures endemic to the two departments.

The programming department typically defines a station's customers as its listeners, and the sales department often describes a station's customers as its advertisers and their agencies. From a marketing point of view, it's clear that the only perspective to have is that a station's customers are its audience — any other perspective is doomed to fail. Without listeners a station cannot attract advertisers for very long. Even if advertisers don't look at ratings and base their buying decisions on other factors, without an audience to hear their commercials, they can't get results. No results, no renewals.

In today's broadcasting trench wars, having a competitive product is of the utmost importance. This fact probably explains why in recent years more GMs have been coming out of programming and news instead of sales.

If a station hopes to win in the ratings battles, the PD should have control over both programming and promotions. The PD must be responsible for getting and keeping an audience, and must be given the GM's support for designing and implementing a programming strategy. If salespeople are highly critical of programming, they're more than likely using the programming department as a scapegoat for their underachievement. In cases of extreme criticism, the GM might have to remind the salespeople that it's much easier to find salespeople who can sell than it is program directors who can win.

"It's much easier to resolve conflicts if everyone agrees on the station's primary purpose — creating listeners."

Actually, programming-sales conflicts break out more often over promotions. Salespeople like to sell promotions because they create extra excitement for advertisers' products. Promotions can help salespeople make a clear differentiation between their station and others, and can help them close sales. I'm amazed, however, at the number of salespeople who seem to believe that all promotions are created equal and don't have any notion what their station's guidelines are for an appropriate promotion.

What salespeople should sell are

spot packages specifically designed to meet an advertiser's needs. Salespeople's functions are: 1) to create a differential competitive advantage for their station in advertisers' minds, 2) to manage the relationship with their advertisers, and 3) to maximize revenue on the station. All of these functions can be carried out regardless of a station's programming or promotions.

Cultural Differences

The other cause of conflict comes from the different cultures in programming and sales departments. In "Corporate Cultures: The Rites and Rituals of Corporate Life," Deal and Kennedy identify four different cultures that are prevalent:

- The tough-guy, macho culture — Made up of "a world of individuals who regularly take high risks and get quick feedback on whether their actions were right or wrong."

- The work hard/play hard culture — "Fun and action are the rules here, and employees take few risks, all with quick feedback; to succeed, the culture encourages them to maintain a high level of relatively low risk activity."

- The bet-your-company culture — "Cultures with big-stakes decisions, where years pass before employees know whether decisions have paid off. A high-risk, slow-feedback environment."

- The process culture — "A world of little or no feedback where employees find it hard to measure what they do; instead they concentrate on how it's done." A bureaucracy.

The authors' definitions fit the programming and sales departments like a glove. PDs bet their careers with each rating book. If they guess wrong with a format or expensive promotion that doesn't work, neither do they. Therefore, they are understandably sensitive

about anything that could affect their ratings. So they will fight hard to keep the programming and promotions congruent with what they think the station's image should be.

On the other hand, sales jobs are relatively free of big risks. Salespeople are typically not evaluated on getting or losing one order, but should be and usually are judged on their total sales activity. Salespeople can work hard, play hard, and be successful without having to risk their careers on one major decision. Thus, they have trouble understanding the importance of any one decision and will push for the PD to accept "just this one promotion. What harm can one little promotion do?" They don't realize that six other salespeople are bugging the PD for a dozen other little promotions that could run off the station's audience in full share-point chunks.

ASK WARNER — If you have a question about a radio management issue or problem and would like it discussed in this column, write or call me at 528 Patricia Lane, Palo Alto, CA 94303; (415) 322-8027.

Work It Out

How can these conflicts be managed? First, the programming and sales departments must communicate on a regular, in-depth basis. They should be close together physically and forced to interact as often as possible. The PD should attend a sales meeting at least once every other week to give a report on what's happening and explain policies and strategies. While the salespeople should be encouraged to take the PD on calls, the sales manager should be invited to jock meetings to explain how the sales department posi-



Charles Warner

tions the station to advertisers, as well as how it sells the station's sound and personalities.

Stations should also have a policy that no salespeople can offer promotions that haven't been approved in advance by the PD, and that only the sales manager will deal with the PD to try to get the necessary approval. The sales manager should understand the station's programming and promotion policy and be able to explain it to the salespeople.

Then the GM, PD, and sales manager must agree on the station's mission, strategy, and goals. These common goals must be communicated downward to each staff person. Finally, salespeople must be trained to understand their functions, station programming and promotion strategies, and the reasons behind these strategies.

As part of this increased communication and understanding process it's important that the GM create an atmosphere of trust and mutual goal agreement. He or she should act as a mediator for any disputes, encourage department heads to express their feelings face-to-face, and negotiate differences in decision-making and problem-solving meetings. After all, it's much easier to resolve conflicts if everyone agrees on the station's primary purpose — creating listeners.

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IMAGE & MARKETING

HARVEY MEDNICK

Passing The Baton At BPME

1985 marks the 30th anniversary of BPME (Broadcast Promotion & Marketing Executives). Founded in Chicago in 1956 as the Broadcasters Promotion Association (BPA), the organization has grown to over 1500 members and offers a variety of services, including a monthly publication, annual seminar, awards competition, resource center, and employment exchange.

This weekend marks "a homecoming" to Chicago for the annual seminar, so I spoke with the outgoing and incoming presidents of BPME about their achievements and objectives.

Outgoing President Lee Pocock

In assessing his term in office, Lee said, "I'm excited that in this past year, with the name change and with this year's convention, we've put more emphasis on marketing. That's one of the most significant accomplishments. After publishing a newsletter for years and years, we've introduced a brand-new monthly publication called *Image*. It will have a fresh look and be filled with ideas from a variety of areas and directions."

Lee complimented the efforts of his predecessor, Fred Bergendorff of KNX/Los Angeles, and mentioned that since both of them were from radio he had worked very hard to give added emphasis to our medium. "It's been a bit of a frustration," Lee conceded, "because unfortunately there aren't nearly as many radio marketing/

promotion people around as there are from television. About one-fourth of our membership is from radio, the other three-quarters are from TV, cable, or satellite companies.

Lee said he hoped that "the industry (radio) will recognize the role of the radio promotion person and accept that individual as well as they have in the TV industry, because there's just as much a need. Maybe it's only a cost factor."

Awareness Campaign

During his time in office, Lee established a series of research projects about promotion executives to provide information about salaries, job responsibilities, and other related areas. Lee revealed a personal crusade to "push the idea that, in order for the marketing guy at the station to be truly effective, he must be at the management level. If more promotion people begin reporting directly to the station manager and responding to that person in terms of the need for research, etc., we think that we're starting

to get our foot in the door towards our goal of seeing the promotion exec recognized as having great expertise in those areas."

Lee lamented that in the early history of radio the role of promotion person fell on the shoulders of an air personality who had been with the station for many years, and was relegated to handling public service materials. Now, however, Lee felt that the quality of the work submitted for consideration in the BPME's "Gold Medallion" award competition had risen remarkably, indicating that the level of ability among promotion talent had risen as well.



OUTGOING PRESIDENT — Lee Pocock, Director of Marketing and Promotion, KSL/Salt Lake City.

Significant Growth

As a final thought, Lee proudly noted that, "We're at 1500 members, which is significant growth over the past five years. I well remember, within my period of involvement, when we were looking at 500-600 members a few short years ago. As recently as New York and the 25th anniversary we hadn't even come close to the 1000-mark yet. We're continuing to grow and I feel good about that."

Incoming President Beryl Spector

Beryl is also concerned with membership. "Naturally, I would also like to see membership continue growing. The more members we have the greater the opportunity for sharing."

Beryl highlighted sharing as one of the major benefits she has found at BPME during her years of association. No doubt, there has been an atmosphere of isolation in many promotion departments, where, unlike programming, there are not a lot of people to interact with who share your common interests. For the third term in a row, a person with radio responsibilities is heading the Association. Beryl expressed the

desire to have more direct input from radio on convention program content, saying, "I like to put out a call for proposals that would not only suggest topics, but also panelists. That would also be helpful for radio's participation."

A New Radio Committee

"I'm planning to set up a radio relations committee which would look at all areas pertaining to radio. This committee will work with the membership person to study how we're going to build membership, and with the awards committee to get increased participation in the awards program. I know there is concern by radio people that there's not a lot for them at the seminar. Maybe this is one way to start to address that."

Her Personal Crusade

"One of the things I'm personally very much interested in is trying to get better newspaper coverage for radio." Beryl went on to discuss an early BPME board assignment when she conducted a survey that looked at what kind of coverage radio stations were getting in various markets. "We identified more radio columns than we ever thought existed, although there certainly aren't nearly enough of them." Noting that newspaper uses radio as a sales medium, Beryl said, "Obviously they feel there are a lot of people listening, but they're not covering it."

As a further goal she advanced the thought of seeing a radio tabloid appear in a newspaper. It was Spector's feeling that there are indeed enough programs and personalities to support such a local publication. In this regard BPME could serve as the catalyst for bringing a model project to many newspapers nationwide.

An Academic Focus

Certainly, we are all concerned with where the future promotion person is coming from. Beryl would like the association to work in this area by "helping to develop college courses, and getting the right young people interested through the formation of a scholarship program."

The Future

Beryl then outlined her program for the upcoming year. The plan focuses on four areas:



1) Increase membership, with an accent on radio.

2) Building greater newspaper awareness and radio coverage.

3) Heightened the image of promotion people, with an emphasis on direct-line reporting and responsibility to the general manager.



INCOMING PRESIDENT — Beryl Spector, Manager of Public Information, WMHT-FM & TV/Schenectady.

4) Arranging for a panel of GMs who came from the promotion ranks to appear on the 1986 seminar program.

"It's going to be an interesting year," said Beryl, "because I'm the first person from public broadcasting to hold the office. On the whole, I think BPME's progressed rather remarkably."

A Few Thoughts

From talking with Lee and Beryl, one gets a tremendous sense of their dedication to their organization and roles as promotion/marketing persons. I'll be reporting on the seminar activities in a couple of weeks. Here's to a banner year for BPME and to greater growth in its service to radio.

DATELINES

June 18

Radio Advertising Bureau, 18th Annual Workshop
"A Celebration of Radio Creativity."
Grand Ballroom, Waldorf Astoria, New York.

ONE YEAR AGO TODAY

- DKM BUYS PLOUGH STATIONS FOR \$62 MILLION
- LEE SIMONSON VP/GM AT WOR/NEW YORK
- BARRY MAYO VP/GM AT WRKS/NEW YORK
- LEE ARNOLD NAMED PD AT WLIZ/DETROIT
- JOHN HARE NEW VP/GM AT KIXX/DALLAS
- NEIL ROCKOFF PRESIDENT/GM AT WWNS/MIAMI
- BRUCE LUNDVALL HEADS MANHATTAN RECORDS
- JIMMY BOWEN OFFICIALLY PRESIDENT AT MCA/NASHVILLE
- #1 CHR: "Time After Time" — Cyndi Lauper (Portrait/CBS) (2nd week)
- #1 A/C: "Time After Time" — Cyndi Lauper (Portrait/CBS) (4th week)
- #1 BIU: "Tell Me I'm Not Dreaming" — Jermaine Jackson (Arista)
- #1 Country: "When We Make Love" — Alabama (RCA) (4th week)
- #1 AOR Track: "Dancing In The Dark" — Bruce Springsteen (Columbia) (3rd week)
- #1 LP: "Born In The USA" — Bruce Springsteen (Columbia)

FIVE YEARS AGO TODAY

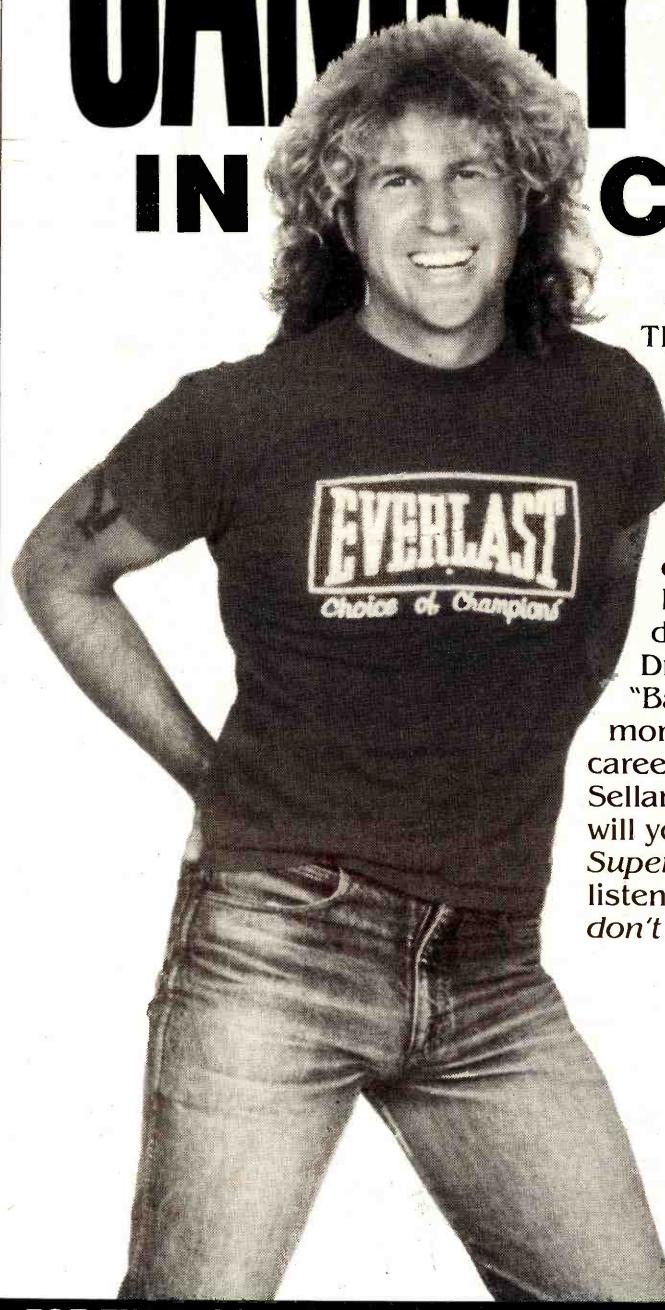
- RON PANCRATZ NAMED GM AT WJR/DETROIT
- LES GARLAND WEST COAST GM FOR ATLANTIC
- STEVE CASEY OPERATIONS DIRECTOR AT KUPD & KKKQ/PHOENIX
- #1 CHR: "The Rose" — Bette Midler (Atlantic)
- #1 A/C: "The Rose" — Bette Midler (Atlantic) (3rd week)
- #1 BIU: "Take Your Time" — SOS Band (Tabu/CBS)
- #1 Country: "My Heart" — Ronnie Milsap (RCA)
- #1 LP: "Against The Wind" — Bob Seger (Capitol) (12th week)

TEN YEARS AGO TODAY

- #1 CHR: "Love Will Keep Us Together" — Captain & Tennille (A&M)
- #1 A/C: "Sister Golden Hair" — America (WB)
- #1 Country: "When Will I Be Loved" — Linda Ronstadt (Capitol)
- #1 LP: "Captain Fantastic" — Elton John (MCA) (3rd week)

WESTWOOD ONE PRESENTS

SAMMY HAGAR IN CONCERT



SUPERSTAR CONCERT SERIES

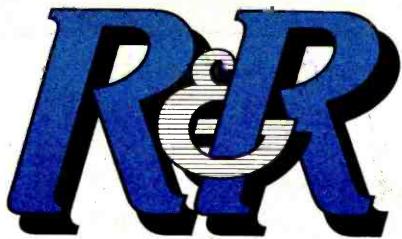
The Westwood One Radio Network's *Superstar Concert Series* proudly presents the pride and joy of Fontana, California — Sammy Hagar — the weekend of Saturday, June 8 in a blistering 90-minute performance recorded during his VOA tour. Join the Red Rocker and his band as they deliver smokin' versions of "I Can't Drive 55," "Two Sides Of Love," "Bad Motor Scooter," "Red" and more hot tracks from his decade-plus career. The SRO crowd at Fresno's Selland Arena yelled for more, and so will you! It's another exclusive from the *Superstar Concert Series*, the most listened-to concert series on radio, so don't miss it!

brought to you by



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

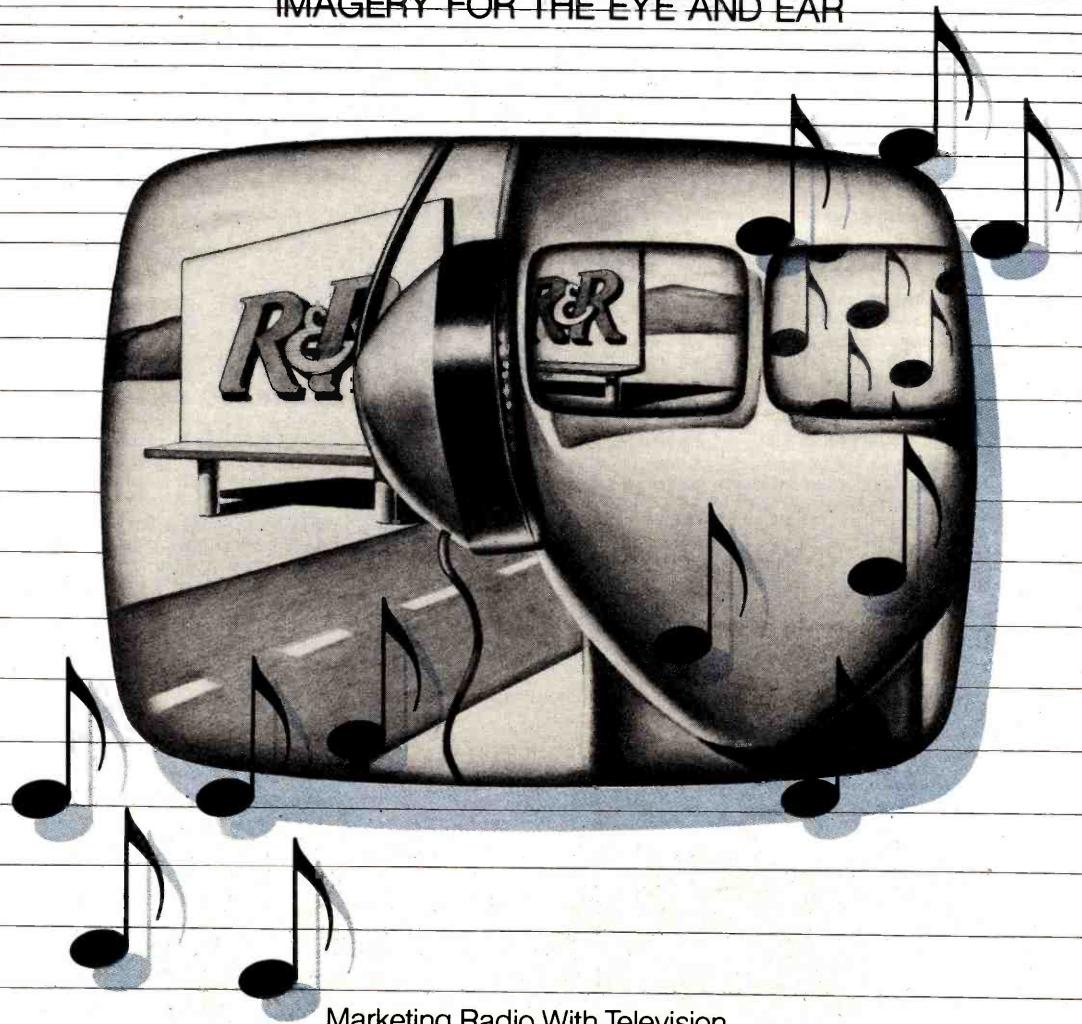
SPECIAL SUPPLEMENT



RADIO & RECORDS

PROMOTION & POSITIONING

IMAGERY FOR THE EYE AND EAR



Marketing Radio With Television

The Great Outdoors • The Jingle Jungle

Behind the Scenes at Film House

How We Turn Your Research Into Results

Every year you spend tens of thousands of dollars researching your market - defining your target demos, refining your product and doing the strategic planning to position your station in an ever more competitive marketplace. Then, if you're smart, you're one of the hundreds of radio stations across the U.S. and Canada that calls Film House to help implement your positioning strategy with the most effective TV spots available to promote radio stations.

A Better Mousetrap

But wait. Now there's an even better way to use Film House. More and more of our clients are calling us sooner. *Before* the research is done. They're inviting us to sit in on their focus groups and help plan their marketing strategy from square one. They're making us an integral part of their team. Only Film House has the resources and expertise to be involved in such a comprehensive way.

Forget the Clios

Even as the positioning strategy is being devised, we'll begin brainstorming production approaches. Then, using the experience of having produced over a thousand TV spots for radio stations, we'll design and produce spots that directly accomplish your goals. We know how to sell radio on TV. And while we're as "creative" as any agency, we're not hung up on winning awards. We just want spots that sell. In some situations, that may mean ads that have viewers so excited they actually call their local TV stations to find out when your spots are scheduled to run so they can tape them on their VCR's. (It's really happened to our clients - dozens of times.) In other situations it may mean a straightforward spokesman-type approach.

We Know What Works

The point is, we know what works, and *why*. We know you don't promote a market leader the way you do the #2 A/C in town. We know how to effectively launch a new format. Or play on the strengths of an established leader. We know what you can accomplish in one 30 second spot, and just

as importantly, what you can't accomplish. We understand your problems and your opportunities.

How'd We Get So Smart?

Simple. We've learned from the best. You. By working with the best minds in the radio industry, we've learned a lot. And by specializing in radio, we've had the opportunity to produce spots for dozens of different situations. Now, by taking us into their inner circle, our clients have taught us even more. They've made us better at what we do, and everyone has benefited. Everyone except the competition.

The Close

Call or write today for your copy of our newest demo reel. And let us know soon when your focus groups are scheduled. We're going to be doing a lot of traveling this summer.



Anatomy Of A TV Spot

Targeting With Sight & Sound

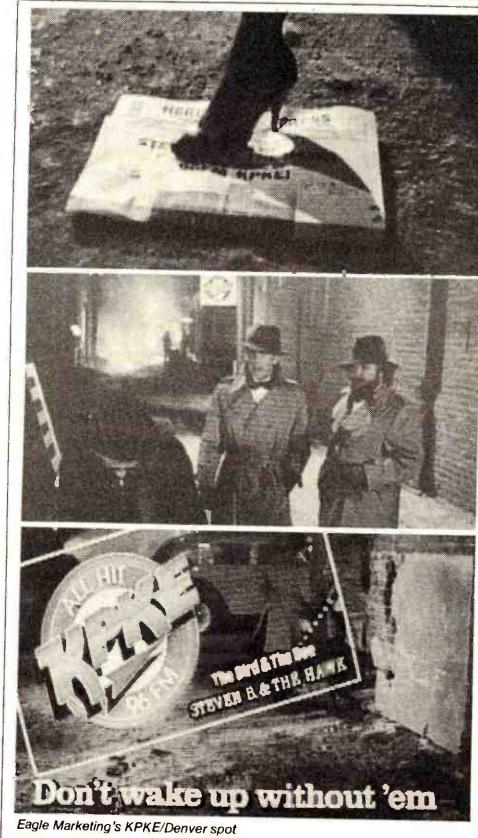
Paul Meacham
President
Eagle Marketing

Producing a television commercial for a radio station is no different from producing a television commercial for McDonalds. Both show a benefit, a promise, and a burst of information telling the people what you are.

The most important thing a TV spot can do for a radio station is identify a feeling about that station. Most radio stations play the same contemporary music and run the same advertising, but research indicates that people listen to radio for a lot of other reasons. These reasons might include the disc jockeys, or the call letters, or the station's power — and the TV spot has to get the people to tune in. The spot has to position the station, it has to communicate its imagery, and it has to sell potential listeners on the music, the jocks, and whatever else distinguishes it from the competition.

Leader Of The Pack

Stations that really set themselves apart, those stations that make themselves unique, are those that succeed. The job of the TV spot is to communicate these unique qualities, then let the people make their own decisions. The biggest problem with TV commercials for radio stations is that most broadcasters are convinced they



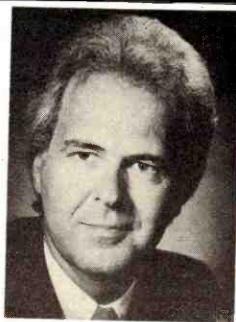
Eagle Marketing's KPKE/Denver spot

have to have those call letters up on the screen for 30 seconds, which places too many restrictions on the creative side. If everything is tied to slapping an idea or logo on the screen for a half-minute, you come up with a very boring spot. Thirty seconds of call letters destroys any creative ability to get the viewer's attention.

We all know that when the TV screen goes dark people get up and go to the bathroom. Instead of pointing out the commercial break and saying, "This is another commercial for radio," the spot has to do something to burst the clutter and hook the viewer. You also have to create an audio message that is just as strong as the visuals. People still will get up and walk out of the room, and they won't be able to see those call letters up on the screen. Call letters are important, but not all the time.

Hard Sell Or Soft?

Whether the hard-sell or soft-sell approach works best depends on the needs of each particular radio station. With some stations you only need to create an awareness of the station, while with others you really have to beat people over the head with the call letters. Selling the benefits of one station over another is very difficult to accomplish, like selling similar-tasting soft drinks. For example, the difference between Pepsi and Coke is largely perception, a perception that advertising creates. The advertiser has to create an awareness of some sort of difference between Coke, Pepsi, Mountain Dew, Dr. Pepper — and tell the viewer "hey, it's okay to drink my product." The taste for the product is created by the



Paul Meacham
advertising. If a viewer drinks a few Pepsis he is going to like it because he drinks it; the same will hold true for radio stations.

The Value Of Research?

A lot of radio stations spend a great deal of money on research, which is fine as long as the research doesn't get in the way of creative. The two should work together, striving for the same ultimate result. Too much emphasis on the research, however, can be devastating. Commercials don't always work as well as they test, and research can be misleading.

A great example of this is Avis's "We Try Harder" campaign. Every bit of research the agency commissioned told them that was the wrong approach. Every research company told Avis not to use that line because it was negative. But someone overrode that advice, and the rest is history.

Syndication vs. Custom

The primary advantage of a syndicated program is that it can be used across multiple markets. This allows for economies of scale and easier distribution. However, it may not be the best fit for every market or demographic. Custom programs are tailored specifically to a target audience, which can lead to more effective messaging and higher engagement rates. However, they require more resources and time to develop and produce.

MEACHAM/See Page 32

THE **PROMO BAG**

100% NYLON TOTE BAG

Dealer inquiries accepted

The Promo Bag is also available without any personalized logo printing.

For more information please call or write:

Dutchtronics
Dept. G • P.O. Box 452
Woodland Hills, California 91365
(213) 203-8294

... is an authentic-looking portable cassette deck/AM/FM radio unit, made of 100% silver quilted nylon (18" x 12" x 4") with shoulder strap and Velcro closure.

FOR YOUR PROMOTIONAL NEEDS HAVE US SILKSCREEN YOUR CALL-LETTERS OR LOGO ON THE BREAKERBAG.

STATIONS:

Black your "call-letters" all over town. Great for give-away items to call-in listeners.

RECORD COMPANIES:

The Promo Bag will be an eye-catching part of a press kit, or to promote a tour or new release.

The Promo Bag is ideal for your musical needs, school, travel, the beach, the gym or your cassette radio.



Anatomy Of A TV Spot

Meacham

Continued from Page 31

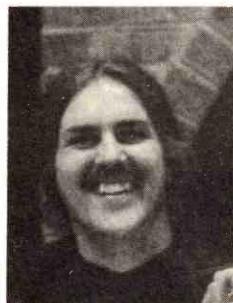
dicated TV spot is the cost. Somebody somewhere along the line paid a great deal of money for the original creative effort and production, and the savings are passed along to the next customer. Another advantage is that syndication eliminates a great deal of the risk. If a certain spot works for one station, nine times out of ten it will work for a similar station in another market. Everybody wants the secure feeling that what he's buying is effective and has a good track record, and there is a lot of chance involved in custom production.

The disadvantage lies in the fact that you can't zero in on a unique benefit or a unique position of a radio station. A syndicated spot is usually very general, with a simple change of the voice-over and a new logo on the screen. You have to live with the creative that was originally planned for another station's custom situation, and so many stations are similar in different markets that a syndicated spot can work quite well. But the unique selling position of the station is lost in the process.

Curt Hahn President Filmhouse

Very few serious radio stations are not using television as an integral part of their plan. At their most effective, some TV spots promoting radio stations have truly served to expose an excellent product. At their weakest, they have actually damaged the radio station. In either case, the key element radio stations need to consider is the importance of television in marketing their radio station.

Obviously, the station's product — its music — has to be in place before any promotion can be accomplished. Beyond this, however, the TV spot must be perfectly matched to the positioning and goals of the radio station. The good

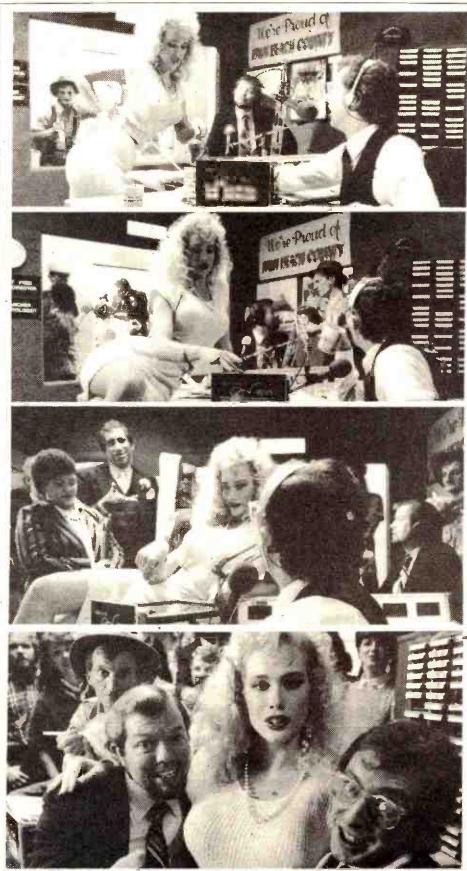


Curt Hahn

TV spots match these factors, and those that create the damage are those that promise something that the station does not deliver when the listener tunes in. This can actually have a negative effect.

The Good, The Bad, And The Ugly

Whether today's TV spots for radio are good enough to compete with other commercials is very subjective. A lot of people think of their competition as other radio or



Filmhouse's custom production for WNGS/West Palm Beach



WFON, Fon du Lac, Wisconsin chose an ESA-10 Broadcast Console

Because It's What Everyone Wanted!

"It's a comfortable board to operate. The ESA-10 allows my announcers to concentrate on their shows, not the console!"

Gregg Owens, P.D.

"It's a very accessible board . . . we don't have to stretch to operate it. Everything is within reach."

Jerry Bader

News Director

"We do personality radio here, and it's a relief to own a board that does most of the work for us—it's great!"

John Papenheim
Midday Personality

"Dollar for dollar the ESA-10 is the finest piece of equipment we've purchased. All of our staff is very satisfied with the console. It's really a pleasure to be able to talk so positively about a piece of equipment—it's not an everyday occurrence."

Paul Chasteen, G.M.

RADIO SYSTEMS INC.

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Call 800/523-2133 or (in PA call 800/423-2133)

local spots — but the real competition is the national advertiser. You are going to be in the same cluster with Coke and Pepsi, who are spending many times more on the production of their spots. Obviously the radio station spots as a group

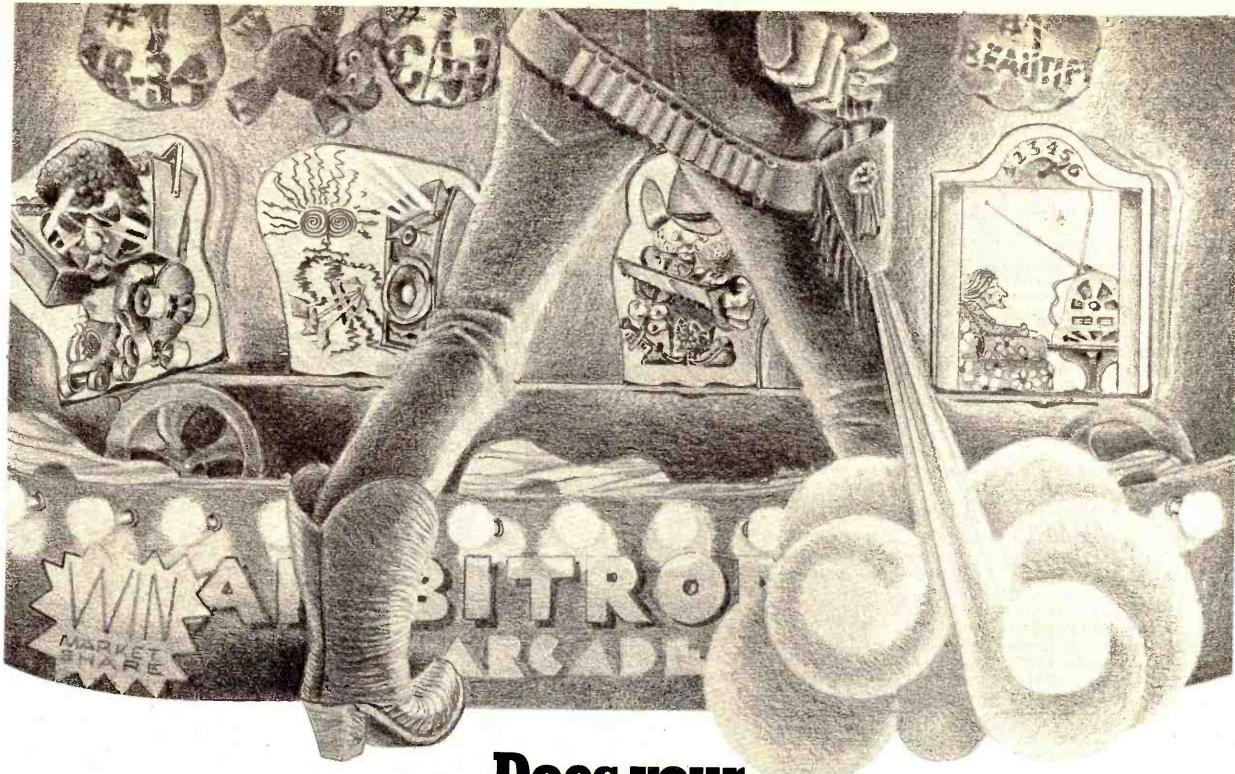
will lack the production values of most national TV spots — but this doesn't mean that they are necessarily less effective. Production values and flash and glitter are not necessarily what is going to best

HAHN/See Page 34

SPOTWISE
works for
WBCN-FM
Let SPOTWISE work for you.

Broadcast Marketing and Commercial Production
SPOTWISE
1170 Commonwealth Avenue, Boston, MA 02134
(617) 232-2002

TV Spots that work!



Does your audio processor hit your target audience... or shoot you in the foot?

Today, it seems that everyone wants to sound "different" to get their competitive edge. Unaware of the potential dangers, some managers and P.D.'s want their audio processing to produce that "different" sound.

Ten years ago, a few "superstar" engineers really *did* have the personal sorcery that made their stations sound *better* than the crowd—not just "different". But by now, most of the old "secrets" have been divulged. Our present-day commercially-available OPTIMOD® audio processors vastly outperform those "secret" contraptions of the past. So today, the quest to be "different" all too often ends in an ambush. Weird frequency balances, distortion, pumping, and fatigue are all waiting to trap the unwary.

How do stations fall into these traps? Because some of the same professionals who *program* their radio stations on the basis of extensive *research* choose and adjust processing on the basis of mere "gut feel". They may optimize processing for one receiver at the expense of others. They may fail to consider the unique limitations of automobile reception. There are countless pitfalls. Throughout, there is one common thread: processing is very often adjusted on the basis of *insufficient hard information*. We think that this is as reckless as letting the jocks loose in the record library without a format. Research is essential to get processing right.

At Orban, we do continuing, extensive research to enable us to produce the best possible product. This is expensive and time-consuming—that's why so few radio stations can justify it for themselves. Fortunately, we can afford to spread the expense over thousands of OPTIMODS®—and you get all the benefits when you own one.

The research results in designs which couple the latest technological concepts with a disciplined respect for real-world market conditions. We always reject any approach which results in superficial flash on some radios or program material at the cost of irritation and tune-out factors on others. Our research has let us limit the number and range of setup controls to make it easy for you to hit your target audience—without shooting yourself in the foot! Unlike processors which claim "incredible adjustability", with OPTIMOD®, you don't have to search for good sound (and maybe never find it)—it's already there!

OPTIMODS® are powerful, well-oiled weapons that let you get a sound that complements your programming, *without* the irritants. That's why OPTIMODS® are the predominant processors with ratings leaders in *every* format. And why Orban outsells its nearest competition by an overwhelming margin.

See your Orban broadcast products dealer for more information about OPTIMOD®AM Model 9100A or OPTIMOD®FM Model 8100A and its new 8100A/XT Six-Band Limiter Accessory Chassis. These processors are available in a variety of configurations to perfectly match your programming. And ask your dealer for a demonstration at your station.

Orban Associates Inc.

645 Bryant St., San Francisco, CA 94107
Toll Free, (800) 227-4498 In California, (415) 957-1067
Telex: 17-1480

orban

ORBAN PROCESSING KEEPS YOU COMPETITIVE

Anatomy Of A TV Spot

Hahn

Continued from Page 32
promote your radio station.

There is definitely no more effective method of demonstrating your product than television. If you have a new product in the marketplace (a new format or station), TV will obviously reach the greatest number of people in the least amount of time. It will also portray a good picture of what a listener can expect when he tunes in to that radio station.

Promoting an established station, however, can be an entirely different process. An established station presents an entire range of approaches, because you don't promote the leading radio station in a market the same way you promote the number two Country station in the market.

The Marketing Strategy

The key element is to let the agency take an active role in developing the marketing strategies of the radio station. In smaller markets the stations with smaller budgets are less able to afford the most sophisticated range of a company's services, but the major

market stations should consider the agency as an integral part of the team. The station should let the agency get involved in analyzing focus groups and market research, and help to contribute to the positioning statement for that radio station.

Market research is crucial. Still, as crucial as the research is, the next step — the implementation of that research — is even more critical. This is where things can start to break down, because most market researchers are not necessarily marketing strategists. Still, they may be actively positioning themselves as both, and as a result many research firms which are not necessarily qualified to implement their findings and create a strategy still pitch themselves as the company that does it all. Unfortunately, many radio stations which are not comfortable with interpreting data and establishing their market position go for this pitch.

Instead, they should be extremely involved in developing the strategy. All too often management is inclined to rely on research findings, mainly to justify the expense. Instead, these stations should inter-

pret the research, look at the recommendations, and decide what makes sense and what doesn't. Of course, the end result of this process is almost invariably a customized spot. Conversely, syndicated spots can be market-tested and offer less risk and lower cost. Because of this you will see more syndicated product in medium and small markets.

While custom product is usually preferable to syndicated spots, the claim that custom always outperforms syndication is not necessarily true. Certainly a custom spot that is perfectly targeted to the needs of a particular radio station will perform much better than a syndicated spot that doesn't understand its position — but the converse is also true. A well-produced syndicated spot can work, but often syndicated product is custom work that was horrible in the first place.

On the whole, successful syndicated spots at least have the benefit of having been tested in other markets. Custom spots produced by creative agencies may cost many times more — and possibly do more harm than good.

Bob
Benderson
President
Celestial Mechanix



Bob Benderson

the entire staff of your station. No one watches the commercial as carefully as the station's staff, and this is the most visible means to your own identity. When you feel that the campaign represents you as the best there is, you perceive your station as a winner.

Right On Target

The first step in any advertising is to scientifically define the target audience. This is where market research can be a useful tool. The station must have a clear idea of

what it wants to accomplish with advertising, and this is usually a result of its current position in the marketplace. For example, the number one station must take a defensive position to at least maintain its current status and possibly go after an even broader section of the audience. It cannot back off on advertising and assume that good programming alone will keep its listenership; mid-range and weaker stations within similar formats will be taking the offensive and will be hot on the heels of the number one station.

So why advertise on TV? Because it is possible to be heard above the noise. Too often, a station's advertising falls prey to departmentalization, with everybody putting in his own little pitch or, worse still, participating in infighting between the station and the advertising agency. A station's advertising must be a single-minded, relentless effort, an effort that should be reinforced in all media.

A solid campaign that is done right and given the proper exposure can motivate and inspire

BENDERSON/See Page 36



HARRIS PX-91 PHONO PREAMP

- Split equalizer meets stringent dynamic requirements not addressed by common static specifications.
 - Polypropylene equalization components insure impeccable transient response.
 - Unmatched immunity to RFI and other extraneous signals.
 - Adjustable cartridge loading and high accuracy equalization of +0.25 dB from ideal RIAA curve provide optimum dynamic performance.
 - Performance commensurate with Technics SP-10MKII turntable.
 - Unmeasurable transient intermod and dynamic distortions assure faithful reproduction of demanding cuts, such as the cannon shot in Telarc's special recording of the 1812 Overture.
- Buy the best—the Harris PX-91 "Mastering Quality" Phono Preamps...for your "best shot".
- Contact Harris for the rest of the facts. Harris Corporation, Studio Division, P.O. Box 4290, Quincy, Illinois 62305-4290. 217-222-8200.

 **HARRIS**

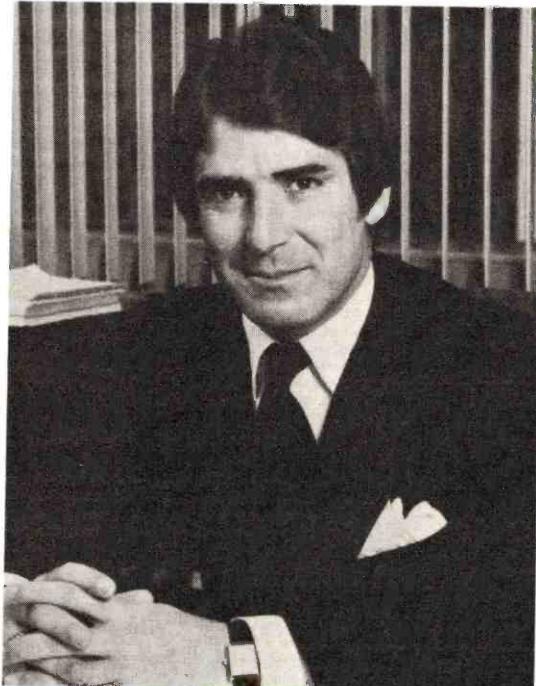
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TV Spots that work!

A TRIBUTE TO TONY SCOTTI



MUSIC INDUSTRY
for the CITY OF HOPE

THURSDAY EVENING
JUNE 27, 1985
CENTURY PLAZA HOTEL
LOS ANGELES, CALIFORNIA

HONORARY CHAIRMAN
WALTER YETNIKOFF, PRESIDENT, CBS RECORDS GROUP

DINNER CO-CHAIRMEN
BEN SCOTTI, PRESIDENT SCOTTI BROTHERS PROMOTION
JOHN MASON, MASON AND SLOANE

ENTERTAINMENT CHAIRMAN
STAN MORESS, PRESIDENT VARIETY MANAGEMENT
DIVISION, SCOTTI BROTHERS, MORESS
AND NANAS ARTIST MANAGEMENT.

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE MEDICAL CENTER

GENTLEMEN:
Please reserve _____ table(s). (10 persons to a table)
or _____ places for the dinner honoring TONY SCOTTI.

Contribution: \$600 per Couple—\$2,500 per Table.
I cannot attend the Dinner but please list me as a contributor.
(Check one) Founder (\$1,000) Patron (\$500)
 Sponsor (\$300)

ENCLOSED PLEASE FIND A CHECK FOR: \$
(Please print or type)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
MAIL TO: TONY SCOTTI TRIBUTE - c/o CITY OF HOPE
208 WEST 8TH STREET, LOS ANGELES, CALIFORNIA 90014

TRIBUTE JOURNAL RATES (PLEASE CHECK APPROPRIATE SELECTION)			
<input type="checkbox"/> BACK COVER	\$10,000.00	<input type="checkbox"/> SILVER PAGE	\$1,500.00
<input type="checkbox"/> INSIDE COVERS	\$ 7,500.00	<input type="checkbox"/> WHITE PAGE	\$1,000.00
<input type="checkbox"/> PLATINUM PAGE	\$ 5,000.00	<input type="checkbox"/> ONE HALF PAGE	\$ 800.00
<input type="checkbox"/> GOLD PAGE	\$ 2,500.00	<input type="checkbox"/> ONE QUARTER PAGE 6 1/2" x 9 1/2" (vertical)	\$ 500.00
		<input type="checkbox"/> ONE QUARTER PAGE 4 1/2" x 5 1/2" (vertical)	

ESTABLISHING THE SCOTTI BROTHERS MUSIC INDUSTRY
RESEARCH FELLOWSHIP

IMPORTANT: Finished page size is 8 1/2" wide (horizontal) by 11" high (vertical)
Add 1/8 inch for bleed areas.

Please Print or Type DATE _____

PERSON/FIRM _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AUTHORIZED BY _____

TITLE _____ TELEPHONE # _____

SOLICITED BY _____

CHECK ENCLOSED PLEASE SEND BILL

MY AD COPY SHOULD READ:

PRINTERS DEADLINE JUNE 6, 1985

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
MAIL TO: TONY SCOTTI TRIBUTE - c/o CITY OF HOPE
208 WEST 8TH STREET, LOS ANGELES, CALIFORNIA 90014

Anatomy Of A TV Spot

Benderson

Continued from Page 34
seconds with sheer entertainment value.

The spot has to create an emotional appeal by outlining specific benefits the viewer can expect to get from tuning in.

The viewer must be able to identify the call letters and dial position of the station. This is achieved by burning them into his mind at dramatic peak points in the action.

Most important, all of the above must be presented in a memorable manner so as to create an almost visceral bond within the viewer, a bond between the audiovisual message he is receiving and the station's call letters.

Imaginativituation

Once these decisions are made, science and research disappear. This is where imagination, creativity, and gut intuition take over. This is also the point where we lock ourselves in dark, padded rooms for days on end and go crazy. Every year there will be a new hit spot; it will be at the vanguard of current styles and trends, and we



CMI's "Voyeur" syndicated spot

all do our best to make it ours.

Every card in your hand (from TV spots to outdoor) must be played to its fullest advantage at all times. You can't skimp on the quality or quantity of the air time you buy and expect a commercial to perform to its fullest potential. The choice of time must be consistent with your target audience.

Radio cannot be sold as a com-

modity. Unlike most products, radio is not a service or good. It doesn't cost anything. Radio is something that affects the quality of life. Radio is entertainment — ethereal, ephemeral, and ubiquitous — and it asks only for your attention. A successful radio spot can be likened to a movie trailer: an enticing sample of images and sounds indelibly associated with



Mid-Day Air Personality—Susan Madsen

WKKW, Clarksburg, West Virginia chose an ESA-10 Broadcast Console

Here's Why . . .

"The ESA-10 console is designed with the engineer in mind. All inputs and outputs are clearly marked and are easily accessible. An extremely easy console to install."

Bob Ice
Chief Engineer

"Our new ESA-10 console is designed for the operator . . . the layout of remote starts, timing clocks, and level indicators allows for easy, "FAST" operation. Our on-air production never sounded better."

Bill Dunn
Operations Manager

"Believe me, we shopped around. We needed a board that would hold up and not become obsolete tomorrow . . . and it had to be in the right price range. I think the ESA-10 was the perfect choice."

Mike Simons
General Manager

RADIO SYSTEMS INC.

5113 West Chester Pike • Edgemont, PA 19028 • 215/356-4700
Call 800/523-2133 or (in PA call 800/423-2133)

your call letters. TV can create a dramatic fusion of sight and sound, which print and outdoor cannot capture. They only serve as mute reminders of your call letters, and they do not associate the sound of your station with your call letters. Television is the only medium capable of making that association.

While the medium of television can get your station into the eyes and ears of potential diary-writers, the visual dramatics of the spot are what gets your station into their minds. That is the power of television. Once you've done that, additional use of print and billboard promotions help keep your station in people's minds.

Risk And Reward

There are many uses for both syndicated and custom spots, and neither will replace the other as much as they will compete with each other. For example, syndication gives stations a lot of choices they don't always have with custom spots. A syndicated spot has a track record. It has been tested in the heat of the marketplace, and a station can see the spot and analyze its track record before it writes the check.

Custom spots are often cluttered with a lot of different pitches that may sound good on paper, but present considerable risk because the execution doesn't really live up to original expectations. Locally-produced spots often get lost against dramatic and focused national advertising.

Syndication can also provide spots that address national trends in taste and styles that may not be apparent in the market research of a specific station's ADI. Because the costs of a syndicated spot are distributed over many markets, the spot can have a tremendous amount of production value — which is important when you consider the deluge of slick spots that come from national advertisers, and are written by the country's best agencies. That is what your spot is going to have to compete with.

Richard Getz
Director/Sales
Spotwise Productions

Television is the absolute best medium to advertise a radio station. There are many times when a radio station wants to vary its promotional mix, and television offers the greatest visibility of any medium. It is the only medium where the audience can sample the advertised product.

The biggest problem with radio stations and television, however, is that they don't spend enough money on television, and what money they do spend may well be spent wrong. Not only does the station have to buy its time carefully, but it also has to spend its production budget carefully. Too many stations think the entire force of television lies in frequency and placement, but this is not wholly true. If you spend \$300,000 to expose a message that is boring, ineffective, or improperly targeted, you have wasted a hell of a lot of money.

Re: Scheduling

Instead of sinking everything into a heavy schedule, a station should take part of that budget and put it into production. You have to create an effective commercial that breaks through the clutter — many radio spots are so boring that they don't break through the clutter of a two-minute break. Your spot is competing not just with other radio stations, but all the other advertisers with the top agencies in the country — the Budweisers, Cokes, Pepsis, and Doritos. Your spot has to stand out, and for this reason — and others as well — a custom-produced spot has many advantages over syndicated product.

GETZ/See Page 38

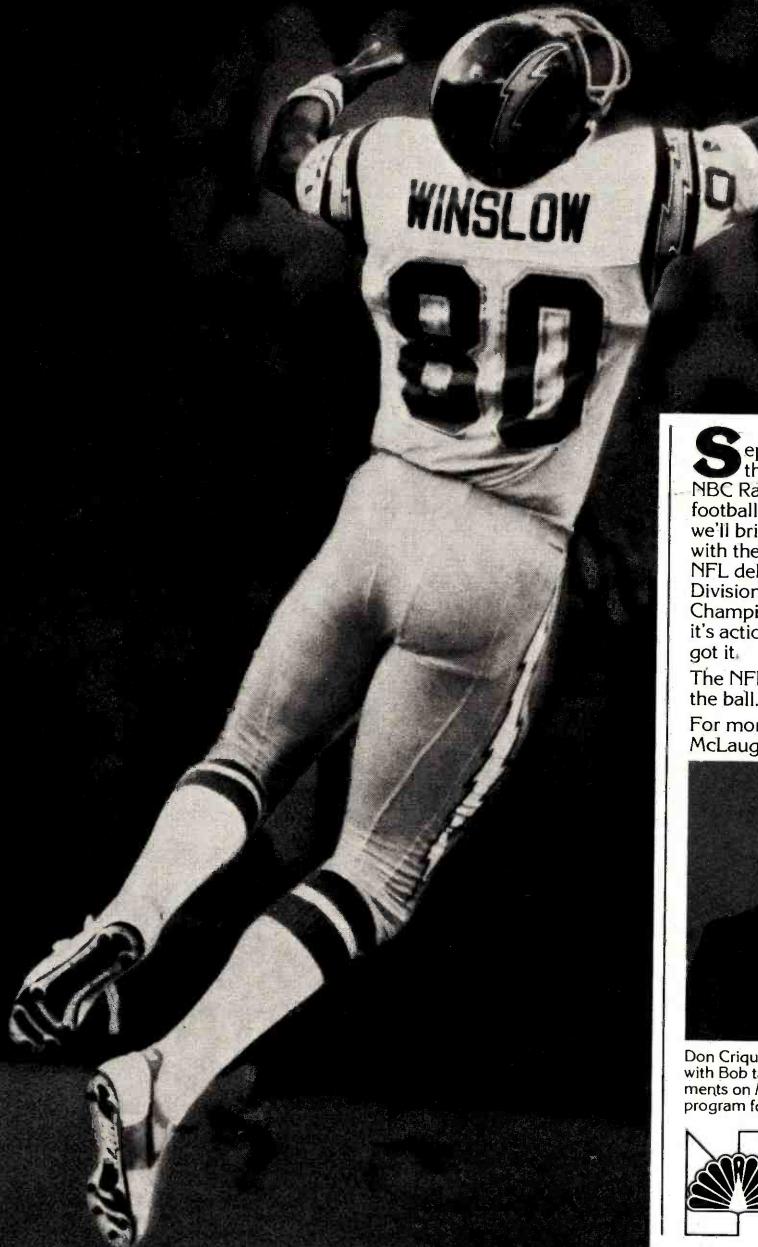
SPOTWISE
works for
WAVA-FM
Let SPOTWISE work for you.

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(617) 232-2002

TV Spots that work!

DON'T DROP THE BALL!

HIT PAYDIRT WITH THE NFL ON NBC RADIO.



September 9th is closer than you think. That's when the NFL and NBC Radio kick off a great season of football action together. Each week we'll bring it all home to your listeners with the punch and color that the NFL delivers. Regular Season. Divisional Playoffs. Conference Championships. Super Bowl XX. So if it's action your audience is after we've got it.

The NFL and NBC Radio. Don't drop the ball. Carry it.

For more information call Deborah McLaughlin today at (212) 664-4456.



Don Criqui and Bob Trumpy will call the action, with Bob taking listeners' questions and comments on *NFL Live*, an innovative sports call-in program following each game.



**NBC
Radio
Network**

Anatomy Of A TV Spot

Getz

Continued from Page 36

Syndication does have some advantages, the foremost being reduced cost. To paraphrase Lee Iacocca, "If you can find a better syndicated spot, buy it." Syndication can work well in a number of situations, but the biggest sin is to decide three weeks before the book begins that you need a TV spot. You can't just say, "Okay, we're gonna do TV, and the flight starts at the beginning of the month, so let's buy a syndicated spot." Being on TV simply for the sake of being on TV isn't going to do you much good.

The Lifestyle Connection

Communicating a benefit to the audience is the key ingredient to a TV spot. Associating this benefit with an enjoyable situation, or a particular person that the audience may identify with, is an excellent way to achieve this. Studies show that the commercials that work best are those to which people can relate, and creating a commercial that will allow a viewer to project himself into that situation will help communicate the product's benefit.



Richard Getz

You can create a lifestyle spot which the audience can relate to. If the people in the spot are having fun listening to your station, and are deriving some benefit from this activity, the viewer will want the same benefit — and, you hope, tune in.

Objectivity

When we set out to create a spot we have a list of particular ques-

tions we ask the client station. We also have a general plan that outlines the ultimate objective of the campaign, and we discuss with management just what they intend to accomplish with their spot.

Sometimes, of course, the reverse of this is true. They tell us what they want to get out of the TV spot — they may want to build cume, they may want to build their time spent, they may want to promote a particular daypart, or they may want to promote the music that they play.

Again, this is where custom spots are important. If a station has a list of ten objectives it is trying to achieve, it is very difficult to find a syndicated commercial that will do it all. A custom spot may not necessarily be able to satisfy all the elements either, but it can achieve more direct goals than simple syndicated product.

Still, syndication does have its place, and many stations can be well-served with a syndicated spot. The problem, however, is that stations generally go about it wrong. They contact the companies that have a good reputation for quality product, then they grab a research group to test a few spots. Some of



Spotwise Productions' spot for WAV-A/Washington.

CREATIVITY Makes The Difference.

It's never easy.

But it's always worth the effort.

Because creativity is what makes you the best.

For ten years, we've been producing the most creative ID's, commercials, and TV spots in broadcasting. And thanks to you, JAM is heard everywhere... coast to coast and around the world. Our dedication to creativity and quality continues. Because *you* can tell the difference.



Hear what's HOT right now!

Call 1-800-JAM-DEMO

toll free (outside Texas).

Or for more information call us in Dallas at (214) 526-7080.

© 1985 JAM Creative Productions, Inc.

the spots test well for retention, and the GM and PD immediately think those spots are the best of the bunch. They don't bother to test the retention on call letters and dial position, and in the enthusiasm to get a spot on the air miss out on a very important part of the process.

Ultimately you have to look at the long-term benefits of the spot.

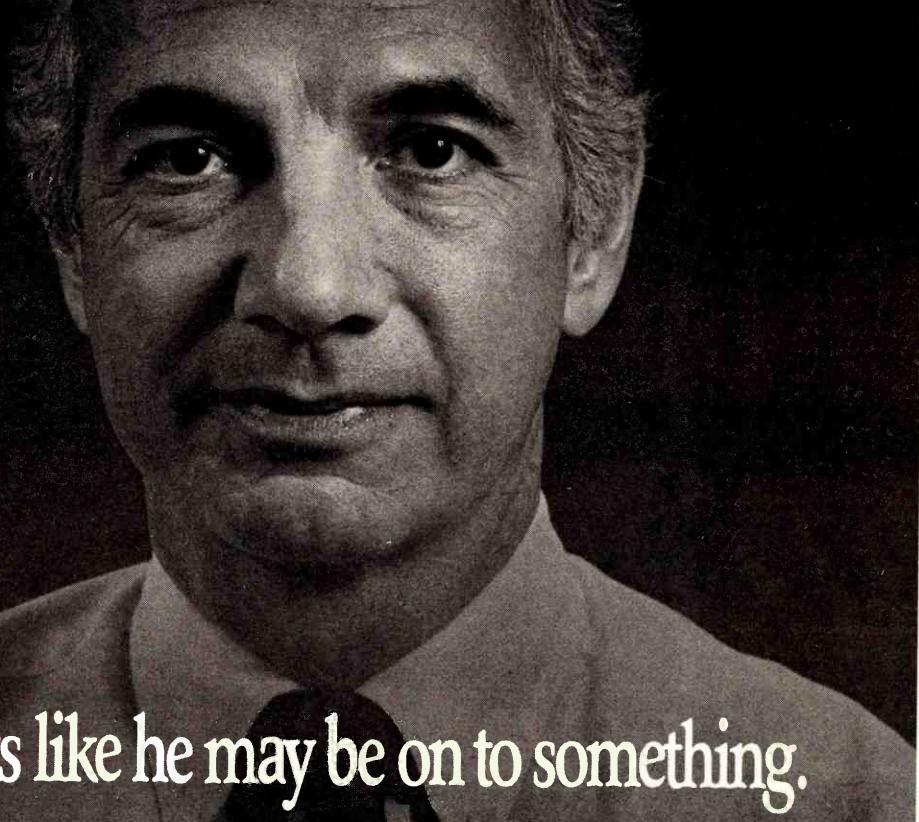
Your campaign should be well-thought out, well-produced, and creative. It has to be targeted specifically to your needs and objectives, and it has to promote — when possible — user benefits. Most important, however, is the quality: a bad spot seen a lot is going to hurt you, and a fantastic spot only has to sell the audience once.

SPOTWISE
works for
WBAL-AM
Let SPOTWISE work for you.

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(617) 232-2002

TV Spots that work!

Ron Nessen thinks the best way to get affiliates is to offer aggressive reporting, flexible schedules, targeted news products and a satellite connection.



It looks like he may be on to something.

He is. As Vice President, Mutual News, Ron's leadership gives our news team an edge. His background as broadcast journalist, editor, author, and former presidential press secretary means he knows how to deliver substantive radio news.

Just the way affiliates want it. Proof: over 800 carry the Mutual news product. And the list is growing fast.

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

News is news, you say? Ask your listeners. Ask them where they tuned to hear reports from the *first* radio correspondent to reach Grenada after the U.S. invasion.

Mutual.

Or where they heard reports on the condition of President Reagan from the *only* reporter at the operating room after the assassination attempt.

Mutual.

The Mutual Radio Network regularly

beats the TV networks and wire services on big stories. Like the plans to send Marines to Lebanon; the evacuation of dependents from Beirut; the resignation of James Watt.

Sure you can take your radio news from the TV networks, but what are you and your listeners really getting? Often just warmed-over television news.

OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows no scheduling options.

We also offer "Lifestyle" news and features — targeted to younger listeners — for up to 3½ minutes at the :55 mark, plus the news magazine "America

in the Morning," business reports, and closed circuit updates and special reports that you can broadcast directly or incorporate into your own presentation. You choose the combination that best fits your format.

HOW ABOUT A FREE SATELLITE DISH?

We'll help you deliver the news with a free satellite dish. It'll provide you with our regularly scheduled programming and, simultaneously, continuous live coverage of fast-breaking news events and special short-form updates.

Nobody else offers anything else like it.

When you want *radio* news, come to the *radio* network. To learn more call Mutual Station Relations at (703) 685-2050.

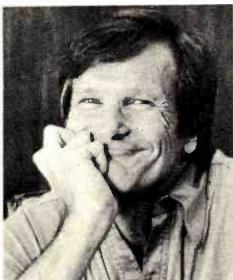
Mutual's on a Roll.

Anatomy Of A TV Spot

Chuck Blore
CEO
Chuck Blore &
Don Richman, Inc.

Most people who do not already listen to a particular radio station are going to get their primary exposure to that station via television. It is the power of television, then, which will entice the potential listener to tune in, to intrigue him or her with some kind of promise. This can be the promise of better music, or funnier personalities, or more news, but it has to be a promise that will make the TV viewer try the station.

An important corollary to this, however, is that the product has to be as good as the commercial. A good television spot will get a per-



Chuck Blorea

son to try a station, but if what he hears doesn't measure up to what he saw — forget it. TV is important to increased ratings, but only because it echoes what the station is like. The listener has to keep coming back for more.

The Target Approach

It is also important to remember that, just as station formats appeal to certain target groups, so should the TV spots. Trying to appeal to the mass TV audience would be just as damaging as trying to appeal to the mass radio audience. A scattered, generalized approach will yield a scattered, generalized

response. On the other hand, if a spot zeroes in on the target audience and says "tune to us, we promise you this," they will respond and try the station.

The greatest key to successful advertising is creating a situation which the audience finds comfortable and appealing. Several years ago the beer industry conducted an intensive study and found that what sells their product is if a person likes the guy selling it. Today virtually all beer advertising you see places everyday people in situations everyone would like to be in, with people they would really like to know. The word is "relatability" — if you can relate to these people you can get them to buy your brand of beer. The same thing can be done with radio stations.

Ask any program director what the main product of his station is and he will probably say "the music." Ask management the same question, and the reponse will be "advertising." Stations might be providing their listeners with music, but they are selling commercials. The fact is, commercial radio stations are in the advertising business first and the music business second.



Chuck Blore & Don Richman Inc.'s spot for KMEL/Los Angeles

Guts Or Statistics

Market research is complete nonsense, because the only thing that can be researched are those commercials or ideas that already exist. The great American audience is overcommercialized, and the only thing they are familiar with is what they have already been exposed to. Therefore, the traditional stuff is going to get a high response in any kind of a testing situation. All a good commercial should do is make sure that every penny spent for TV time is worth it. Television time is expensive, and that 30-second commercial has a lot riding on it.

product and everyday routine of the station that they are afraid to take the chance of doing something new. Instead, they have to accept the fact that syndication and production companies are in the business of creating commercials — and they are not. Management should check the track record of whatever company they choose, then hire them and let them do what they do best with as little input and interference as possible.

Steve Ewing
Vice President
Tour de Force

There is a pervasive feeling in advertising that a commercial has to motivate the viewer. Our philosophy, however, is that the smart advertiser should not invest so much time and money on motivation as he should in terms of recall.

The Numbers Racket

Radio broadcasters are involved in a day-to-day numbers game. To some degree they can control how their hand is played, but because the ratings companies determine

EWING/See Page 42



CART'EM UP ON AA-4!

AKA AA-4. CARE

AUDIOPAK AA-4.
FOR STATIONS WHO CARE
ABOUT HOW THEY SOUND.
A Division of **AMERICA'S MUSIC**

CAPITAL MAGNETICS PRODUCTS
6902 Sunset Blvd.
Los Angeles, CA 90028
(213) 461-2701

93%

**OF BROADCAST
ADVERTISING
DOLLARS
ARE SPENT
URINATING
INTO THE WIND!**

Only 7% of people polled could recall an ad
they'd just seen five minutes before.

(NEWSWEEK 3-26-84)

Don't take chances!

Your commercial must be memorable in a positive manner,
and give the audience reason to turn to your station.

That's what we do. Best.

Consider the odds. Don't take chances!

Call Hal Bedsole at —

Chuck Blore & Don Ridman Inc.

1606 N. Argyle, Hollywood, California 90028

(213) 462-0944 · (800) 443-2020

Anatomy Of A TV Spot

Ewing

Continued from Page 40
the rules by which these stations have to play there are a lot of variables. This is fine if you are the sort of person who believes everything you read in a ratings book, but history suggests that there is a lot in those reports that are just not true. Some stations are reported when they really aren't being listened to, and the key to this is not to motivate people to listen but to get them to say they are listening.

Unless a station is battling for exclusive cume, there are a lot of other stations out there competing for a small chunk of the radio pie. The exclusive cume denotes those listeners who listen day in and day out to one radio station, and these people aren't going to enter another station in a diary (nor is a commercial going to motivate them to turn the dial). Thus, advertising should be directed to the everyday listener — that person who constitutes most of the shared audience. The average listener tunes up and down the dial, and the TV commercial is targeted to get these people to think of a particular station when that hand turns the dial — or enters call letters in a book. A



Steve Ewing

station that can get that primary response will win the battle whether those people listen or not.

Consequently, if a station presents an idealized image that people absolutely, positively identify with, they will want to listen — or at least say they are listening.

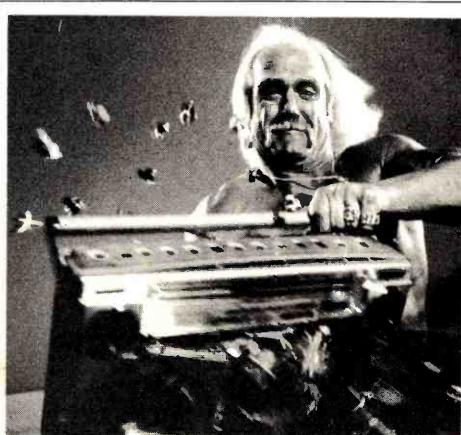
The Research Factor

An old adage says that a little knowledge is a dangerous thing, and this is especially true in the area of research. A lot of idiots are running around proposing to do re-

search on how a station can motivate listeners to tune in. Some of these researchers may be competent and might offer some valuable input, but a GM with his head screwed on straight has a better feel for the market and his station than all the research companies combined.

When researchers start running the radio stations, then the radio business is in big trouble. A smart GM didn't get that way by following research, and if I were running a station, before accepting everything as truth I would want to know just what went into the research a company was proposing. I would want to know how the research was done, exactly what the sample size was, and how the findings balance against what has happened in similar situations in other markets. I would want to talk to other programming people and before I made any decision on advertising I would also make pretty damn sure that the research people knew what the hell they were testing and were asking the appropriate questions.

A lot of people have a misconception that a TV spot for a radio station really has to hammer home



Hulk Hogan smashing a radio in *Tour de Force's* "Destroyer" spot.

the call letters. It certainly helps to have that call letter retention, but you don't need to go overboard. A spot with a little imagination and creativity sells better than a spot that simply features 30 seconds of call letters. If call letters were the key we producers would be out of business, because all they would have to do is show a slide with the call letters on it.

Off-The-Rack Or Custom-Tailored?

There has long been a debate over the advantages and disadvantages of custom vs. syndicated commercials. The fact is, there are many times when syndicated work is produced to meet a need shared by stations in more than one market, and in these cases the spot works fine. Many syndicated spots meet a need that custom production wouldn't necessarily do a better job of accomplishing.

For every station that successfully uses a syndicated spot, however, there is probably a square peg in a round hole — some guy

who says, "I simply have to be on TV, so I'll buy this." And he buys the wrong spot.

Syndication gets a bad name by a lot of people who think they need to be on TV, then decide to scrimp and save and do a really schlock job. They buy cheap time in the middle of the night, and when the book comes out and they see how badly they've done they say, "Well, we tried a syndicated spot two years ago, and it didn't work for us."

State Of The Art

In general there isn't a lot to get excited about in the field of TV spots for radio. Once in awhile you see a great spot which, usually, will not be a syndicated spot. The great spots come from the great budgets, great marketing objectives, and great creativity, and I would like to see more of it. Our company does a lot of syndicated work, but I would love to see a station turn out absolutely fabulous custom spots. I'd rather be beaten by a great custom production than a run-of-the-mill syndicated piece.

Your Country's Calling.

Music Country Radio Network
puts your listeners on the line with their favorite country music stars.

Music Country Radio Network has it all! The winning mix of country music and information, with call-in conversations between your listeners and country music's biggest stars...all live from Music City!

With Music Country Radio Network, you'll have quality programming all night long at lower cost...the kind of programming that draws regular listeners, builds audiences, and boosts ratings. Your nights will be more sellable, and the results will show...in your bottom line!

Music Country Radio Network is the only program of its kind and the only place to be in the country at night. Call for detailed information today!

For more information, contact Jeff Lyman at (615) 889-6595.



SPOTWISE
works for
WJMK-FM
Let SPOTWISE work for you.

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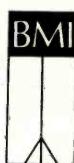
TV Spots that work!



Nothing attracts an audience like BMI music.

Playing BMI music will get you noticed. We give you easy access to more than a million songs, with attention-grabbers in every music format. Hundreds of BMI songs have been broadcast more than a million times each. In fact, most of the music played on radio is licensed by BMI.

To keep your audience tuned in, you need plenty of great songs to play. That's where BMI comes to the rescue, again and again.



Wherever there's music, there's BMI.

PROMOTION & POSITIONING

Radio: The Great Outdoors

The image displays four distinct radio billboards, each featuring a unique outdoor-themed design:

- KHTS 97.1 FM (Top Left):** This billboard features three license plates reading "GREATEST '60 HITS", "GREATEST '70 HITS", and "GREATEST '80 HITS". Below them, the slogan "YOU OUGHT TO HEAR US NOW." is followed by the station's call letters "KHTS 97.1 FM". The text "GANNETT OUTDOOR" is visible at the bottom left.
- WFLA (Top Right):** This billboard is titled "JET TRAFFICOPTER REPORTS" and features a graphic of a jet flying over a road. The station's call letters "WFLA" are prominently displayed in large, stylized letters, with "FM93 AM97" below it. The text "POSTER - KLEISER" is at the bottom right.
- KFMB Radio (Bottom Left):** This billboard has a baseball theme, with a banner reading "CATCH THE GAME ON US!" and the station's call letters "KFMB" in large, bold letters. A baseball and the word "MORES" are also part of the design. The text "GANNETT OUTDOOR" is at the top left.
- 102 1/2 FM (Bottom Right):** This billboard promotes "A TOUCH OF JAZZ" from 9PM - MIDNIGHT MON-SAT. The station's call letters "102 1/2 FM" are at the top, followed by "PRESENTS" and the show title "A TOUCH OF JAZZ". The text "POSTER - KLEISER" is at the bottom right.

Each billboard is labeled with its respective station name and location in a small font at the bottom right corner: "KHTS/Los Angeles", "WFLA/Tampa", "KFMB/San Diego", and "WAVE-FM/Sarasota, FL".

REPLACE YOUR CONSOLE BEFORE JUNE 30TH AND THE MONITORS ARE FREE.

For a limited time,* you can replace that old worn-out board and get a free pair of control room monitors thrown in.

That's right. Order any of the six UREI 1600 Series Stereo On-Air Consoles, and we'll ship you a pair of JBL 4401 monitors absolutely free.

For complete details on our no strings attached deal, contact your authorized JBL/UREI broadcast dealer or simply fill out the coupon in this ad and drop it in the mail today.

My old board is on its last legs and I think it's time to step up to a UREI console. Besides, your free monitor deal is too good to pass up.

Name _____

Station _____

Address _____

City _____

Phone () _____

Title _____

AM _____ FM _____ AM/FM _____

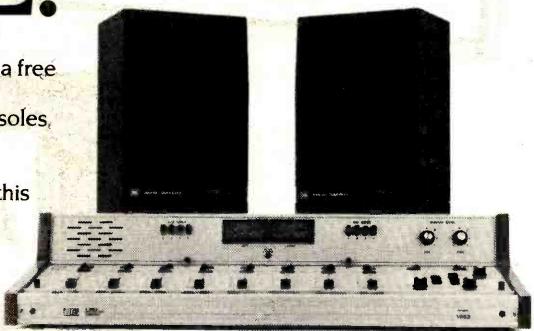
State _____ Zip _____

YES

UREI
ELECTRONIC
PRODUCTS



SEND TO: JBL, INCORPORATED
P.O. Box 9601
Mission Hills, CA 91346-9601



*Offer valid for orders placed January 30 thru June 30, 1985.



UREI
ELECTRONIC
PRODUCTS

Radio: The Great Outdoors

Reinforcement, Recall, And Radio

Media has traditionally been one of outdoor advertising's best customers, and radio has shared a great deal in that prominence. A good percentage of radio's involvement with outdoor comes during ratings periods — especially the spring and fall books — but more and more stations are discovering that outdoor promotion should not just be a seasonal consideration. Outdoor boards are a proven promotional vehicle, and while some critics suggest that it does little to boost listenership or build cume, evidence strongly indicates that outdoor is crucial to reinforcement and recall.

Because outdoor advertising is targeted to people "on the move," the message must be immediate, brief, clear, and concise. It has to be highly visible, interesting, informative, and it has to communicate to the driver in less than three seconds. This is 10% of the time allocated in a standard TV spot, yet the board has to entice the potential listener to turn the radio on, switch stations, or at least remember the call letters and frequency

for later entry into a diary.

While most outdoor advertising seems elementary and simple, considerable creativity and diligence is involved in designing an effective campaign. What results

are gleaned from a board depends on what goes into it, and simply painting call letters and dial position on an outdoor sign will guarantee nothing except a steady lease payment. The outdoor advertiser

has up to 1000 square feet of advertising space (even more, in some special situations), and the message that covers that area has to be forceful enough to demand the driver's attention.

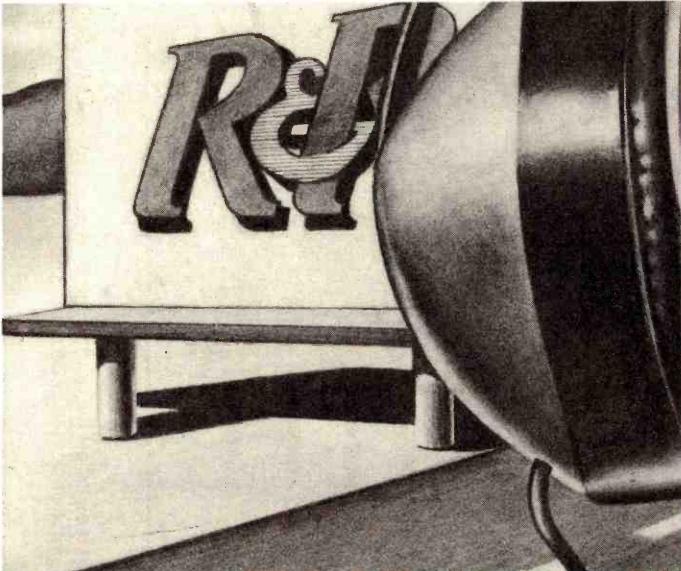


ILLUSTRATION: TIM KUMMEROW

As with any promotional campaign, the outdoor planner has to determine exactly what needs to be accomplished. Is the campaign looking for longterm results, or an immediate gain? Does the station intend to introduce a new morning team? Does it want to publicize an upcoming cash giveaway? Does it want to make its presence felt by the entire population, or does it simply want to target a particular demographic? Will a series of boards motivate a listener to switch stations while in transit, or is the greatest advantage achieved through reinforcement and later recall?

Most inexperienced promotion people anticipate immediate results with any campaign. This is a common malady, and one that virtually everyone is guilty of experiencing at one time or another. We all want to see the fruits of our labor, and we want to labor over something that will show us a product of our efforts as soon as possible. Some outdoor campaigns can achieve near-instantaneous results, but the hard truth is that greater benefits may be realized over a longer period.

Reach Out And Touch . . .

Still, whether you are going for the promotional sprint or marathon, the outdoor board must demand the driver's attention. Most radio markets are peppered with signs advertising everything from 12-year-old Scotch to Miss America. The commuting or casual driver passes dozens of signs each week, and the effective ones have to reach out and appeal to the driver's curiosity and interest.

Skepticism runs rampant through the minds of most consumers. Despite the common belief that the average adult has the intelligence of an eighth-grader, most people show caution when greeted with a new product or image. Breaking through the roadside clutter and making your station more appealing than the latest chain of health spas is a task that cannot be achieved by having a board as good as all the others. Yours has to be the best, the one that will stand out after the driver stops his car and steps out.

One of the greatest advantages of outdoor advertising is its ability to target its audience. Boards can be placed in strategic places to go after specific demographic segments, time periods, or lifestyles. If a station is looking for an 18-24 male audience, its advertising should be placed in areas frequented by that segment. A campaign for a morning team works better if boards are placed to catch commuters on the way to work rather than on the way home.

AMEK BROADCAST

The MX Commercial Production Mixer

Features include:

- Fully Modular Construction
- 12-32 Inputs
- 4 Band EQ, Sweep/Mids
- 4 and 8 Tape Monitors/Effects Returns
- 4 and 8 Buss Outputs/Subgroups
- 4 FX/Delay Sends
- 4 FX Send Masters with AFL
- Transformerless Mic Preamps
- 48 Volt Phantom Power, each channel
- PFL/Solo on all inputs and outputs
- Switchable PPM/VU Light Meters
- FX Inserts on all inputs and outputs
- All ICs are socketed 5532 and TLO-72
- Complete Slaté and Talkback
- Fader Reverse
- Hard Buss Mother Board
- 2 FX Returns with Buss outputs
- 3 Position Setup Oscillator
- 2 Two track Playback inputs
- PFL Solo Master Volume
- 1 Aux Monitor Output
- Direct Outs on all inputs
- Rigid Welded Steel Construction
- 100 mm Faders
- +24 Headroom
- +22 Output Level

O. P. I. D. I. S.

Transformers available on all inputs and outputs
VU Meters available
Floor Stand

Model as shown \$6990.

With transformer balanced in and out

and VU meters. 16 x 4 \$6990.

16 x 8 \$9900.

Call or write for a free brochure and
the name of your nearest dealer

AMEK-TAC

In the U.S.: Amek Consoles, Inc. • 10815 Burbank Boulevard, North Hollywood, California 91601 • Phone (818) 508-9788

In Canada: Audio Concept • 4460 Thibault, St-Hubert, Québec, Canada J3Y 7T9 • Phone (514) 445-2662

In the UK: Amek Systems & Controls, Ltd. • Islington Mill, James Street, Salford M3 5HW, England • Phone 061-834-6747



COUNTY COVERAGE PUTS YOUR RADIO AUDIENCE ON THE MAP.



It's not just how large your audience is, but where your audience is that counts. That adds up to a better selling approach for your station.

With County Coverage, you can pinpoint your station's audience reach county by county. Show advertisers your station can deliver a target audience in their trading area.

Arbitron Radio 1985 County Coverage Study, with all field work conducted in 1984, will be published June 7, 1985. Order now and put your audience on the map.

Contact your Arbitron Radio representative for more information or call:

(212) 887-1300

**ARBITRON
RATINGS**



Radio: The Great Outdoors

GANNETT OUTDOOR



KEEP IN TOUCH...

405 Traffic Reports Each Week!

KNX NEWSRADIO 10.70



KROQ

Classic Rock It's... Red Hot! 93 FM



TIM, HAPPY VALENTINES!

WE'RE GOING TO HAVE A BABY!

PENNY

96 KZEW

GANNETT OUTDOOR



KIQQ

100.3 FM

PLAY "HitsForCash"

Outdoor

Continued from Page 46

Keep It Simple

The old "less is more" adage is a key axiom in outdoor design. The selling line has to be kept short and

sweet, the graphics have to have good contrast and incorporate bold colors and design, and the length of any copy should be kept to a minimum. Seven words is an unofficial industry standard — and a good limit for your message. Psycholog-

ical studies suggest that seven is the maximum number of "bits" the average mind can remember for later recall.

The following checklist compiled by the Institute of Outdoor Advertising outlines some of the

elements that contribute to the effectiveness of outdoor promotion:

- Constant exposure — Outdoor advertising keeps the product — your radio station — on display 24 hours a day, offering continuous identification with the listeners in

your market. It also keeps your station in the minds of your present and future advertisers.

- Instant awareness — An outdoor campaign can hit your market virtually overnight, a delivery time unequalled by any other advertising medium.

- Target selectivity — Outdoor allows a station to effectively target its audience and thus concentrate its advertising dollars against prime listener prospects. A flight of TV spots targets everyone 12+ who happens to be watching, but strategic placement of boards targets the specific age, ethnic group, or time period sought by the station.

- Frequency — Outdoor advertising continues to reach the prospect every time he passes the board — or any other boards purchased in the market.

- Cost efficiency — Outdoor advertising has a lower CPM than other media, stretching the promotional dollar. It is two-to-four times as cost effective as print advertising, and delivers 200 times more impressions dollar-for-dollar than direct mail.

You Gotta Be You

The most important element of any promotion is letting listeners know who you are. Your outdoor board is your station, and you have to let present and potential listeners know what that means — in 3 seconds or less. Your message has to motivate them and tell them enough about what you do to get them to alter their behavior. Enticing people to turn that dial and remember your call letters is your ultimate objective; then all you have to do is worry about getting them to keep tuning in.

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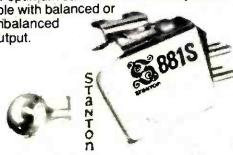
500AL... For heavy duty on-the-air use with wide tracking force range.



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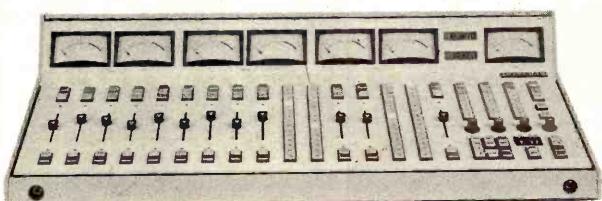
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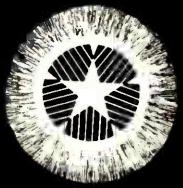
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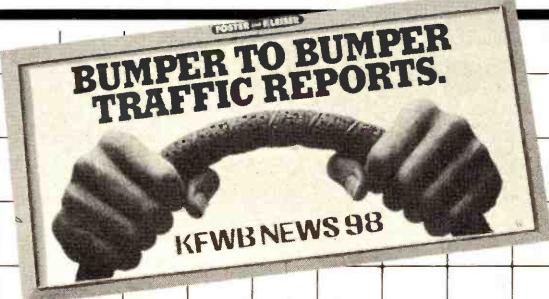


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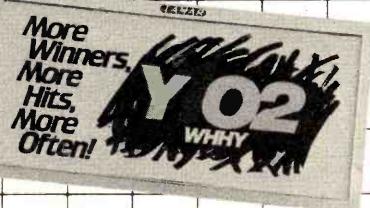
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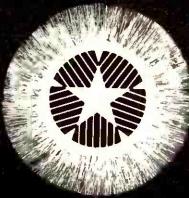


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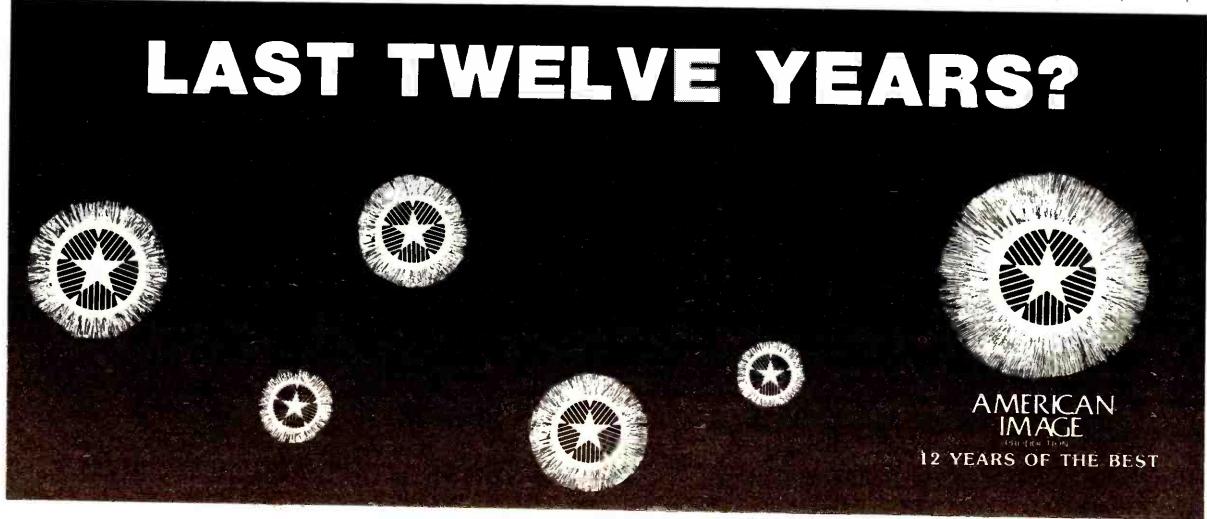
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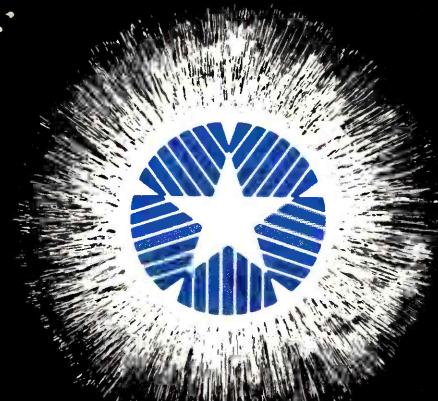
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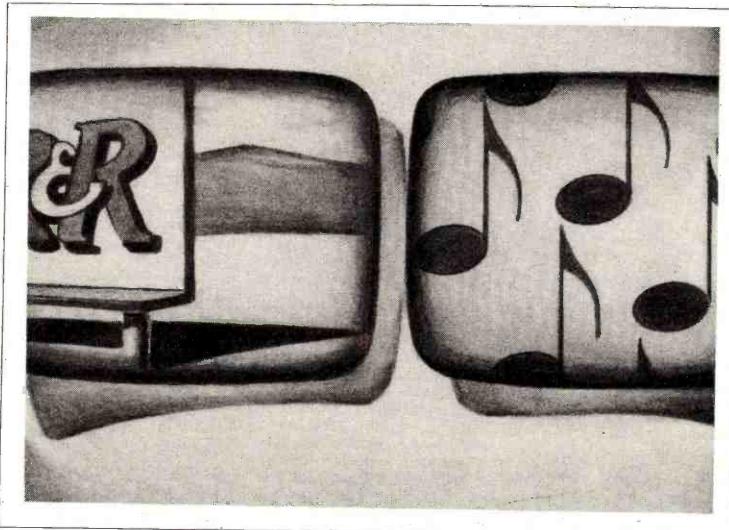
Music, Marketing & Motivation

Are you a Pepper? Do things go better with Coke? Are you a part of the Pepsi generation? Is this Bud really for you? After the current strike is over, will you fly the friendly skies again?

If you think about any of these one-liners for any longer than it takes to say them, your head probably fills with a catchy little jingle. Who doesn't remember the "two-all-beef-patties" ditty, or the music that traveled with the Marlboro man as he rode off into the sunset? Music helped a generation of kids and parents learn how to spell Nestles, and helped them understand the activities of old Snap, Crackle, and Pop. Jingles are a part of a product's positioning, helping to separate it from the competition and establish a solid identity.

Jingles obviously serve an important function for radio as well. In a medium where hearing is everything, the "musical message" communicated through a jingle can be a crucial element of a station's image. Jingles seldom contribute to audience growth (if a person hears the jingle he must already be listening), but they do strengthen listener recall. They allow the station to put an individual image on its sound, and contribute to its overall continuity.

Selecting a jingle package involves more than ordering from a menu. A smart program director or manager should do more than



simply select a package that seems to fit his station. He should consider his target audience, market position, regional tastes, on-air tempo, personalities, music mix, and overall programming philosophy before making any decisions. Further, he should look around at what is available, talk to PDs and GMs in other markets, and research the marketplace carefully before committing to anything. The following three articles suggest some basic guidelines to keep in mind when looking around for a new jingle.

Packaging And Positioning With Jingles

Jonathan Wolfert
President
Jam Creative Prod.

Imagine for a moment: You are in the middle of a strange dream. You have gone into a supermarket to buy some orange juice. As you walk down the aisles, you notice that all

the bottles of juice look exactly the same. They have generic white labels with the word "juice" printed on them. You know from experience that you prefer one brand over another, but you can't remember which. And there's nothing on the label to help you remember. All of a sudden someone comes up to you and asks you to fill out a funny questionnaire called a diary.

"Which brand of orange juice did you have this morning?" he asks. "Was it Already Made or Freshly Made? Did you have it at home or in your car?"

You draw a complete blank. You can't remember. After all, orange juice is not the most important thing in your life.

Identity Crisis

This was just a dream, but it could become a real nightmare. Instead of orange juice, the subject could have been your radio station. No matter how great your station is, it won't do you much good if no one can distinguish you from your competition and remember who you are. You need something to dress up that generic label that says "radio."

The major reason to use a jingle package is identity and call letter recall. It is no secret that a catchy or attention-getting musical message can be more memorable

WOLFERT/See Page 56

Billboard's

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as compiled by Joel Whitburn

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The Sound Of Success

Wolpert

Continued from Page 55

than a spoken message. (Quick: in the last Coke spot you heard, which comes to mind first — the jingle or the voiceover copy?) Since your ultimate aim is to get your audience to remember your name at ratings time, it makes sense to use every tool at your disposal to do just that.

Good jingles help create an identity for your station, and that is the reason that program directors have such strong feelings about them. After all, every station in your market has access to the same music. You all run spots, have contests, and do all the other things that make radio what it is. But jingles are one way that a PD can put his or her individual touch on a station's sound. (Have you ever noticed that the first thing a new PD does is change the jingle package?)

The Showbiz Factor

Of course jingles also help the overall flow of the station. They can bridge tempo changes, punctuate promos, and add excitement to special features. It's all part of the "showbiz" that we're in.

"Creating these short little songs is a very precise and specialized form of production, so make sure that the company you choose understands radio."

and it helps to make it seem special — just as the curtains, lights, and sets do for a Broadway show.

Every programmer has a philosophy on how jingles should be used, but there really aren't any absolute rules. A station's particular format, market situation, and programming concept will dictate what type of jingles should be used, and also how to use them.

If you don't already have a good relationship with a jingle production company, your first step will be to select one. There are various industry guides to broadcast services which contain names, addresses, and phone numbers you can use to request information. However, creating these short little songs is a very precise and specialized form of production, so make sure that the company you choose understands radio. Many times an outfit is known for creating hit records or national commercials,



Jonathan Wolpert

but has a bit of trouble relating to the needs of a programmer. The result: a jingle package which just doesn't work. This is the main reason why the vast majority of all the ID jingles in the country come from just a small handful of dedicated companies.

Shopping Around

To help make your selection, the companies you contact will provide you with demonstration tapes of work they have done for others. Jingles come in many different styles and lengths, so be sure to tell the company what you're looking for. Contrary to the belief of some, jingle packages and companies are definitely not all the same. Even companies located in the same city use different vocal groups, writers, and production techniques, so forget all the folklore and — using your ears — make your own decisions. Your listeners will never have the benefit of seeing the spiffy brochure, or hearing the sales pitch, or talking to the company rep. Only the jingles will ever make it to the air, so make sure you like what they sound like.

The next step is to decide whether you need a custom package (where the jingles are written and recorded from the ground up specifically for you), or a syndicated package (singing your lyrics over existing music tracks that were done for someone else). It pays to consider the syndicated material first, because it is usually less expensive and faster to obtain. There is also an added benefit of knowing in advance what your jingles will sound like. If you

customize the lyrics properly, there is nothing at all wrong with using a syndicated package that fits your needs. Producers who tell you otherwise may have trouble selling their syndicated packages.

But be careful! It's a fact of life that many times jingle packages are chosen because of who they were done for originally. After all, if Station X in another market is hot, and your format is similar, then maybe the Station X package will work for you, too. Unfortunately, sometimes there is no guarantee that the Station X jingles you hear on the demo tape are really running on Station X. The demo may be an old tape, or it might be a spec package which was rejected by Station X. This doesn't necessarily make it bad, but neither does it make it good. If you really want the authentic Station X jingles, and you're in doubt, do your homework. There is nothing wrong with calling Station X and asking whose jingles it uses. Always get recommendations from PDs you respect; the truth is not hard to find.

The Musical Logo

Before you even begin to write (or have someone write) the lyrics for your custom package, take some time to consider your logo. Logo, in this context, is the melody that is used every time the name of your station is sung. Twenty years ago, a logo was a matter of pride. Two competing stations would never dream of allowing their signatures to sound alike. In fact, logos were so identifiable that stations felt comfortable playing total-

ly instrumental jingles from time to time. With some notable exceptions (everyone recognizes the NBC chimes; all Chicagoans can sing "WLS"), logos have taken a back seat in recent years. So if you have a tune that's historically yours, stick with it. If not, at least be aware of the other logos in your market and try to be different. Your jingle company should be able to help you with this.

If you're going to use a syndicated package, find one which is already close to the sound that you want. If you pick a CHR package, it will continue to sound like a CHR package even if you sing the words "Beautiful Music" over the tracks! Remember that you can change the lyrics to reflect your slogan and personality, and your lyrics don't necessarily have to match the originals syllable for syllable. There are lots of ways to alter the vocal arrangements for a good fit, but be reasonable. If you try to replace "All Hits!" with something like "The Hottest Hit Station in the Tri-County Area," you're probably going to be a bit disturbed with the results.

Before the production company can do its part, you have to do yours. Specify exactly what you

"The best PDs are, not coincidentally, the ones who have the best jingles, and they are the ones who realize that no reputable production company wants to put its name on something it isn't proud of."

need as soon as you can. Many people attending their first recording session are surprised by the fact that every note of every jingle is written out in advance. The singers don't just make up their parts on the spot! The more lead time you can give the company, the more prepared everyone will be. Also, be

sure to submit your lyrics and any other relevant information in writing. That way there can be no doubt as to whether your instructions will be followed. If there is a possibility that something may be pronounced incorrectly, such as the name of your city or a jock's name, send along a tape just to be sure. The more input you supply, the greater the odds of everything going flawlessly.

Sit Back And Relax

Once you have selected a company you have confidence in, and have told it what to do, it is time to relax and let the people you have selected do their jobs. The best PDs are, not coincidentally, the ones who have the best jingles, and they are the ones who realize that no reputable production company wants to put its name on something it isn't proud of. The PD can certainly make changes to reflect his taste, but he should never worry about the company trying to "trick" him into accepting something that doesn't work. If you can't sit back and relax, perhaps you have picked the wrong company to deal with.

Finally, whether you plan to attend the recording session or just camp out by your mailbox, remember this: ordering jingles is not like buying a spare part for your transmitter. It is a creative process. No one can just walk up to a machine, pull a lever, and have a jingle package fall out. Instead, a group of talented people have to handcraft it for you. They will carefully write, perform, mix, and edit something which will become your audio trademark. Like all quality work, it takes time to do, so plan ahead. If you know you want jingles by September 1, don't wait until the middle of August to start thinking about it.

By working together you can make sure that the jingles on your air are working for you. They'll help identify your station. They'll become part of your unique sound, and they'll make you smile when you hear them.

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Message And Magic Of Music

Buddy Scott

Sr. Vice President
TM Communications

Consider for a moment the most successful broadcast operations in the country. Not the largest, just the most successful — in terms of audience and revenues. Chances are you'll discover that a strong sense of "station identity" is a common factor in their successes.

In all likelihood, these successful stations "outsell" their competition in terms of image, and they do it in a manner preferred by most image-conscious advertisers — with music.

Same Difference

Once upon a time the differences between Station X and Station Y were obvious to the casual listener. But with the introduction of Stations T, U, V, and W, the differences have become more obscure. In some cases these stations play the same music, they get their news from the same sources, and they even play most of the same commercials.

This clutter has resulted in many listeners turning up and down the dial and asking themselves, "What's the difference?"

A situation similar to this radio problem occurred in general product advertising. A recent article in the *Wall Street Journal* observed that as quality differences between consumer-product brands diminish, an emotional hook — such as music — is needed to make a product stand out.

The difference is in your presentation: how you package and deliver your product and on-air sound to your audience. Music can deliver the emotional hook which sets you apart from your competitors.

Good Vibrations

Music can accomplish this without really having to say anything at all. Even the most accomplished announcer could spend several minutes conveying the same feel and spirit that a jingle can express in seconds. A well-crafted jingle not only conveys the image of your station, but it can also project an aura of excitement as well as modify the tempo of the music without interrupting the flow.

Once established, a musical logo will identify your station without ever revealing the call letters. Want proof? The letters G, E, and C probably don't mean anything to you written out, but if you heard them played, you'd know you were



Buddy Scott

listening to the National Broadcasting Corporation (the initials stood for General Electric Corporation, which was closely tied with NBC in its heyday). There are countless other examples of well-established musical images conjuring up a complete identity with just a few select notes.

Great Expectations

A well-planned, carefully-executed approach to the use of a

musical image can achieve the same recognition, image reinforcement, and good feeling for your station.

There really is no one way to develop a jingle identity for your station. The personality or image your station projects dictates the structure of your musical image, and how it will be used.

Length, texture, style, and content are all considerations you

must weigh to determine the sound of your station. The most important consideration of all, however, is to develop a consistent musical logo. Choose the right configuration of notes (remember NBC) that will work in any given situation. Once you've made this decision, the rest will fall into place.

Your station's image is its personality. It is what you tell your audience you "really are." Your im-

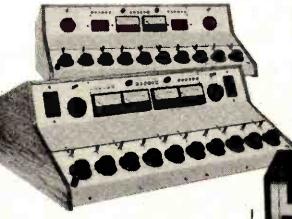
age is a composite of many diverse elements, and a well-chosen musical signature can help to convey them all. It can pull your station's sound together and help solidify the overall impression you make on your listeners.

"Your station's image is its personality. It is what you tell your audience you 'really are.' Your image is a composite of many diverse elements, and a well-chosen musical signature can help to convey them all."

An additional, yet often neglected, benefit of such a musical image is that it can inspire your staff to perform up to an acceptable level of performance, one in keeping with your station's personality. Such a jingle enables them to project the station's image quickly, effectively, and memorably.

As far as many of the most successful broadcast operations in the country are concerned, maintaining and projecting the station image is critical to its success: working that image into a message with the added impact and emotion of music.

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The Jingle Jungle

Cutting Through The Confusion

Jim West
President
Fairwest
Communications

Most new ID or jingle purchases are the byproduct of both format changes or the arrival of a new program director. Change is a fact of life in our business, and it brings with it an investment of resources for new people. Individual philosophies and production styles are constantly changing, and the electronic age has spawned the opportunity for bright production people to create fresh sounds. Developing a new image package can be like a kid in a candy store.

One word of caution, however: check what's already on the shelf. Your station library might just be harboring something of value, something salvageable. A careful review of material that has come before might surprise some younger ears. A new program director or promotion manager might find that many of the older jingles are like a belt-in-the-back sports coat; wait around long enough and they'll come back in style!

Looking Back

Many of the current CHR or Top 40 IDs are echoes of what we used to do in the '60s. The orchestra is



Jim West

smaller, largely because the electronics have replaced many musicians, but the concept is the same. Those were the exciting days of Rick Sklar, Bill Drake, Bill Stewart, John Rook, Buzz Bennett, Kent Burkhardt, and a host of others who helped blaze the trail for the ID.

Out of that experience came some strong questions, and perhaps some suggestions, about how a station might best meet its needs and find comfort and happiness in a 15ips box of new master cuts:

- Sound of the station — Will the IDs I buy blend with my product, or will they be a contrast to that product? There are many schools of thought on this one subject, but just be sure that you remember you'll need to get a lot of mileage (replays) out of the product. The main consideration here is whether the IDs will wear well.

Also remember that jingles that sound like records may sound sen-

"You want to make certain that the jingle product you choose and produce enhances the positioning goals of your format plan."

sational — but consider what might happen when the music turns over.

- What is the budget? — This is where solid investigation of what is available in the marketplace is crucial. You can buy product for \$1500 or \$30,000. It all depends on what you're after, the level of confidence you have in your eventual production source, and the budget that management approves.

- What is my competition playing? — Moving across the dial in almost any city exposes musical logo duplication! The two most popular logos in American radio continue to be the KHJ and WABC melodies; for some reason, not enough time and effort is spent in trying to develop an individual logo that is really different — and then staying with it.

- Long jingle vs. short jingle — Obviously, you need to concern

ing goals of your format plan. Identity is certainly paramount, but along with establishing that identity must be the goal of how you want to be perceived.

Position Sought

Classy product, whatever the length, will outlast poor product. It is also important to remember that simply adopting a slogan (i.e., "more music") and using it doesn't

"Programmers too often take for granted that what they put into practice is instantly received and accepted by the listener. This is simply a misguided misconception."

necessarily authenticate your claim. The station has to earn the positioning it is seeking, and that may take months — even years — to achieve. Programmers too often take for granted that what they put into practice is instantly received and accepted by the listener. This is simply a misguided misconception.

When shopping for your next jingle or ID package, be careful that you're talking to qualified producers. Make sure they listen to what you want and need. Don't be afraid to question the producer, because he is working for you. Also, be sure you understand their language, and that they understand yours. Then, set the date and go for it!

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Z93 on KNMQ add 38

KKRZ on KF95 add

KKFM add

WZON add

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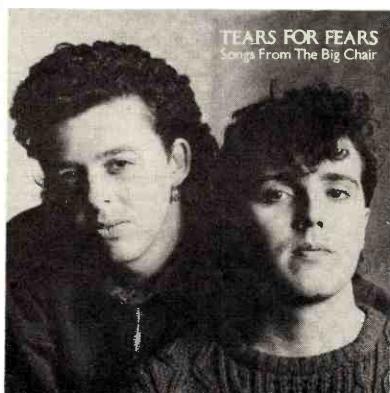
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KYYA add



TEARS FOR FEARS "Shout"

The follow-up single from the group that "RULES" the world! Thank you, Radio for a #1 record! Now, here's "SHOUT" - #1 in 11 countries!

**One Of The
MOST ADDED**

CHR NEW & ACTIVE

83 Stations Out Of The Box!

Including:

WNYS Z93 B97 KIIS-FM

AOR Tracks: ⑧

CFTR 93FM WHYT KZZP

WAVA I95 ZZ99 KKRZ KMEL

94Q Y100 KHTK KS103 KPLUS



Sales Are EXPLDING!

RENE AND ANGELA "Save Your Love (For #1)"

R&B Black/Urban: 28-18-13

Billboard: 79*-61*-40*-28*-17*

CHR - ON YOUR DESK THIS WEEK!

Early Adds: FM102 HOT105 Q105

Rick Gillette, FM102/Sacramento — "If you're saving your adds for a #1 record, this is the one."

Bill Tanner, HOT105/Miami — "Bill Tanner says: HOT at HOT105 in Miami."

Rooster Rhodes, Q105(KCAQ)/Oxnard — "Automatic add. We love it."



On PolyGram Records and Tapes

PolyGram Records

FREDDIE JACKSON

Rock Me Tonight



CHR SIGNIFICANT ACTION

Already Rockin' At:

WCAU-FM add
94Q 21-16
Y100 add 34
WCZY 36-3J
WHYT 28-20
KMEL deb 40
WKEE add
93Q add
WBBQ 25-20
WNOK-FM add

WDCG add
KMGX add
KO93 add
KHYT deb 40
Q104.30-19
WPFM 36-29
WHSL add
99KG add
KTFS add
OK95 add

30/13

... Plus
WXKS-FM
195
92KTU
KZZB
KSET-FM
WFMI
KTFM
KQMQ
WJAD
KISR

Billboard's No. 1 "Hot Black" Single
3 weeks in a row — 6/15, 6/8, 6/1
R&R Black/Urban 2-6/7

Capitol

©1985 Capitol Records, Inc.

R&R STREET TALK

"No comment" seems to be the catch-phrase around RKO RADIO this week. After former RKO RADIO NETWORKS VP/Affiliate Relations KEN HARRIS passed the buck to former network prez TOM BURCHILL, saying the directive to alter RADAR clearance data came from the top, RKO management was "shocked" into silence. RKO's PR department, "under a virtual restraining order," refused to discuss allegations or testimony given during current FCC hearings. However, an RKO spokesman did suggest that recent trade press speculation might have basis in truth, but there was "no comment" on how this might affect the FCC's decision on RKO GENERAL's qualifications to retain its radio licenses.

195/MIAMI morning man DON COX began an antidrug crusade May 30 by locking the studio doors and playing Glenn Frey's "Smuggler's Blues" 51 times. Frey, who was in Hawaii at the time and who'd recently appeared in a rerun of the "Smuggler's Blues" episode on "Miami Vice," called to support Don. Station management stonewalled comments to the local press, but PD KEITH ISLEY told Street Talk, "Cox did this with our approval, of course."

Cox, who's appeared on the TV show as Detective Guido Ebersol, will become a cast regular this fall. A strong anti-drug advocate since his arrest in 1980 for possession of cocaine, Cox said, "The stuff is bad for ya, and the song says it all. That's why I did it."

So how do you top that? The following day, Cox went to the downtown intersection of S.W. First Ave. and First St. and broadcast live, presenting \$50 to the first 50 folks showing up with underwear on their heads. (Could a designer line of "Coxer Boxers" be next?)

Of great interest in Miami is the June 15 return of 96X (WCJX). It's rumored to be a CHR, and that would put it in with Y100, 195, and WMXJ all going for the same pie, with BILL TANNER's WHQT picking up the fringe with his Urban Dance Rock format. STUART ELLIOTT, van driver/swing personality at 195 and the last voice to be heard on 96X when it signed off in November '81, has been the first air talent hired by the new 96X.

By the way, 195 is no longer consulted by RICK SKLAR ... Also on the consultancy front, BOB HATTRICK has been tapped as SANDUSKY RADIO's corporate consultant.

WHAS & WAMZ/LOUISVILLE GSM
ROBERT SCHERER has climbed to Station Manager. He had been covering that post for two weeks since SANDY GAMBLIN left the top-rated A/C-Country combo.



THE STUFF DREAMS ARE MADE OF — Independent record label consultant Bruce Wendell (l) and Motown VP/Promotion Michael Lessner (r) donned uniforms of their favorite teams as honorary babyboys when the Phillies and Dodgers met in Los Angeles last week. Sharing the thrill with them is Dodger sportscaster Vin Scully.

ABC RADIO needs a couple of good PDs. The WLS-FM/CHICAGO programming chair is still vacant (midday jock TOMMY EDWARDS is interim PD), and now there's the opening created by ALAN BURNS at Q107/WLS.

WASHINGTON (see Page 1). To explore these opportunities, contact WLS-AM & FM GM JEFF TRUMPER or Q107 VP/GM ERNIE FEARS.



WPIX/NEW YORK PD
ALAN ANDERSON has resigned to accept the VP/National PD post for ROBBINS & RIES's broadcasting arm, overseeing A/C combo WHYN-AM & FM/SPRINGFIELD, MA. Alan happens to be a Springfield native, and the move

reunites him with former WPIX GM JOHN GOODWILL, now President/CEO of the New York-based radio company.

Alan's departure leaves WPIX operating without a GM, PD, or Director/Creative Services. Looks like President LES POPE, who's been overseeing the management duties, might have some recruiting to do.

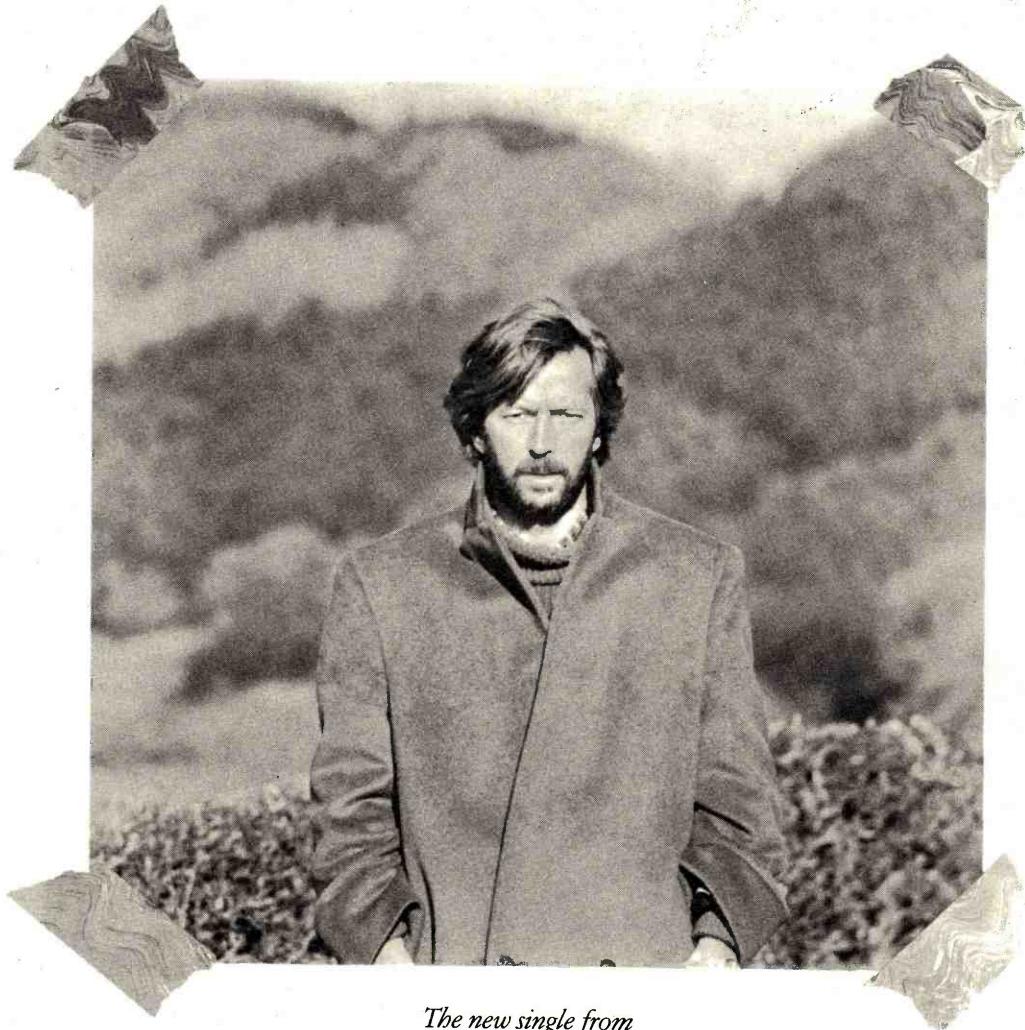
After three years with the station, WMJC/DETROIT's morning team of JEFF ELLIOTT & JERRY ST. JAMES is moving to mornings at WFYR/CHICAGO. BOB BATEMAN, who'd been handling AM drive for the A/C station, will return to afternoons.

Back in Detroit at WCZY, DICK PURTAN has inked a new two-year deal to remain its morning master.

Continued on Page 62

BIO	TO	Program Directors	AIR DATE	TIME
	FROM	WESTWOOD ONE	AREA CODE	NUMBER
		"What Keeps The DEAD Alive?"	(213)	204-5000
		Host Bonnie Simmons salutes the GRATEFUL DEAD's 20th Anniv.		
		FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY		

"See What Love Can Do"



The new single from

Eric Clapton

*Produced by Ted Templeman and Lenny Waronker
From the album Behind The Sun*



DEPECHE



MODE



CHR Chart Debut 39

CHR NEW & ACTIVE

121/40

This Week's P-1 Action:

B104 add	KWK add 30
WHTT add	KIMN 40-35
WXKS-FM deb 35	KIIS-FM 20-19
WNYS add	KOPA add 27
Z100 deb 30	KZZP 29-23
WCAU-FM 32-24	KKRZ 27-21
B94 deb 30	FM102 30-28
Q107 add	KWOD 30-25
WAVA deb 29	KS103 18-15
KAFM 29-23	KITS add 17
93FM 24-22	KMEL 7-3
B97 12-9	KWSS deb 27
Q105 27-24	KPLUS 16-9
B96 deb 27	KUBE 35-32
KHTR add	



Marketed by Warner Bros. Records

STREET TALK

Continued from Page 60



Rick Freeman also named Station Manager this week was RICK FREEMAN, who moves up after two years as PD at G105 (WDCG) DURHAM-RALEIGH, NC. He'll continue his mid-morning airshift.

After landing KENYON-ECKHARDT several weeks ago, BIRCH is about to make another major agency breakthrough, one some feel will "make people really take notice." Time frame? Within the next three weeks.

Meanwhile, with the sale of its Commercial Credit division, CONTROL DATA is now reportedly not in a rush to sell its ARBITRON subsidiary, although interested parties may still approach CDC.

The courts have initially ruled against MALRITE in its lawsuit against media broker JAMES GAMMON and the LIBERMAN BROS., owners of KTNQ & KLVE/LOS ANGELES. Malrite feels it had a verbal deal to buy the combo when it was sold to H&W COMMUNICATIONS for \$40 million, but it was ruled that Malrite did not have an enforceable contract. The Cleveland-based group's claim of "interference with prospective business advantage" is still pending.

Several major market MDs to report this week, as KRQR/SAN FRANCISCO has given music duties to afternoon driver JOHN McRAE. At fellow AOR KMET/LOS ANGELES, PAM EDWARDS fills the MD post vacated recently by SUE STEINBERG. JAY DOWD is the new MD at WHTT/BOSTON, coming from WPJB/PROVIDENCE, succeeding former MD CINDY BAILEN. And parttimer JACK BLAIR rises to Programming Asst./MD at KOY/PHOENIX; he'll keep his Sunday morning oldies show.

KJOY/STOCKTON may be a hot station, but things really started smoking last Sunday after a blaze charred its three transmitters, causing over \$250,000 in damage and knocking the station off the air for nearly 24 hours. Investigators think arson was involved.

That same day, a fire caused by burning transformers took KRLA & KHTZ/LOS ANGELES off the air for a few hours, forcing the station to convert to auxiliary power. But the next day, another transformer blew, and the combo went dark again. Armed only with old records and voicers, KRLA PD MIKE WAGNER managed to revive the signals at the transmitter site. Everything's OK now, but an emergency team is on hand, just in case.

Hats off to ATLANTIC President DOUG MORRIS and VP/West Coast GM PAUL COOPER, who've joined the National Advisory Committee for the McDonald Center for Alcoholism and Drug Addiction Treatment near San Diego.

WE KNOW WHERE THE ACTION IS IN RADIO...

We spend every hour of the working day selling medium and large market stations to give you the advantage.

BROKERAGE

APPRAISALS

POLYGRAM RECORDS let go between 50-60 employees last Friday (5-31) in an effort to streamline sales and distribution operations, as the company prepares to close warehouses in Sun Valley, CA and Edison, NJ.

The only high-ranking executive leaving was Director of Merchandising RICK BLEIWEISS; the others were in accounting and sales departments. There were no staff reductions in the retail or promotion departments.

Estimates vary, but as many as 200 more employees may be phased out gradually over the next month when the depots close. It's been said the cutbacks are unrelated to current negotiations between PolyGram and a financial group headed by ALAN HIRSHFIELD, which is seeking an equity partnership in the company's operations.

Former WAPL/Appleton, WI programmer WAYNE SHAYNE is the new PD at CHR outlet KSND/EUGENE. Departing KSND PD MIKE ANTHONY has joined the RESEARCH GROUP in Seattle. Wayne's arrival rejoins him with GM DON WEIR, who previously managed WAPL. Wayne and Don seem inseparable, as the two also worked together earlier at KLWW/Cedar Rapids.

In additional programming changes, four-year WNOE/NEW ORLEANS morning man JEFF McCALIN is the new PD at A/C outlet WYN96FM/JACKSON, MS . . . WLAN-FM/LANCASTER PD MEL EDWARDS is replaced by midday personality DAVE DIAMOND . . . PAUL FRANKLIN is now PD for 100-kw AOR WZYC/ATLANTIC BEACH, NC. He arrives from the MD gig at CHR outlet WZZU/RALEIGH.

That much-sought-after 10pm-2am airshift at WBCN/BOSTON has been filled by KATHRYN LAUREN, who comes aboard from KQAK/SAN FRANCISCO.

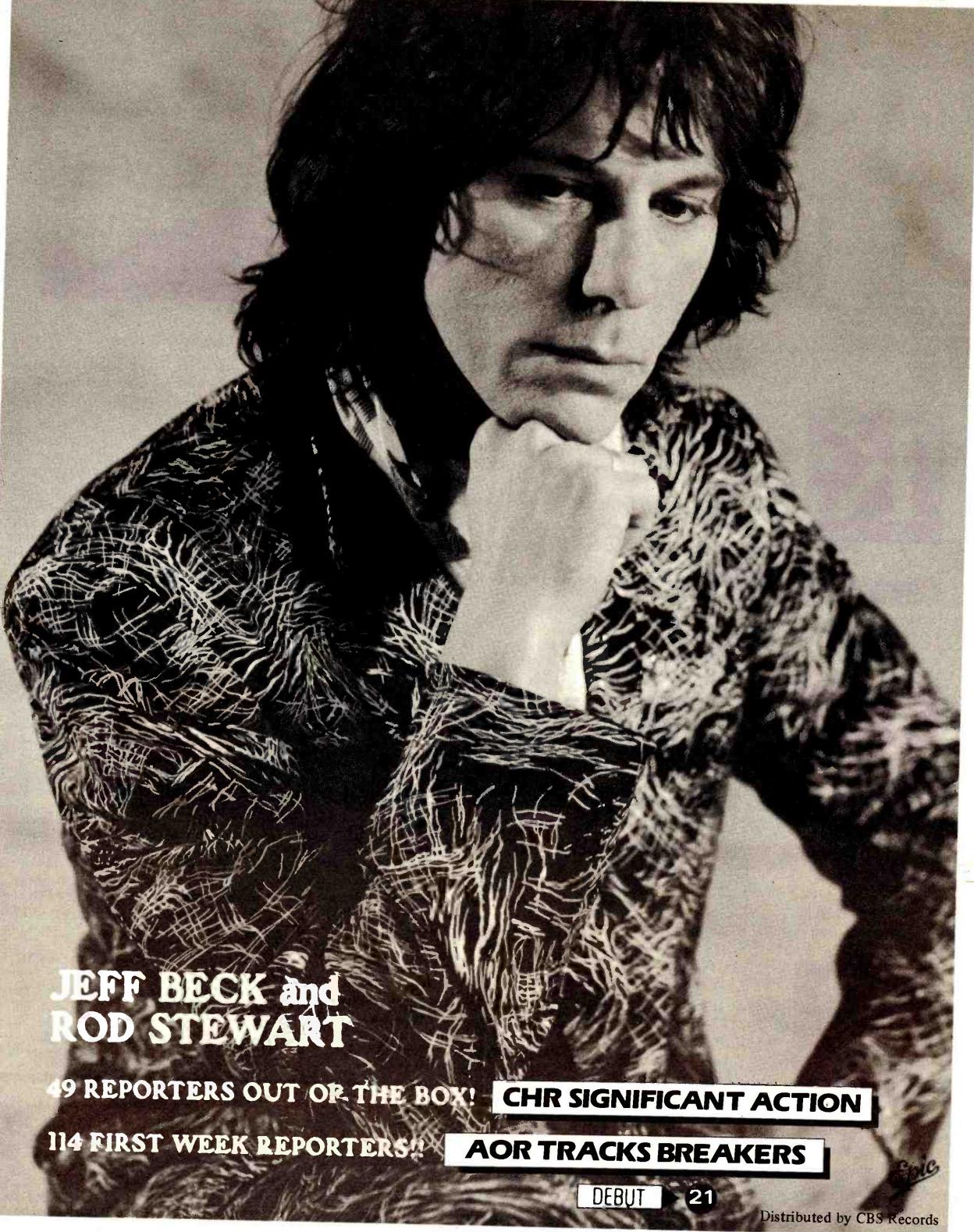
Rumbles about changes at KBEQ/KANSAS CITY are true. STEVE PERUN, who joined on a temporary basis a few months back, has been named to the new post of Program Coordinator. Steve reports to PD PAT MCKAY, and will continue his weekend/swing duties.

A number of resignations this week, including five-year Q107/TORONTO morning man SCRUFF O'CONNOR, KRQR/SAN FRANCISCO Assistant PD LISA NOVAK, WNOR/NORFOLK VP/Sales MARY NOEL, and WASH/WASHINGTON morning man DUDE WALKER.

Why are ISLAND President CHARLY PREVOST and VP/Promotion PHIL QUARTARARO in the USSR? They're both aviation buffs who wanted to be aboard the inaugural Concorde flight from London to Moscow. Cleverly, they're taking along some KGB/SAN DIEGO stickers and T-shirts.

The Mahlman Company
One Stone Place
Bronxville, New York 10708
914-779-7003
BOB MAHLMAN
BOB BIERNACKI BOB STEINBERG

PEOPLE GET READY



**JEFF BECK and
ROD STEWART**

49 REPORTERS OUT OF THE BOX! CHR SIGNIFICANT ACTION

114 FIRST WEEK REPORTERS!! AOR TRACKS BREAKERS

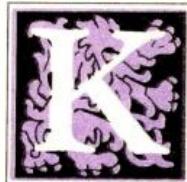
DEBUT | 21

Distributed by CBS Records

Know Thy Hits



The Next Big Chapters In Musical History From Columbia Records



KENNY LOGGINS

"Forever"

CHR NEW & ACTIVE

107/24 - 42% BREAKER BOUND!

Kenny Is Back With The Loggins That Listeners Long For!

KEGL 12-9

WNYS 33-30	KIMN add	FM100 30-25
WCAU-FM 39-33	Q103	KITY 22-18
94Q	KIIS-FM 37	WKDD 21-19
Z93	KKRZ 35-32	KCPX 33-17
KAFM deb 29	KWOD deb 39	95XIL 25-15
KTKS 40-39	K104 28-20	Q104 29-24
WGCL 29-22	WSSX 34-25	KWES 25-13
92X 31	WBCY 28-25	WBNIQ 29-25
ZZ99 35-31	WJZR 29-24	KOZE 31-23



HOOTERS

"All You Zombies"

CHR NEW & ACTIVE

69 Stations Strong Including:

WCAU-FM	3-1
Z106	5-2
Q100	13-9

CKOI	92X
WCAU-FM	KHTR
93FM	Q103
	KPLUS

The Very First Record From Their Very First Album Is Yielding Immediate Top 10 Airplay



COCK ROBIN

"When Your Heart Is Weak"

CHR SIGNIFICANT ACTION

About To Become The Most Played Record Of The Summer!

WXKS-FM	WBBQ	KBOS	T94
93FM	WZLD	WOAY	WPFM
Q100	WZYP	OK100	WIXV
WVSR	WOKI	WKHI	KKQV
K104	KTFM	95XIL	WHSI
WRCK	WZPL	WKSF	WDBR
WTLQ	WHOT	WJAD	KGOT



ON THE RECORDS

KEN BARNES

AVERAGE TIMINGS RISE

Time Clock Of The Charts



Ever get the feeling records are longer than they used to be? You're right — they are. I wondered about it from time to time, but never encountered any research on the subject. So I decided to do a little myself.

First I averaged the timings of the Top 40 CHR hits from May 10 of this year. Then I did the same thing for the second week in May a year ago, five years ago, and ten years ago. And, just for comparison purposes, I averaged a major market Top 40 radio station survey from 1965 to get a sense of the times 20 years ago.

The results were not particularly mindblowing, but do serve to confirm my suspicions and those, I'm sure, of most radio and record people. Average hit song lengths are going up. The jump from 1965 to 1975 is dramatic, as could be expected — many musically revolutionary developments took place in that decade, including two key events in 1965-66: the long single ("Like A Rolling Stone," six minutes) and the extremely long LP cut (the Rolling Stones' "Goin' Home," 11 minutes plus).

From 1975 to the present, the climb has been steady: 13 seconds' increase from 1975-80; 13 more from 1980-84; and, interestingly, ten more seconds from last year to now. The graph at top right shows the trend; here are the figures:

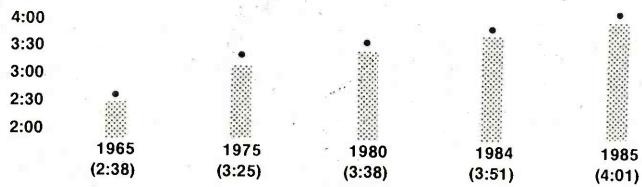
1965	2:38
1975	3:25
1980	3:38
1984	3:51
1985	4:01

I wonder if the current average is the first time the four-minute barrier has been cracked.

The Fault Of The Stars

In the tightly structured universe of CHR, innovations are usually accomplished by superstars, who can afford to take chances, with a greater possibility of acceptance than less-established artists. This theory holds true for song lengths — Elton John inflated the 1975 and 1980 figures with a few five-minute-plus hits, and the two longest records on the 1985 chart were Wham at 5:10 and USA For Africa at 6:22.

Times Of The Seasons



The graph above shows the average timings for the top 40 songs in the second week of May for the years designated (1980 was a Top 30 chart; the 1965 chart is later in the year than May). The figures clearly show times up over the last 20 years.

Yet fully 40% of the 1985 hits exceeded the four-minute mark (compared to 30% in 1984 and 10% in 1980), and another 52% were over 3:30 (42% over 3:45). The trend toward length is clearly established.

The shortest record on the 1985 chart was Harold Faltermeyer's "Axel F" at 3:00. Shortest vocal

was Tina Turner's "Show Some Respect" (3:17).

In 1984 the range spanned 2:59 ("They Don't Know" by Tracey Ullman) to 4:28 (Culture Club's "Miss Me Blind"). Thanks to Elton's "Little Jeannie," 1980's range was wider: 2:45 (Pure Prairie League's "Let Me Love You Tonight") to Elton at 5:18.

* May 1975 had Elton at the top end again with "Philadelphia Freedom" (5:38); shortest was Ringo Starr's "No No Song" at 2:30. The 1965 range went from 2:03 to 3:50, with only 15% of the records exceeding three minutes.

Methodology Notes

To compile this information, I necessarily used timings on the record labels themselves, knowing that these tend to be inaccurate, usually on the low end. If I had an edited version of a single, I used the shortest edit. May 1980's R&B chart was a Top 30; the rest were Top 40s. A few records were not available for research; it's extremely unlikely that their absence had a significant effect on the results.

How long a time long-time records will reign is an unanswered question; anything's possible and we could swing back to shorter hits. But the longterm trend is clear, and right now, the most prophetic musical word on the subject is Linda Ronstadt's "Long Long Time."

Update Central

My lists of male and female name songs that hit Top 15 has remained surprisingly free of omissions. However, readers Mike Palmer and Marc Nathan did point out that "Rocky" by Austin Roberts is actually about a woman talking about a man named Rocky, so it should be in the male-name list. Shows what happens when you haven't heard a record for ten years.

Recently, through the good graces of noted radio survey and record collector Frank Merrill, I turned up an even earlier Tom Petty record than the Mudcrutch single cited as his first in my recent profile. This one's a Mudcrutch single on a Florida label called Pepper; it was recorded at Criteria Studios in Miami, produced by Ron Albert of Firefall, Stephen Stills, etc. fame, and was titled "Up In Mississippi" b/w "Cause Is Understood" (sic). I'd show it here but the label's too dark to reproduce.

mon of United Stations all came up with totals in the 90% area, and all unearthing original artists that I hadn't thought of. I'm suitably impressed.

Space doesn't permit printing all the answers (some of which conflict, anyway), but Bill and Terry certainly qualify for the subscriptions and Ed can peruse the issues of R&B he's already getting with the satisfaction of knowing he aced another competition. By the way, Bill supplied a few other obscure dance record titles, and I've been salting away a few myself, so we may not be through with this issue yet. But for now, Bill, Terry, and Ed had the greatest answers and become the greatest dancers.



They're The Greatest Dancers

Remember that marathon list of rock & roll dance record titles I compiled early this year? I almost forgot it myself . . . well, I'd never forget something that took so many hours to put together, but I did have a selective memory failure about offering a year's subscription to anyone who actually took the time to try to match the titles of the 159 dance records I listed to their original artists.

However, three intrepid dance scholars did not forget, and sent

me rather awesome lists. KIKK/Houston's Bill Campbell, WBSD/Burlington GM Terry Havel, and perennial contest winner Ed Sala-

LISA-LISA AND CULT JAM WITH FULL FORCE



**"I Wonder If
I Take You
Home"**

WXKS-FM deb 34 Q100 33-26
WPLJ 11 92KTU 2-5
Z100 11-9 KCAQ
195 add Z102 add

Ringing In With
The Requests That
CHR Programmers Dream Of!



Back From Invisible

Just as Japan is said to offer a perpetual market to American heavy metal bands, whatever their commercial status at home, Britain seems to embrace America's R&B veterans. Earlier this year, **Eric Burfin** resurfaced as lead singer on the **(Style) Council Collective's** pro-miner "Soul Deep." Recently, fellow-ex-Motownite **Lamont Dozier**, unheard from in this decade, wrote a top ten British hit, **Alison Moyet's** "Invisible."

Actually, Dozier has been working here, at least sporadically. Last year the **Holland-Dozier-Holland** team regrouped temporarily to produce some sides for **Herb Alpert**. And they also had a minor B/U record with the girl group **Lipstick** on their own **Music Merchant** label. But Britain has been most receptive to Dozier recently. He's done a UK single on **Demon**; and the same label's **Edsel** band has reissued a wealth of material from the H-D-H-owned **Hot Wax** and **Invictus** labels, including LPs by **Freda Payne** and the **Honey Cone**.

H-D-H left Motown in 1968 amidst a series of well-publicized lawsuits and countersuits. Seventeen years later, the peace between the two parties seems to have been restored. References to the team were present in a recent Motown-produced radio special, along with praise from **Supreme Mary Wilson**, who talked about how much she had learned in the studio with the production team.

Dozier turns 44 on Sunday; he's the youngest of the H-D-H team by several months. He sang before gaining fame as a Motown producer/songwriter, but didn't become a successful R&B solo artist until 1974's "Trying To Hold On To My Woman." The follow-up, "Fish Ain't Bitting," urged, "Tricky Dick, please quit," and was probably the only specific attack on a President to make it onto the charts.

MONDAY, JUNE 10

1968/"Get the performers" story #1: Eric Burdon, Jimi Hendrix, and other acts at the two-day Zurich Rock Festival are clubbed (along with audience members) by Swiss police who are searching the crowd for drugs.

1971/"Get the performers" story #2: Police tear-gas an unruly crowd at a Denver Jethro Tull concert. The group gamely plays on anyway.

1984/**Bo George's** figure is unveiled at Madame Tussaud's Wax Museum in London.

TUESDAY, JUNE 11

1966/Misinterpreting reports of **Pete Townshend's** recent car crash, French and German news outlets report that **Roger Daltrey** has been killed.

1969/**Janis Joplin** performs with **Big Brother & the Holding Company** for the first time.

1969/In the first of many issues for this song, **David Bowie's** "Space Oddity" is released to coincide with the first lunar landing.

WEDNESDAY, JUNE 12

1971/South Africa's **Springbok Radio** lifts a ban on **Beatles** recordings that dates back to **John Lennon's** "bigger than Jesus Christ" statement.

1974/The O'Jays' "For The Love Of Money" goes gold. One person with vivid memories of the song who probably didn't buy it was **Patty Hearst**, who wrote that when she and her SLA captors returned from robbing the Hibernia Bank, it was the first thing they heard on the radio.

1980/"Diana," the **Nile Rodgers/Bernard Edwards**-produced **Diana Ross** LP, is released. Although a few stations add "Upside Down" immediately, it takes at least a month for that track to be released as a single and become Ross's first smash in four years.

1981/38 Special's "Wild-Eyed Southern Boys" LP brings them their first hit single, "Hold On Loosely," and, on this day, their first gold LP.

Birthdays: **Chick Corea** 1941, **Rocky Burnette** 1953, **Dale Krantz** (Rossington-Collins) 1952, **Bun E Carlos** (Cheap Trick) 1951.



THURSDAY, JUNE 13

1971/Former Drifters lead singer **Clyde McPhatter** dies of a heart attack.

1980/"Roadie" opens across America but doesn't make a movie star of **Meat Loaf** or **Debbie Harry**. On the soundtrack are cuts by **Cheap Trick** and **Pat Benatar**, but the chief beneficiary of the film is **Eddie Rabbitt**, who has his first top ten pop hit with "Driving My Life Away." On the same day, Benatar is singing the national anthem at a Philadelphia Phillies game. Then she dances with the large green "duck" who serves as the Phillies mascot.

Birthdays: **Bobby Freeman** 1940, **Bo Donaldson** 1954.

FRIDAY, JUNE 14

1953/**Elvis Presley** graduates from Humes High in Memphis.

1979/The beginning of the all-star "No Nukes" concert with **Bruce Springsteen**, **Gary U.S. Bonds**, **Graham Nash**, **Steve Stills**, **Carly Simon**, et al. "No Nukes" becomes a double LP and movie but on the night Springsteen performs, only his numbers can be recorded, because the constant shouts of "Bruuuuce" interrupt the other performers' sets and sound like boozing.

Birthdays: **Muff Winwood** (Spencer Davis Group) 1943, **Rod Argent** 1945, **Alan White** (Yes) 1949.

SATURDAY, JUNE 15

1968/**Wes Montgomery**, George Benson's hero among musicians, dies of a heart attack at age 45.

1974/Karate expert **Geoff Britton** joins **Wings** briefly as a drummer.

Birthdays: **Waylon Jennings** 1947, **Harry Nilsson** 1941, **Slade's Noddy Holder** (who, for some bizarre reason, is referred to in very small type as "Noddy the Blimp" in trade ads) 1950 (or earlier).

SUNDAY, JUNE 16

1967/The Monterey Pop festival opens.

1978/"Grease," the movie, opens in New York.

1980/The **Blues Brothers** movie opens.

1982/The Pretenders' James Honeyman-Scott dies of a drug-overdose.

1984/**Frankie Goes To Hollywood's** "Two Tribes" enters the British charts at #1.

Birthdays: **Eddie Levert** (O'Jays) 1942, **Peppy Castro** (Balance/Blues Magoos) 1949.

DON HENLEY

"Not enough love in the world"

the third single from the smash platinum album, **BUILDING THE PERFECT BEAST** GHS/M5G 24026

7-29012

Produced by: **DON HENLEY, DANNY KORTCHMAR & GREG LADANYI**

Management: **FRONT LINE MANAGEMENT**



CHR NEW & ACTIVE

109/29 43%



Including:

WXKS-FM
WCAU-FM
PRO-FM
94Q
WNVZ

WNCI
WHYT
ZZ99
WKTI
KHTR

KWK
KMJK
FM102
KMEL

AOR Tracks: 18

VITAMIN Z

"Burning Flame"



the first single from their debut Geffen album, **RITES OF PASSAGE**

GHS/M5G 24057

7-29039

Produced by **ROSS CULLUM & CHRIS HUGHES**



CHR SIGNIFICANT ACTION

WXKS-FM
CKOI
I95
Y100
KWIC

KTFM
WHOW
KSND
KO93

KCAQ
WFBG
KQIZ-FM
WJAD

WPFM
WHSL
WAZY-FM
KKLS-FM

WDGR
KTRS
KHTX
OK95



VAN-ZANT

"You've Got to Believe in Love"

Debut single from the Geffen/Network album, **VAN-ZANT** GHS/M5G 24059

7-29037

Produced by **RODNEY MILLS**

Management: **GEORGE CAPPELLINI FOR GROUND CONTROL
MANAGEMENT, INC.**



AOR Tracks: # 23

AOR Albums: 20

WRCK
WZYP
WKZL
WJXQ
WDBR



This Week's Box Score: 106 CHR REPORTERS

Already Hitting At These Stations:

WHTT 33-31

WCAU-FM deb 38

WHTX 19-18

WLS deb 38

WGCL 32-28

WNCI 19-18

WTKI 25-18

KDWB-FM 24-19

KWK 26-17

WLOL-FM 15-12

KPLUS 30-28

WFLY 26-22

Q100 36-30

Q92 deb 29

WGFM 39-32

WKRZ-FM 32-29

WOKI 27-21

KX104 34-25

WKZL 31-29

KZIO 26-14

WJXQ 25-22

WVIC 22-17

WIOG 25-20

KSKD 39-35

KZZU deb 39

95XIL 9-6

WIXV 31-20

KDVV 31-22

KIST 32-26



"CENTERFIELD"

The New Single From John Fogerty



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



CALENDAR

BRAD MESSER

Racing To The Wire

In semi-annual ratings markets the spring Arbitron ends next Wednesday. After this week, no second chances, no going back to do everything right. Only a handful of days to fight for whatever is gonna get got.

If you win this one, competitors may have to tread water or even cut back, because you'll have grabbed the numbers which translate as financial resources. Brand X will be deprived of income that could go toward hiring better people to work against you and yours.

Winners can be happy, carefree people. Winners get great things

including positive self-images, peer respect, public admiration real or imagined (is there really a difference?), a sense of professional accomplishment, more job security, maybe more bucks, and the kind of forward momentum that makes the strong get stronger and the rich get richer.

There cannot be any easing off now. Champions show strongest at the finish. This tiny remaining bit of home stretch is where everyone must uncompromisingly do his or her very best.

We never get the opportunity to rerun the home stretch.

The score is final, absolutely final, when the sun goes down next Wednesday the 19th.

The record will forever show one of two things: as a competitor, your station will either have been something less, or the very best.

Around The World On Foot

MONDAY, JUNE 10 — Fifteen years ago today, two brothers from Minnesota set out to walk all the way around the world (1970). For the first two years, John and David Kunst did okay, but when they reached Afghanistan, things went terribly wrong. They were attacked by bandits. John was murdered. David escaped . . . and kept on walking. Two years after that, David Kunst finally arrived back home on October 5, 1974, after covering approximately 14,500 miles on foot, in four years and four months.

50th anniversary Alcoholics Anonymous, established 1935. 1905 — 1st forest fire lookout tower, Greenville, Maine. 1902 — Window envelope patented.

Attorney F. Lee Bailey 52. Ex-astronaut James McDivitt 56. Nikolaus Otto born Germany 1832, built 1st 4-stroke gasoline engine 1876.

Ocean Explorer Turns 75

TUESDAY, JUNE 11 — The world's most famous ocean explorer, Jacques Ives Cousteau, is 75 today (born 1910). He was co-inventor of the aqua lung (1942-43), helped develop the submersible camera with which he pioneered underwater photography, and was almost singlehandedly responsible for beginning the worldwide marine conservation movement. At last report, Cousteau's movies had generated approximately \$40 million in income.

King Kamehameha Day, state holiday in Hawaii. 1979 — John Wayne died.

Ex-racer Jackie Stewart 46. Actor Chad Everett (Raymond Lee Cranston) 47. Actor Gene Wilder (Jerome Silberman) 50. Novelist William Styron 60. Karl Von Linde born 1842, invented refrigerator circa 1895.

King Banned Bandyball

WEDNESDAY, JUNE 12 — This time of year, some people like to get outside and play catch. Our English ancestors apparently liked to do that, too . . . way back when bows and arrows were the main weapons of war. On this date in the year 1349, King Edward III issued a proclamation against playing catch with "handball, football, or bandyball." He ordered the people of London to spend their leisure time practicing with bows and arrows to "learn and exercise the art of shooting." (I don't know what a "bandyball" was. Perhaps a ball that got banded around?)

1982 — Nuclear freeze rally 100,000+ NYC Central Park. 1981 — Pro baseball players' second strike began (ended July 31). 1979 — Man-powered Gossamer Albatross flew across English Channel. 1974 — Little League admitted girls.

Musician Brad Delp (Boston) 34. TV sitcom actor turned club singer Jim Nabors 52. Vic Damone (Vito Farnola) 57. Vice President George Bush 61. Banker David Rockefeller 70.

Right To Remain Silent

THURSDAY, JUNE 13 — That familiar phrase the police officer uses — "You have the right to remain silent" — was inspired on this date in 1966, when the U.S. Supreme Court ruled that before a suspect can be questioned, he must be warned that anything he says may be used as evidence against him. The Miranda Ruling also guarantees the suspect's right to have an attorney present during questioning.

1984 — Herpes treatment (not cure) announced. 1971 — The New York Times began publishing Pentagon Papers. 1927 — NYC ticker-tape parade for triumphant Atlantic solo pilot Charles Lindbergh. 1984 — 1st rollercoaster.

Actor Richard Thomas 34. Artist Christo 50. Emcee Ralph Edwards 72.

Flag Day In America

FRIDAY, JUNE 14 — National Flag Day. America adopted the original "Stars and Stripe" — the flag with 13 stripes and 13 stars — 208 years ago today (1777).

1982 — Argentine's troops in the Falklands Islands surrendered to the British. 1954 — Congress added "under God" to the Pledge of Allegiance. 1940 — Germans entered Paris (WWII). 1922 — 1st President on radio: Warren Harding, on WEAR/Baltimore dedicated the Francis Scott Key Memorial at Ft. McHenry, Maryland. 1919 — Alcock & Brown departed on 1st nonstop transatlantic flight.

Speed skater Eric Heiden 27. Writer Jerzy Kosinski 52. Actor/singer Burl Ives (Icle Ivanhoe) 76.

Saturday (6-15) 1752 — Ben Franklin and son flew kite in thunderstorm, discovered lightning is electricity. Harry Nilsson 44. Waylon Jennings 48.

Sunday (6-16) Fathers Day. 1963 — Soviet Lt. Valentina Tereshkova 1st woman in space. Boxer Roberto Duran 34. Musician Billy "Crash" Craddock 46. Novelist Erich Segal 48.



GAIL MITCHELL

EASY LISTENING RADIO

Classical Radio: No Longer "Laid Back"

By Warren Bodow

When you ask Classical radio listeners why they listen, they'll often respond that they enjoy classical music because it's relaxing and soothing.

Those of us who attended the recent Concert Music Broadcasters' Association conference in San Francisco appreciate, however, that the business of providing this service is no longer as laid back as the product. Despite our being the only stations to have our own format-based trade association, controversies abound among CMBA members — between purists and profit-seekers, between program suppliers and program carriers, between an "old guard" and newer young turks, and, in five markets, between CMBA member stations themselves.

The Issues

ITEM: The push-pull of quality vs. quantity. In some markets, Classical stations earn share points equal to or better than AOR and Easy Listening and pull in ad revenues to match. These points are garnered by catering to a broadband audience, focusing on the popular classics — for example, plenty of Mozart and Vivaldi — and a downplaying of other more recent composers, like Stravinsky and Weber. Other Classical broadcasters choose to offer their audiences as wide a range as 400 years of musical creativity have produced, feeling their stations serve a higher calling than the maximum possible profit. The debate is central to the philosophy of Classical radio. Do we cater to the numbers, or do we offer programming that people who really know the repertoire will appreciate?

ITEM: Whose station is it anyway? Most CMBA member stations carry "orchestra tapes,"



Warren Bodow

Warren Bodow, immediate past President of CMBA, is President/GM of WQXR-AM & FM/New York, a post he's held since 1983. Prior to that he was VP/Sales and Exec. VP of the stations.

two-hour taped "live" performances of the nation's leading orchestras — the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, the Boston Symphony Orchestra, the Detroit Symphony, etc. Most of the tape series are delivered by their distributors at least partially sponsored so that the carrying stations are making a dollar up front. So what's the problem? Again, the debate centers around program content. "Why all the talk? Our listeners want music!" A reasonable request since Classical stations are expected to play classical music.

At the same time, however, the interests of the sponsor and of the orchestra itself must be considered, and may vary from those of the station. The sponsor pays the freight not only to access the desirable format demographics, but also to stamp a corporate logo on an identifiable featured property — not just the spinning of records. Since only the most golden-eared among us can distinguish between the Philadelphia's "Pastoral" and the same work performed by Ozawa and the BSO, the program's commentary and treatment must set the tone and provide the texture of the two-hour broadcast. How much the program producers feel we should know about a composer or a work is a matter of judgment. Sometimes it's more than we, or our listeners, care to know in a radio-listening atmosphere. Sometimes it's just enough and helps us enjoy the music.

Often the amount of explanation we want depends on our mood at the moment. I can vividly recall as a college student hearing the "Symphonie Fantastique" for perhaps the tenth time, but this time reading carefully annotated liner notes explaining each change of phrase or motif as it came over the earphones. Thrilling! But not every time, thank you. No one wants a full meal when you're in the mood for a chicken sandwich. Orchestra tape suppliers must gauge the appetite for information with precision if we are to maintain our audience's interest.

ITEM: Does "new and improved" make a difference to the listener doing 55mph on the San Diego Freeway? Classical broadcasters take pride in music transmission technology. Some stations report as much as 35% of their schedule is programmed with digital compact discs. WQXR received an Armstrong Award at last year's NAB-NRBA Convention for providing the classics in both AM stereo and FM stereo. Concert Music Satellite Systems, Inc. was recently formed to distribute digitally-encoded programming via satellite. Nearly all CMBA members have dishes now, since CMSS went to the expense of installing them.

But you should have heard the heat CMSS got from station managers who don't see any advantage in themselves investing thousands of dollars in new equipment that automatically tapes material coming in off the satellite. "What's wrong with ten-inch reels coming in the mail?" they ask. The distributors answer that this new equipment is cheap



RADIO FOR LIFE — On behalf of the Leukemia Society of Northeast Ohio, Cleveland outlets WBBG and WEWS-TV hosted a "12-Hours for Life Radiothon," netting over \$13,000. Chatting on air (l-r) are WBBG-AM personality Carl Reese, WEWS-TV personality Lou Maglio, and Cleveland Force players Craig Allen and Ali Kazemani.

Mutual Need

In my final moments as CMBA President, I raised some of these issues, all leading to the question: Is there, despite the controversy, still a purpose for a group like ours? The overwhelming response — from large and small market stations, from young PDs and older gurus, from distributors and carriers, from the AM in Portland to the new FM in Portland — was affirmative. If for nothing else, just to meet once a year and see how we've changed and to see how the world is with us.

CMBA was born in the '60s out of a sense of mutual need in our product. Now that the product produces profits — just like other stations — we still need each other. As Woody Allen said of his reticence at taking his brother, who thought he was a chicken, to a psychiatrist, "Of course, he should straighten out. But we need the eggs." We in CMBA also "need the eggs" of our continuing relationship with one another.

FLOW

WSP/Orlando sets Robert Clarke as GM, Larry Weiss as Sales Manager, and Allen Jackson as PD . . . Tom Kiple advances to LSM at WLIF/Baltimore . . . **WQAL/Cleveland** promotes Kirk Bogos to LSM . . . Neighboring WBBG welcomes Carl Reese as AM host and Bob Coleman as evening personality . . . Alan Courtright named morning newscaster at WCUE/Cuyahoga Falls-Akron . . . Richard "Round Richard" Hertz joins WMID/Atlantic City as "Big Band Matinee" host . . . KMLI/San Diego ups Keith Bennett from part-time to PM drive . . . **WXKS-AM/Boston** adds Kate Murray (7-10pm) and Chris Clarke (10pm-2am) . . . Art Johnson is the new evening personality at WRCQ/Farmington, CT.

WGAY/Washington GM Bob Chandler marks 20 years with the station . . . **Reginald Bryant** celebrates ten years as host/producer of WPEN & WMGK/Philadelphia's "Philadelphia Forum" . . . **KMPC/Los Angeles** enjoys its third anniversary with a Big Band/Nostalgia format . . . **Churchill Productions** relocates to 1136 E. Campbell Avenue, Phoenix, AZ 85014; phone stays the same . . . **WPCK/West Palm Beach** increases nighttime power to 5000 watts . . . **WRFM/New York** Director/Creative Services **Keith Carson** to conduct Easy Listening workshop at BPME.



A SPECIAL PROMOTION — KJQI/Los Angeles has been named the official radio station sponsor of the California Special Olympics. In association with the CSO, the station presented Paul Anka in concert and gave away 4000 free tickets to listeners, having bought out the entire theatre where Anka performed. Pictured (l-r) are KJQI Promotion Director Robert Lyles, CSO President Rafer Johnson, KJQI's Fred Missman and personality Claudine St. Clair, Pool/Sarraille Advertising AE Chris Conkling, and KJQI GSM Don Stein.



JOEL DENVER

CONTEMPORARY HIT RADIO

BETTER RAPPORT WITH RADIO SOUGHT

KKBQ & MTV Join To Open Southern Star Amphitheater

When MTV became a force in the music industry, stations found the input from the 24-hour video channel to be either positive or the exact opposite — another serious threat to audience listening levels, and eventually profit levels.

Of all the CHR stations there has been one in particular which has continued to work successfully with MTV — KKBQ-AM & FM/Houston. Feeling MTV increased consumer traffic into record stores and caused radio request lines to ring, and despite the criticism surrounding the "exclusive agreements" with record companies (R&R 6-22, 6-29-84), PD John Lander has looked on MTV as a friend, not the enemy.

A recent example of John's symbiotic attitude was the cooperative opening of the Southern Star Amphitheater, adjacent to Astro World and the renowned Houston Astrodome. The opening show on Mother's Day evening (5-15) starred Bryan Adams as the headliner, and Survivor opened the 22,000-seat outdoor venue to a SRO crowd of 30,000 rocking the night away.



Les Garland, Bryan Adams, Martha Quinn, and John Lander visit at KKBQ's studios



John Lander, Martha Quinn, Survivor's Jimmy Jamison, and air personality "Easy" Randy Street prepare for an interview



Martha Quinn at the Sound Warehouse



Cruising on Westheimer

of meeting listeners/viewers, signing autographs and conducting interviews. The first stop Friday morning was to cohost the "Q-Morning Zoo" with John and his cast of characters. "Martha got there at 7am, and just fit right in. She's got a great sense of humor and fell right into our routine of silliness."

Let's Go Cruisin'

From there they shuttled her over to TV-13 for a shot on "Good Morning Houston." More interviews, more exposure for KKBQ and MTV. Then it was time to sit down with a reporter from the *Houston Chronicle*, who did a major story on her, MTV, and — you guessed it — KKBQ.

Are you tired yet? Maybe a bit hungry and tired. Well, Martha's problems were solved Friday night as KKBQ and MTV took some winners out for a lavish meal. From there the whirlwind pace continued, as KKBQ and Martha did what every self-respecting partner in Houston does on Friday night — they cruised on Westheimer St., what else?

"There was a whole caravan of our vehicles together, along with our 'Video Cruiser' and MTV's camera crew. It was so much fun. We had a motorcycle escort, so there was a lot of attention drawn to us."

Happy Birthday Martha

By the following morning (Saturday, Martha's 26th birthday), you think she got a chance to sleep in? No-o-o way! KKBQ had her out to Sound Warehouse between 11am-1pm, signing autographs. The rest of Saturday was pretty mellow for Martha, "as we gave her a private birthday party that night," recalled John.

MTV Not Hurting Radio

Defending MTV's position as the only means for some acts to get exposure, he said, "Radio has continued to turn its back on a number of artists. The record labels came to us. When we signed those exclusivity agreements with the record labels, they were designed to help defray the costs of producing them, and in return it provided us with a window of 'exclusivity.' The agreements were not designed to prohibit exposure but to get our dollars' worth and the labels' dollars' worth out of each video involved."

In taking his thoughts a step further regarding where those videos, once open to general use, end up getting played, Les said, "The fear



Les Garland

to us as part of a promotion we were doing with the movie company for 'Desperately Seeking Susan.'

"Radio began calling us for a dub of the track, but it wasn't legally within our rights to make it available. It simply hadn't been released for radio airplay as a single. Our hands were tied, but we continued to play it due to the tremendous reaction."

Exclusively Yours

Les then addressed the exclusivity issue. "When the subject first came up, MTV never suggested that radio get a new record after us. Unfortunately it happened with a song by Duran Duran, and most recently Madonna's 'Into The Groove.' The Madonna video came

John paused to share a great idea that anyone can do. He said that instead of having an artist cut a simple one-liner saying, "Hi, this is Fred Mertz and you're listening to XXXX," the guest star sings a standard set of lyrics to a ready-made Q-zoo jingle bed.

Capacity Crowd

"Bryan did one, and so did Jimmy, and Martha even got into it as

Continued on Page 72

MTV Opens Arms To Radio

Okay, so some radio programmers don't like MTV. Some do. They all have their reasons. The validity of those reasons are as personal and subjective as any other programming decision.

What could cause those negatives to have built up and become points of serious discussion among some programmers? For the answers, MTV & VH-1 Senior VP/Programming Les Garland spoke candidly on the subject, and goes on record to emphasize a renewed willingness to work with radio on promotions.

Here To Stay

Les programmed several great stations, including KFRC/San Francisco, WRKO/Boston, CKLW/Detroit, K100/Los Angeles, (now KIQQ), WZUU/Milwaukee, and KYNO/Fresno before leaving radio to become West Coast GM for Atlantic Records. And now having worked with MTV, he's developed a well-rounded background in radio, records, and cable.

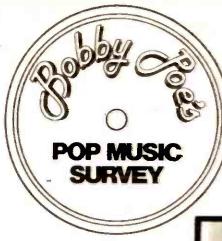
"The industry has come to learn the importance of MTV and

videos," he noted. "When MTV has access to 26 million homes, hitting 55-63% of that potential each week, with an average of 2.7 people per home tuning in, we can break a record."

"But radio is just as important a factor in this process as ever. It's unfortunate that radio broadcasters got paranoid of our efforts. They simply felt they weren't as important as they used to be. In 1985 it's hard to really explode an artist without MTV and radio working together."

Exclusively Yours

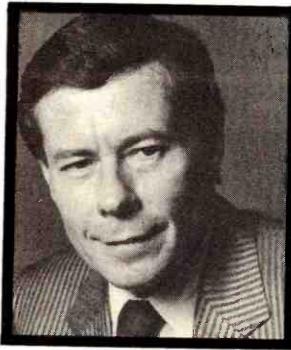
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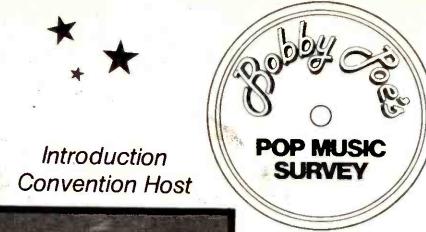
Introduction
Keynote Speaker



Ted Atkins



Jack Craig

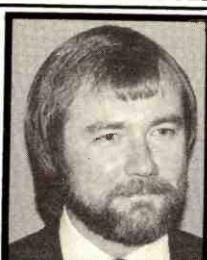


Introduction
Convention Host



George Williams

THIS YEAR'S MASTERS OF CEREMONIES

Scott Shannon
Z100John Young
Z-93Alan Burns
Q107Sunny Joe White
WXKS-FM

THIS YEAR'S MODERATORS

Joel Denver
R&RMike Schaefer
KIIS-FMJohn Shomby
KAFM-FMMason Dixon
Q105Mark Driscoll
WZPLDavid Martin
DoubledayDave Van Stone
KWSSNick Bazoo
KMELJeff McCartney
94-QSmokey Rivers
WAVAPat McKay
KBEQBill Shannon
K104Mary Taten
Q107Waylon Richards
KHFIJack Alix
WKPE-FM

Radio Presenters

JOEL DENVER	TOMMY NOONAN
RICK SKLAR	KENT BURKHART
TED ATKINS	KEN WOLT
GEORGE WILSON	MIKE ST. JOHN
MIKE SCHAEFER	BOB HAMILTON
DAVE VAN STONE	MARK DRISCOLL
GARY BERKOWITZ	JOHN GORMAN
MASON DIXON	NICK BAZOO
JOHN SHOMBY	SMOKEY RIVERS
JEFF McCARTNEY	

Award Winners for '82 & '83 Were Not Eligible for Nomination.
\$200 Registration Fee After June 10th

REGISTRATION FEE: \$150.00 Seminar/Cocktail Party/Awards Banquet
Checks Payable to: Pop Music Survey, 4818 Chevy Chase Dr., Chevy Chase, Md. 20815
NAME: _____
ADDRESS: _____
CITY: _____
COMPANY/STATION: _____
Rooms availability on a first-come, first-serve basis. Room Reservations: (404) 766-7900
Badges & Tickets are mandatory for admittance to all functions—strictly enforced.

Record Presenters

RAY ANDERSON	JOHN BETANCOURT
JOHN BARBIS	CHUCK GREGORY
VINCE FARACI	GORDON ANDERSON
DONNY JENNER	PHIL QUARTARARO
WALTER LEE	RICH FITZGERALD
ED MASCOLO	MARGO KNESZ
CHARLIE MINOR	MICHAEL LESSNER
WALTER WINNICK	STEVE MEYER
DAVID URSO	DICK WILLIAMS
DANIEL GLASS	

CONTEMPORARY HIT RADIO

KKBQ

Continued from Page 70

well. They make great features for the show, and they hold up better because there are lyrics and a track. It's like their own personal song."

Then it was off to Astro World and a huge outdoor barbecue dinner for the entire KKBQ staff and everyone in from MTV, just prior to showtime. "I had no idea what kind of crowd we were going to have since it was Mother's Day. But the park was packed to capacity and so was the seating for the show," noted John.

"I went on stage and got the crowd warmed up by introducing all of our personalities and then Martha Quinn. There was a ribbon-cutting ceremony where Martha

did the honors. Thousands of balloons were released, followed by a fireworks show."

Dazzled Crowd

"The crowd was completely dazzled by it all. Survivor started the show, then Bryan Adams played, and everyone had a good time. It was a wildly successful copromotion for us and MTV. They shot video all weekend of everything we did. The expanded publicity from the TV stations and newspapers was invaluable.

"The AORs in town (KSRR and K101) were pretty upset with us for grabbing the opening to the Amphitheater in the first place. And I think with MTV being part of the show, a spectacular event became an unbeatable event. No doubt, MTV was the icing on the cake for us."

How 'Bout Them Rotations?

Amid recent record label concerns about the degree of rotation their product is receiving at the radio level, MTV has also come under fire for the same problems. A service in Atlanta is monitoring MTV and reporting rotations to subscribing labels on a weekly basis.

MTV & VH-1 Senior VP/Programming Les Garland answered those charges by detailing MTV's rotation tiers:

CATEGORY	WEEKLY PLAYS	EXPLANATION
Power	28	Sneak Previews
Heavy	28	Proven Hits
Active	21 to 25	Next Stop Heavy
Medium	14 to 21	Becoming A Hit
Breakout	7 to 13	An Early Feel
Light	1 to 7	Established Act
New	1 to 5	Unestablished Act

Variable Rotations Explained

Les said the new system was evolved "because the labels weren't satisfied, and neither were we, with Light, Medium, and Heavy. We move clips up in rotation only when warranted by audience response."

"The actual number of spins varies with the current inventory of the product. Radio looks at rotations on a daily basis, while we look at them on a weekly basis because of the number of cuts we can play. Radio can't handle that many,



but we can. Everyone benefits from the exposure."

In answer to those who feel MTV has begun playing it too safe with strong emphasis on the established artists, Les said: "Three years ago when we started, there were a lot fewer videos being produced. Two years ago, only 50% of the releases had videos to go with them; now virtually all of them do. Back then our current list was only 25-30 deep, eventually increasing to 60 clips by this time last year. We're currently programming just over 100 clips per week."

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FRIEND OR FOE?

Lander: "MTV's Not The Enemy"

If so many radio programmers view MTV as the enemy, why has John Lander continued to work with it? Are they right, or does KKBQ's programming wizard see something between the lines that others are missing?

"We've always gotten along with MTV," he said. "It was my gut feeling that told me to tie with them from the very beginning. In a sense, I felt a bit of a bond with MTV. We were both getting started in 1982. Standing back now in 1985, I know we made the right move."

Nothing To Fear

John explained how radio really has nothing to fear about MTV cutting into radio listening time. "There is a big difference between how radio and TV are used. When I watch MTV, I have a definite time limit on how long I can spend in front of the tube. But with radio, the amount of time it's on isn't governed by your ability to remain sta-

tions. It's portable, whereas cable isn't."

Another plus for John about MTV is that there's a high level of cable penetration in the Houston metro. "I also find a high coincidence of consciousness between our listeners and MTV's viewers. By observing their programming and how it impacts our audience, it has tipped us to some songs before the record companies have."

"Part of our success at KKBQ has been to stay on the cutting edge of music and trends. MTV is a good clue to what's just ahead. This station also promotes in a similar manner to MTV — very vibrant, flashy, and spectacular. Our radio promos use slick production techniques, and so does MTV."

The Downsides

John went on to discuss the downside some programmers find with MTV, but he minimized the impact. "Sure, the fact that MTV can air certain video clips before other shows has made some stations uncomfortable, especially if they have their own shows. But that doesn't affect us."

"The only thing worrying me at all is MTV's increased penetration but declining audience levels. I'm sure they're taking programming measures to correct this, as would any radio station."

When asked if he thought MTV was playing it too safe with music, as many observers have recently criticized, John responded, "I'm sure there is a delicate balance to be had in exposing new music and playing what's established. No doubt, they'll find out."

MTV

Continued from Page 70

of overexposure of some artists is a real one. The environment in which a video is exposed could have a merititious or deleterious effect on how the viewer perceives the song and artist. Record labels need to be concerned with that environment.

"According to our research, over 80% of the homes in America have the stereo and the TV near each other. If radio is concerned that MTV is cutting into its time, it shouldn't be worried. There is a time and place for both mediums to coexist."

A Changing World

"Ten years ago radio didn't have to compete with video games, Walkmans, and computers. Now they do, and so do we. The times are changing, and all of us must be responsive to those changes and be willing to grow and adjust accordingly."

Les likened the exclusivity of videos to the exclusivity arrangements that cable companies work out. I pointed out that the active consumer life of a movie far surpassed that of a hit record. Today's hit has a shelf life of eight to ten weeks. If a video is held back for four, spends another week in shipping, and another two being worked into the production schedule of the show, a lot of valuable time has passed by.

He suggested, "Radio stations involved with local video shows should work with the record labels to find out exactly when a restricted video will become available. It will help them in planning, and allow the video to be inserted into an upcoming show as soon as possible. Producers of video shows should also be aware that the record labels are planning on some sort of use fee in the near future."

Let's Work Together

Les stated, "During the rest of 1985 and throughout 1986, one of my goals is to reestablish a promotional link with radio. Plain and simple, I want to do more promotions with radio stations. This is a personal and company priority."

"My first love has always been and always will be radio. Radio is an extension of the music business, and so is MTV. Were I a programmer in 1985, I'd really want to become involved with MTV. If MTV helps bring people back to an awareness of new artists, which also helps radio, why should radio shun us?"

Another example of MTV's new efforts at working with radio was the recent concert appearance by Foreigner at the Bijou in Washington, the first venue they ever played as a unit. "We went to each station in the city, since it was our event for taping purposes, and

offered tickets on a non-exclusive basis. As a result, four stations — DC101, Q107, WAVA, and B106.7 — got involved. We satisfied everyone and made no enemies."

Everyone Benefits

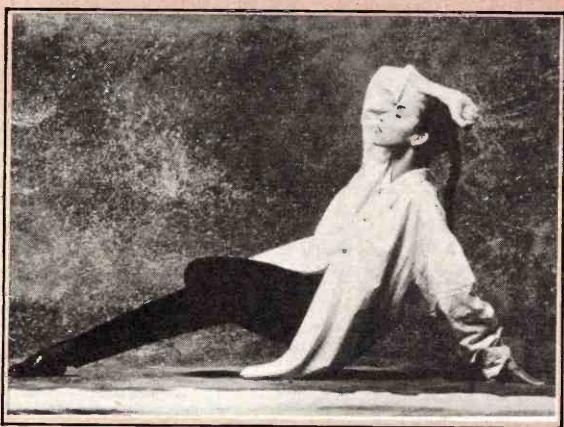
Again, trying to emphasize the benefits of copromoting with MTV, Les noted the benefactors of such an event. "This Houston promotion did well for everyone concerned: MTV, KKBQ, Bryan Adams, A&M, Survivor, Scotti Brothers, and CBS, as well as Sound Warehouse, the local cable operators, and Astro World. That's a lot of happy people."

"Look, MTV isn't perfect, and neither is radio. We have worked to loosen up people's awareness, and we've done so very successfully. Playlists have expanded, and that's provided growth for the industry. My doors are open to radio's ideas and thoughts. Let's keep exploring ways to make our relationship better."

MOTION

Chris Kelly leaves WATT/Cadillac, MI for nights at WZMM/Wheeling, WV . . . Buddy Baker exits WMMF/Cleveland for the evening shift at KOPA/Phoenix, replacing Peter B., who moved to WLS-FM/Chicago . . . PD Dave Parks slides back into middays at KITE/Corpus Christi . . . Mike Evans is upped from PSA Director to MD at KBIM/Roswell, replacing Dave North . . . Cee Thomas moves from KPAY/Chico to nearby KPOP/Sacramento for PM drive, replacing Kevin Anderson . . . Mark Woolie is named MD/middays at KNOE-FM/Monroe, LA . . . At WNYN/Buffalo, Nick Kaplan exits, PD Bill Tod takes on AM drive, and WGR-FM/Buffalo's Jim Patrick comes aboard for afternoons . . . Kelly Dixon joins the News Department at WCIL-FM/Carbondale, KAFM/Dallas Assistant PD/MD Pamela Steele steps down to concentrate on her midday airshift . . . Cindy Hanes segues from KRDO/Colorado Springs to evenings at K2OZ/San Luis Obispo, replacing Rick Thomas, who's joined the staff at XTRA/San Diego . . . Kent Compton is the new swing jock for WKSF/Asheville . . . Chip Mapoles is upped from weekends to middays at WABB-FM/Mobile . . . Claire (Kelly) Meyhoff joins WKZL/Winston-Salem as News Director from WGBB/Merrick, Long Island, NY . . . Tony Maio leaves WSLC/Roanoke for nights at WOAY/Beckley . . . Congratulations to KFRX/Lincoln overnight man Dean Lambert, who recently got engaged to Jill Fielder, production assistant across town at AC-formatted KLIN.

TWO & ACTIVE



SADE

“Your Love
Is King”

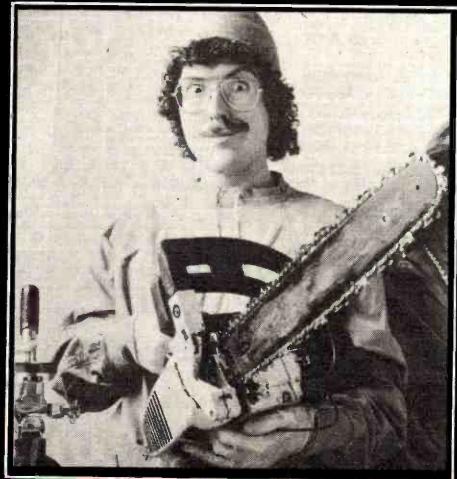
IN THIS WEEK'S R&R!

Portrait

DISTRIBUTED BY CBS RECORDS

**"WEIRD AL"
YANKOVIC**

**“Like A
Surgeon”**





AOR

STEVE FEINSTEIN

THREE-WAY RACE: WXRT, WLUP, WCKG

Chicago's Upper Demo Demolition Derby

"My kind of town, Chicago is . . . " Yes, the toddlin' town that offers us the spectacular Lake Shore Drive, the Art Institute of Chicago, and the Park West, the best club-sized setting for music I've ever seen, also has another attraction for AOR observers. The Windy City provides us with a perfect illustration of our format's increased emphasis on attracting 25+ listeners.

Two years ago, independently-owned WXRT was the undisputed leader for 25-34 rockers, while Heftel's WLUP and Doubleday's WMET (now A/C) skewed 12-24 with hard rock mixes.

Now there are three AOR outlets all targeting 25+. In mid-'83 the "Loop" changed to a more adult rock mix, and three months ago Cox switched CHR WAGO to WCKG and installed Burkhardt/Abrams's "Superstars II" approach.

Three Styles

The three stations take different 25+ paths:

- WXRT is the most eclectic, maintaining its "alternative" identity through a mix that includes genres outside of rock and pop.

- WLUP has readjusted back to a slightly more traditional AOR mix, no longer concentrating as much on the oldies and CHR crossovers it used to recast its image from a kickass rocker to an adult outlet.

- WCKG is fueled largely by library classics, which constitute about 55%-60% of its mix. Currents favor depth on format mainstays such as Robert Plant, Tom Petty, and Phil Collins.

Loop #1 25-34 Men

The winter '83 book marked two firsts: the Loop was #1 in men 25-34, topping XRT in that cell for the first time. XRT, though, is quick to point out that the Loop's strength in men comes primarily from two dayparts: Jonathon Brandmeier's morning show and Bob Stroud's oldies programs. XRT wins in upper demo men in virtually all other time slots.

The current spring book is a critical acid test. It's CKG's first complete book as an AOR, and the full effect of WMET's January switch will be felt for the first time. This further fragmented fray deserves a closer look.

CKG: Evergreens Of Rock

PD Don Davis, formerly of DC101/Washington, describes CKG's musical stance clearly. "Lop off the Ratt and Twisted Sister style of music, along with the 'corporate rock' artists like Journey and Loverboy. Replace them with depth by what Lee Abrams and I call the 'Gang Of Ten':



Midday

John Prine *Illegal Smile*
Jethro Tull *Teacher*
Alison Moyet *Love Resurrection*
Pretenders *Brass In Pocket*
Rockpile *Heart*
Howard Jones *Things Can Only Get Better*
Bonnie Raitt *Runaway*
Dire Straits *Walk Of Life*
Beatles Revolution
UB40 *If It Happens Again*
Kinks *Better Things*
Men At Work *Everything I Need*
Steely Dan *Pretzel Logic*
Marshall Crenshaw *There She Goes Again*

Evening

Jethro Tull *Living In The Past*
Howard Jones *Life In One Day*
Police *De Doo Doo Doo . . .*
Smiths *Headmaster Ritual*
Chicago *Free*
Russ Ballard Voices
Eurythmics Would I Lie To You?
Jimmy Reed *Baby What You Want Me To Do?*
Bob Seger *Her Strat*
Marshall Crenshaw *Rave On*
Tom Petty Rebels
Jethro Tull *Lap Of Luxury*
ABC *Poison Arrow*
Lloyd Cole & The Commotions
Perfect Skin

(Jethro Tull and Marshall Crenshaw were featured artists)

evergreen artists like the Beatles, Stones, Zeppelin, Who, Doors, Yes, Genesis, Pink Floyd, Jimi Hendrix, and Crosby, Stills & Nash, who are a part of a rock listener's consciousness."

Davis's and Abrams's Chicago roots are evident in CKG's oldies. The regular mix includes mid-'60s market faves like the Cryan' Shames, Buckinghams, and Shadows Of Knight as well as '70s album cuts by regional acts such as Allotta, Haynes, & Jeremiah.

Mason Proffitt, and Rotary Connection.

KFOG Comparison

By no means is CKG a "KFOG East," says Davis, referring to the Superstars II prototype station in San Francisco. For instance, unlike KFOG, CKG doesn't dis-

• "Ten At Ten": ten songs from a given year with actualities and commercials from the year, weekdays at 10am

- "Rockin' Soul Patrol" (aka "Soul Patrol"): a set of R&B classics, weekdays at 3pm

- "Psychedelic Pupper": a

DC101, respectively. As of this writing, John Landecker remains in mornings, and middays and nights are also handled by holdovers from the WAGO CHR staff.

Promotion so far has been limited to re-posting of the old WAGO billboards with CKG's new logo. Future promotion will certainly help orient listeners toward CKG's 106.1 dial position, which is up the dial from XRT's 93.1 and the Loop's 97.9.

WLUP Readjusts

Since spring '83, the Loop has made impressive progress in rearranging its demographics. While its 12+ share is the same — 3.5 — the percentage of quarter-hours from 25+ listeners has doubled from 23% to 48% over the course of seven books.

Now, says PD Greg Solt, "We're on to a new level. We're back to being a little more traditional AOR. With MET gone, we're trying to get its listeners without dropping the ones we've gained.

"We're a little bit harder, especially at night, and have more of a street feel than a year ago. We'll daypart selected cuts by the Scorpions and Def Leppard, for instance, and we've put in some of the AOR hits that were too hard for us at the time, like Van Halen's 'Panama.' We've also put positioning statements back on the air such as 'Chicago's Rock 'n' Roll Station.'

"We had to make a drastic change in the minds of upper demo listeners, so for two years we stayed away from all metal. We never stopped being #1 in men 18-24. Now we want to really kill in that demo without alienating the upper demo; we've done such a good job of gathering over the past two years. Our primary target is still 25-34 men."

What is the Loop's position relative to the market's other two 25+ rockers? "XRT plays blues and jazz, which we don't touch. CKG is five cuts deep on every Crosby, Stills & Nash album. They're coping with what we did for the last two years."

Solt says the Loop mined the nostalgic vein "to make the point that we had changed. Oldies gave us more depth and a broader appeal than we used to have. But after awhile, it gets real dull, which is why oldies stations don't work. The '60s tunes were 33% of our mix; now they're about 15%."

The Loop still maintains a high oldies profile through Bob Stroud's "Rock & Roll Roots" seven-days-a-week oldies shows —



Midday

B.S. & T I Love You More Than You'll Ever Know
Tom Petty Rebels
Jackson Browne Rock Me On The Water
Who Overture From Tommy Tears For Fears Everybody Wants To Rule The World
Steve Winwood Are Of A Diver Rolling Stones Rocks Off
Police Murder By Numbers
Huey Lewis & The News Trouble In Paradise
Tommy James & The Shondells Hanky Panky Red 7 Heartbeat Yes Changes
Rotary Connection Ruby Tuesday
Phil Collins We Said Hello, We Said Goodbye

Evening

Beastie Boys Roll Over Beethoven
Robert Plant Pink And Black U2 Sunday, Bloody Sunday U2 Three Sunrises Allman Brothers Jessica Mick Jagger Lucky In Love Traffic Low Spark Of High Heeled Boys
Eurythmics Would I Lie To You? Janis Joplin Down On Me Willie & The Poor Boys These Arms Of Mine Jimi Hendrix House Burning Down ZZ Top Gimme All Your Lovin'

count hard rock altogether — the Scorpions' "No One Like You" and "The Zoo" are dayparted, and CKG jumped on Helix's "Deep Cuts The Knife."

"CKG is less inclined than KFOG to play crossovers such as Prince, The Tuesday, and Paul Young. It also passes on acts with a strong pop flavor that the Loop plays, like Katrina & The Waves and Howard Jones.

However, you will hear KFOG features such as:

half-hour of vintage "underground" sounds, weekdays at 6pm. CKG promos and IDs feature the mellifluous tones of Brother John, KFOG's "station voice." But you won't hear him intoning KFOG's "Quality Rock 'n' Roll" slogan, as the Loop adopted the phrase in advance of CKG's switch.

Airstaff changes have been few. PM drive and overnights are now manned by John Fischer from WMET and Sean Donahue of

Continued on Page 76

*M*e*n*
A
*w**o**r**k*

● T W O H E A R T S

FEATURING THE SMASH
“*Everything I Want*”

Triple BREAKERS®

AOR TRACKS

91/20 28

CHR 151/36 60%



AOR ALBUMS

117 Reporters

Debuts 18

#1 Most Added



VINTAGE VANNELLI — HME Records found the perfect promotional vehicles for delivering Gino Vannelli's "Black Cars" to Burkhardt/Abrams/Michaels/Douglas/Associates. At left, a 1940 Cadillac Fleetwood and next to it, a 1942 Packard 180 limo. Kneeling (l-r) are: Southeast rep Jerry Goodman and the Wynn Jackson Organization's Al Moss. Standing (l-r): B/A/M/D's Dave Logan, Wynn Jackson, B/A/M/D's Jon Sinton and Dwight Douglas, and HME National AOR Field Director Rich Totoian.



TOP OF THE ROCK — WHCN/Hartford celebrated its 16th year of rockin' the insurance capital. Pictured are (l-r): overnighter Bob Smith, PD Dan Hayden, weekender Ken Licht, AM driver Paul Harris, night rocker Andy Geller, News Director Marianne O'Hare, Assistant PD Bob Bittens, night lady Kim Alexander, PM driver Phil Kirzyc, production whiz Bob London, and newshound Phyllis Parizek.



WATTS UP — Independent promoter Kenny Ryback got juiced at a KLOS Los Angeles in-store with Motorhead. Ryback, seated, is being administered to by the band's (l-r) Wurzel, Phil Campbell, Lemmy, and Pete Gill.

Chicago's Upper Demo

Continued from Page 74

noon-1pm weekdays along with four-hour stints on both weekend middays.

WLUP's readjustment also meant changing its crossover stance. Where it played tunes by Lionel Richie, Ray Parker Jr., and even Sergio Mendes a year ago, this time it passed altogether on Prince's latest.

Still, Solk reckons that WLUP is more likely to play hits than CKG. "CKG might go four cuts deep on Eric Clapton, who's got a lot of history, but I don't know if it warrants that many cuts. We'll play a couple, and also include hits they don't play like Howard Jones, Katrina & The Waves, and Graham Parker. XRT, on the other hand, will go deep on someone like Rickie Lee Jones, who we wouldn't play at all."

WXRT: "What, Me Worry?"

You might think that XRT, the station that once had 25-34 rockers to itself, would feel under siege by the increased competition. To the contrary, says PD Norm Winer.

"I don't think people are perceiving CKG at all. They're a well-kept secret, except in the industry. As the Loop's continually changed over the past two years, it's been viewed as a novelty, and curious people have been checking it out, perhaps including some XRT listeners. They've made improvements in some surveys, but have a way to go before outdistancing us in qualitative measurements. We've had years of dominance in key demos, and don't panic from book to book."

He's also philosophical about the programming changes. "The cumulative effect of MET going off, CKG coming on, and the Loop's modifications is better music on the radio in Chicago. It's meant the elimination of metal and the inclusion of more credible rock from the last 25 years."

Product Points

Winer ain't whining because he feels XRT's product is distinctive from the other rockers for these reasons:

- **Higher Current Profile:** "The other AORs have an extremely conservative view toward current music, while we've modernized our approach to give jocks more freedom to play new music. We used to separate artists like U2 and Talking Heads. Now it's a plus for us to play artists in proximity to one another when they're now

considered mainstream and part of our image."

- **Eclecticism:** "We continue to play forms of music other than white rock. It's part of the backbone of our image to play blues, jazz, and rhythm 'n' blues interspersed in our regular programming, in addition to specialty shows."

- **No Crispy Currents:** "We're sensitive to currents burning out because of airplay on the AORs and CHRs. We're quicker to dump out of a Phil Collins or Don Henley than the other AORs are. People expect to hear songs they're not tired of on XRT."

- **Oldies Overload:** "The audience is in danger of being 'oldied-out' between the Psychedelic P'supper, Rock 'n' Roll Roots, and the continued reliance on oldies that AOR stations in this town burned out several years ago."

He admits that burnout may take longer. "They're playing a much larger quantity of music, and they're not repeating nearly as often as they once did."

- **Jock Presentation:** "Our jocks have the longevity that breeds esteem and respect among the audience. I don't think listeners fall for it when a CKG jock says, 'I'll risk my job by playing a side of 'Abbey Road,' "

A Completely Different TV Spot

XRT's series of TV spots with Monty Python's Michael Palin "play up our image as unpredictable, creative, and not taking ourselves too seriously," says Winer.

The basic spot goes like this: In one hand, Palin holds a shiny, new record and says, "Here's what XRT records look like. They're fresh and new." In his other hand he holds a pizza and with a forlorn look on his face, says, "This is what other stations' records look like when they get played over and over again. And to think, this was once 'Starway To Heaven.' Palin in then takes a bite out of the pizza.

Coda

The irony of this dash for demographic dominance is that Chicago, long considered to be a hard rock haven, still has no station that plays a significant amount of flat-out rock 'n' roll 'round the clock. It's both curious and sad that a 12-24-skewed AOR, with strong teens and 18-24 men, can't be marketed as effectively as a 12-24 CHR with strong teens and 18-24 women.

LONG WAY TO HEAVEN

THE NEW ALBUM FROM



FEATURING THE AOR SMASH

**DEEP CUTS THE KNIFE
ON YOUR DESK TODAY!**

Capitol



DONNA BRAKE

ADULT/CONTEMPORARY

KGW VS. KEX

Portland's Full-Service Fight For First

"Ladies and gentlemen: In this corner, a great radio tradition with many Arbitron titles under its belt . . . the champion — **KGW**!"

"And in this corner, former heavyweight champ returning to the ring after undergoing a vigorous shaping-up program . . . the challenger — **KEX**!"

Portland is the arena of a real A/C battle, a contest between two AM stations that not only is getting an enormous amount of local media attention, but also seems to be at least partially responsible for the latest Arbitrend, showing the stations one and two in the market 12+.

While KGW has remained a Portland powerhouse for years with solid ratings, great full-service image, and high visibility, KEX until recently had become what OM Carl Gardner described as a big, old, stodgy MOR that competed for years on the sole strength of morning man Barney Keep. When Keep resigned six years ago, the station began a ratings slide, bottoming out at a 3.8 12+.

KEX's Rebuilding Program

Enter Taft. Buying the station in the spring of '84 and hiring Carl as PD, Taft began to pump big bucks into KEX, turning things around immediately. Carl says he cleaned up what he called the "absolutely horrible" music, but otherwise made only small adjustments rather than radical changes. "We're a service-oriented station appealing to 35-54 adults, while KGW, although also full-service, appeals to younger demos. Our music is more like MOR than A/C, presented by MOR-type jocks who talk quite a bit and are laid back. KGW plays more contemporary music and their people have a more up-tempo delivery. We run Talk programming at night with sports talk from 6-8pm and issue talk from 8-midnight."

"You can't just fix the product. You must promote like crazy to stay ahead. Otherwise, you're like a fish swimming upstream."

— Carl Gardner

The improvements paid off, as the winter Arbitron showed KEX leading KGW 12+ 8.9-6.5 with heavy numbers at night. KGW still leads in younger adult demos, and the stations are tied in adults 25-54 with nearly a nine share apiece.

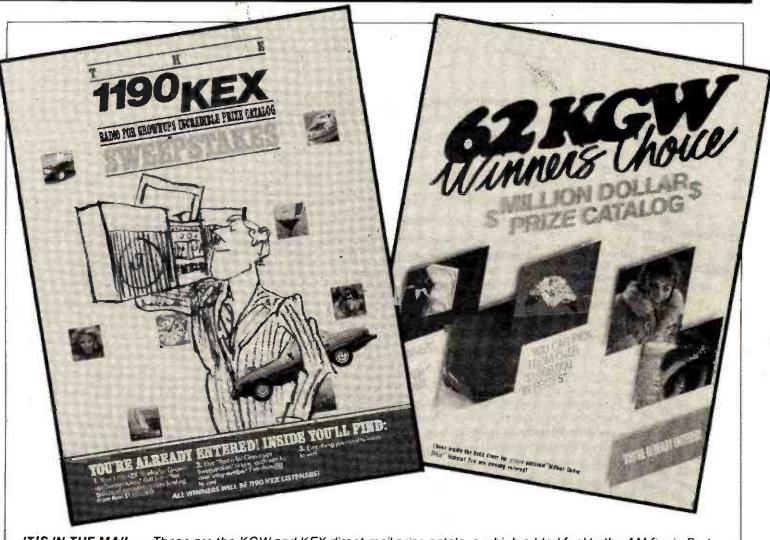
Suit-Countersuit

While Carl doesn't view the two stations as competing so much formally, part of the new KEX strategy was to compete promotionally. He said, "You can't just fix the product, you must promote like crazy to stay ahead. KGW has a history of spending unbelievable amounts of money, and being a marketing-oriented programmer, I knew we had to do the same. Otherwise, you're like a fish swimming upstream."

To this end, KEX signed Unidyne Direct Mail Co. to produce the expensive, slick "Incredible Prize Catalog Sweepstakes" mailer for the spring book. KEX called its piece "The 1190 KEX Radio For Grownups Incredible Prize Catalog." Shortly after the station was on the street selling it to advertisers, it was discovered KGW was also promoting with a prize catalog. KGW's similarly expensive and slick mailer, syndicated by Harte-Hanks Direct Marketing, was called "62 KGW Winner's Choice Million-Dollar Prize Catalog."

KEX and Unidyne sued KGW, seeking a court restraining order to prevent distribution of the KGW catalog, alleging unfair competition that could cause confusion in the marketplace. The court did not agree, but a lawsuit over possible copyright infringement is still pending.

Moving ahead, both catalogs went out, and both were supported by heavy billboard and TV advertising. The KEX spot showed both stations' catalogs and claimed that "because it didn't want anyone to miss out on any prizes given away in Portland," it (KEX) would read the daily prize winning numbers from both the KEX and KGW catalogs. Carl said, "We knew going in that



IT'S IN THE MAIL — These are the KGW and KEX direct-mail prize catalogs which added fuel to the AM fire in Portland.

KGW had the largest cume and the image in the marketplace of being the big contest station. We knew we weren't going to give anything away by tipping off the market that KGW was doing a contest. So we had nothing to lose and everything to gain by elevating ourselves to equal footing with them in the contest wars."

Not amused, KGW VP/GM Alan Mason wrote KEX, threatening to sue if KEX did not immediately discontinue running the spot and reading the KGW winning numbers over the air.

Well, KEX stopped . . . but not before turning the situation into an on-air promotion by reading the letter to its listeners and asking them to vote on whether it should indeed cease and desist. Listeners sympathetically told the station to stop rather than be sued.

seasons. The move marks the first time KGW has delved into sports to any large degree, but Mike explains getting the Trail Blazers doesn't necessarily mean KGW is attacking the KEX sports image — he says it was the smart thing to do. "We don't look at the Trail Blazers as only a basketball team. They are literally a personality of Portland; they transcend being only a team. We are a personality-style radio station, so it's only natural that we got together."

A Fraternal AM Order

While the stations continue to fight tooth-and-nail, not only do these programmers see the positive benefits from all of this media attention for AM radio, but strangely enough, they also have very nice things to say about each other's station. It seems to be part of the new fraternal order among AM programmers. Mike concurs, "For all of us to succeed, all the AM stations have to do as well as they can. KGW and KEX have had good traditions for many years, and it is healthy that people are starting to remember that we're still here — that both stations have some good programming, and maybe they should tune in."

Carl gives a lot of credit to KGW. "I really admire the way they have positioned that radio station. They do everything first-class. If KGW had given up five years ago, as many AMs did, there's no way you'd be seeing KEX and KGW one and two in the market."

All lawsuits aside, Alan Mason may have said it best. "The good news is that all of the attention (to the battle between KGW and KEX) is heating up the AM dial. But it's not the lawsuit that's heating it up, it's the competition. The last thing in the world we want is to destroy KEX. We need viable AM competition."

Today, AM radio seems healthier than ever in Portland. The winter ARB shows AM commanding about a 37% 12+ share of the market, and the February-April Arbitrands indicate an even stronger AM share.

Of course, it's a safe bet that no one from either station would recommend deliberately setting up a situation to sue a competitor or be sued in order to get a lot of press. Certainly that's a risk that could always backfire. But in Portland,

"For all of us to succeed, all the AM stations have to do as well as they can."

— Mike Dirkx

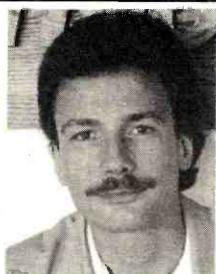
KGW and KEX have inadvertently grabbed highly-coveted publicity even the best promotion directors would be hard-pressed to create. And it's bringing people back to a place they may have left behind some time ago — AM radio.

PROGRESS

Kris Bradley becomes the new morning man at WLRQ/Nashville . . . Jack Diamond joins KQ95/Seattle as morning drive personality, leaving KMJ/Denver . . . Sonny Daniels becomes the new noon-3pm personality at KRMG/Tulsa after doing afternoons at WKJJ/Louisville . . . Also in Louisville, Bill Knight departs WMC/Memphis for WRKA's afternoon slot . . . Jack Blair becomes MD/Programming Assistant at KOY/Phoenix, replacing Marni Pungre.

David Omstead is now Sales Manager at WHBY/Appleton-Oshkosh . . . Mark McClure adds MD to his midday duties at WLWT/Cincinnati . . . Two promotions at WSKL/Montpelier: Bruce Stebbins is the new PD and Tim Janawicz moves from part-time to middays/Promotion Director.

Sky Walker is the new PD at KQST/Spokane . . . Mike Donovan segues from WROQ/Charlotte for mornings at WRAL/Raleigh . . . Shelley Smythe is named Promotion Director for KMJI & KRZN/Denver . . . Bill Graf joins WISN/Milwaukee's news department.



Carl Gardner

But KGW did sue, also alleging unfair competition. Because of the sensitivity of the subject and the fact that litigation is still pending, KGW PD Mike Dirkx declined comment on the whole direct-mail mess.

Blazing a Trail

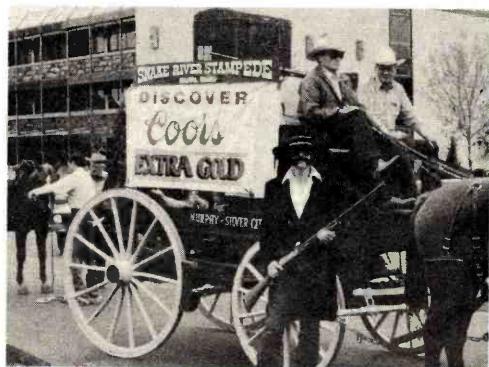
Meanwhile, the local press is having a field day. The story of the AM battle is in newspapers, magazines, and on TV, just in time for KGW to chalk one up. KGW swiped the 1985-86 NBA Trail Blazers play-by-play broadcasts from KEX, which had held the rights to the popular team for six



COUNTRY

LON HELTON

Friends In High Places



Radio is definitely not the profession for the faint of heart or for those with a fear of heights. You can never tell when you'll find yourself doing an airshift perched high atop a billboard. The mayor of Evansville, Indiana proclaimed a day recently as Sam Yates Day. So to celebrate, Sam elevated his show to new heights.

Other personalities often find themselves in lofty peril while piloting pachyderms for fun and charity. WUSQ/Winchester, VA EJs (elephant jocks) Don Berry and Steve Morgan, along with artist Kathy Mattea, recently found themselves grasping at the short hairs. Shown in front are a Q102 winner, Don, Kathy, Steve, and another winner. In the back hoping the mounts remain steady are 'USQ afternoon jock Jesse Younger and PD Steve McNee.

Finally, KGEM/Boise's highly-regarded Right Reverend, Dr. Billy Bob Gloria, was selected to ride shotgun to protect a load of Rocky Mountain-high brew from being hijacked. No encounters with highwaymen were reported on this inaugural run.

An Offer You Shouldn't Refuse

In the April 5 issue of *R&R*, a letter from a small-market personality was reprinted in which he expressed his exasperation at getting the kind of feedback he needed to improve himself. He lamented that his PD showed neither interest in critiquing airchecks nor in providing any kind of direction.

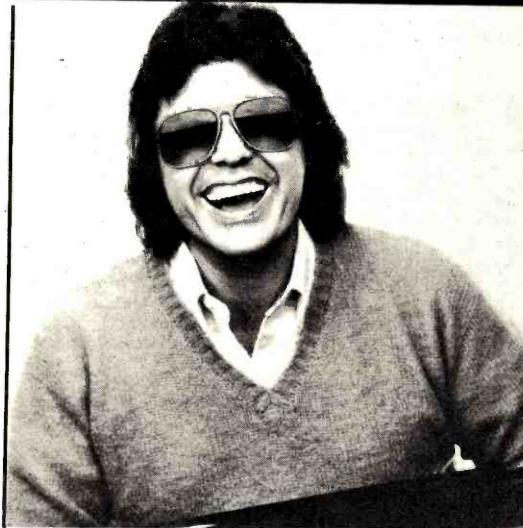
The resultant letters and calls I received proved he wasn't alone in not getting the help he needed or wanted. The cavalry arrived, however, in the form of this letter from Broadcast Programming In-

ternational President Bob English.

Dear Lon,

The letter you published from
Continued on Page 80

GO AHEAD... BREAK MY DAY !!



RONNIE MILSAP

Thank you, Country radio for 3 weeks
at #1 in R&R!

"She Keeps The Home Fires Burning"

PB-14034

R&R 3 BB 3 CB 3

COUNTRY BREAKERS

THE JUDDS

"Love Is Alive"

PB-14093

R&R 32 BB 41 CB 50

2nd WEEK!



RESTLESS HEART

COUNTRY BREAKERS

"I Want Everyone To Cry"

PB-14086



R&R 39 BB 48 CB 66

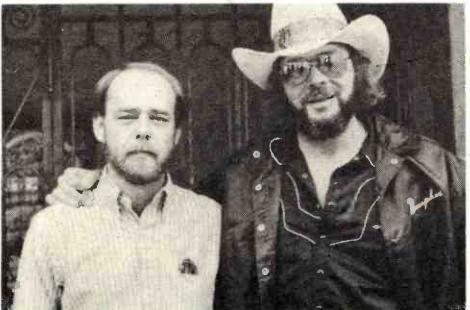
RCA
Records and Cassettes



A CHEERLEADER TO THE END — Were the guys at KLAC/Los Angeles ever happy when this girl — on her way to the Raiders' cheerleader tryouts — stopped by to first try out her routine for them. Viewing the end results (l-r) newsman Phil Jennrich and morning personality Scott Carpenter.



STICKY SITUATION — It just wouldn't seem like the start of spring without the obligatory "Jello-Jump" photo. KWKH/Shreveport's Tom Pace (l) and Jerry Frennress interview the winner of a three-wheeler following his leap into a four-foot vat of the goo.



THE WAY TO HANK'S HEART — During a trip to Memphis, Hank Williams Jr. met up with half of the WMC morning team, Bill Dotson, in front of the legendary Memphis barbecue rib eatery, the Rendezvous.

EXCITING NEW

COUNTRY JINGLES

century21
PROGRAMMING, INC.

4340 Beltwood Parkway, Dallas, TX 75234-9990
(214) 934-2121 or toll-free (800) 582-2100

Happy Birthday To KUSA



Although it was KUSA/St. Louis that was celebrating its first anniversary, it was the listeners who got the presents and shared in the 50-foot birthday cake. During a gala party featuring Sawyer Brown as the entertainment, hundreds of prizes were given away. Shown on stage (l-r) are morning personality Lee Sherwood, Robert "The Country" Fox, and station VP of Commentary (morning show sidekick) Frank O. Pinion.

An Offer You Shouldn't Refuse

Continued from Page 78

"NWTPTJOAI" illustrates the dichotomy which exists between the oft-expressed management complaint that "you just can't find good talent anymore" and developing talent's requirements for direction, critique, and motivation.

After reading the good advice you offered, but knowing how difficult it is to get the necessary attention from busy programmers, I was prompted to this thought:

"BPI will offer our services to provide a written aircheck critique, with recommendations for improvement, to developing on-air performers in Country for-

mats. Airchecks would have to be on cassette and have a postage-paid return envelope for our response."

Certainly, the needs of growing talent are more than that which can be satisfied by a single critique session, but perhaps this would be a valuable first step.

I'd like to personally thank Bob for this tremendously generous offer. It's willing professionals like him that make this business so great. Send your tapes to: Broadcast Programming International, P.O. Box 2027, Bellevue, WA 98009. And don't forget that self-addressed stamped envelope.



Bob English

ARB DIARY INSPECTION

Our REPORT gives you TALO; Flips; Zip-Code; Phase; Sharing; Time-Spent-Listening; Slogan; and Sex/Age Analyses. Our COMMENTS section lets you read what your listeners have to say!

JAY KRAKOWITZ RESEARCH (301) 484-8615



SHARON ALLEN

NASHVILLE THIS WEEK

Nashville In Motion

Fun, Food, And Fans All Rolled Up In One . . . Fan Fair

They get lost. They cut in front of you. They step on your toes. And they ask for your autograph even when you tell them you're not a star. Yes, it's that time of year again. It's Fan Fair. Just so you won't miss out on all the fun, here's some of the things happening next week.

The weeklong extravaganza will feature showcases, exhibits, and the All American Country Games, as well as a number of fan club activities. Special club activities abound. Loretta Lynn's holding a "Pow Wow" for her club members at her Hurricane Mills, TN spread; Reba McEntire will host a picnic in Centennial Park, as will Gary Morris and Janie Fricke; Louise Mandrell is sponsoring a Country Fair at the National Guard Armory, while Conway Twitty's fair will be held at Twitty City in Hendersonville, TN.

The Osmonds plan a variety of activities, including an autograph party, banquet, roast, breakfast, and concert. T.G. Sheppard plans a brunch at the Marriott; Lee Greenwood is hosting an open house at the Sheraton Music City; Brenda Lee is holding a celebrity auction. The Oak Ridge Boys' picnic is scheduled for Drake's Creek Park in Hendersonville; Sylvia and Barbara Mandrell both plan club breakfasts at the Opryland Hotel; and Helen Cornelius is sponsoring her 2nd annual Fan Fair Riverboat Cruises departing from the Riverfront Park.

In addition to the record company showcases, Charlie Daniels

will host the International Show. Featured artists are South Africa's Sally Vaughn, Ireland's Philomena Begley, Manson Grant, and the Dynamos from Scotland, Canada's Kelita Haverland, France's Virginia Truckee, and Indigo Lady, an all-female band from England.

Also on the agenda during the week are six induction ceremonies, as important figures in the industry join the 210 already installed in the Country Music Hall of Fame and Museum's Walkway of Stars. Those being inducted are Ricky Skaggs, Gary Morris, Mel McDaniel, the Kendalls, David Allan Coe, and Grover C. "Shorty" Lavender. The inductions are at different times throughout the week. All ceremonies will be conducted at the Walkway of Stars located in the entrance lobby of the Hall of Fame. Members are elected by a majority vote of the Board of Trustees.

The Music Country Radio Network has scheduled two tapings at the Opry House, which will benefit the Opry Trust Fund. MCRN's second annual Superstar Spectacular will be taped from 11pm to 3am June 12, and will feature Gary Morris, Lee Greenwood,

Vern Gosdin, the Forrester Sisters, Charley Pride, Dan Seals, Marie Osmond, the Osmond Brothers, Boxcar Willie, Becky Hobbs, Jim Glaser, Johnny Russell, and John McEuen.

The Country Music Legends Show will be taped from 11pm to 3am on June 13. Among those slated to perform are Jack Greene, the Osmond Brothers, Webb Pierce, Jeannie Pruett, Jean Shepard, Jim Ed and the Browns, Freddie Hart, Little Jimmie Dickens, Pee Wee King, Ferlin Huskey, Leroy Van Dyke, Charlie Walker, Redd Stewart, and George Hamilton IV. This show will also feature a salute to the music of Jimmie Rodgers, Bob Wills, Ernest Tubb, and Patsy Cline performed by Jan Howard, Van Williams, and Joe Bob Barnhill & the Music Country All Star Band.

As usual, the *Music City News* will present its annual cover awards show. Other annual events include the record company showcases, the Bluegrass Show, the Cajun Show, the All American Country Games, the International Fan Club Organization's (IFCO) show, the Grand Masters Fiddling Championship, and Sunday Morning Country Gospel. Most all of this will take place at the Tennessee State Fairgrounds. And you can count on us being there and you'll see the results of our amateur photography in a forthcoming issue.

The Hill City Band signed with Moonshine Records. They are slated to perform at WPXN's Fourth of July Bash in Columbus, GA . . . A friend is a friend . . . is really a friend! Just ask Johnny Cash. Last week Cash's guitar player Bob Wootton had to miss three performances at Roy Thompson's Hall in Toronto owing to illness in the family. So Cash called his buddy Wayout Jennings and said how would you like to fill in. In the true show business spirit, ol' Wayout left Nashville Monday at 7:45am and performed that night with Cash . . . R.C. Finnigan signed with Buddy Lee Attractions for bookings and Worldwide Media for publicity . . . Crystal Gayle received a plaque naming her Honorary Music Officer of the U.S.S. Midway." The ship plays her "We Must Believe in Magic" each time it leaves port . . . The Forrester Sisters signed with G. Gerald Roy of Stellar Entertainment Inc. for artist management and the Halsey Company for bookings . . . Frankie Nunn and the Ace Mountain Band inked with the Billy Deaton Talent Agency . . . Kenny Rogers is on location in Sheridan, WY filming his new CBS-TV movie "Wild Horses," with Pam Dawber and Richard Farnsworth. Grand Ole Opry stars Riders in the Sky flew out there last week to contribute their own brand of Western music to the project . . . Lacy J. Dalton had an unusual road experience recently when both back wheels came off her bus while they were traveling on I-40 in

North Carolina. Luckily no one was hurt, and the entourage rented another bus until "the Silver Beagle" could be repaired . . . Sylvia signed with Los Angeles-based Stan Moreess of Moreess & Nanas as her new manager . . . Louise Mandrell's tour of China has been cancelled. She hopes to reschedule next April . . . A couple of RCA acts have made handy additions to their tour groups. Eddy Raven will hit the road in style this month in his new tour bus, a Silver Eagle with his trademark black raven logo on the sides. Earl Thomas Conley is purchasing another Silver Eagle tour bus. You'll be able to spot him rollin' down the road because he's painting his bus indigo blue and it will bear the distinctive ETC logo on the side . . . Restless Heart just signed a management contract with Fitzgerald-Hartley (an LA-based firm known for its association with Glenn Frey, Toto, and the Tubes) . . . Congratulations to the Judds for their certified gold "Why Not Me" album with sales in excess of 500,000 units . . . And while we're passing out congratulations we'll send one out to Merle Haggard and his new wife Deborah Parrett. They were married on May 25 (5:46pm) on the grounds of Merle's home, Shade Tree Manor, in Shasta Valley. We understand Merle's road manager Biff Adams was the best man and "Natural High" was played as the ceremony's theme.

Just thought you'd like to know!



THANKS, GUYS — Tammy Wynette dropped in on a branch meeting of CBS Atlanta folks and thanked them for the extra effort and attention they've given her. Following the meeting the entire branch took Tammy to dinner at Atlanta's exclusive "103 West" restaurant. Pictured (l-r) are Sales Manager Barry Mog, Wynette, Regional Country Marketing Manager Tim Pritchett, and Atlanta Branch Manager Roger Metting.



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MOONSHINE SIGNS HILL CITY — The Texas-based Hill City Band recently signed with Moonshine Records in Nashville. Their label debut is titled "I'd Do It In A Heartbeat."



BLACK/URBAN

WALT LOVE

Rap Music: A Cutback On Airplay?

Since hitting the scene in 1979, "rap" music has spawned a number of popular offshoots. Now there's scratchin', hip-hop, technofunk, and go-go.

Labels aside, however, I'd like to address another aspect of the rap music phenomenon. While the number of rap records being released has certainly increased, it seems a growing number of Black/Urban stations that were giving this music heavy airplay are now cutting back.

To get a clearer picture of the true airplay situation, I contacted three programmers. The first, KDAY/Los Angeles Asst. PD/MD and afternoon personality Greg Mack, says he's noticed a decline in airplay, adding, "I don't think it's because of rap music itself. The record companies are putting out a lot of rap music, but it's not as good as some of the things that were out last year. The season also has something to do with it. Summertime seems to be the time that people like to hear rap music as opposed to winter."

Is Rap Dead?

Rap music's mainstays like Kurtis Blow, the Fat Boys, Run D.M.C., and Whodini are getting ready for their summer releases. As soon as their songs are out, rap music will pick back up with a lot of radio airplay. Most of the records out there right now are by lightweights."

"There's less rap music on the radio because people are being more selective about what they like and want to hear."

— WRKS PD
Tony Quartarone

Explaining KDAY's philosophy regarding rap music airplay, Greg said, "We play the hits, whatever people are accepting. L.A. isn't really exposed to rap music (since) most of the other stations here ignore it. But we want to please our audience. If rap music is something they want to hear, we use local research to find the correct rap songs to give them."

"We don't try to force the issue. We've carefully tried go-go, hip-hop, and techno-funk at one time or another. They don't do so well here, so we stick pretty much to the basic rap tunes. Radio stations



love dealing with rap groups because they're so cooperative with station promotions. It's nice to work with people who want something from you but realize they must give something back in return.

"Rap music will be here forever," concluded Greg. "It may take on different forms at different times, but there will be some form of rap music in our culture. The people who say rap is over are wrong."

Rap Slowdown

Although WRKS/New York was one of the first stations to popularize street music, PD Tony Quartarone also admits a decrease in rap music airplay. "Two years ago there was more rap music on the radio. We have slowed down a bit, but a number of stations around the country seem to be doing that. Because New York has cut back on the amount it's airing, other cities are doing the same."

"There's less rap music on the radio because people are being more selective about what they like and want to hear. Radio people are looking for the right records to please their audiences, and

they don't care about categories. We don't put rap records into any categories — we just want hits. If it's good for the station we'll air it."

"The people who say rap is over are wrong."

— KDAY Asst. PD Greg Mack

As to what types of street music go over well on 'RKS,' Tony replied, "I've experimented with go-go, but we've had no real success with it and very rarely any with techno-funk. We still play scratch and have a great deal of success. What really happens for us in a big way is the 'B Boy and scratch' type of music. That's things by groups like Jazzy Jay. Run D.M.C.'s 'King Of Rock' did well for us. (But we played) Mass Extension's 'Happy Feet' and got nothing. There were others that stiffed on us, so we don't just go on those kinds of records without extensive research."

Strong Support

One record that proved to be a programming plus was the John Wayne parody "Rappin' Duke." "Our research showed 35-

year-olds requesting that song," recalled Tony. "The music we decide to air appeals to our entire audience. It's very important to keep everybody enjoying what they hear."

"Most of our research shows that the people who like rap music want to hear songs whose lyrics have a meaningful message. They're tired of records that don't mean anything. These kids need things that will put a positive message into their lives. The rap records that have meaning are very successful for us."

Tony believes that rap music's popularity is attributed to listeners' tastes rather than seasonally-based. "It doesn't have anything to do with the time of year, although some people think so. There's a strong group of people who love rap music. When it gets warm you can't tell them that's the only time of year they're supposed to enjoy it, and that's when we're going to play more. Primarily, it's the 17-year-olds who love rap music in this city, and they love it all year."

"KISS has been a supporter of rap music since day one," Tony added, "and will continue to be one. We're very proud of our present image. We'll never abandon

our connection and loyalty to rap music."

Dr. Rock's Rap

When I asked KNOK-FM/Ft. Worth PD Kelly McCann for the word on rap music in the Dallas/Ft. Worth area, he said, "The music seems to be more popular this year than last. We don't play a lot of rap music during all day-parts but do feel it's an important part of our sound. The majority of the interest in rap music comes from the younger demographics, but the adults seem to enjoy some things."

Kelly continued, "We play most of our rap music at night after 5pm. We do have a six-hour, Saturday night street music program hosted by Dr. Rock, the best street jock I've ever heard. He does mixes you can't believe. He can make a record say and do anything you'd like."

"The Doctor does make house calls during the week if we need him. He does a minimal amount of talking but gets his point across through the music he plays. The show has become very popular in a short period of time. In fact, a couple of weeks ago he got 1700 kids into a club for a dance."

"Rap music is helping to give us that fun image."

— KNOK-FM
PD Kelly McCann

Kelly noted that his station doesn't experiment with scratch, hip-hop, or go-go, preferring established rap artists like Run D.M.C., the Fat Boys, Force MDs, and Kurtis Blow. "We stick pretty close to the streets for our information, and will play a record by a new rap artist if it's showing well in local research."

"I don't know if the music's popularity has anything to do with the seasons or not, but it seems that way here," Kelly commented. "I've noticed that people who are into rap music are also into dressing the part. Naturally, our weather is better during the spring and summer months, so that's when we have most of our street promotions, tying rap music in with our breakdancing events."

"We're looking for attention, and we must get it from our listeners and any potential new listeners by doing things our competitors aren't doing. That doesn't mean we'll put anything on the air, but rap music is helping to give us that fun image. We want to be known as a station that does more than just play the hits."

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Black/Urban: 25 Billboard: 44 - 30



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BLACK/URBAN NEW & ACTIVE

27 Reporters — 33%

Billboard: 88 - 80

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NATIONAL is recognized as the leader in radio personnel placement. NATIONAL receives a constant flow of job openings in small, medium & major markets. We need announcers, news people, programmers, male and female, for all size markets. If you are ready for a move let NATIONAL help. We make the complete presentation for you. For complete confidential details and registration form, enclose \$1 postage and handling to:



BROADCAST TALENT COORDINATORS
Dept. R., P.O. Box 20551 • Birmingham, AL 35216 • (205) 822-9144

WANTED: ON-AIR OPERATIONS MANAGER FOR TOP 50 MARKET URBAN LEADER

Leadership, organization, administrative abilities — documented and supported by references — necessary for consideration. Salary \$18-24,000 based on experience. Are you the promotion-oriented motivator who can handle this task? A great company, people and facility will support the right candidate. Apply only if you have the professional background and personal growth plan that matches the requirements. T&R to: Radio & Records, 1930 Century Park West, #007, Los Angeles, CA 90067. EOE M/F

GENERAL SALES MANAGER K95FM TULSA

Tulsa's country favorites station seeks a performance-oriented executive who can develop and motivate an ambitious, forceful sales team. If you have the best knowledge of broadcast sales, promotion and research with organizational skills to match, write: Lee Masters, General Manager, KWEN(FM), 1502 South Boulder, Tulsa, OK 74119. Katz Broadcasting is an Equal Opportunity Employer.

KATZ BROADCASTING COMPANY
America's Employee Owned Broadcast Group
A SUBSIDIARY OF KATZ COMMUNICATIONS INC.



KATZ. The best.

McVAY MEDIA

Staffing two new major market radio stations. Need PD, news, jocks and production pros. T&R to: 24650 Center Ridge Rd., #340, Cleveland, OH 44145. No calls please. EOE M/F

EAST

Maine's leading MOYL station, WYNZ needs parttime announcers. T&R: Dean Rogers, OM, Box 1319, Portland, ME 04103. EOE M/F (6-7)

50kw WAVU, Maine's fastest growing station is accepting tapes for one fulltime & two parttime shifts. T&R: Ken Silva, Box 330, Lewiston, ME 04240. (6-7)

WCOW is growing. Seeking afternoons anchor/reporter for possible future opening. T&R: Charles Bullett, The Lowe Group, Box 330, Lewiston, ME 04240 (6-7)

CE (IPTOK) for central Jersey FM. T&R/salary: W. Kenworthy, 203 Main Street, #17, South Bound Brook, NJ 08880. EOE M/F (6-7)

Stereo FM A/C seeks good fulltime night talent with production & organizational skills. Rush T&R: Don Patrick, PO. WSYY, Box 1240 Millinocket, MD 04462. EOE M/F (6-7)

OPENINGS

OPENINGS

SOUTH

Afternoon personality/production needed for A/C AM station in beautiful resort area. Send T&R: Ross Caudell, WDLV, Box 1677, Southern Pines, NC 28387. (6-7)

New CHR station. Experienced & eager personnel need only apply. T&R: Dave St. John, 2821 MacArthur Drive, Columbus, MS 39701 (6-7)

10pm-2am announcer position open. Tape & cover letter: Rob Barnett, PD, K2EW, Communications Center, Dallas, TX 75202. EOE M/F (6-7)

WKJL/Joliette needs creative afternoon personality. Send T&R: Kevin Kenney, WKJJ, 307 W. Muhammad Ali, Louisville, KY 40202. (6-7)

Program Director

Professional with Country and Full-Service experience needed for Florida Giant. (813) 576-6090 or send resume .9720 Executive Center Drive, Suite 200, St. Petersburg, FL 33702. EOE



PROGRAM DIRECTOR

All-hit, WHIT & Country, Q106/Madison, WI. Both formats unique to market. Includes country air-shift. Management experience required. Possibility for advancement. Resume: Hudson Investment, 1150 17th St., #1104, Washington, D.C. 20036 EOE

WEAN/105-FM looking for talented parttimers. Call Don Helle or Bob Allen: (401) 277-7900 EOE M/F (6-7)

WENY-AM/Elimra, NY is looking for a strong morning drive personality. T&R: GM, Box 208, Elimra, NY 14902. EOE M/F (6-7)

Wanted now. Big voice for hot hits format & production. Send T&R/pictures: Bob Canada, 2104, Suite 315, 160 Newtown Road, Virginia Beach, VA 23462. (6-7)

Y94 FM/Syracuse Northeast's A/C Powerhouse

Has a rare opening for an up-tempo, bright and adult personality for 7-midnight. Katz Broadcasting, #1 radio station, and a great place to work! Tapes & resumes ASAP to: Phil Locascio, Program Director, Y94FM, 2 Clinton Square, Syracuse, NY 13202. Katz Broadcasting is an equal opportunity employer.

WRNJ has immediate opening for fulltime newscaster. Good small market A/C. Strong on news. T&R: Rick Davis, Box 1000, Hackensack, NJ 07640. (6-7)

WRNJ, small market station with big market sound, now accepting T&R's for future DJ opening. D.P. Kendall, WRNJ, Box 1000, Hackettstown, NJ 07840. (6-7)

Rare opening at WYNK-FM/Baton Rouge. Need morning person to entertain with modern Country music. T&R: Phil Williams, WYNK-FM, Box 2541, Baton Rouge, LA 70821. EOE M/F (6-7)



Promotion Manager Radio

Phila. Broadcaster is seeking someone with at least 3 years of Management level experience in Promotion, Advertising or Public Relations. You must be creative, know and respect the real meaning of teamwork and possess excellent written and verbal communications skills. Attention to details is a must. Responsibilities will include PR releases, Listener and Sales Promotion activities, Advertising and Budgeting. An Equal Opportunity Employer. Send Resumes in confidence (no phone calls please) to: Donald Pettibone, VP & GM, WIOQ RADIO, 2 Plaza Plaza, Bala Cynwyd, PA 19004-1577.

Aggressive killer night personality for B94/Pittsburgh. T&R: Scott Alexander, 1715 Grandview Avenue, Pittsburgh, PA 15211. EOE M/F (6-51)

OC-104 FM is now accepting T&Rs for possible future openings. T&R: Dave Allan, Box 1850, Ocean City, MD 21842. EOE M/F (5-31)

OC-104 FM is now accepting T&Rs for possible future openings. T&R: Dave Allan, Box 1850, Ocean City, MD 21842. EOE M/F (6-7)

Looking for top air talent for Florida's hot rockin' flame throwin'-I-100. Send T&R: 801 West Granada, Ormond Beach, FL 32074. EOE M/F (6-7)

OPENINGS

Chief Engineer

WIVY, Jacksonville, Florida's leading FM, is accepting resumes and salary requirements for a full charge chief engineer. Requires knowledge and experience in all aspects of studio and transmitter maintenance and construction. FCC license, three years experience as chief required. Send information, including verifiable references to: General Manager, WIVY-FM, 3100 University Boulevard, South, Jacksonville, Florida 32216. EOE. A Gilmore Broadcasting Station.

WNDB & WWLV/Daytona Beach seek reporters. T&R: Bill Love Park, Daytona Beach, FL 32015. EOE M/F (6-7)

Legendary KTSA is looking for dedicated radio professionals for parttime/fulltime positions. Send T&R: John Dakins, KTSA, Box 18128, San Antonio, TX 78218. EOE M/F (6-7)

KHOD-FM is looking for a talented up tempo A/C jock to do 7pm-midnight. Must have three years experience. T&R: John Elliott, Box 21088, WACO, TX 76702. EOE M/F (6-7)

Rock & roll on CA coast. WXQR looking for talented air personalities/creative production. Immediate opening. T&R: Kris Kelly, Box 760, Jacksonville, NC 28541. EOE M/F (6-7)

DOMINANT 100kw A/C

Seeks fresh talent for future openings. Our Southeastern market is small; our sound is not! No beginners or screamers please. T&R to: Radio & Records, 1930 Century Park West, #001 Los Angeles, CA 90067. EOE M/F

Country FM on Florida's east coast seeks strong personality for possible drivetime opening. Send T&R: Mike Mitchell, WAWV, Box 481, Vero Beach, FL 32961. EOE M/F (6-7)

Experienced entertainer needed for 6-10pm shift on A/C FM. Good production a must. T&R: Randy Marsh, PO. WINGS, 92-FM, Box 669, West Hills, FL 33202. (6-7)

WGLD-AM/Greensboro is looking for announcers with superb production skills for future openings. T&R: Tim Roberts, Box 8009, Greensboro, NC 27419. (6-7)

WIN WITH PROS!

#1 TOP 100 CHR

We're making key additions to our top-rated morning show, including newscaster and conversational comic sidekick.

Also needed: a self-promoting high-profile p.m. drive talent. Get strong support from growth-oriented group in beautiful coastal city.

Rush a T&R to Radio & Records, 1930 Century Park West #0013, L.A., CA 90067. EOE

Need experienced on-air PD to lead top-rated Country station in Tallahassee, FL. Send T&R: GM, WMXN, Box 1110, Tallahassee, FL 32302. No calls. EOE M/F (5-31)

MIDWEST

Help Wanted, "GM." Small market FM in NW Ohio. Proven sales background a must. Excellent potential for growth. Write: Station, Box 352, Ottawa, OH 45875. (6-7)

Full/parttimers needed for future openings at Lafayette's lazzy WLR. Soon to dominate CHR. No calls. T&R: Kay Bradley, WLZ, 2655 Yeager Road, West Lafayette, IN 47906. (5-24)

Chicago metro A/C station seeks experienced professional news anchor/reporter. Females encouraged. T&R: ND, WZN, 1000 East 80th place, Merrillville, IN 46410. EOE M/F (6-7)

Announcer for small market daytimer, air shift/production & PBP. T&R: Dick Grogg, WPCO, 601 Upton Road, Mt. Vernon, IN 47620. EOE M/F (6-7)

MICHIGAN — LITE FM

Needs creative entertainer for evening shift. Large, competitive market, good money, great benefits. Super-professional environment, large corporation. Send cassette, resume and short letter of introduction to: Radio & Records, 1930 Century Park West, #009, Los Angeles, CA 90067. EOE

OPPORTUNITIES

OPENINGS

WLVQ/Columbus needs strong, experienced Production Director. Send T&R; Pat Still, WLVQ, 42 East Gay Street, Columbus, OH 43215. (6-7)

Broadcast group in Southern OH has full & parttime openings. T&R: Michael Reeves, 52 Broadcasting, Box 599, Sulphur, KY 73086. No calls. EOE M/F (6-7)

Drive-Time In The Motor City

Quick wit, topical humor and GREAT production. Two-year medium/major market experience. Send audition cassette with resume to: Station Manager, P.O. Box 518, Lathrup Village, MI 48076. EOE M/F

Openings after the Arbitron. Prime personalities needed. No credits needed or beginners. T&R: Jack Swart, WGRD, 122 Lyon NW, Grand Rapids, MI 49503. No calls. EOE M/F (6-7)

Future openings at Country station, KTGR. Box 459, Columbia MO 65205. No calls. EOE M/F (6-7)

Air position available for qualified communicator. Top pay. Benefits. Beautiful city. Modern facility. T&R: PD, WZOE, Broadcast Center, Princeton, IL 61356. EOE M/F (6-7)

Small market daytime operation needs manager with programming/sales/management background. Resumes. Dick Grogg, WPCO, 601 Upton Road, Mt. Vernon, IL 61760. EOE M/F (6-7)

Contemporary Country station needs midday jock. Strong production, A/C approach, five years experience. C&R: PD, KVOC, Box 2080, Casper, WY 82602. (6-7)

The New 95FM, Lansing's premier CHR, is looking for the perfect News Director/Morning Anchor to augment one of the nation's best morning shows. You must be personal, communicative, and have the ability to deliver the news with a contemporary lifestyle approach. Females and minorities encouraged. No sales, please. Tapes and resumes to Mark Maloney, Program Director, WVIC-FM, 2517 E. Mt. Hope, Lansing, MI 48910.

Denver's classy 1090 seeking weekend talent from front range area. T&R: David Allen, KLSZ, 1778 Grant Street, Denver, CO 80203. EOE M/F (6-7)

KAMP in El Centro has an opening for an air talent. CHR/Oldies format. T&R: Cal Mendel, GM, Box 1019, El Centro, CA 92244, or call (619) 352-2277 EOE M/F (6-7)

WOW

50 County • 94 FM Country
PRODUCTION MANAGER
Seeking Production Manager for Country Combo. Must have strong voice, medium or major market track record and creative writing ability. Send T&R to: Ken Fearnow, 615 N. 90 St., Omaha, NE 68114. EOE

New Mexico's newest FM is looking for aggressive pros who want to be #1. All shifts & news. T&R: Gary Marshall, KRSN, Box 1176, Los Alamos, NM 87545. No calls. (6-7)

Programming & production position open, satellite music net. work format. Production experience required. \$250/\$275 per week. T&R: WRLX, Box 509, Antigo, WI 54409. EOE M/F (6-7)

Today radio, WTDV/Madison needs adult midday host. Information format. Must have strong production & creative skills. No DJs. Mar. Vos. (608) 271-1486 EOE M/F (6-7)

WEST

Love traditional Country & great climates? Announcer/production/music position at aggressive 10kw AM. T&R: Larry KCLG, Box 489, Washington, UT 84780. (6-7)

A/C TALENT

Rare opening at #1-rated major market FM - great bucks, facilities, people and city. Send tape and resume fast!!! Radio & Records, 1930 Century Park West, #0010, Los Angeles, CA 90067. EOE

OPENINGS

KMPS AM & FM

The Country Stations

We're looking for a great promotion director, who understands that even though it's our 10th anniversary of Country and Seattle, no one ever shopped at a retail store just because of an "anniversary sale." Strong artwork a definite asset, and a background in Country programming also important. Send materials to:

Jay Albright, Program Director, KMPS-AM & FM, 1507 Western Avenue, Suite #505, Seattle, WA, 98101

An equal opportunity employer.

Need street reporter/PM anchor. T&R: Jim Cumberland, ND, KUJY/KKAZ, Box 926, Cheyenne, WY 82003. EOE M/F (6-7)

Immediate opening fulltime & future considerations at KUIK/Portland for announcements & production. T&R: Greg Lenny, PD, Box 566, Hillsboro, OR 97123. No calls (6-7)

TOP 15 MARKET STATION

Looking for a deep-voice announcer for nighttime "Love Songs" program. Send T&R to: Radio & Records 1930 Century Park West, #0012, Los Angeles, CA 90067. EOE

KYOS/Merced, has upcoming weekend & possible fulltime openings. Beginners welcome. T&R: Richard Perry, Box 717, Merced, CA 95341. EOE M/F (6-7)

Northern Colorado top-rated CHR, needs talented AM drive. No calls. C&R: Jim Alexander, KUAD-FM, Box 117, Windsor, CO 80550. EOE M/F (6-7)

ALASKA!

Expanding AM/FM station looking for experienced announcers. Market of 30,000 but in a dynamic environment. This is not your average ho-hum small town. Alaska's capital requires talent and involvement. KINY-AM is 50 years young. Send T&R to: Paul Ryder, KINY, 1107 W. 8th St., Juneau, AK, 99801. EOE

KCBO is accepting on-air/news applications for future openings/avocation relief. T&R: Lee Rogers, Box 1629, San Diego, CA 92112. EOE M/F (6-7)

CHR/PD/AM drive needed for Rocky Mt. FM. Send T&R: Box 1692, Canoga Park, CA 91304. EOE M/F (6-7)

POSITIONS SOUGHT

Responsible/dedicated professional with an air/MD/Assistant PD experience, looking for programming position in medium/small market. J.T. STEVENS: (804) 272-1522 (6-7)

Looking to be medium/small market PD/air talent. Over 10 years experience. JACK PHILLIPS: (209) 951-6239 (6-7)

Country music is in my blood. I need a transition. Employed air personality wants A/C or CHR job. VA, NC, or SC. LYNN: (703) 463-7914 (6-7)

Morning flash/B year veteran. Bits & characters, but please no zoos. Let's try something original. TONY D.: (404) 935-4385 (6-7)

Hardworking teamplayer looking to get back into CA. PD/GEORGE: (801) 257-7407 or 257-7419 (6-7)

Award-winning lifestyle ND wants to discuss your opportunities. 15 years experience, all markets. Call: T.J. ALLEN: (205) 432-9102

Broadcasting school graduate. Good news & production skills. JOHN DICKSON: Box 53, Colony, KS 66015. (316) 852-3347

Noifordup!!!!!! What's this? MICK: (312) 849-0404 (6-7)

Sports Director with five years PBP, news & sports reporting experience. Looking to relocate in IA or IL. JOHN: (314) 635-7120 (6-7)

Winning combination! Major market personality specializing in oldies 1955-1970, (own collection of 4,000 titles) plus radio variety. TV game shows. MARK: (213) 877-3466 (6-7)

Pro with polish & pipes in Maine, looking for that top 50 news gig. Ten years in the minors, ready for majors. Director, News/Operations & anchor: (207) 783-7418 (6-7)

Stable, mature pro A/C personality looking to move up to large/mid-Atlantic market. Ten years experience. Now PD. TOM DAVIS, Box 9755, Towson, MD 21204. (6-7)

POSITIONS SOUGHT

Well-prepared, local & warm personality seeks air shift on stable, professional operation in medium market. Strong production. PAUL BILER: (419) 334-4302 (6-7)

Looking for a challenge. Young, ambitious, relocatable air personality with strong pipes & good production wants to move on. AOR or CHR: MARC VERNON: (217) 333-2016 (6-7)

Attention adult-formatted stations. 15 years MOR, B/EZ, BB, classic, Country & news/talk experience. Great production & references. ANDY BUDNIK: (904) 744-5750 (6-7)

Eight-year pro looking to move up. Smooth communicator, strong production & promotional know how. Looking for a top team. STEVE ALLISON: (503) 773-3607 (6-7)

Industry pro, over 13 years in Chicago, IL, & Phoenix. Seeking parttime employment in Chicago or metro area. Serious inquiries only. (312) 479-1216 (6-7)

Veteran radio announcer/MD/PO. Have worked CHR, B/J, Jazz formats. Good production. Willing to relocate immediately. BRETT LEWIS: (804) 264-7385 (6-7)

OMPD, four years experience, midday man, news & heavy promotions, community oriented. OAN DUBONNET: (207) 284-9222 (6-7)

14 yrs pro currently news/sports director seeking AM/PM drive. Southern location, good pipes & production. PATRICK McGINLEY: (406) 733-6712 (6-7)

Well, how are you? I'm ready to work four times as hard for you at your small market station. Try it. JOE: (216) 659-4887 (6-7)

First-class, eight-year PBP veteran seeks division 1 college football/basketball PBP. DOUG: (319) 557-8591 nights. (6-7)

Creative AOR personality with radio degree. Experienced Writing/production skills. Will go anywhere/do anything to succeed. GENE HUGHES: (409) 892-9460 (6-7)

OM, experienced in promotions, production & management, seeking relocation to warm climate. Excellent resume, ED K., 611 West Fontanero, Colorado Springs, CO 80907. (6-7)

I'm looking for the green, the green grass of home. Three years in the desert is enough. Want CHR, A/C, West, MW. THE MASTER: (805) 943-7187, or 948-8090 (6-7)

Twenty-year pro AM personality. PD/GM, Oldies/CHR, high-energy in all fields. Looking for a permanent home. RIC: (818) 705-3188 (6-7)

Creative broadcasting school graduate seeks sales/JJ/production position. Will relocate. TROY SAVAGE: (215) GL5-2229 (6-7)

ND looking for greater challenges in radio. Preferably in the South. Experienced in writing/gathering/delivering news. TOM: WGUD-FM, (601) 475-2111 (6-7)

Experienced radio copywriter seeks new position. (718) 698-0413 (6-7)

Sharp, enthusiastic air talent seeks local radio position in VA/MD/DE area. Current broadcast school student. DONNIE FARRIS: (703) 368-9216 (6-7)

Look here, hardworking team player, 2 1/2 years at top-rated A/C. Will go anywhere, but prefer MW A/C, CHR, AOR. CRAIG: (319) 266-1000 (6-7)

Dedicated veteran with first phone seeks challenging OM/PD/VJ/DJ position. KEN MCGEE: (601) 762-8215 (6-7)

Versatile young man seeks to make your station stronger. Can write, can speak. Production ability. (213) 426-9748 (6-7)

Experienced OM/PD seeking new challenge in CHR, A/C. Call: BOB ALLEN: (316) 277-7470 (6-7)

Excellent on air production & possible PD material. 17-year pro looking to relocate in Florida. Can you help? (203) 355-3896 (6-7)

Programmer looking to get back into CA. PD/GEORGE: (801) 257-7407 or 257-7419 (6-7)

Country or A/C Mornings
Personality pro looks to move up to 100,000-plus market. Great production and ratings. Sean Michael Lisle (206) 533-6002. Leave message on machine.

Two year parttimer in need of a gig. Small/medium markets only. MIKE: (805) 526-8869 (6-7)

Five years after leaving England, I'm looking for a slot in a medium market. Two years experience in U.S. DAVID: (518) 372-8588 (6-7)

Female DJ with great voice & production willing to relocate. KRIS: (319) 259-1888 (6-7)

Owners/managers, You're a call away. Morning enterainer with major market experience, seeks on-air/PO position with great FM. Become the next #1. (205) 928-8015 (6-7)

Ready to rock! Smart young jock looking for a top notch station. Two years medium market CHR/AOR experience. ED: (402) 474-4696 (6-7)

Berry Gordy's motion picture. I'm the last dragon's brother. Articulate, creative black air personality will give you good numbers. B/U, CHR. LANCE: 9212 865-8561 (6-7)

POSITIONS SOUGHT

Left-handed man in a right-hander's body, looking to synchronize with creative ADR team. Copywriting & production 4-line strong suit. MICHAEL STEIN: (818) 993-5908 (6-7)

Sharp, intelligent air talent seeks escape from city smog to Pacific NW. For T&R: BRIAN BAXTER, (213) 306-5277 or 391-8056. (6-7)

Production/PM drive air personality looking for new challenge in SW. Eight years CHR, A/C experience. PD/MD slots considered. SHAWN: (505) 722-9028 or (713) 728-1348 (6-7)

Oldies/Country former PD/MD, nominated CMA Dj of the year in 1980, seeking afternoon drive or middays. Currently KCFE/Tucson. BOB JONES: (602) 889-6296 (5-31)

News announcer, 7 years experience. Excellent references & a good rapport with the local community. DAVE: (716) 679-1278 (6-31)

Major market pro with 15 years experience chance at OM/DP. Learned from the best. Country, A/C, competitive with min attitide. TED: (619) 561-3856 (5-31)

Look here. Hard working team player, 2 1/2 years at a top rated A/C, will go anywhere, but prefer MW CHR, A/C, or AOR. CRAIG: (319) 266-1000 (5-31)

Eight years in the business. Knoxville PD/MD seeks fulltime air/MD in medium to major markets. MAURICE TURK: (615) 523-8693 (5-31)

OM/DP, four years experience, on-air, new & heavy promotions. Community oriented. DAN DUBONNET: (207) 282-4922 (5-31)

I'm not a sportscaster, I'm a personality with four years experience. You need me. Call STEVE: (806) 293-9145 (5-31)

MISCELLANEOUS

WFBK needs complete MOR singles & album service. Send to Jim Stoltz, Box 336, Florence, KY 41042. (6-7)

78,000+ FM (AOR) needs Jazz record service for Sunday show. Contact: KMYZ, PD, Jim Ray, 5810 E. Shelly Drive #801, Tulsa, OK 74135, or (918) 655-3131 (6-7)

Commercial A/C/FM needs Jazz record service for forthcoming four-hour mighty Jazz show. Call Bill Elliott, WCMJ/Cambridge, OH: (614) 432-5605 (5-31)

Important Notice: When replying to R&R Blind Boxes, please keep the size of your packages limited to a 9" x 12" envelope.

Dates appearing at the end of each listing signify first week listed.

R&R Opportunities Advertising

Radio & Records provides free (24 words or 3 lines) listings to radio stations and record companies in Openings. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought. All other advertising must run display. Changes must be mailed in on company letterhead.

Deadline

To appear in the following week's issue, we must receive your ad by Thursday 12 noon (PST) prior to issue date.

Display Advertising

Display: \$30 per inch per week (maximum 35 words per inch). Includes border and logo.

Blind Box: \$45 per inch per week (maximum 35 words per inch). Includes border, box number and postage/handling.

Payable In Advance!

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

For Opportunities you may place your free listings by phone only on Wednesday, Thursday & Friday 9am-5pm (PST) (213) 553-4330 or mail to: R&R Opportunities, 1930 Century Park West, Los Angeles, CA 90067.

Current Complete Credible

When it comes to information, broadcasters come to Radio & Records, The Industry's Weekly Newspaper. By subscribing to R&R you keep yourself informed on what's new in management, sales, personnel, promotion, music and the legislative arena. If you are a paid up member of B.P.M.E., we'll start fifty weeks of R&R coming your way for the special rate of 190 dollars. That's twenty-five dollars off our regular rate of 215 dollars. And the special B.P.M.E. rate applies to both new subscriptions and renewals. So, make the one call that gets it all now to (213) 553-4330.



1930 Century Park West
Los Angeles, California 90067

NATIONAL MUSIC FORMATS

Added This Week

Satellite Music Network

George Williams (214) 343-9205

The Starstation

JULIAN LENNON "Say You're Wrong"
SURVIVOR "The Search Is Over"
PHIL COLLINS "Sussudio"

Rock 'N' Hits

COREY HART "Never Surrender"
DEBARGE "Who's Holding Donna Now?"
WHITNEY HOUSTON "You Give Good Love"
FOREIGNER "Reaction To Action"

Country Coast-To-Coast

DOLLY PARTON & KENNY ROGERS "Real Love"
ANNE MURRAY "I Don't Think I'm Ready For You"
JANIE FRICKE "She's Single Again"
GEORGE STRAIT "The Fireman"
RAY CHARLES with MICKEY GILLEY
"It Ain't Gonna Worry My Mind"

Drake-Chenault

Bob Laurence (818) 883-7400

XT-40

STING "If You Love Somebody Set Them Free"
WHITNEY HOUTSON "You Give Good Love"
HEART "What About Love?"
POWER STATION "Get It On (Bang A Gong)"

Contempo 300

AIR SUPPLY "Just As I Am"
DEBARGE "Who's Holding Donna Now?"

Great American Country

LACY J. DALTON
"You Can't Run Away From Your Heart"
SAWYER BROWN "Used To Blue"
ROSANNE CASH
"I Don't Know Why You Don't Want Me"
NITTY GRITTY DIRT BAND "Modern Day Romance"

Century 21

Greg Stephens (214) 934-2121

The Z Format

STING "If You Love Somebody Set Them Free"
COREY HART "Never Surrender"
DEBARGE "Who's Holding Donna Now?"

The A/C Format

ROSANNE CASH
"I Don't Know Why You Don't Want Me"

Super-Country

REBA McENTIRE "Have I Got A Deal For You"

Tristar

Adult Contemporary

Dave Bogart (303) 578-0700

HAROLD FALTERMEYER "Axel F"
BILLY OCEAN "Suddenly"

Country

Tom Casey (213) 460-6383

RAY CHARLES with MICKEY GILLEY

"It Ain't Gonna Worry My Mind"
DOLLY PARTON & KENNY ROGERS "Real Love"
JOHN ANDERSON "It's All Over Now"
JANIE FRICKE "She's Single Again"

BPI

John Sherman/Bob English (800) 426-9082

Adult Contemporary

BRYAN ADAMS "Heaven"

Modern Country

LOUISE MANDRELL "Maybe My Baby"
REBA McENTIRE "Have I Got A Deal For You"
RAY CHARLES with MICKEY GILLEY
"It Ain't Gonna Worry My Mind"

TM Programming

Cal Casey (214) 634-8511

Stereo Rock

HEART "What About Love?"
BRUCE SPRINGSTEEN "Glory Days"
MADONNA "Into The Groove"
DARYL HALL & JOHN OATES
"Possession Obsession"

TM A/C

AIR SUPPLY "Just As I Am"
CHAKA KHAN "Through The Fire"

TM Country

RESTLESS HEART "I Want Everyone To Cry"
SAWYER BROWN "Used To Blue"

Radio Arts

John Benedict (818) 841-0225

Country's Best

NITTY GRITTY DIRT BAND "Modern Day Romance"
LACY J. DALTON

"You Can't Run Away From Your Heart"

MAC DAVIS
"I Never Made Love (Till I Made Love With You)"
RESTLESS HEART "I Want Everyone To Cry"
GLEN CAMPBELL "Love Always" Letter To Home
CARL JACKSON "Dixie Train"

Soft Contemporary

DON HENLEY "Not Enough Love In The World"
ROSANNE CASH

"I Don't Know Why You Don't Want Me"

Sound 10

STING "If You Love Somebody Set Them Free"
HOWARD JONES "Things Can Only Get Better"
DON HENLEY "Not Enough Love In The World"

Peters Productions, Inc.

Debbie Welsh (619) 565-8511

Country Lovin'

JUDIS "Love Is Alive"
BELLAMY BROTHERS "Old Hippie"
ANNE MURRAY "I Don't Think I'm Ready For You"
DOLLY PARTON & KENNY ROGERS "Real Love"
REBA McENTIRE "Have I Got A Deal For You"

The Great Ones

DEBARGE "Who's Holding Donna Now?"

Concept Productions

Elvin Ichiyama (916) 782-7754

CHR

MADONNA "Into The Groove"
COREY HART "Never Surrender"
TEARS FOR FEARS "Shout"

Country

SAWYER BROWN "Used To Blue"
GENE WATSON "Cold Summer Day In Georgia"
ROSANNE CASH
"I Don't Know Why You Don't Want Me"
KENDALLS "If You Break My Heart"
BECKY HOBBS "The Hottest 'Ex' In Texas"
JIMMY BUFFET "Gypsies In The Palace"

Media General

Broadcast Services

Bob Dumais (901) 320-4433

Action

DON HENLEY "Not Enough Love In The World"
ROSANNE CASH

"I Don't Know Why You Don't Want Me"

JANEY STREET "(How Long) Till My Ship Comes In"
SOUTHERN PACIFIC

"Someone's Gonna Love Me Tonight"

Your Country

MEL TILLIS "You Done Me Wrong"

Hit Rock

MEN AT WORK "Everything I Need"
DARYL HALL & JOHN OATES
"Possession Obsession"

BLACK/URBAN ADDS & HOTS

EAST

WXV(Baltimore) OC104/Ocean City, MD

Dave Allan

MADONNA WHISPERS

GEORGE HOWARD CHERYL LYNN

LIVE! HALL & OATES

PAUL HARDCASTLE RICK JAMES

SISTER SLEDGE CAMEO

EVIL LIES WEAR YOU CHERYL LYNN

Gwen Guthrie Hottest: FREDDIE JACKSON

PEABO BRYSON KLYMAXX

RJ'S LATEST ARRIV BOOGIE BOYS

JESSE JOHNSON WHITNEY HOUSTON

READY FOR THE WOR

DEBBIE SAGE

JERMAINE JACKSON FREDDIE JACKSON

TRINITEE LYNN Jay Wright

ROSEY R. DAVIS

SKYWORTH & TURNER LUTHER VANDROSS

SHALAMAR

GREAT GRANDMASTER FLASH

CHERYL LYNN DUCHY ROBINSON

IVY TEEPEE

TENTIA JORDAN RON JAMES

Hottest: PAUL HARDCASTLE

WATV(Birmingham) SCOTT Andrews

PAUL HARDCASTLE WAR

CYBONETIC CAMO

CAMEROON SISTER SLEDGE

MIDNIGHT STAR

TIM GREENE STING

READY FOR THE WOR

FREDDIE JACKSON

WHITNEY HOUSTON MARVIN GAYE

READY FOR THE WOR

MARVIN GAYE

READY FOR THE WOR

PEABO BRYSON

FREDRICK JACKSON

WWD(Baltimore) Joe Tamburo

PEABO BRYSON

ROCK MASTER SCOTT

LUTHER VANDROSS

GRETIE ROGERS

MONIQUE SEDRICK

CHERYL LYNN

WEAR YOU CHERYL LYNN

GRANDMASTER FLASH

MELBA MOORE

Hottest:

NEW EDITION

WHITEY HOUSTON

FREDRICK JACKSON

MARVIN GAYE

READY FOR THE WOR

MARVIN GAYE

READY FOR THE WOR

PEABO BRYSON

ROCK MASTER SCOTT

LUTHER VANDROSS

SHALAMAR

WOMAN & MACK

MICHAEL JACKSON

JOHNNY GILL

READY FOR THE WOR

WHITEY HOUSTON

JESSE JOHNSON

LOOSE ENDS

PEABO BRYSON

ROCK MASTER SCOTT

LUTHER VANDROSS

MONIQUE SEDRICK

PRINCE

DEBBIE SAGE

MICHAEL JACKSON

MARVIN GAYE

HOTTEST: JESSE JACKSON

Gwen Guthrie

JESSE JOHNSON

PRINCE

PEABO BRYSON

ROCK MASTER SCOTT

LUTHER VANDROSS

MICHAEL JACKSON

SHALAMAR

WOMAN & MACK

WHITEY HOUSTON

COOL FUNK SHUN

WHAM!

FREDDIE JACKSON

EAST

SOUTH

WAOK(Atlanta) Larry Trotter

LUTHER VANDROSS

STING

PEDRO BRYSON

RICK JAMES

PAUL HARDCASTLE

SLAMAN

GREAT GRANDMASTER FLASH

CHERYL LYNN

DUCHY ROBINSON

IVY TEEPEE

TENTIA JORDAN

Ron January

Hottest:

PAUL HARDCASTLE

MICHAEL JACKSON

WHITEY HOUSTON

DENISE LASALLE

JESSE JOHNSON

KLYMAXX

WHITNEY HOUSTON

MARVIN GAYE

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PEABO BRYSON

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PRINCE

DEBBIE SAGE

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BLACK/URBAN

BREAKERS

CAMEO

Attack Me With Your Love (Atlanta Artists/PolyGram)

75% of our reporting stations on it. Rotations: Heavy 1/0, Medium 19/3, Light 38/17, Total Adds 20 including WILD, WDJY, WVEE, WYLD-FM, WGCI, WDMT, WJLB, KSOL, Z93, WPLZ-A most added record. Debuts at number 33 on the Black/Urban chart.

DEBARGE

Who's Holding Donna Now (Gordy/Motown)

73% of our reporting stations on it. Rotations: Heavy 7/2, Medium 24/3, Light 28/9, Total Adds 14 including WAMO, WDJY, KNOX-FM, KMJQ, WHRK, WOWI, WTMP, WJLB, WPEG, WTLC. Debuts at number 27 on the Black/Urban chart.

LISA-LISA & CULT JAM w/FULL FORCE

I Wonder If I Take You Home (Columbia)

68% of our reporting stations on it. Rotations: Heavy 12/0, Medium 26/2, Light 17/6, Total Adds 8, WEDR, WBMLX, WRDW, WBMLK, WJJS, WAAA, KDKO, WFXC. Moves 34-25 on the Black/Urban chart.

GEORGE CLINTON

Double Oh-Oh (Capitol)

65% of our reporting stations on it. Rotations: Heavy 6/0, Medium 27/3, Light 20/3, Total Adds 6 WAMO, WDJY, Z93, WPDO, WTOY, KOKA. Heavy: WZEN-FM, KDAY, WPEG, WFXC, KIZ, KJCB. Moves 37-31 on the Black/Urban chart.

SISTER SLEDGE

Frankie (Atlantic)

65% of our reporting stations on it. Rotations: Heavy 1/0, Medium 18/2, Light 34/10, Total Adds 12, WXYV, WDJY, WEDR, WZAK, KMJQ, WZAK, KMJM, WENN, WFXC, WJAX, WPLZ, KWHS, WVOI. Debuts at 40 on the Black/Urban chart.

STING

If You Love Somebody, Set Them Free (A&M)

65% of our reporting stations on it. Rotations: Heavy 1/0, Medium 9/2, Light 43/19, Total Adds 21 including WDJY, WAOK, KMJQ, KRNK, WTMP, WDMT, WLUM, XHRM, WNHC, KQXL, WJJS, WVOI. A most added record.

MIDNIGHT STAR

Body Snatchers (Solar/Elektra)

63% of our reporting stations on it. Rotations: Heavy 8/1, Medium 25/2, Light 18/7, Total Adds 10, WRKS, KNOX-FM, WZAK, WKND, WTKL, WENN, WPLZ, WTOY, WKWM, KDKO. Debuts at number 34 on the Black/Urban chart.

NEW & ACTIVE

STANLEY CLARKE BAND "Born In The U.S.A." (Epic) 48/8

Rotations: Heavy 1/0, Medium 14/1, Light 33/7, Total Adds 8, WAMO, KKDA-FM, KNOX-FM, WDIA, WBMLX, XHRM, WQMG, KAPE, Heavy: WTLK.

CHERYL LYNN "Fidelity" (Columbia) 45/14

Rotations: Heavy 3/0, Medium 17/8, Light 25/11, Total Adds 14, WILD, WTMP, WKND, OC104, WATV, WENN, Z93, WPEG, WJAX, WPLZ, WBMLX, WZAK, KDKO. Heavy: WAOK, WDIA, WJMI.

LOVEBUG STARSHINE "Rappin'" (Atlantic) 44/1

Rotations: Heavy 1/0, Medium 20/1, Light 23/1, Total Adds 1, WPLZ. Heavy: WEDR. Mediums include WWIN, WAOK, KRNK, WDMT, KSCN.

FOUR TOPS "Sexy Ways" (Motown) 42/8

Rotations: Heavy 3/0, Medium 2/2, Light 22/6, Total Adds 8, WILD, WDIA, WYLD-FM, KJLH, WPDO, WBMLX, KOKA, WVOI.

PAUL HARDCASTLE "19" (Chrysalis) 40/16

Rotations: Heavy 5/1, Medium 13/3, Light 22/12, Total Adds 16, WXYV, WUSL, WAOK, WVEE, XHRM, KSOL, WTKL, WPLZ, WPEG, WJLW, WZAK, WTOY, KAPE, WWDW.

MENUDO "Hold Me" (RCA) 40/1

Rotations: Heavy 1/0, Medium 16/0, Light 23/1, Total Adds 1, WKNY. Heavy: WNHC. Medium: WRKS, WDAS, WUSL, WVEE, KNOX-FM, KRNA, WZAK, XHRM, KSOL, WXYV, WQMG, KJCB, KAPE, KOKA, WTLK, KDKO.

WHISPERS "Don't Keep Me Waiting" (Solar/Elektra) 39/5

Rotations: Heavy 0/0, Medium 23/3, Light 16/2, Total Adds 5, WOAK, XHRM, WKND, OC104, KJCB. Mediums include WILD, WAMO, WAOK, WYLD-FM, WTMP, WJLB, KACE.

CHEYNE "Call Me Telephone" (CMC) 35/10

Rotations: Heavy 1/0, Medium 13/1, Light 21/9, Total Adds 10, WEDR, WBMLX, WGCI, WZAK, WPEG, WQMG, WJYL, WPLZ, KJCB, KAPE.

LUTHER VANDROSS "It's Over Now" (Epic) 34/32

Rotations: Heavy 3/0, Medium 11/9, Light 20/12, Total Adds 32 including WILD, WRKS, WDAS, WUSL, WAMO, WHUR, WYLD-FM, KJCB, KAPE, KOKA, WTLK, KDKO.

PEABO BRYSON "Take No Prisoners (In The Game Of Love)" (Elektra) 32/21

Rotations: Heavy 2/1, Medium 1/1, Light 15/1, Total Adds 21 including WXYV, WDAS, WHUR, WVEE, WTMP, WZAK, WZEN-FM, KJLH, KSOL, Z93, WPEG, WJYV. Heavy: WVOI.

NEWCOMUS "I Want To Be A Boy" (Sony) 30/1

Rotations: Heavy 3/0, Medium 10/1, Light 17/7, Total Adds 1, WTKL. Heavy: KMJQ, KRNK, KJLH, Medium: WWIN, KKDA-FM, WEDR, KJMF, XHRM, WJLW, WZAK, WAMO, WEAS.

GRANDMASTER FLASH "Girls Love The Way He Spins" (Elektra) 28/2

Rotations: Heavy 8/0, Medium 17/7, Light 13/2, Total Adds 2, WAOK, KOKA. Heavy: WOAS, KMJM, WKND, WJLW, WZAK, WPLZ, WTLK, WVOI.

WILL KING "I'm Sorry" (Total Experience/RCA) 27/5

Rotations: Heavy 3/1, Medium 11/0, Light 13/4, Total Adds 5, KRNB, WBMLX, WZEN-FM, WAMO, WAAA. Heavy: WDIA, WBLX, Medium: WAOK, WVEE, WEDR, WYLD-FM, WENN, WJLW, WPLZ, KAPE, WEAS, KOKA, WTLK, WVOI.

MANHATTANS "Don't Say Goodbye" (Columbia) 27/5

Rotations: Heavy 0/0, Medium 15/1, Light 12/4, Total Adds 5, WTMF, KSOL, WPEG, WJAX, WJJS. Medium: KRNB, WDIA, WYLD-FM, WOAK, WDMT, WATV, WFXC, WQMG, WJYL, KAPE, WWDW, WAMO, WDAO.

RJ'S LATEST ARRIVAL "Swing Low" (Atlantic) 26/23

Rotations: Heavy 1/0, Medium 3/1, Light 3/3, Light 22/20, Total Adds 23 including WXYV, KRNB, WDIA, WOAK, WATV, WFXC, WQMG, WJAX, WJJS, WZAK, WAMO, WDAO.

WOMACK & WOMACK "Strange And Funny" (Elektra) 25/8

Rotations: Heavy 0/0, Medium 7/1, Light 18/8, Total Adds 8, WAMO, WDIA, WEDR, WYLD-FM, WJLB, WQMG, KOKA, WKKM, Medium: KRNB, WGCI, WZAK, KACE, KSOL, WBMLX, WWDW.

MOST ADDED

LUTHER VANDROSS (32)

It's Over Now (Epic)

RJ'S LATEST ARRIVAL (23)

Swing Low (Atlantic)

PEABO BRYSON (21)

Take No Prisoners (In The...) (Elektra)

STING (21)

If You Love Somebody, Set Them... (A&M)

CAMEO (20)

Attack Me With Your... (Atlanta Artists/PG)

MADONNA "Angel" (Sire/WB) 25/3

Rotations: Heavy 8/0, Medium 10/2, Light 7/1, Total Adds 3, WXYV, WUSL, KLUQ. Heavy: WVEE, K94, OC104, WRDW, JET94, WJAX, WJJS, WKWM. Medium: KKDA-FM, KNOX-FM, WLUU, WBMK, WTOY, WWDM, WKVO.

SIGNIFICANT ACTION

HOTTEST

FREDIE JACKSON (65)

Rock Me Tonight (For Old...) (Capitol)

MARVIN GAYE (48)

Sanctified Lady (Columbia)

WHITNEY HOUSTON (40)

You Give Good Love (Arista)

JESSE JOHNSON'S REVUE (38)

Can You Help Me (ASBM)

CON FUNK SHUN (29)

Electric Lady (Mercury/PolyGram)

NARADA MICHAEL WALDEN "The Nature Of Things" (WB) 24/1

Rotations: Heavy 3/0, Medium 15/1, Light 9/0, Total Adds 1, WAMO. Heavy: WATV, WENN, WNAM. Medium: WWIN, WXYV, WDAS, WAOK, WVEE, WKND, WRDW, KJLW, WFXC, WQMG, WJYL, WPLZ, WTOY, WWDM.

KLEEEER "Take Your Heart Away" (Atlantic) 24/18

Rotations: Heavy 1/0, Medium 5/2, Light 15/14, Total Adds 16, WDIA, WOAK, WDMT, WENN, WPEG, WQMG, WKXJ, KJCB, WBLX, KHYS, WTOY, KAPE, WEAS, WAMM, WWWW, Heavy: KDAY.

NOLAN THOMAS "One Bad Apple" (Mirage/Atco) 21/2

Rotations: Heavy 2/0, Medium 8/0, Light 11/2, Total Adds 2, WYXI, WBMLX. Heavy: WJMI, WTLK, WRKS, WUSL, WEDR, KJCB, WNDK, KAPE, WWWW.

JERMAINE MAISON "Closest Thing To Perfect" (Arista) 20/13

Rotations: Heavy 0/0, Medium 4/4, Light 16/9, Total Adds 13, WXYV, WDJY, WDIA, WZAK, KMJM, WZEN-FM, XHRM, KSOL, Z93, WOAK, WPLZ, WANN, WAAA.

JEFF LORBER / GAVIN CHRISTOPHER "Best Part Of The Night" (Arista) 20/2

Rotations: Heavy 0/0, Medium 7/1, Light 13/1, Total Adds 2, WDAS, WLOU. Medium: KKDA-FM, WWWW, WJMI, WDAO, WWWW.

SMOKE CITY "I Really Want You" (Epic) 20/2

Rotations: Heavy 1/0, Medium 7/0, Light 12/2, Total Adds 2, WEDR, WDAO. Heavy: KSOL. Medium: WVEE, WENN, WPEG, WPLZ, WJLW, WOAK, WTLK, WFC, WWWW.

CARL ANDERSON "Can't Stop This Feeling" (Epic) 20/1

Rotations: Heavy 0/0, Medium 7/7, Light 13/1, Total Adds 1, WDJL. Medium: KSOL, WQMG, WJMI, WPDO, WJJS, WBLX, KDKO.

UTFO "Leader Of The Pack" (Select) 19/11

Rotations: Heavy 1/0, Medium 2/1, Light 16/10, Total Adds 11, WAOK, KMJQ, WOAK, WDMT, WZAK, WPEG, WKXJ, KJLW, WEAS, WAAA, WTLK, Heavy: KDAY.

SHIRLEY BROWN "Boyfriend" (Sound Town) 19/2

Rotations: Heavy 0/0, Medium 5/0, Light 11/2, Total Adds 2, WEDR, WDAO. Heavy: KRNB, WYLD-FM, WBLX. Medium: WZEN-FM, WATV, WPEG, KAPE, WEA.

JOANNA GARDNER "Watching You" (Philly World/Atlantic) 19/2

Rotations: Heavy 0/0, Medium 9/0, Light 10/2, Total Adds 2, WOAK, WAMM. Medium: KRNB, WXOK, WPEG, WBLX, WORL, WEAS, KOKA, WAAA, WTLK.

MAJESTY "Tell Me Whatchu Want" (Golden Boy) 19/2

Rotations: Heavy 0/0, Medium 4/0, Light 15/2, Total Adds 2, WPEG, WQMG, WJYI, WTLK. Medium: WAMO, KRNB, KJCB, WPLZ.

GEORGE HOWARD "Love Will Find A Way" (TBA/Palo Alto) 19/2

Rotations: Heavy 0/0, Medium 7/1, Light 10/1, Total Adds 2, WXYV, WLUM. Heavy: KACE, WDAO. Medium: WAMO, KRNB, KJCB, WPLZ.

TEMPATATION "How Can You Say That It's Over" (Gordy/Motown) 19/1

Rotations: Heavy 1/0, Medium 11/0, Light 7/8, Total Adds 1, WTKL. Heavy: WHUR. Medium: WYLD-FM, WAMO, KRNB, OC104, WDRW, WPEG, WFXC, WQMG, WPLZ, WJYI, WWWW.

TEENA MARIE "Out On A Limb" (Epic) 16/14

Rotations: Heavy 1/1, Medium 4/4, Light 11/9, Total Adds 14, WAMO, WHUR, WYLD-FM, WOAK, WDMT, XHRM, WQMG, WBLX, WZAK, KAPE, WWWW, WAMM, WDAO.

MADONNA "Into The Groove" (Sire/WB) 16/8

Rotations: Heavy 1/0, Medium 6/1, Light 8/3, Total Adds 8, WILD, WUSL, WAMO, WHUR, WJYL, WBLX, Medium: WZEN-FM, KJCB, KAPE.

DIVINE SOUNDS "How Fast Money Goes" (Specific) 14/3

Rotations: Heavy 0/0, Medium 4/0, Light 10/3, Total Adds 3, WDRW, KOKA, WAMM, WWWW.

RICK JAMES "Glow" (Gordy/Motown) 13/9

Rotations: Heavy 0/0, Medium 7/5, Light 6/4, Total Adds 9, WDRW, WHUR, WAOK, WDIA, WTMP, WZAK, KJCB, WPLZ, WWWW, KDKO.

EUGENE WILDE "Chey Chey Kule" (Philly World/Atlantic) 13/8

Rotations: Heavy 0/0, Medium 4/3, Light 9/5, Total Adds 8, KRNB, WOAK, WZAK, WPEG, WPLD, WBLX, KOKA, KDKO. Medium: WDIK.

DARYL HALL & JOHN OATES "Possession Obsession" (RCA) 13/7

Rotations: Heavy 0/0, Medium 8/3, Light 5/4, Total Adds 7, WDAS, WDJY, WZAK, WLUM, OC104, WPEG, WQKX. Medium: WAMO, KJCB, WPLZ, WWWW.

ONE WAY "Let's Talk" (MCA) 13/2

Rotations: Heavy 0/0, Medium 6/1, Light 6/1, Total Adds 2, WDWI, WVKO. Heavy: WQKQ. Medium: WDMT, WZAK, WFXC.

TEARS FOR FEARS "Worldly Wants To Rule The World" (Mercury/PolyGram) 13/2

Rotations: Heavy 0/0, Medium 6/0, Light 2/1, Total Adds 2, WHUR, WBLX. Heavy: K94, WLUM, WJYI, WJJS. Medium: WUSL, WBLZ, WZEN-FM, KJLW, WRDW, WWWW.

BILLY GRIFFIN "Systematic" (Columbia) 13/1

Rotations: Heavy 0/0, Medium 4/0, Light 9/1, Total Adds 1, WPEG. Medium: WQMG, WKXJ, KOKA, KDKO.

SHALAMAR "Don't Get Stopped In Beverly Hills" (Solar/MCA) 12/11

Rotations: Heavy 0/0, Medium 2/2, Light 10/9, Total Adds 11, WAOK, KKDA-FM, WDIA, WYLD-FM, WRDW, WJMI, KHYS, WTOY, KAPE, WAMM, WVOI.

ROCK MASTER SCOTT "Roar On Fire" (Reality) 12/3

Rotations: Heavy 1/0, Medium 4/0, Light 7/3, Total Adds 3, KKDA-FM, KMJQ, WZAK. Heavy: WANM. Medium: WOAS, WUSL, KRNB, WJLW.

ISLEY, JASPER, ISLEY "Serve You Right" (CBS Associated) 12/1

Rotations: Heavy 0/0, Medium 5/0, Light 5/0, Total Adds 1, WKNL. Heavy: WQKQ. Medium: WTAV, WBLX, KOKA, WWWW.

GWEN GUTHRIE "Padlock" (Island) 11/7

Rotations: Heavy 0/0, Medium 4/1, Light 7/6, Total Adds 7, WXYV, WDAS, WJLB, WKND, WHNR, WBLX. Medium: WQMG, WJYL, WWWW.

CEE BELLO "International Lover" (Capitol) 11/4

Rotations: Heavy 0/0, Medium 5/2, Light 8/2, Total Adds 4, WDMT, WTKL, WJMI, WEAS. Medium: KRNB, KJCB, KAPE.

TRINERE "All Night" (Music Specialist) 11/4

Rotations: Heavy 0/0, Medium 3/1, Light 8/1, Total Adds 4, WXYV, KRNB, WHRK, WLOU. Medium: WTAV, WENN.

TYRONE DAVIS "Sexy Thing" (Future) 10/4

Rotations: Heavy 0/0, Medium 5/1, Light 5/3, Total Adds 4, WBLX, WDKL, WWWW. Medium: WQMG, WKXJ, WWWW.

MIZ "Fat Girls" (T.C.) 10/2

Rotations: Heavy 0/0, Medium 0/0, Light 10/2, Total Adds 2, WAMO, WZAK.

HIGH FIDELITY THREE "Satisfaction" (Cutting) 10/1

Rotations: Heavy 1/0, Medium 3/0, Light 6/1, Total Adds 1, WHRK. Heavy: KKDA-FM. Medium: WEDR, WQMG, WEAS.

PRINCE "Pop Life" (WB) 10/0

Rotations: Heavy 0/0, Medium 0/0, Light 4/0, Total Adds 0, Heavy: KKDA-FM, WGCI, KMJQ, WQKQ, WKVO.

THEN...



AND NOW.

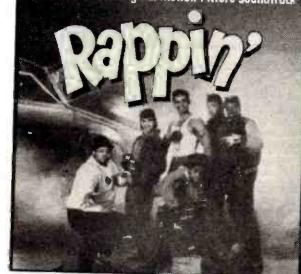
STEVE ARRINGTON
DANCIN' IN THE KEY OF LIFE



SISTER SLEDGE
WHEN THE BOYS MEET THE GIRLS



Music From The Original Motion Picture Soundtrack



JOHNNY GILL
CHEMISTRY



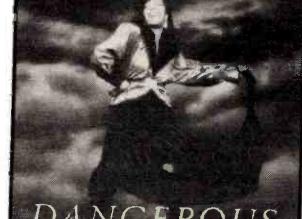
ON COTILLION RECORDS

SHANNON



ON MIRAGE RECORDS

NATALIE COLE



ON MODERN RECORDS

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FIVE OUT OF FIVE AIN'T BAD!!

WE'RE MAKING AIRPLAY
HISTORY ACROSS THE COUNTRY

JAZZ CHART

1*

DIZZY GILLESPIE
"NEW FACES"

5*

KEVIN EUBANKS
"OPENING NIGHT"

8*

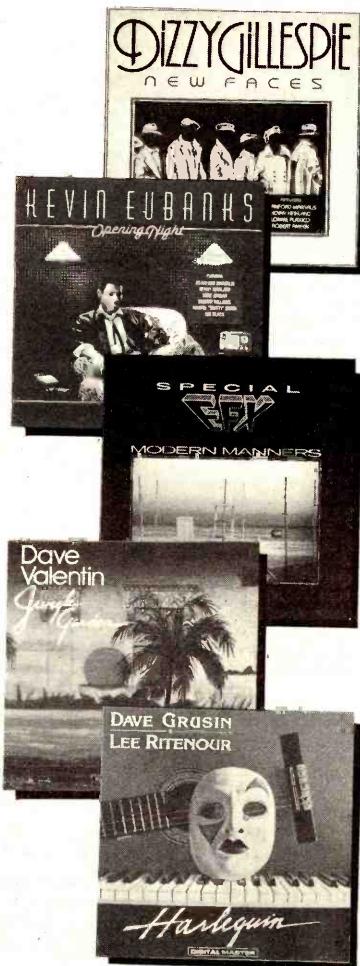
SPECIAL EFX
"MODERN MANNERS"

11*

DAVE VALENTIN
"JUNGLE GARDEN"

18*

DAVE GRUSIN/
LEE RITENOUR
"HARLEQUIN"



GRP RECORDS

THE
DIGITAL MASTER
COMPANY



Our sincere thanks to all the R&R Reporters who believe in and support our artists.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

TOP 50

Three Weeks Ago
Two Weeks Ago
Last Week

7	5	4	1	EXILE /She's A Miracle (Epic)
11	8	6	2	LEE GREENWOOD /Dixie Road (MCA)
1	1	1	3	RONNIE MILSAP /She Keeps The Home Fires Burning (RCA)
9	6	5	4	WILLIE NELSON /Forgiving You Was Easy (Columbia)
3	2	2	5	OAK RIDGE BOYS /Little Things (MCA)
5	4	3	6	CRYSTAL GAYLE /Nobody Want To Be Alone (WB)
15	11	9	7	STATLER BROTHERS /Hello Mary Lou (Mercury/PG)
25	17	12	8	ALABAMA /Forty Hour Week (For A Livin') (RCA)
17	13	11	9	STEVE WARINER /Heart Trouble (MCA)
20	16	13	10	EDDY RAVEN /Operator, Operator (RCA)
22	18	15	11	EARL THOMAS CONLEY /Love Don't Care (RCA)
26	20	16	12	BELLAMY BROTHERS /Old Hippie (MCA/Curb)
32	23	19	13	W. JENNINGS/W. NELSON/J. CASH/K. KRISTOFFERSON /Highwayman (Columbia)
23	19	17	14	LOUISE MANORELLI /Maybe My Baby (RCA)
8	7	7	15	RICKY SKAGGS /Country Boy (Epic)
31	24	20	16	HANK WILLIAMS JR. /I'm For Love (WB/Curb)
18	15	14	17	DAN SEALS /My Old Yellow Car (EMI America)
39	30	22	18	DOLLY PARTON w/KENNY ROGERS /Real Love (RCA)
12	10	10	19	MEL McDANIEL /Let It Roll (Let It Rock) (Capitol)
30	27	24	20	GARY MORRIS /Lasso The Moon (WB)
27	25	23	21	JOHN SCHNEIDER /It's A Short Walk From... (MCA)
35	29	26	22	RAY CHARLES w/MICKEY GILLEY /It Ain't Gonna Worry My Mind (Columbia)
29	26	25	23	JOHN ANDERSON /It's All Over Now (WB)
44	36	30	24	ANNE MURRAY /I Don't Think I'm Ready For You (Capitol)
34	32	28	25	GEORGE JONES & LACY J. DALTON /Size Seven Round (Made Of Gold) (Epic)
4	3	8	26	MERLE HAGGARD /Natural High (Epic)
43	38	31	27	JANIE FRICKE /She's Single Again (Columbia)
41	37	32	28	JOHNNY LEE /Save The Last Chance (Full Moon/WB)
—	41	34	29	GEORGE STRAIT /The Fireman (MCA)
49	44	37	30	T.G. SHEPPARD /Fooled Around And Fell In Love (Columbia)
47	42	38	31	GLEN CAMPBELL /Love Always Letter To Home (Atlantic America)
2	9	18	33	BREAKER JUDDS /Love Is Alive (RCA/Curb)
46	43	39	22	CONWAY TWITTY /Don't Call Him A Cowboy (WB)
BREAKER	35	36	23	VERN GOSDIN /Dim Lights, Thick Smoke... (Compton/PG)
14	12	21	36	EMMYLU HARRIS /White Line (WB)
BREAKER	37	37	37	NITTY GRITTY DIRT BAND /Modern Day Romance (WB)
BREAKER	38	38	38	ROSANNE CASH /I Don't Know Why You Don't... (Columbia)
BREAKER	39	39	39	RESTLESS HEART /I Want Everyone To Cry (RCA)
BREAKER	40	40	40	LANE BRODY /He Burns Me Up (EMI America)
50	46	43	41	CHANCE /To Be Lovers (Mercury/PG)
6	22	35	42	CHARLY MCCLAIN /Radio Heart (Epic)
DEBUT	45	45	45	SAWYER BROWN /Used To Blue (Capitol/Curb)
DEBUT	46	46	46	MAC DAVIS /I Never Made Love... (MCA)
—	48	46	45	NICOLETTE LARSON /When You Get A Little Lonely (MCA)
10	14	27	46	BARBARA MANDRELL /There's No Love In Tennessee (MCA)
DEBUT	47	47	47	KENDALLS /If You Break My Heart (Mercury/PG)
19	28	36	48	SYLVIA /Fallin' In Love (RCA)
DEBUT	48	48	48	MEL TILLIS /You Done Me Wrong (RCA)
48	45	42	50	BANDANA /It's Just Another Heartache (WB)

BREAKERS

JUDDS

Love Is Alive (RCA/Curb)

On 85% of reporting stations. Rotations: Heavy 3, Medium 67, Light 67, Total Adds 55 including WGNA, WBOS, KIX106, WCOS, KSSN, WLW, WQYK, WSLR, WFMS, KEBC, WIL, K102, KLZ, KNEW, KNIX, KRPM. Moves 47-32 on chart. A most added record.

NITTY GRITTY DIRT BAND

Modern Day Romance (WB)

On 69% of reporting stations. Rotations: Heavy 44, Medium 68, Light 53 including WYRK, WPOR, WWVA, WXBQ, KPLX, KYKX, WKSJ, WRNL, WTQR, WONE, KWMT, WXCL, K102, KTPK, KUZZ, KSOP, KCBO, KMPS. Debuts at 37. A most added record.

MICHAEL MARTIN MURPHEY

Carolina In The Pines (EMI America)

On 67% of reporting stations. Rotations: Heavy 1, Medium 48, Light 60, Total Adds 23 including WQBE, WYII, KLLL, WMC, WSM, WIRK, WUBE, WCXI, WDAF, WXCL, KWEN, KYGO, KFRE, KNIX, KCUB. Moves 49-35.

JUNE 7, 1985

Total Reports/Adds	Heavy	Medium	Light
159/0	139	18	2
161/0	137	22	2
160/0	139	16	5
158/0	136	18	4
160/0	131	20	9
157/0	123	25	9
155/1	118	33	4
161/0	83	72	6
159/1	92	53	14
160/2	83	70	7
162/2	72	84	6
160/3	61	88	11
158/2	47	99	12
153/3	69	62	22
134/1	91	19	24
158/5	48	92	18
142/0	67	60	15
161/6	29	113	19
133/1	82	34	17
156/1	28	106	22
152/2	43	86	23
152/6	16	106	30
143/3	30	83	30
155/12	11	106	38
129/7	30	71	28
111/0	57	36	18
150/15	18	90	42
148/13	12	95	41
145/15	9	88	48
129/18	10	76	43
138/20	3	76	59
137/55	3	67	67
80/0	27	30	23
109/13	11	60	38
109/23	1	48	60
72/0	16	35	21
112/53	0	44	68
101/37	4	37	60
107/33	1	38	68
99/8	3	50	46
92/5	4	40	48
47/1	14	20	13
87/37	1	26	60
76/11	1	35	40
70/5	2	40	28
50/0	9	22	19
79/24	1	29	49
42/0	7	22	13
68/12	2	28	38
56/2	3	31	22

MOST ADDED

JUDDS (55)

Love Is Alive (RCA/Curb)

NITTY GRITTY DIRT BAND (53)

Modern Day Romance (WB)

REBA MCENTIRE (48)

Have I Got A Deal For You (RCA)

SAWYER BROWN (37)

Used To Blue (Capitol/Curb)

ROSANNE CASH (37)

I Don't Know Why You Don't... (Columbia)

RESTLESS HEART (33)

I Want Everyone To Cry (RCA)

GAIL DAVIES (24)

Unwed Fathers (RCA)

KENDALLS (24)

If You Break My Heart (Mercury/PG)

MICHAEL MARTIN MURPHEY (23)

Carolina In The Pines (EMI America)

LACY J. DALTON (23)

You Can't Run Away From... (Columbia)

HOTTEST

RONNIE MILSAP (90)

She Keeps The Home Fires... (RCA)

OAK RIDGE BOYS (70)

Little Things (MCA)

WILLIE NELSON (69)

Forgiving You Was Easy (Columbia)

LEE GREENWOOD (59)

Dixie Road (MCA)

EXILE (58)

She's A Miracle (Epic)

STATLER BROTHERS (50)

Hello Mary Lou (Mercury/PolyGram)

ALABAMA (44)

Forty Hour Week (For A Livin') (RCA)

CRYSTAL GAYLE (35)

Nobody Wants To Be Alone (WB)

RICKY SKAGGS (29)

Country Boy (Epic)

BELLAMY BROTHERS (29)

Old Hippie (MCA/Curb)

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

The information shown on the National Airplay/50, Breakers, New & Active, and Significant Action is current. The results shown are based on reports taken from our reporters on Monday, 6-3-85.

RESTLESS HEART

I Want Everyone To Cry (RCA)

On 66% of reporting stations. Rotations: Heavy 1, Medium 38, Light 68, Total Adds 33, WCAO, WAJR, WNYR, KEAN, KASE, KLVF, WMZ, WGKX, WTSV, KFQD, KRST, KQL, KRAK, KSON. Debuts at 39. A most added record.

ROSANNE CASH

I Don't Know Why You Don't Want Me (Columbia)

On 62% of reporting stations. Rotations: Heavy 4, Medium 37, Light 60, Total Adds 37 including WQNA, WQBE, KIX106, KRRV, WZZK, WTVY, WKIX, WMNI, WIRE, WIL, KKCS, KFRE, KVEG, KNIX, KSON. Debuts at 38. A most added record.

LANE BRODY

He Burns Me Up (EMI America)

On 61% of reporting stations. Rotations: Heavy 3, Medium 50, Light 46, Total Adds 8 WILQ, KEAN, KXYL, KSSN, WMZ, KRYX, WRNL, KVEG. Heavy: WTSV, KKYX, KRM. Medium: WMNI, KXXY, WOW, KTTS. Moves 45-40.

RADIO & RECORDS NATIONAL AIRPLAY

COUNTRY

NEW & ACTIVE

SAWYER BROWN "Used To Blue" (Capitol/Curb) 87/37

Rotations: Heavy 1, Medium 26, Light 60, Total Adds 37 including WGNA, WRK, WKY, WUSY, WNOX, WAMZ, WCMS, WCUL, WMFS, WOW, WTD, KRST, KGH, KTOM, KMPM.

KENDALLS "If You Break My Heart" (Mercury/PolyGram) 79/24

Rotations: Heavy 1, Medium 29, Light 49, Total Adds 24 including WCAO, WAJR, WPOR, WVM, KHEY, WOKK, WTOP, WMF, WAXX, WTSO, WTHI, KUZZ, KCKC, KMAK, KVEG. Debuts at 47 on the Country chart.

MAGGIE DAVIS "I've Never Made Love" (MCA) 76/11

Rotations: Heavy 1, Medium 35, Light 40, Total Adds 11, WTSO, WRKZ, WKY, KXLY, KIKK, KRM, WUSQ, KWMT, KFRE, KVEG, Heavy: KWYK, Medium: WDFM, KITS, KCKC. Debuts at 44 on the Country chart.

MEL TILLIS "You Done Me Wrong" (RCA) 68/12

Rotations: Heavy 2, Medium 20, Light 38, Total Adds 9, WKY, WSEN, WSOC, WWOD, WSLR, KEBG, WXL, KRM, KIGO, Medium: WWA, WDXE, KRM, KFDI, KRSY, KQJB, KMAK, KGO, Heavy: KQJB, KMAK, KGO.

REBA MCENTIRE "I Have Got A Deal For You" (MCA) 59/48

Rotations: Heavy 2, Medium 13, Light 44, Total Adds 48 including WYRK, WPOR, WWVA, KASE, WEZL, WSOC, WKSY, KKYX, WUSN, KVVO, KRST, KRM, KFRE, KQJB, KMAK, KGO.

LACY J. DALTON "You Can't Run Away From Your Heart" (Columbia) 56/23

Rotations: Heavy 0, Medium 16, Light 40, Total Adds 23, WTSV, CHOW, WYII, KRRV, WTVY, WGKX, WLWI, WTQR, KSO, WMFS, WOW, KUZZ, KGH, KMPM, KQUB.

CARL JACKSON "Dixie Train" (Columbia) 56/12

Rotations: Heavy 0, Medium 22, Light 38, Total Adds 9, WKY, WSEN, WSOC, WWOD, WSLR, KEBG, WXL, KRM, KIGO, Medium: WWA, WDXE, KRM, KFDI, KRSY, KQJB, KMAK, KGO, Heavy: KQJB, KMAK, KGO.

HEART OF NASHVILLE "The Big Family" (Compleat/PolyGram) 48/16

Rotations: Heavy 1, Medium 9, Light 38, Total Adds 16, WGN, WCAO, WNYR, KRRV, KMML, KLVI, WWOD, WIRK, KWMT, WMFS, KFKF, WOW, WTHI, KQJB, KEIN, KSOP.

SIGNIFICANT ACTION

SHELLY WEST "Don't Make Me Wait On The Moon" (Viva) 47/21

Rotations: Heavy 0, Medium 15, Light 32, Total Adds 21 including WPOR, WYII, WLWI, WQYK, WCUZ, WTHI, KUZZ, KSOP, KPM, KGO.

KEITH STEGALL "Pretty Lady" (Epic) 44/22

Rotations: Heavy 0, Medium 7, Light 37, Total Adds 22 including WQBE, WXL, WYII, WESC, WSM, WFMS, KTTs, KRM, KQJB, KGO.

OSMONO BROTHERS "Any Time" (WB/Curb) 41/13

Rotations: Heavy 1, Medium 10, Light 30, Total Adds 13 including WGNA, WCAO, WBGW, KXLY, WTVY, WWOD, WTSO, KEBG, KMAK, KEIN.

SOUTHERN PACIFIC "Someone's Gonna Love Me Tonight!" 41/7

Rotations: Heavy 8, Medium 33, Light 7, KMM, WESL, WXL, KRM, KIGO, Medium: WBGW, WYII, WOKK, KVVO, KRQ, KQJB, KGO.

DOTTIE WEST "We Know Better Now" (Permit) 36/9

Rotations: Heavy 1, Medium 8, Light 26, Total Adds 8, WGNA, WCAO, WQYK, WTVY, WWOD, WMC, KRQ, KSOP, Heavy: KKYX.

LEON EVERETTE "A Good Love Died Tonight" (Mercury/PolyGram) 33/10

Rotations: Heavy 0, Medium 8, Light 25, Total Adds 10, WGNA, WCAO, WQYK, WWVA, KRRV, KSSN, WLWI, KUZZ, KTOM, KSOP.

MERLE HAGGARD "Make-Up And Faded Blue Jeans" (MCA) 32/11

Rotations: Heavy 0, Medium 11, Light 21, Total Adds 11, WXY, WYII, KMM, KHEY, WTQR, WOW, KVVO, KRQ, KQJB, KGO.

HOLLY DUNN "Playing For Keeps" (MTM) 32/8

Rotations: Heavy 0, Medium 1, Light 31, Total Adds 8, WXY, KMM, KHEY, WTQR, WOW, KVVO, KRQ, KQJB, KGO.

GENE WATSON "Cold Summer Day In Georgia" (Epic) 27/22

Rotations: Heavy 0, Medium 7, Light 20, Total Adds 22 including WVAM, WSN, KAS, WSOC, WAMZ, KRM, WXL, KFRE, KQJB, KGO.

DAVE DAVIES "Unwed Fathers" (RCA) 26/24

Rotations: Heavy 0, Medium 6, Light 20, Total Adds 24, WBGW, WSN, WESL, KKYX, KBMR, WAXX, KXXY, KMAK, KCKC, KSON.

MARVEL FELTS "If It Was Any Better" (Epic) 26/3

Rotations: Heavy 0, Medium 5, Light 21, Total Adds 3, WWOD, KFGO, KWMT, Medium: WVM, WYII, KMM, WTVY, WOW, Light: KRQ, KQJB.

SANDY CROFT "Piece Of My Heart" (Capitol) 23/4

Rotations: Heavy 0, Medium 3, Light 20, Total Adds 4, WWA, WYII, WTVY, WCM, Medium: WTSV, KRM, KVOC, Light: WAXX, WOW, KVVO.

JOHN FOERTHER "Centerfield" (WB) 23/3

Rotations: Heavy 2, Medium 5, Light 16, Total Adds 3, WBGW, WKSJ, KFKF, Heavy: WTSV, KCKC, Medium: WCM, KRM, WCUZ, KQJB, KTOM.

ATLANTA "Why Not Tonight?" (MCA) 22/18

Rotations: Heavy 0, Medium 3, Light 19, Total Adds 18 including WVAM, WSN, WOKO, WCM, KKYX, WAXX, KVVO, KUZZ, KMAK, KGO.

FREDDY HART "I Don't Want To Lose You" (El Dorado) 21/10

Rotations: Heavy 0, Medium 2, Light 19, Total Adds 10, WVAM, WBGW, WYII, KRRV, WTVY, KKYX, WAXX, KTTs, KRQ, KVVO, KQJB, KGO.

WAYNE JENNINGS "Drinkin' And Dreamin'" (RCA) 20/20

Rotations: Heavy 0, Medium 2, Light 18, Total Adds 10 including WESL, KKYX, WIRK, WTQR, WXL, KFRE, KTOM, KSON, KRM, KGO.

BECKY HOBBS "Hottest 'Ex' In Texas" (EMI America) 18/16

Rotations: Heavy 0, Medium 2, Light 16, Total Adds 16 including WVAM, WSN, KIKK, WOKK, KKYX, WQYK, KFDI, KVQ, KQJB, KGO.

TERRY GREGORY "Every Second Someone Breaks A Heart" (Scott Bros. CBS) 16/4

Rotations: Heavy 0, Medium 2, Light 14, Total Adds 4, WSN, KLT-FM, KFGO, KTTs, Heavy: KKYX, Medium: KMM, Light: KVQ, KQJB, KGO.

JIM COLLINS "You Can Always" (White Gold) 16/4

Rotations: Heavy 1, Medium 1, Light 14, Total Adds 4, WVM, KLT-FM, KFGO, KTTs, Heavy: KKYX, Medium: KMM, Light: WYII, WGT, WLWI, KGA.

ALLEN FRIZZELL "I'll Be Love By Morning" (Epic) 15/2

Rotations: Heavy 1, Medium 1, Light 13, Total Adds 2, WCAO, KGA, Heavy: KKYX, Light: KRRV, WLWI, WAXX, KTTs, KUZZ, KQJB, KGO.

MARGO SMITH "All I Do Is Dream Of You" (Bermuda Dunes) 15/1

Rotations: Heavy 0, Medium 2, Light 13, Total Adds 1, WTVY, Medium: WITL, Light: WYII, KRRV, WLWI, WOW, WTD, KVVO, KQJB, KGO.

VICTORIA SHAW "New Love" (MPB) 14/5

Rotations: Heavy 0, Medium 0, Light 14, Total Adds 5, WSN, WDXE, WQYK, KRQ, KTOM, Light: WYII, WOKK, KFGO, KEIN, KGO.

ROCKIN' SIDNEY "My Toot Toot" (Epic) 13/11

Rotations: Heavy 3, Medium 3, Light 7, Total Adds 11, KXK, KEAN, KPLX, WAMZ, WOKK, KKYX, KSO, WWW, WIRE, WQYK, KQJB, KGO.

EXILE "Diste Girl" (MCA/Curb) 13/4

Rotations: Heavy 0, Medium 1, Light 12, Total Adds 4, WVM, WIXY, WWA, WKKQ, Medium: KFDI, Light: WGN, WSN, KMM, KRM, KSO.

JAMES & MICHAEL YOUNGER "My Special Angel" (Permian) 12/5

Rotations: Heavy 1, Medium 3, Light 6, Total Adds 5, WGN, WGT, KFGO, WCUZ, KRM, Medium: KKYX, KXXY, KGA.

CARLETT "You Can't Measure My Love" (Oak) 12/3

Rotations: Heavy 0, Medium 0, Light 12, Total Adds 3, WGT, KFGO, WOW, Light: KMM, WTVY, WLWI, KRM, WAXX, KTTs, KVVO, KQJB.

JIMMY BUFFETT "Gypsies In The Palace" (MCA) 8/8

Rotations: Heavy 0, Medium 2, Light 6, Total Adds 8, WBGW, WSN, WBOS, WXL, WCUZ, KFDI, KRT, KRQ, KVVO.

CARROLL BAKER "It Always Hurts Like The First Time" (Tembu) 8/2

Rotations: Heavy 0, Medium 2, Light 6, Total Adds 2, WDXE, WTOP, Medium: CHOW, KIGO, Light: WYII, KRRV, KTTs, KQJB.

PINKARD & BOWDEN "Music Industry" (WB) 8/1

Rotations: Heavy 0, Medium 2, Light 6, Total Adds 1, WPT, Medium: WOW, Light: WVAM, WSM, WAXX, KRQ.

ALBUM TRACKS

ARTIST/Song Title (Label)

ALABAMA "Down On Longboat Key" (RCA)

Album Title

40 Hour Week

Five-O

Don't Call Him A Cowboy

Nobody Wants To Be Alone

Swingin' 40's - 80's

Don't Make Me Wait On...

The Ballad Of Sally Rose

Step On Out

Step On Out

40 Hour Week

Why Not Me?

We Are The World

Restless Heart

Why Not Me?

Partners In Rhyme

Five-O

HANK WILLIAMS JR. "This Ain't Dallas" (WB/Curb)

CONWAY TWITTY "Between Blue Eyes And Jeans" (WB)

CRYSTAL GAYLE "Touch And Go" (WB)

BUDDY EMMONS "Steel Guitar Rag (Step One)"

SHELLY WEST "I'll Dance The Two-Step (Viva)

EMMYLOU HARRIS "Rhythm Guitar (WB)"

OAK RIDGE BOYS "Touch A Hand, Make A Friend (MCA)"

OAK RIDGE BOYS "Love Is Everywhere (MCA)"

ALABAMA "Can't Keep A Good Man Down (RCA)"

JUDDS "Bye Bye Baby Blues (RCA/Curb)"

KENNY ROGERS "A Little More Love (Columbia)"

RESTLESS HEART "She's Coming Home (RCA)"

JUDDS "Drops of Water (RCA/Curb)"

STATLERS "Memory Lane (Mercury/PG)"

HANK WILLIAMS JR. "Something To Believe In (WB/Curb)"



Lane Brody
"He Burns Me Up" 8266

COUNTRY BREAKERS



Michael Martin Murphey
"Carolina In The Pines" 8265

COUNTRY BREAKERS

R&R 40 BB 42 CB 44

R&R 35 BB 43 CB 60

ADULT/CONTEMPORARY**BREAKERS****DeBARGE****Who's Holding Donna Now (Gordy/Motown)**

76% of our reporters on it. Rotations: Heavy 8/1, Medium 61/10, Light 37/20, Total Adds 31 including WKBW, WTAE, KVIL-FM, W101, WCLR, WLTT, WLTF, WOMC, WMYX, KS94, KYKY, KMGK, KGW, V100, WRKA, WING. Debuts at number 18 on the A/C chart.

PAUL YOUNG**Everytime You Go Away (Columbia)**

69% of our reporters on it. Rotations: Heavy 11/0, Medium 58/7, Light 27/14, Total Adds 21 including KVIL-FM, WARM98, WLTT, WNIC, KYKY, KMJI, KEY103, CK101, WRVA, WTRX, WLHT, WMHE, KRAV, KDUK, KIFM, KPPL. Debuts at number 21 on the A/C chart.

DOLLY PARTON with KENNY ROGERS**Real Love (RCA)**

63% of our reporters on it. Rotations: Heavy 7/0, Medium 67/4, Light 14/3, Total Adds 7, W101, WSFM, WEZS, WFMK, KVUU, KOY, WWPA. Moves to number 22 on the A/C chart.

AMY GRANT**Find A Way (AM)**

64% of our reporters on it. Rotations: Heavy 7/1, Medium 61/5, Light 21/2, Total Adds 9, WKBW, 2WD, WCLR, KYKY, KHOW, WAEB, WGY, WRAL, KRNO. Moves to 23 on the A/C chart.

NEW & ACTIVE**KENNY LOGGINS "Forever" (Columbia) 74/13**

Reporters: Heavy 0/0, Medium 38/3, Light 31/9, Total Adds 13, WKBW, WLTS, KLSI, WTRX, KOIL, KBOI, KDUK, KKUA, KFJ, KEY103, WBT, WMZ, KELT, WCRB, WLTT, WMIC, WAGN, WISN, KSL. Debuts at number 15 on the A/C chart.

GRAHAM PARKER "Wake Up (Not To You)" (Elektra) 74/6

Rotations: Heavy 200, Medium 38/2, Light 17/1, Total Adds 6, KMU, KJL, WSFM, WEZC, WLAC-FM, 3WM, Heavy: WKBW, WAEB, WICC, WMZ, WSFL, WHBC, KWAV, WMW, WEIM, WSKL, WPPA, WCKO, WHOV, KTYL, WCL, KEEZ, WBOW, KRSE, KALE. Mediums include: WLTS, 2WD, KLSI, WKYE, WKWY, KEY103, CK101, CX101, WKJ, WAVE, WGY, KBOI. Debuts at number 24 on the A/C chart.

DARYL HALL & JOHN DATES "Possession Obsession" (RCA) 26/26

Rotations: Heavy 0/0, Medium 36/8, Light 34/18, Total Adds 26, WLTS, 2WD, WSKY, KLSI, KUDL, WAEB, WICC, WKGW, K106, WMZ, WNAM, KIOA, KOIL, KBOI, KDUK, KWAV, KKPL, WKNE, WTPX, WMGN, KSL, KPPL, WTNY, WGSV, WAGE, KRLB, WQIL, KRNO. Mediums include: WFBP, WSB-FM, 97AJA, WNIC, KOST, V100, WBT, WSFL, WRVA, WAVE, WGY, WMGN, KFQD.

DON HENLEY "Not Enough Love In The World" (Geffen) 66/25

Rotations: Heavy 0/0, Medium 32/10, Light 34/15, Total Adds 15, WFBP, WSB-FM, KLSI, WMYX, KGW, WKWY, K106, KFQD, KTYL, WCRB, WLTT, WMIC, WAGN, WARM98, V100, KWAV.

EVELYN "CHAMPAGNE" KING "I'm Gonna Be (Midnight)" (RCA) 64/2

Rotations: Heavy 2/0, Medium 38/0, Light 24/10, Total Adds 2, WSFL, KFQD, Heavy: WKNE, KRSB. Mediums include: WSB, KLSI, KOST, WKYE, KEY103, K106, WGOW, WMZ, KELT, WSFL, WHBC, WSKL, WPPA, WHOV, KTYL, KEEZ, WBOW, KRSE, KALE. Mediums include: WLTS, 2WD, KLSI, WKYE, WMZ, WPPA, WHOV, KTYL, KEEZ, WBOW, KRSE, KALE.

KATRINA AND THE WAVES "Walking On Sunshine" (Capitol) 54/7

Rotations: Heavy 14/0, Medium 20/1, Light 20/6, Total Adds 7, WKBW, WCLR, KYKY, KHOW, WHOV, KRSB. Mediums include: WFBP, KLSI, KMGK, KJR, WKYE, WMZ, BEACH BOYS, WAVE, WNAM, WHBC, WENS, WMGN, KFQD.

ROTATION BREAKOUTS

	Total Reporters/Adds	Heavy	Medium	Light
1 SURVIVOR	131/2	110	18	3
2 TEARS FOR FEARS	129/4	107	17	5
3 HAROLD FALTERMEYER	127/0	108	16	3
4 BILLY OCEAN	117/0	84	30	3
5 MADONNA	121/6	74	42	5
6 JULIAN LENNON	121/2	77	38	6
7 KOOL & THE GANG	107/0	56	42	9
8 LIMAH	121/3	54	56	11
9 BEACH BOYS	129/3	41	69	19
10 ALAN PARSONS PROJECT	109/2	59	47	3
11 REO SPEEDWAGON	102/0	62	35	5
12 WHITNEY HOUSTON	125/10	39	64	22
13 CHAKA KHAN	105/2	51	46	8
14 WHAM!	100/0	51	39	10
15 AIR SUPPLY	119/14	15	80	24
16 BRYAN ADAMS	96/4	45	45	6
17 SADE	95/0	35	48	12
18 DeBARGE	106/31	8	61	37
19 JOHN FOGERTY	90/6	22	52	16
20 MADONNA	77/1	16	40	21
21 PAUL YOUNG	96/21	11	58	27
22 DOLLY PARTON w/KENNY ROGERS	88/7	7	67	14
23 AMY GRANT	89/9	7	61	21
24 GRAHAM PARKER	74/6	20	38	16
25 KENNY LOGGINS	74/13	5	38	31

MOST ADDED**SISTER SLEDGE "Frankie" (Atlantic) 36/36**

Frankie (Atlantic) 36/36
DeBARGE (31)
Who's Holding Donna Now (Gordy/Motown)
DARYL HALL & JOHN DATES (26)
Possession Obsession (RCA)
DON HENLEY (25)
Not Enough Love In The World (Geffen)
ROSSANE CASH (24)
I Don't Know Why You Don't... (Columbia)

HOTTEST

TEARS FOR FEARS (88)
Everybody Wants To Rule... (Mercury/PG)
SURVIVOR (85)
The Search Is Over (Scott Bros./CBS)
HAROLD FALTERMEYER (83)
Axel F (MCA)
BILLY OCEAN (52)
Suddenly (Jive/Arista)
MADONNA (43)
Angel (Sire/WB)

SIGNIFICANT ACTION**STING "If You Love Somebody Set Them Free" (A&M) 28/17**

Rotations: Heavy 0/0, Medium 11/5, Light 39/31, Total Adds 36 including WBR, WKBW, KUDL, WAEB, WKYE, KEY103, WSFL, WNAM, KIOA, WHNN, KWAV, KSL, KPPL, WTKO, WPPA, KORG, WSKY, WCKW, KRLB, FKSF, WUXS, KWEB.

PHIL COLLINS "Sussudio" (Atlantic) 49/6

Rotations: Heavy 17/0, Medium 22/2, Light 10/4, Total Adds 6, KLSI, WSFM, WHAS, WRAL, WTRX, WCOL, Heavy 2WD, KJR, WICC, WKYE, WKJJ, WMGK, KUWA, KWAV, WNR, WSKL, WPPA, WCKO, WCHV, KRLB, WKYX, KALE. Mediums include: KFIL-FM, V100, WSFL, V100, CK101, WMZ, WNAM, KIOA, KFIL, KRVR, KRSB.

ANNE MURRAY "I Don't Think I'm Ready For You" (Capitol) 44/0

Rotations: Heavy 9/0, Medium 26/0, Light 9/0, Total Adds 0, Heavy: WKBW, WCCO, WGY, WHBY, KPL, WTKO, WAHR, WCOL, KRSE.

ROSSANE CASH "I Don't Know Why You Don't Want..." (Columbia) 43/24

Rotations: Heavy 10/0, Medium 13/4, Light 30/20, Total Adds 24 including WFBP, WLTS, WOMC, WAEB, WKYE, WGY, WSKL, KRSB.

KIM CARNES "Crazy In The Night (Barking At Airplanes)" (EMI America) 43/2

Rotations: Heavy 1/0, Medium 1/0, Light 1/0, Total Adds 1, WFBP, WLTS, WOMC, WAEB, WKYE, WSKL, KRSB.

MEN AT WORK "Everything I Need" (Columbia) 39/13

Rotations: Heavy 0/0, Medium 12/3, Light 27/10, Total Adds 2, WKJJ, KPPL, Heavy: WCKO, WKBW, WKYX, WCKW, V100, WKYE, WSKL, KRSB.

MEN AT WORK "Everything I Need" (Columbia) 39/13

Rotations: Heavy 0/0, Medium 12/3, Light 27/10, Total Adds 2, WFBP, WLTS, WOMC, WAEB, WKYE, WSKL, KRSB.

STING "If You Love Somebody Set Them Free" (A&M) 28/17

Rotations: Heavy 0/0, Medium 11/5, Light 39/31, Total Adds 36 including WBR, WKBW, KUDL, WAEB, WKYE, KEY103, WSFL, WNAM, KIOA, WHNN, KWAV, KSL, KPPL, WTKO, WPPA, KORG, WSKY, WCKW, KRLB, FKSF, WUXS, KWEB.

HOWARD JONES "Things Can Only Get Better" (Elektra) 27/6

Rotations: Heavy 9/0, Medium 7/1, Light 10/1, Total Adds 6, KJR, WRKA, WAVE, WMHE, WZLQ, WUXS, Heavy: V100, WKJJ, WMGN, WSKY, WSKL, KRSB.

BILL WITHERS "Oh Yeah!" (Capitol) 26/1

Rotations: Heavy 3/0, Medium 13/0, Light 10/1, Total Adds 1, WOMC, Heavy: WHBY, KPL, WAHR, Medium: WCKO, WICC, WKWY, WMZ, WHBC, WLTB, KFIL, WTKO, KFIL, KTYL, WJBC, KTWO.

JACK WAGNER "Lady Of My Heart" (West/WB) 24/1

Rotations: Heavy 8/0, Medium 11/0, Light 5/1, Total Adds 1, WMIC, Heavy: 97AJA, WLTS, WSNY, WCCO, WHBY, WEIM, Wahr, KRSE.

JANEY WAGNER "How Long Will Our Ship Come In?" (Arista) 23/2

Rotations: Heavy 0/0, Medium 5/1, Light 18/1, Total Adds WTKO, KRSB, Medium: WSKL, WAHR, KTWO, KRSE.

MARY JANE GIRLS "In My House" (Gordy/Motown) 22/4

Rotations: Heavy 5/0, Medium 10/1, Light 7/3, Total Adds 4, WSNY, WMGG, WMJU, WRKA, Heavy: V100, CK101, WKJJ, KKLU, WCKW, WCKO, Medium: B100, WHAF, WENS, KUUA, WSKY.

SOUTHERN PACIFIC "Someone's Gonna Love Me Tonight" (WB) 19/0

Rotations: Heavy 0/0, Medium 7/0, Light 12/0, Total Adds 0, Medium: WAMZ, WHBY, WEIM, WTKO, WSKL, WAEV, KRSE.

SIMPLE MINDS "Don't You (Forget About Me)" (A&M) 17/1

Rotations: Heavy 0/0, Medium 7/0, Light 3/1, Total Adds 1, WFX, Heavy: KYKY, WAVE, KKLV, Medium: 2WD, KMGG, B100, KIOA, WHAF, WKJJ, WMGN, WMHE, KKLU, WTNY, KQSW.

GEORGE BENSON "New Day" (WB) 15/13

Rotations: Heavy 3/0, Medium 12/0, Light 5/1, Total Adds 3, WMGN, WMHE, KKLU, WTNY, KQSW.

PRINCE "Raspberry Beret" (WB) 15/3

Rotations: Heavy 3/0, Medium 12/0, Light 5/1, Total Adds 3, WSKY, WCKW, WZLQ, KRSB, Medium: WAMZ, WPN, WTVO, WZLQ, WCKW, WAMZ, WPN, WTVO.

COCK ROBIN "When Your Heart Is Weak" (Columbia) 13/5

Rotations: Heavy 0/0, Medium 2/0, Light 11/5, Total Adds 3, KUUA, Heavy: WCKO, KRLB, WKYX, Medium: WCKW, WSKL, WAEV, WSKY.

CYNDI LAUPER "The Goonies 'R' Good Enough" (Portrait/CBS) 13/3

Rotations: Heavy 0/0, Medium 6/0, Light 6/1, Total Adds 3, CK101, WPPA, KALE, Medium: WKYE, WKJJ, WAVE, WSKY.

W. JENNINGS/W. NELSON/J. CASH/K. KRISTOFFERSON "Highwayman" (Columbia) 13/1

Rotations: Heavy 0/0, Medium 7/0, Light 6/1, Total Adds 0, Medium: WAMZ, WMNR, WKYX.

CODMODORES "Animal Instinct" (Motown) 13/0

Rotations: Heavy 0/0, Medium 3/0, Light 10/10, Total Adds 0, Medium: WAMZ, WMNR, WKYX.

MADONNA "Into The Groove" (Sire/WB) 12/10

Rotations: Heavy 2/0, Medium 4/4, Light 6/6, Total Adds 10, WLTS, KLSI, KUDL, V100, WENS, KRAV, KKUA, WPPA, WZLQ, KRSB.

AL CORLEY "Square Rooms" (Mercury/Polymar) 12/0

Rotations: Heavy 0/0, Medium 6/0, Light 6/10, Total Adds 0, Medium: WAMZ, WEIM, WSKL, WCHV, KKLV, KQSW.

JANICE PAYSON "Jealous Love" (Atlantic) 11/2

Rotations: Heavy 0/0, Medium 1/0, Light 10/2, Total Adds 2, WHNN, KORO, Medium: WCCO.

DAVID LEE ROTH "Just A Gigolo/I Ain't Got Nobody" (WB) 11/1

Rotations: Heavy 1/0, Medium 5/0, Light 5/1, Total Adds 1, WKNE, Heavy: KKUA, Medium: WICC, WAVE, WTNY, WPPA.

GQ WEST "Call Me" (Chrysalis) 10/10

Rotations: Heavy 0/0, Medium 0/0, Light 10/10, Total Adds 10, WWRN, WEIM, WKNE, WSKL, WDRG, KTYL, KEEZ, KBW, KRSB, KALE.

SUPERTRAMP "Cannonball" (A&M) 10/5

Rotations: Heavy 0/0, Medium 2/1, Light 8/4, Total Adds 5, 2WD, WSFL, KWAV, WWRN, KRSB, Medium: KALE.

Breakers are those records that have achieved concurrent airplay at 60% of our reporting stations. **New & Active** records are receiving airplay at 30 or more stations. Records in **Significant Action** are receiving airplay from 10-24 stations. Records with substantial heavy and medium rotation airplay activity do not have to achieve Breaker status to enter the A/C chart. Records which have achieved **Breaker** status must also have sufficient heavy and medium rotation airplay to enter the chart. Checkmarks signify the most added of the noncharted records.

AOR TRACKS

152 REPORTERS

Weeks	Two Weeks	Last Week
—	—	6 1 STING /If You Love Somebody Set Them Free (A&M)
1	1	2 ROBERT PLANT /Little By Little (Es Paranza/Atlantic)
4	4	3 SUPERTRAMP /Cannibal (A&M)
3	3	4 JOHN CAFFERTY & THE BEAVER .../Tough All Over (Scott Bros./CBS)
2	2	5 EURTHIMICS /Would I Lie To You? (RCA)
8	5	6 NIGHT RANGER /Sentimental Street (Camel/MCA)
11	7	7 BRUCE SPRINGSTEEN /Glory Days (Columbia)
15	15	8 TEARS FOR FEARS /Shout (Mercury/PG)
10	9	9 'TIL TUESDAY /Voices Carry (Epic)
14	14	10 HEART /What About Love? (Capitol)
12	12	11 JOE WALSH /The Confessor (Full Moon/WB)
15	13	12 HOOTERS /All You Zombies (Columbia)
38	31	13 DIRE STRAITS /Money For Nothing (WB)
7	8	14 PHIL COLLINS /Sussudio (Atlantic)
38	16	15 PAUL YOUNG /Everything You Walk Away (Columbia)
—	40	16 TOM PETTY & THE HEARTBREAKERS /Make It Better (Forget...) (MCA)
23	18	17 GRAHAM PARKER & THE SHOT /Wake Up (Next To You) (Elektra)
51	35	18 DON HENLEY /Not Enough Love In The World (Geffen)
31	24	19 ERIC CLAPTON /See What Love Can Do (WB)
14	17	20 KIM MITCHELL /Go For Soda (Bronze/Island)
DEBUT	21	21 JEFF BECK & ROD STEWART /People Get Ready (Epic)
8	7	22 TOM PETTY & THE HEARTBREAKERS /Rebels (MCA)
29	23	23 VAN-ZANT /You've Got To Believe In Love (Network/Geffen)
—	51	24 ROBERT PLANT /Sixes And Sevens (Es Paranza/Atlantic)
25	25	25 POWER STATION /Get It On (Bang A Gong) (Capitol)
—	47	26 RATT /Lay It Down (Atlantic)
54	34	27 DIRE STRAITS /Walk Of Life (WB)
57	47	28 MEN AT WORK /Everything I Need (Columbia)
42	36	29 PAUL HYDE & THE PAYOLAS /You're The Only Love (A&M)
4	5	30 MICK JAGGER /Lucky In Love (Columbia)
45	35	31 GINO VANNELLI /Black Cars (HME/CBS)
—	57	32 COREY HART /Never Surrender (EMI America)
44	42	33 DURAN DURAN /A View To A Kill (Capitol)
22	21	34 PHIL COLLINS /Inside Out (Atlantic)
36	33	35 WILLIE & THE POOR BOYS /Baby Please Don't Go (Ripple/Passport)
34	31	36 LONE JUSTICE /Ways To Be Wicked (Geffen)
—	60	37 U2 /Three Sunrises (Island)
—	53	38 FOREIGNER /Reaction To Action (Atlantic)
6	13	39 TEARS FOR FEARS /Everybody Wants To Rule The World (Mercury/PG)
19	19	40 HOWARD JONES /Things Can Only Get Better (Elektra)
58	46	41 BOB DYLAN /Tight Connection To My Heart (Has Anybody Seen...) (Columbia)
26	28	42 DOKKEN /Alone Again (Elektra)
55	52	43 HELIX /Deep Cuts The Knife (Capitol)
32	30	44 PRINCE /Raspberry Beret (WB)
—	58	45 BRYAN FERRY /Slave To Love (WB)
12	16	46 GLENN FREY /Smuggler's Blues (MCA)
—	54	47 G. THOROGOOD & DESTROYERS /Willie And The Hand Jive (EMI America)
55	50	48 JOE WALSH /Rosewood Bitters (Full Moon/WB)
3	9	49 BRUCE SPRINGSTEEN /Trapped (Columbia)
DEBUT	50	50 TALKING HEADS /Road To Nowhere (Sire/WB)
DEBUT	51	51 RUSS BALLARD /The Fire Still Burns (EMI America)
21	28	52 KATRINA & THE WAVES /Walking On Sunshine (Capitol)
13	29	53 JOHN FOGERTY /Centerfield (WB)
DEBUT	54	54 RED SPEEDWAGON /Gotta Feel More (Epic)
—	60	55 BEACH BOYS /Getcha Back (Caribou/CBS)
—	56	56 ROBERT PLANT /Pink And Black (Es Paranza/Atlantic)
DEBUT	57	57 BRYAN ADAMS /Summer Of '69 (A&M)
11	20	58 HUEY LEWIS & THE NEWS /Trouble In Paradise (Columbia)
33	38	59 BRYAN ADAMS /Heaven (A&M)
DEBUT	60	60 FIONA /Hang Your Heart On Me (Atlantic)

MOST ADDED

JEFF BECK & ROD STEWART (114)
People Get Ready (Epic)
TALKING HEADS (63)
Road To Nowhere (Sire/WB)
RUSS BALLARD (61)
The Fire Still Burns (EMI America)
BRYAN ADAMS (36)
Summer Of '69 (A&M)
U2 (35)
Three Sunrises (Island)

HOTTEST

ROBERT PLANT (126)
Little By Little (Es Paranza/Atlantic)
J. CAFFERTY & BEAVER BROWN BAND (122)
Tough All Over (Scott Bros./CBS)
STING (119)
If You Love Somebody Set... (A&M)
SUPERTRAMP (113)
Cannibal (A&M)
EURTHIMICS (109)
Would I Lie To You? (RCA)

BREAKERS

JEFF BECK & ROD STEWART
People Get Ready (Epic)

75% of our reporters on it. 114/114 including adds at: WNEW, WMFR, DC101, WHQR, WYNF, WLUP, WXRT, KMET, KGB, KFOG. Debuts at #21 on the Tracks chart.

TOM PETTY & THE HEARTBREAKERS
Make It Better (Forget About Me) (MCA)

66% of our reporters on it. 100/33 including adds at: KLOL, WSHE, KJYS, KSHE, KLOS, KUPD, WAQY, WAAF. Moves 40-16 on the Tracks chart.

RATT

Lay It Down (Atlantic)

62% of our reporters on it. 94/29 including adds at: WBCN, WDVE, KSRR, WLVQ, KZAP, KOME, WEZX, KATT. Moves 47-26 on the Tracks chart.

MEN AT WORK
Everything I Need (Columbia)

60% of our reporters on it. 91/20 including adds at: WNEW, KBCO, KGB, WZZO, WAQX, WFYV, KGGO. Moves 41-28 on the Tracks chart.

COREY HART
Never Surrender (EMI America)

59% of our reporters on it. 89/32 including adds at: WHJY, KSRR, WEBN, KSHE, WLAV, KKDJ. Moves 57-32 on the Tracks chart.

ROBERT PLANT
Sixes And Sevens (Es Paranza/Atlantic)

53% of our reporters on it. 81/13 including adds at: WHJY, KLOL, WEBN, KATT, KPOI, WRUF. Moves 37-24 on the Tracks chart.

U2

Three Sunrises (Island)

51% of our reporters on it. 77/35 including adds at: WDVE, WHJY, WSHE, WLUP, KMET, KISW, KEZO. Moves 60-37 on the Tracks chart.

BOB DYLAN
Tight Connection (Columbia)

51% of our reporters on it. 77/14 including adds at: DC101, WSHE, WAQY, KATT, KKDJ, KWHL. Moves 46-41 on the Tracks chart.

NEW & ACTIVE

FIRM "Someone To Love" (Atlantic) 34/9 (26/16)

Adds: WSHE, WAQY, KRX, KXZL, WYKE, WMFT, KLPX, KUFO, WCKT, WCPZ. Hots: 6 KSRR, WOFM, WCCC, WFMF, WAQX. Mediums: 25 include KLOL, WHQR, WYNF, WEBN, WRIF, KISS, WIOT, KILO.

DIRE STRAITS "So Far Away" (WB) 32/5 (34/6)

Adds: WHQN, WHCN, WFYV, WLAV, WZN. Hots: 15 include KZEW, KAZY, KINK, KFOG, WHDA, KBJS, WMFT, KLOL. Mediums: 16 include WDVE, WPYX, WCMF, WRDU, WBPO, KOMP.

HOWARD JONES "Lie In One Day" (Elektra) 29/15 (15/4)

Adds: include WSHE, KBCO, WCCF, WIDU, WLAV, WWW, KOZZ, KYTD. Hots: 14 include KAZY, KAZO, WHCN, WFOZ. Mediums: 13 include WBAB, WHDA, KXZL, WYKL.

TEXTONES "Eight Night Mission" (Gold Mtn./A&M) 26/10 (20/12)

Adds: WHQN, KFHM, WMBK, WYKK, WMFT, KLOL, WHDN. Mediums: 23 include WBCN, KLOL, WFMF, WYKK, WFMF, WHDN. Hots: 0. Mediums: 23 include WBCN, KLOL, WFMF, WYKK, WFMF, WHDN.

SUPERTRAMP "Better Days" (A&M) 26/3 (24/5)

Adds: WHQN, KFHM, KPH, Hots: 10 include KFOG, WHCN, WAPL, WLAV. Mediums: 14 include WZN, KZAP, WMFT, KLOL, WHDN.

MILS LOFGREN "Secrets In The Street" (Columbia) 24/12 (16/16)

Adds: include DC101, KISW, WCCC. Hots: 2 WZN, KZAM. Mediums: 18 include KZEW, WXRT, KBCO, KMKT, WAAA.

SUPERTRAMP "Still In Love" (A&M) 23/6 (20/4)

Adds: include KILO, WGIR, KWH, KMFY. Hots: 8 WXRT, KAZY, KFOG, WRCN, CHEZ, WQBK, WZN, KVRE. Mediums: 15 include WHQN, WLUP, WXRT.

ANIMATION "Let Him Go" (Mercury/PolyGram) 23/5 (18/5)

Adds: WRRB, WHCN, WZEW, WQKJ, WQBK, WOZR, WQKJ. Mediums: 10 include WZQZ, WMZM, KMJK, KFOF, WQFM.

PHIL COLLINS "Only You Know And I Know" (Atlantic) 22/5 (21/16)

Adds: include WZKX, KREK, Hots: 8 WLUV, KLOL, KXZL, KSRR, WHQN, WOFM, WWWW. Mediums: 14 include WBAB, KXZL, KTCR, KQSD, KLOL, WHDN, WIOT, KILO.

COCKY ROBIN "When Your Heart Is Breaking" (Columbia) 17/5 (12/2)

Adds: 91X, WCCC, KFMF, KTCR, KTYD. Hots: 1 KINK. Mediums: 13 include KBCO, KSO, WTKX, WXLP.

PAUL HARDCASTLE "19" (Chrysalis) 17/4 (16/7)

Adds: WZLN, WBLM, WWW, WZEW. Hots: 4 WBCN, KOAK, WLIR, KGGL. Mediums: 12 include WXRT, KCOJ, WQFM.

PRINCE "Pop Life" (WB) 16/1 (16/1)

Adds: WZLN, WHCN, WQFM, WBLM. Mediums: 8 include WQFM, WMFT, WYKL, WQFM, WBLM.

MEN AT WORK "Snakes And Ladders" (Columbia) 15/15 (0/0)

Adds: include WQFM, KLOL, WHQN, WHCN, WIOT, KOZZ. Hots: 1 KKDJ. Mediums: 13 include WQFM, WMFT, WYKL, WQFM, WBLM.

U2 "Love Comes Tumbling" (Island) 15/4 (14/6)

Adds: 91X, WCCC, KTCR, WQFM. Hots: 6 include WXRT, KAZY, KOAK, WCCC. Mediums: 7 include WQFM, KLOL, WHQN, WHCN.

TRUTH "Exception Of Love" (IRS/MCA) 15/3 (13/5)

Adds: WHFS, WAPL, WZQZ. Hots: 0. Mediums: 13 include WMMR, KBCO, KOZZ, KYTD.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 numbers and, of those, 20 added this week. Figures in parentheses are last week's data. Checked records are those that were among the week's Most Added.

RADIO & RECORDS NATIONAL AIRPLAY

AOR ALBUMS

152 REPORTERS

Three Weeks
Two Weeks
Last Week

Weeks	Two Weeks	Last Week	Artist	Title	Label	
—	1	1	ROBERT PLANT	Shaken 'N' Stirred (Es Paranza/Atlantic)		
9	7	5	SUPERTRAMP	Brother Where You Bound (A&M)		
7	4	4	JOHN CAFFERTY & THE BEAVER	Tough All Over (Scott Bros./CBS)		
4	3	3	EURYTHMICS	Be Yourself Tonight (RCA)		
1	2	2	PHIL COLLINS	No Jacket Required (Atlantic)		
—	11	8	NIGHT RANGER	7 Wishes (Camel/MCA)		
5	8	7	TEARS FOR FEARS	Songs From The Big Chair (Mercury/PG)		
33	12	10	DIRE STRAITS	Brothers In Arms (WB)		
30	16	9	BRUCE SPRINGSTEEN	Born In The U.S.A. (Columbia)		
3	6	6	TOM PETTY & THE HEARTBREAKERS	Southern Accents (MCA)		
13	10	11	JOE WALSH	The Confessor (Full Moon/WB)		
16	14	13	'TIL TUESDAY	Voces Carry (Epic)		
22	18	14	HOOTERS	Nervous Night (Columbia)		
34	21	18	PAUL YOUNG	The Secret Of Association (Columbia)		
8	15	15	DON HENLEY	Building The Perfect Beast (Geffen)		
17	17	16	GRAHAM PARKER & THE SHOT	Steady Nerves (Elektra)		
10	13	17	ERIC CLAPTON	Behind The Sun (WB)		
DEBUT ➤		15	MEN AT WORK	Two Hearts (Columbia)		
19	19	19	KIM MITCHELL	Akimbo: Alogo (Bronze/Island)		
25	24	21	VAN-ZANT	Van-Zant (Network/Geffen)		
6	5	12	MICK JAGGER	She's The Boss (Columbia)		
14	23	22	POWER STATION	The Power Station (Capitol)		
DEBUT ➤		23	RATT	Invasion Of Your Privacy (Atlantic)		
—	—	38	U2	Wide Awake In America (Island)		
21	22	24	HOWARD JONES	Dream Into Action (Elektra)		
36	35	29	PAUL HYDE & THE PAYOLAS	Here's The World For Ya (A&M)		
23	33	33	RYAN ADAMS	Reckless (A&M)		
39	37	30	GINO VANNELLI	Black Cars (HME/CBS)		
29	27	27	WILLIE & THE POOR BOYS	Willie & The Poor Boys (Ripple/Passport)		
DEBUT ➤		30	BOB DYLAN	Empire Burlesque (Columbia)		
DEBUT ➤		31	A VIEW TO A KILL/Soundtrack	(Capitol)		
28	26	25	PRINCE	Around The World In A Day (WB)		
32	31	26	LONE JUSTICE	Lone Justice (Geffen)		
—	—	37	FOREIGNER	Agent Provocateur (Atlantic)		
2	9	20	USA FOR AFRICA	We Are The World (Columbia)		
—	—	39	GEORGE THOROGOOD & DESTROYERS	Maverick (EMI America)		
26	30	31	DOKKEN	Tooth And Nail (Elektra)		
12	20	23	JOHN FOGERTY	Centerfield (WB)		
DEBUT ➤		38	BRYAN FERRY	Boys And Girls (WB)		
15	25	28	40	GLENN FREY	The Allnighter (MCA)	

JUNE 7, 1985

Total Reports	Hot Rotation	Medium Rotation	Total Adds All Rotations
146	127	19+	0-
145+	114+	28-	4+
139-	122+	17-	1+
137-	111-	26+	0=
131-	107-	24+	1=
134=	90+	44-	1-
137+	77-	58+	7-
146+	68+	78-	9-
124+	97+	26-	2-
135-	77-	56+	4+
127-	61+	65-	1-
116-	74+	41-	4+
125+	45+	77-	6+
107+	61+	46-	3-
113-	38-	75+	5=
116-	28+	87-	3-
98-	49-	49-	2-
117	12	96	41
100-	29-	71-	2+
97-	21-	75-	6+
79-	48-	31-	0=
89-	33-	55-	8+
96	10	75	30
94+	18+	62+	36-
77-	40-	35+	6+
93-	12+	79-	7=
74+	27-	43+	21+
86=	15+	71+	5-
81-	12+	68-	3=
87	14	69	20
72	39	32	1
71-	31-	40-	0=
79-	15-	64-	1-
77+	11	62+	19-
53-	34-	19-	0=
73+	7+	64+	11-
57-	22-	34-	2=
62-	21-	40-	1-
65	18	43	21
46-	28-	18-	0-

THE TEX WILLER
Midnight Mission

AOR NEW & ACTIVE

Already On At WNEW-FM, WBCN, KLOL, Q107, WSHE, WQFM, KBCO, KAZY, WPYX, WAAF, WHFS, WCCC, WRDN, WTUE, WAQY, WXLP, and loads more!

AM
Gold Standard

100/R&R FRIDAY, JUNE 7, 1985

BREAKERS

MEN AT WORK Two Hearts (Columbia)

77% of our reporters on it. 117/41 with adds at: WBCN, KTXQ, KLOL, KBCO, KMET, KUPD, KGB, KFOG. Debuts at #18 on the Albums chart.

RATT

Invasion Of Your Privacy (Atlantic)

63% of our reporters on it. 96/30 including adds at: WBCN, WNEW, WDVE, KSRR, WLVQ, KYYS, KLOS, KMET, KOME. Debuts at #23 on the Albums chart.

U2

Wide Awake In America (Island)

62% of our reporters on it. 94/36 including adds at: WHJY, WSHE, WLUP, WOUR, WAAF, KQDS, KILO, KZEL. Moves 38-24 on the Albums chart.

BOB DYLAN

Empire Burlesque (Columbia)

57% of our reporters on it. 87/20 including adds at: WBAB, DC101, WSHE, KSHE, KGB, WAQY, KATT, KKDJ. Debuts at #30 on the Albums chart.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are **BOLDED**. Current week's total reports, hot and medium rotation reports, and total adds, are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

REGIONAL AOR ACTIVITY

PARALLELS — Stations arranged by market size, according to Arbitron's MSA population figures.

Parallel One: 1,000,000+.
Parallel Two: 200,000-1,000,000.

Parallel Three: Under 200,000. Stations at a significant ratings disadvantage to their in-format competitor(s) are assigned a lower parallel.

EAST

PARALLEL ONE

WBAB/Boston

(617) 266-1111

FQ: GREGG

MD: BOB KRANES

BOB

BRIAN WEILER

ROBERT PLANT

ERIC CLAPTON

JOHN CAFFERTY

GARTH BROOKS

BUURTICHS

KRISTEN HART

JOHN CAFFERTY

DON REILEY

PAUL REINHOLD

PHIL COLLINS

KRISTEN HART

HORN JONES

JOHN CAFFERTY

RATT INVADES RADIO!!



AOR Double BREAKERS

"Invasion Of Your Privacy"
AOR ALBUMS DEBUT **23**

BREAKERS

"Lay It Down"

AOR TRACKS **26**



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102/R&R FRIDAY, JUNE 7, 1985

AOR ALBUMS

MOST ADDED

MEN AT WORK (41)

Two Hearts (Columbia)

U2 (36)

Wide Awake In America (Island)

RATT (30)

Invasion Of Your Privacy (Atlantic)

BOY FERRY (21)

Boys And Girls (WB)

BRUNO ADAMS (21)

Reckless (A&M)

HOTTEST

ROBERT PLANT (127)

Shake 'N Stirred (Es Paranza/Atlantic)

J. CAFFERTY & BEAVER BROWN BAND (122)

Tough All Over (Scott Bros./CBS)

SUPERTRAMP (114)

Brother Where You Bound (A&M)

EURTHMICS (111)

Be Yourself Tonight (RCA)

PHIL COLLINS (107)

No Jacket Required (Atlantic)

NEW & ACTIVE

REO SPEEDWAGON/Wheels Are Turnin' (Epic) 59/15 (59/16)

Adds include KGON, WDHA, WIMZ, WRXL, WLAV, KOMP, WBLM. Hots: 7 include WIBA, KFMG, WARX, KLYV, WZZQ, KRQU. Mediums: 51 include WBCN, WMMR, KSRR, WEBN, WRIF, KUPD, KGB, KISS.

BEACH BOYS/Beach Boys (Caribou/CBS) 52/10 (0/0)

Adds include WXRT, KBCO, KINK, WCMF, KGGO, KEZE, WARX. Hots: 9 WMMR, KYYS, KAZY, WDHA, KRIX, WOOS, WHMD, WBSW, WCPZ. Mediums: 38 include WIYY, WSHE, WNOR, KMET, WZZO, WWCT, KZEL.

FIONA/Fiona (Atlantic) 45/6 (47/7)

Adds: WCMF, WAQY, KRIX, KXZL, WBSW, KFMQ. Hots: 5 KZEW, WDHA, WRCN, WAAF, KNCH. Mediums: 35 include WBAB, WHJY, WYNF, WEBN, KZAP, KGB, WQMF.

NILS LOFGREN/Flip (Columbia) 29/17 (0/0)

Adds include DC101, KOME, KISW, KEZE, WRKI, WWW, KTYD. Hots: 2 WIZN, KZAM. Mediums: 19 include KZEW, WXRT, KBCO, KMET, WAAF.

ANIMATION/Animation (Mercury/PolyGram) 27/4 (25/4)

Adds: KBPI, WEZX, WQBK, WCPZ. Hots: 1 K97. Mediums: 26 include WBCN, WYNF, WZZO, WIMZ, WKDF, KGGO, WWW.

TEXTONES/Midnight Mission (Gold Mtn./A&M) 26/10 (20/12)

Adds: WNEW, Q107, WSHE, KAZY, WKLC, WAAF, WXLP, KKDJ, WZEW, KTCL. Hots: 0. Mediums: 23 include WBCN, KLOL, WQFM, KBCO, WPYX, WAQY, WWW.

TRUTH/Playground (IRS/MCA) 20/4 (17/6)

Adds: 91X, WAPL, KUFO, WZZQ. Hots: 1 KCGL. Mediums: 17 include WMMR, KBCO, WHFS, WOOS, KOZZ, KTYD.

LONNIE MACK/Strike Lightning (Alligator) 18/1 (16/5)

Adds: WCTX. Hots: 2 KBCO, KTCL. Mediums: 15 include KZEW, KLOL, WXRT, KAZY, WHFS, KNCH, KISS.

COCK ROBIN/Cock Robin (Columbia) 17/5 (0/0)

Adds: 91X, WCCC, KFMF, KTCL, KTYD. Hots: 1 KINK. Mediums: 13 include KBCO, KSJO, WTKX, WXLP, WIZN, WBSW.

RICK SPRINGFIELD/Tao (RCA) 16/5 (14/4)

Adds: WNEW, WCMF, WOOS, KGGO, WRKI. Hots: 1 KRQU. Mediums: 14 include WBCN, WHEB, WTKX, KUFO, WCXT, KSPN.

KIM CARNES/Barking At Airplanes (EMI America) 15/7 (0/0)

Adds: KBCO, CHEZ, WIMZ, WWW, KSPN, KRQU, KVRE. Hots: 2 WHMD, WCPZ. Mediums: 11 include WBCN, WBAB, WKQQ, WRDU, WBLM.

KING/Steps In Time (Epic) 14/1 (14/3)

Adds: WBSW. Hots: 4 WLIR, WIZN, KRQU, KCGL. Mediums: 10 include KBCO, KQAK, WDHA, WKQQ, WOOS.

HALL & OATES/Big Bam Boom (RCA) 12/4 (8/3)

Adds: KGGO, WQBK, WIZN, WBLM. Hots: 0. Mediums: 10 include WMMR, WZZO, WHEB, WIMZ, WTKX, KLYV.

TRANSLATOR/Translator (Columbia) 12/1 (11/2)

Adds: WLIR. Hots: 1 KRQU. Mediums: 11 include WXRT, KBCO, KQAK, WHFS, CHEZ, KFMF.

NEW ORDER/Low-life (Qwest/WB) 12/0 (14/2)

Adds: 0. Hots: 6 KQAK, WHFS, WLIR, KTCL, KRQU, KCGL. Mediums: 6 include WXRT, KBCO, 91X, KVRE.

AOR ALBUMS — Album airplay data, with four-week trend of chart movement. Records showing significant upward momentum are bulleted. An album's most-reported tracks are listed, with number of stations reporting each song in parentheses. Current singles are **BOLDED**. Current week's total reports, hot and medium rotation reports, and total adds are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

TRACKS — Track airplay data for songs from all configurations, including albums, LPs, and 45s. Shown four-week trend of chart movement. Records showing significant upward momentum are bulleted. Current week's total reports, hot and medium rotation reports, and total adds are also listed. Symbols represent more (+), less (-), or equal (=) reports compared to last week's figures.

NEW & ACTIVE — Records building in airplay and coming closest to charting. Numbers indicate total reports/total adds; for example, 40/20 means 40 reports and, of those, 20 added it this week. Figures in parentheses are last week's data. Checked records are those that were among the week's Most Added.

WE KNOW IT, THE PUBLIC KNOWS IT, AND NOW YOU KNOW IT. YOU NEED TO PLAY R.E.M.

don't

get

R E M.

He - H - H - H - H - 8 - H - 6



FABLES OF THE
RECONSTRUCTION

featuring



CANT GET THERE FROM HERE

left



album and 12"
to you today.

behind (C)

album, cassette,
compact disc # three

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Mfg. & Dist. by MCA Records, Inc.

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REGIONAL AOR ACTIVITY

EAST
(continued)

WSBM/Portland,
ME
(207) 783-2050
PD: JOHN DIAS
RD: TOM WALLACE

Bob
ROBERT PLANT (R)
PHIL COLLINS (R)
JOHN CLARKE (R)
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WARX/Hagerstown -
Frederick
(301) 733-4500
PD: BILL SHAMBERGER
RD: PAUL MICHAELS

Bob
ROBERT PLANT (R)
PHIL COLLINS (R)
JOHN CLARKE (R)
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WYNN/Tampa
(813) 879-0455
PD: MIKE XINTEL
RD: BOB DIAZ

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WTKX/Pensacola
(804) 436-7543
PD: MIKE DAVID SANTES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WFYV/Jacksonville,
FL
(904) 642-1065
PD: CHRIS JOHNSON
RD: BOB STALEY

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WLAQ/E Passo
(916) 544-8884
PD: ARTH KIRKLAND
RD: BOB LOVES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WNR-FM/Norfolk
(804) 622-6067
PD: BOB BURGESS
RD: DAVID BILLY

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WWDZ/Orlando
(904) 945-1802
PD: BOB BURGESS
RD: DAVID BILLY

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WWRU/Philadelphia
(215) 522-1061
PD: BOB BURGESS
RD: BOB WATSON

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WYCA/Orlando
(904) 362-0771
PD: RANDY GROSSOFF
RD: BOB BURGESS

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WZUD/Henderson
(916) 245-1070
PD: BOB BURGESS
RD: CHRISTOPHER SELBY

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WZUF/Orlando
(916) 255-2201
PD: BOB BURGESS
RD: RANDY GROSSOFF

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE
SOUTHERNS
TOM PETTY (R)
TIL TURNER
JIMI HENDRIX
FIREHOUSE
DUSTY SPRINGS
BOONDOOK RAYS

WQK-FM/Albany,
NY
(518) 462-5555

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WVTF/Ocean City
(301) 288-4545
PD: RICHARD HENSELUNG

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WTXQ/Dallas
(214) 529-5500
ART: PFI: RICHARD

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMZ-FM/Minneapolis
(612) 540-0000
PD: EDIE LAMBERT

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WYCA/Philadelphia
(215) 522-0731
PD: BOB YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZLX/Richmond
(703) 222-0731
PD: BOB YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZLW/Little Rock
(501) 470-0123
PD: BOB YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZWW/Charlotte
(704) 871-4067
PD: BOB YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZWW/Chicago
(708) 747-1224
PD: BOB YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZWW/Milwaukee
(414) 276-2040
ART: PD: JERRY GATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

SOUTH

PARALLEL ONE

WKLS-FM/Atlanta
(404) 325-0000

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

KFPL/Houston
(713) 757-0007
ART: PD: MICHAEL STEVENS

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WMEF/Albion
(306) 581-1500

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PHIL COLLINS
JOHN CLARKE

WZDF/Nashville
(615) 244-0632
ART: PD: BOB HALL

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

KLB-FM/Minneapolis
(512) 474-0643
PD: CLARK YATES

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMF/Charlottesville
(804) 880-4400
PD: BOB HUNTER

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMF/Corpus Christi
(512) 228-0000

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PHIL COLLINS
JOHN CLARKE

WLVO/Columbus,
OH
(614) 224-1271
PD: PAT STILL

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMF/Kansas City
(816) 531-3400
PD: FRANK BAKER

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PHIL COLLINS
JOHN CLARKE

WZMF/Milwaukee
(414) 276-2040

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMF/SL Louis
(314) 842-1111

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

PARALLEL TWO

WZBM/Baltimore
(301) 928-0000

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

KFPL/Houston
(713) 757-0007
ART: PD: MICHAEL STEVENS

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(414) 276-2040

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ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

WZMF/SL Louis
(314) 842-1111

Bob
ROBERT PLANT
PHIL COLLINS
JOHN CLARKE

REGIONAL AOR ACTIVITY

MIDWEST (continued)

TEARS FOR FEARS
KIM WHEATLE
DIRE STRAITS
DIRTY DANCING
HANNAH EATON
MEN AT WORK
PARKER MATE
SURVIVOR

THE THIN LADY

TIL TUESDAY

RESCUING STAR

ROCKY

GRAHAM PARKER

FOUR FORTY

PATYLAS

PAUL YOUNG

GODDESS

A FOREIGNER

LONE JUSTICE

JONNY LEWIS

JOHN FOXX

JEFF REED

CLIFF CLAPTON

DAVID BOWIE

USA FOR AFRICA

TEARS FOR FEARS

TOUCH

GLEN FREY

JON CAFÉTTI

FRED COLEMAN

ROBERT PLANT

RONNIE JONES

KIM MITCHELL

EDWARD THOROGOOD

GEORGE THOROGOOD

BOB DYLAN

TILE

Medium

PAUL COLLINS

CLIFF COLEMAN

DICK DALE

DICK DIXON

DICK FOLBERG

DICK JONES

DICK SEELEY

DICK TRACY

DIRK STRAITS

DIRK STRAITS

DIRK STRAITS

DIRE STRAITS

REGIONAL AOR ACTIVITY

WEST (continued)

PARALLEL ONE

KLOS/Los Angeles

(213) 557-7250

ROB SPITZER
ROBERT PLANT
SUPERTRAMP
ERIC CLAPTON
POWER STATION
STEVE LEE
A STING
GEORGE THOROGOOD
Medium
TEARS FOR FEARS
PRL COLLINS
GARY MARSHALL
NIGHT RANGER
FLEETWOOD
TOM PETTY
DON FUNK
LNU
MATT
EUGENE
KIM MITCHELL
GUY LAMBERT
JULIAN LENNON
GLEN FREY
JOHN CAFFERTY
GRAHAM PARKER
GRADY PARKER
WILLIE & POOR BOYS
HANA'S BOYS
JOE WALSH
GEORGE THOROGOOD
PHIL COLLINS
RONNIE VAN ZANT
SCOTT MCGRAW
KING JACQUES
USA FOR AFRICA

KSOU/San Jose

(408) 280-5400

PD: LEE ROHMAN

MD: REE ANTHONY

ERIC CLAPTON (M)
ROBERT PLANT
RIGHT RANGER
DUNLOP (M)
GRAHAM PARKER
STEVE JUSTICE
STING STRAPS
WEAK MEAN
SUPERTRAMP
ROCKERS (M)
WILLIE & POOR BOYS
COCK KODIN
DANNY & DUSTY
BRYAN PERRY
A JEFF BECK
COWBOYS ON
EIN MITCHELL
TOM PETTY
DON FUNK
EDDIE COOZE
TEARS FOR
GEORGE THOROGOOD
VAN-ZANT
Light Adds
RUDY RYAN
Nils Lofgren

KOME/San Jose

(408) 245-6811

PD: TOM JONES

ASST: JOAN JONES

BONI
EUSTONIC
PRESTOLIN
GEORGE THOROGOOD
JOHN CAFFERTY
DUNLOP (M)
BRUCE SPRINGSTEEN
TOM PETTY
EDDIE COOZE
ERIC CLAPTON
GRADY PARKER
WILLIE & POOR BOYS
HANA'S BOYS
DANNY & DUSTY
ROBERT PLANT
NIGHT RANGER
STAR SUPERTRAMP
HEART
ROCKERS
RELIX
PAUL HENRY
STING
GEORGE THOROGOOD
ROBERT PLANT
SUPERTRAMP
BRIAN JONES
GUY LAMBERT
JOHN CAFFERTY
GRADY PARKER
HANA'S BOYS
RENT AT WORK

153 Reporters
145 Current Playlists

One station reported a frozen
playlist this week.

KROQ/Los Angeles

Six stations failed to report this
week. Their rotations were
frozen.

CITI-FM/Winnipeg

KSTP/Minneapolis

KMFR/Tulsa

KORS/Minneapolis

WDZ/Orlando

WTUE/Dayton

One station failed to report
for a second consecutive week.
Its playlist was not included in
this week's data.

KQRQ/San Francisco

The following station is
no longer an AOR Reporter:

CHUM-FM/Toronto

KUPD/Phoenix

(602) 832-0062

PD: VAL KIMBERLIES

ASST: GREG CAMPBELL

MD: ROB PINERO

Not

MARVIN HAGLER

PHIL COLLINS

RIGHT RANGER

TOP TRAMP

GRAHAM PARKER

STING

STING STRAPS

RAYE STRAPS

ERIC CLAPTON

POWER STATION

A STING

GEORGE THOROGOOD

Medium

TEARS FOR FEARS

PRL COLLINS

ROBERT PLANT

NIGHT RANGER

FLEETWOOD

TOM PETTY

DON FUNK

LNU

MATT

EUGENE

KIM MITCHELL

GUY LAMBERT

JULIAN LENNON

GLEN FREY

JOHN CAFFERTY

GRADY PARKER

GRADY PARKER

WILLIE & POOR BOYS

COCK KODIN

DANNY & DUSTY

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

RIGHT RANGER

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

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GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

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GEORGE THOROGOOD

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NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

HEART

ROCKERS

RELIX

GEORGE THOROGOOD

PHIL COLLINS

ROBERT PLANT

NIGHT RANGER

STAR SUPERTRAMP

CHR PARALLEL ONE PLAYLISTS

EAST

B104 WBSB Baltimore

PD: Steve Kingston

MD: Amy Kronthal

H 1 BILLY OCEAN/Rhythm
H 4 2 MONTY/Everything She Wants
H 5 3 KATRINA & THE WAVE/Dream On
H 6 4 BRYAN ADAMS/Heaven
H 7 5 ANTHONY & THE BREAKERS/You Forget Me
H 8 6 HOWARD JONES/Things Can Only Get Better
H 9 7 DAVID LINDLEY/John Paul Jones' Blues
H 10 8 MADDONNA/Let's Get Down To It
H 11 9 KATRINA & THE WAVE/Dream On
H 12 10 KATRINA & THE WAVE/Dream On
H 13 11 DURAN DURAN/View To A Kill
H 14 12 PRINCE/Relax
H 15 13 DUANE ELLIOTT/Till The End Of Time
H 16 14 BRUCE SPRINGSTEEN/Brilliant Days
H 17 15 DURAN DURAN/View To A Kill
H 18 16 RAY CHARLES/Georgia On My Mind
H 19 17 KATRINA & THE WAVE/Dream On
H 20 18 JOHN CAFFERTY/Tough All Over
H 21 19 BRUCE SPRINGSTEEN/Brilliant Days
H 22 20 COOL YOUNG/It's Like You Do
H 23 21 JOHN CAFFERTY/The Good Life
H 24 22 NICK SAMPSON/It Is
H 25 23 PAUL WELLER/Endless Story
H 26 24 HEART/Hallelujah
H 27 25 ANTHONY & THE BREAKERS/You Are The World
H 28 26 BRIAN ENO/One Day
H 29 27 GENE CHAZARRE/It's About Love
H 30 28 COOL YOUNG/It's Like You Do

ADDS COREY HART/Never Surrender
DEPECHE MODE/People Are People
KATRINA & THE WAVE/Heaven
ON FOREIGNER/Re�on To Action

POWER 95 New York

PD: Larry Berger

MD: Lisa Tonacci

H 1 MONTY/Everything She Wants
H 4 2 BILLIE DURAN/Blindfold
H 5 3 CATHERINE ZETA-JONES/Cold Heaven
H 6 4 KODI & THE DANG/Yeah
H 7 5 ANTHONY & THE BREAKERS/You Forget Me
H 8 6 BRIAN ENO/One Day
H 9 7 DAVID LINDLEY/John Paul Jones' Blues
H 10 8 MADDONNA/Let's Get Down To It
H 11 9 KATRINA & THE WAVE/Dream On
H 12 10 KATRINA & THE WAVE/Dream On
H 13 11 DURAN DURAN/View To A Kill
H 14 12 PRINCE/Relax
H 15 13 DUANE ELLIOTT/Till The End Of Time
H 16 14 BRUCE SPRINGSTEEN/Brilliant Days
H 17 15 DURAN DURAN/View To A Kill
H 18 16 RAY CHARLES/Georgia On My Mind
H 19 17 KATRINA & THE WAVE/Dream On
H 20 18 JOHN CAFFERTY/Tough All Over
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H 23 21 JOHN CAFFERTY/The Good Life
H 24 22 NICK SAMPSON/It Is
H 25 23 PAUL WELLER/Endless Story
H 26 24 HEART/Hallelujah
H 27 25 ANTHONY & THE BREAKERS/You Are The World
H 28 26 BRIAN ENO/One Day
H 29 27 GENE CHAZARRE/It's About Love
H 30 28 COOL YOUNG/It's Like You Do

ADDS HEART/Hallelujah
DEPECHE MODE/People Are People
KATRINA & THE WAVE/Heaven
ON FOREIGNER/Re�on To Action

Philadelphia

PD: Scott Walker

MD: Glenn Kalina

H 1 BILLY OCEAN/Rhythm
H 4 2 MONTY/Everything She Wants
H 5 3 KATRINA & THE WAVE/Dream On
H 6 4 BRYAN ADAMS/Heaven
H 7 5 ANTHONY & THE BREAKERS/You Forget Me
H 8 6 HOWARD JONES/Things Can Only Get Better
H 9 7 DAVID LINDLEY/John Paul Jones' Blues
H 10 8 MADDONNA/Let's Get Down To It
H 11 9 KATRINA & THE WAVE/Dream On
H 12 10 KATRINA & THE WAVE/Dream On
H 13 11 DURAN DURAN/View To A Kill
H 14 12 PRINCE/Relax
H 15 13 DUANE ELLIOTT/Till The End Of Time
H 16 14 BRUCE SPRINGSTEEN/Brilliant Days
H 17 15 DURAN DURAN/View To A Kill
H 18 16 RAY CHARLES/Georgia On My Mind
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H 20 18 JOHN CAFFERTY/Tough All Over
H 21 19 BRUCE SPRINGSTEEN/Brilliant Days
H 22 20 COOL YOUNG/It's Like You Do
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H 26 24 HEART/Hallelujah
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H 28 26 BRIAN ENO/One Day
H 29 27 GENE CHAZARRE/It's About Love
H 30 28 COOL YOUNG/It's Like You Do

ADDS

COREY HART/Never Surrender

DEPECHE MODE/People Are People

KATRINA & THE WAVE/Heaven

ON FOREIGNER/Re�on To Action

1050 chum

PD: Jim Waters

Toronto MD: Brad "Knobby" Jones

H 1 BILLY OCEAN/Rhythm
H 2 MONTY/Everything She Wants
H 3 3 KATRINA & THE WAVE/Dream On
H 4 4 BRYAN ADAMS/Heaven
H 5 5 ANTHONY & THE BREAKERS/You Forget Me
H 6 6 HOWARD JONES/Things Can Only Get Better
H 7 7 DAVID LINDLEY/John Paul Jones' Blues
H 8 8 MADDONNA/Let's Get Down To It
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H 24 24 HEART/Hallelujah
H 25 25 ANTHONY & THE BREAKERS/You Are The World
H 26 26 BRIAN ENO/One Day
H 27 27 GENE CHAZARRE/It's About Love
H 28 28 COOL YOUNG/It's Like You Do

ADDS

JOHN CAFFERTY/It's About Love

DAVID LINDLEY/It's Better

COOL YOUNG/It's Perfect

DEPECHE MODE/Perfect

KATRINA & THE WAVE/Instant

CKOQ 97.1 Montreal

PD: Bob Beauchamp
MD: Guy Brouillard

H 1 TEARS FOR FEARS/Everloving Man
H 2 2 SIMPLE MINDS/Don't You (Forget About Me)
H 3 3 MONTY/Everything She Wants
H 4 4 KODI & THE DANG/Yeah
H 5 5 ANTHONY & THE BREAKERS/You Forget Me
H 6 6 HOWARD JONES/Things Can Only Get Better
H 7 7 DAVID LINDLEY/John Paul Jones' Blues
H 8 8 MADDONNA/Let's Get Down To It
H 9 9 KATRINA & THE WAVE/Dream On
H 10 10 KATRINA & THE WAVE/Dream On
H 11 11 DURAN DURAN/View To A Kill
H 12 12 PRINCE/Relax
H 13 13 DUANE ELLIOTT/Till The End Of Time
H 14 14 BRUCE SPRINGSTEEN/Brilliant Days
H 15 15 DURAN DURAN/View To A Kill
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H 18 18 JOHN CAFFERTY/Tough All Over
H 19 19 BRUCE SPRINGSTEEN/Brilliant Days
H 20 20 COOL YOUNG/It's Like You Do
H 21 21 JOHN CAFFERTY/The Good Life
H 22 22 NICK SAMPSON/It Is
H 23 23 PAUL WELLER/Endless Story
H 24 24 HEART/Hallelujah
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H 26 26 BRIAN ENO/One Day
H 27 27 GENE CHAZARRE/It's About Love
H 28 28 COOL YOUNG/It's Like You Do

ADDS

JOHN CAFFERTY/It's About Love

DAVID LINDLEY/It's Better

COOL YOUNG/It's Perfect

DEPECHE MODE/Perfect

KATRINA & THE WAVE/Instant

ON FOREIGNER/Re�on To Action

JOHN CAFFERTY/It's About Love

DAVID LINDLEY/It's Better

COOL YOUNG/It's Perfect

DEPECHE MODE/Perfect

KATRINA & THE WAVE/Instant

ON FOREIGNER/Re�on To Action

JOHN CAFFERTY/It's About Love

DAVID LINDLEY/It's Better

COOL YOUNG/It's Perfect

DEPECHE MODE/Perfect

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DEPECHE MODE/Perfect

KATRINA & THE WAVE/Instant

ON FOREIGNER/Re�on To Action

JOHN CAFFERTY/It's About Love

MIDWEST

MOST ADDED

Power Stations
Corey Hart
Sting

HOTTEST
Phil Collins
Prince
Bryan Adams

MIDWEST

PARALLEL TWO

WKD/Akron, OH

Matt Patrick

TEARS FOR FEARS

RICK SPRINGSTEEN

STING

BECK & STEWART

TOM PETTY

DURAN DURAN

BRYAN ADAMS 4-1

PAUL COLLINS 5-5

CYNDI LAUPER 22-17

MADONNA 3-30

WAH/C/Appleton-Oshkosh,
Chris Caine

AIR SUPPLY

COREY HART

HEART

FOREIGNER

KRUEGER

Hottest:

BRYAN ADAMS 2-1

MADONNA 3-21

SURVIVOR 16-5

PHIL COLLINS 14-6

WKU/A/Appleton-Oshkosh,
Bob Bradleigh

HEART

PAUL HARDCASTLE

KENNY LOGGINS

FOREIGNER

DURAN DURAN

TEARS FOR FEARS (dp)

STING (dp)

ALAN FORD 10-10

PHIL COLLINS 10-6

FINDING FANTASY

DURAN DURAN 12-13

DURAN DURAN 14-15

WRQ/C/Cleveland, OH

Scott Howitt

STING

COREY HART

JADE & OATES

HEART

WHITNEY HOUSTON

SHAKA SAWAFER

Hottest:

TEARS FOR FEARS 2-1

FINDING FANTASY 5-1

DURAN DURAN 11-13

DURAN DURAN 14-15

DURAN DURAN 16-18

KHN/Des Moines, IA

Jim O'Hearn

STING

COREY HART

DEPECHE MODE

POLICE ACOUSTIC

AIR SUPPLY

PAUL HARDCASTLE

BRYAN ADAMS 1-3

PRINCE 1-5

INT'L 12-18

BRYAN ADAMS 3-5

PHIL COLLINS 12-13

WKZ/Delhi, MN

Benny Knight

BRUCE SPRINGSTEEN

COREY HART

DEPECHE MODE

PAUL HARDCASTLE

AIR SUPPLY

PAUL HARDCASTLE

BRYAN ADAMS 1-3

PRINCE 1-5

INT'L 12-18

BRYAN ADAMS 2-4

PRINCE 12-14

INT'L 12-18

BRYAN ADAMS 12-14

PRINCE 12-14

INT'L 12-18

K2O/Duluth, MN

Benny Knight

BRUCE SPRINGSTEEN

COREY HART

DEPECHE MODE

PAUL HARDCASTLE

AIR SUPPLY

PAUL HARDCASTLE

BRYAN ADAMS 3-1

PRINCE 1-3

INT'L 12-18

BRYAN ADAMS 3-5

PRINCE 12-14

INT'L 12-18

INT'L 12-18

WKD/E/Elkhorn, NE

Tony Richards

WHITNEY HOUSTON

COREY HART

POWER STATION

STING

Hottest:

BRYAN ADAMS 3-1

PHIL COLLINS 4-6

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKD/E/Fairfax, VA

Taylor Lindsey

JANE JANE GIRLS

EURYTHMICS

PAUL YOUNG

BRUCE SPRINGSTEEN

COREY HART

DEPECHE MODE

PAUL HARDCASTLE

AIR SUPPLY

PAUL HARDCASTLE

BRYAN ADAMS 4-5

INT'L 12-18

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKD/E/Gwynedd, PA

WWEFA/Wayne, NJ

Tony Richards

WHITNEY HOUSTON

COREY HART

POWER STATION

STING

Hottest:

BRYAN ADAMS 3-1

PHIL COLLINS 4-6

INT'L 12-18

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKD/E/Indy, IN

McGee/Fuhr

JIM CARRIS

COREY HART

POWER STATION

STING

Hottest:

BRYAN ADAMS 3-1

PHIL COLLINS 4-6

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKD/Bloomington, IL

John Cappella

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

HOWARD JONES 4-4

DURAN DURAN 11-11

DURAN DURAN 12-12

WKBQ/Bloomington, IN

Taylor Dees

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Don Kiely

POWER STATION

STING

Hottest:

BRYAN ADAMS 2-1

PHIL COLLINS 3-3

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Steve Glavin

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

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WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

INT'L 12-18

WKBQ/Bloomington, IN

Mike Miller

POWER STATION

STING

Hottest:

MADONNA 1-1

PHIL COLLINS 2-2

MADONNA 3-3

INT'L 12-18

PARALLELS

GLENN FREY		Smuggler's Blues (MCA)	
UP: The Allnighter			
202/6		80%	
Regional:		National	
Peach		Schwartz	
1		Summit	
2		WBZ	
3		WBAL	
4		RADIO 5	
5		RADIO 6	
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PAUL HARDCASTLE	
19 (Chrysalis)	
LP-19	
88/28	34%
Asocial	National
1	SP 16
2	SP 17
3	SP 18
4	SP 19
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505	SP 520
506	SP 521
507	SP 522
508	SP 523
509	SP 52

PARALLELS

HEART
What About Love (Capitol)

LP: Heart

158/23 63%

Regional National
N 24 S 24
E 24 W 24
A 24 T 24**BREAKER**

EAST	111B d-40	P1
MIDWEST	WBBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	All You Zombies (Columbia)	
LP: Nervous Night		

HOOVERS
All You Zombies (Columbia)

LP: Nervous Night

68/31 27%

Regional National
N 25 S 24
E 25 W 24
A 24 T 24**N&A**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	HOOVERS	
LP: Nervous Night		

Howard Jones Continued

Regional National
N 24 S 25
E 24 W 25
A 24 T 25DEPOTS 3
LBB 3
NBB 3
SBB 3
ZBB 3
ADDS 3
W 26%**N&A**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	Howard Jones	
LP: Nervous Night		

Cyndi Lauper Continued

Regional National
N 15 S 10
E 15 W 10
A 15 T 10DEPOTS 2
LBB 2
NBB 2
SBB 2
ZBB 2
ADDS 2
CRSS 7-6**N&A**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	Cyndi Lauper	
LP: Two Hearts		

Madonna "Angel" Continued

Regional National
N 15 S 10
E 15 W 10
A 15 T 10DEPOTS 2
LBB 2
NBB 2
SBB 2
ZBB 2
ADDS 2
CRSS 7-6**N&A**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	Madonna "Angel"	
LP: Two Hearts		

MEN AT WORK
Everything I Need (Columbia)

LP: Two Hearts

151/36 80%

National Summary
N 24 S 10
E 24 W 10
A 24 T 10**BREAKER**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MEN AT WORK	
LP: Two Hearts		

MADONNA
Into The Groove (Sire/WB)Regional National
N 25 S 10
E 25 W 10
A 25 T 10

LP: Two Hearts

BREAKER

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MADONNA	
LP: Two Hearts		

DON HENLEY
Not Enough Love In The World (Geffen)

LP: Building The Perfect Beast

109/29 43%

Regional National
N 24 S 24
E 24 W 24
A 24 T 24**N&A**

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	DON HENLEY	
LP: Building The Perfect Beast		

WHITNEY HOUSTON

You Give Good Love (Arista)

LP: Whitney Houston

217/20 86%

Regional National

N 25 S 24
E 25 W 24
A 25 T 24**N&A**

24

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	WHITNEY HOUSTON	
LP: Whitney Houston		

KATRINA AND THE WAVES

Walking On Sunshine (Capitol)

LP: Katrina And The Waves

107/24 42%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

10

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	KATRINA AND THE WAVES	
LP: Katrina And The Waves		

K

KATRINA AND THE WAVES

Walking On Sunshine (Capitol)

LP: Katrina And The Waves

107/24 42%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

10

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	KATRINA AND THE WAVES	
LP: Katrina And The Waves		

K

KENNY LOGGINS

Forever (Columbia)

LP: Kenny Loggins

107/24 42%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

10

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	KENNY LOGGINS	
LP: Kenny Loggins		

K

KENNY LOGGINS

Forever (Columbia)

LP: Kenny Loggins

107/24 42%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

10

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	KENNY LOGGINS	
LP: Kenny Loggins		

K

MARY JANE GIRLS

In My House (Gordy/Motown)

LP: Only Four You

107/24 42%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

7

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MARY JANE GIRLS	
LP: Only Four You		

K

MADONNA

Angel (Sire/WB)

LP: A Virgin

245/0 97%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

5

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MADONNA	
LP: Angel (Sire/WB)		

K

MADONNA

Angel (Sire/WB)

LP: Only Four You

245/0 97%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

5

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MADONNA	
LP: Angel (Sire/WB)		

K

MADONNA

Angel (Sire/WB)

LP: Only Four You

245/0 97%

Regional National

N 24 S 24
E 24 W 24
A 24 T 24**N&A**

7

EAST	WMBG 27-31	P1
MIDWEST	WMBG 27-31	P3
SOUTH	WMBG 27-31	
NORTH	WMBG 27-31	
WEST	WMBG 27-31	
WMBG 27-31	MADONNA	
LP: Angel (Sire/WB)		

K

MADONNA

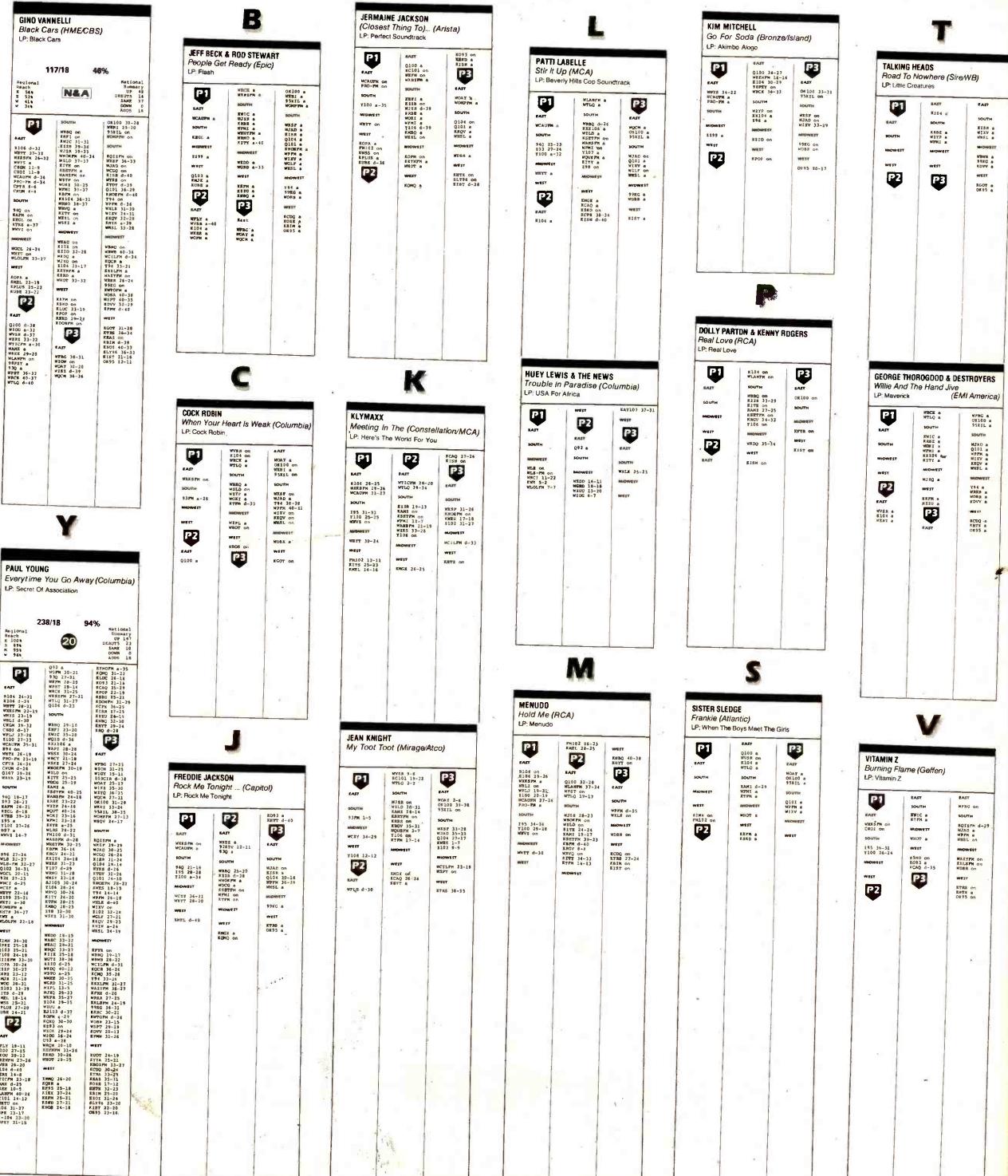
Angel (Sire/WB)

LP: Only Four You

PARALLELS

New & Active Continued

SIGNIFICANT ACTION



AIR-STAT #3

98.1%

For the last 27 months, AIR participants have listened to over 500 records. 98.1% of all records which received a positive response of 20% or less failed to chart in R&R.

AIR . . . The fastest, most reliable tool for getting radio to listen to music.

WEEK # 35

AIR Priorities

WEEK # 35

Listen to the selections listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R National Airplay Chart. Then call in your responses to AIR at 301-964-5544. Deadline for CHR response is 6pm, Wednesday, June 12, 1985



TITLE	ARTIST	LABEL
PEOPLE ARE PEOPLE	DEPECHE MODE	SIRE/WB
WILLIE AND THE HAND JIVE	GEORGE THOROGOOD	EMI AMERICA
SHOUT	TEARS FOR FEARS	MERCURY/POLYGRAM
ROCK ME TONIGHT	FREDDIE JACKSON	CAPITOL
YOU SPIN ROUND	DEAD OR ALIVE	EPIC

Listen to the Tracks listed below. Decide if each has the potential to attain New & Active, Top 40 or Top 25 in the R&R AOR Hot Tracks. Then call in your responses to AIR at 301-964-5544. Deadline for AOR responses is 6pm, Thursday, June 13, 1985



TITLE/CUTS	ARTIST	LABEL
MIDNIGHT MISSION "Midnight Mission" (12")	TEXTONES	GOLD MOUNTAIN/A&M
TRANSLATOR "Come With Me"	TRANSLATOR	415/COLUMBIA
SECRETS IN THE STREET (12")	NILS LOFGREN	COLUMBIA

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of program and music directors who assess CHR and AOR music
for artist managers, producers and record companies.**

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CONTEMPORARY HIT RADIO

BREAKERS

COREY HART

Never Surrender (EMI America)

78% of our reporters on it. Moves: Up 8, Debuts 61, Same 47, Down 0, Adds 82 Including B104, WCAU-FM, 94Q, Q105, WCZY, KDWB-FM, KIIS-FM. Complete airplay in Parallels.

DARYL HALL & JOHN OATES
Possession Obsession (RCA)

73% of our reporters on it. Moves: Up 51, Debuts 49, Same 48, Down 0, Adds 36 Including WHTT, CHUM, KTKS, 92X, KPKE, KIIS-FM, KITS. See Parallels, debuts at number 38 on the CHR chart.

MADONNA

Into The Groove (Sire/WB)

68% of our reporters on it. Moves: Up 104, Debuts 20, Same 16, Down 4, Adds 28 Including B104, Z100, CFTR, 94Q, 92X, WKTI, KMJK. See Parallels, moves 27-19 on the CHR chart.

POWER STATION

Get It On (Bang A Gong) (Capitol)

64% of our reporters on it. Moves: Up 16, Debuts 42, Same 40, Down 0, Adds 64 Including PRO-FM, Z93, WGCL, WNCI, KHTR, KIIS-FM, KS103. Complete airplay in Parallels.

DeBARGE

Who's Holding Donna Now (Gordy/Motown)

64% of our reporters on it. Moves: Up 33, Debuts 47, Same 41, Down 0, Adds 41 Including WBLI, Z100, 92X, Q103, Y108, KWOD, KUBE. See Parallels, debuts at number 40 on the CHR chart.

HEART

What About Love (Capitol)

62% of our reporters on it. Moves: Up 48, Debuts 35, Same 52, Down 0, Adds 23 Including 94Q, KTKS, WLOL-FM, KMEL, RI104, WZOK, WGLF. Complete airplay in Parallels.

GRAHAM PARKER

Wake Up (Next To You) (Elektra)

60% of our reporters on it. Moves: Up 91, Debuts 14, Same 35, Down 1, Adds 12 Including WNYS, CHUM, KPKE, KOPA, KMJK, WBCY, WRQC. See Parallels, moves 40-37 on the CHR chart.

MEN AT WORK

Everything I Need (Columbia)

60% of our reporters on it. Moves: Up 54, Debuts 10, Same 51, Down 0, Adds 36 Including WKFS-FM, WNYS, KTKS, Y100, Q105, WHYT, FM102. Complete airplay in Parallels.

NEW & ACTIVE

ROBERT PLANT "Little By Little" (Es Paranza/Atlantic) 145/11

Moves: Up 71, Debuts 12, Same 51, Down 0, Adds 11, WHTT, WKSS-FM, 95, WHYT, KWIS, Z106, WZKS, Z98, KIIS, WKFR, COMMODORES "Animal Instinct" (Motown) 131/13

Moves: Up 48, Debuts 15, Same 13, Down 1, Adds 13 Including K105, CKOI, Y100, FM102, KITS, WOKI, KRGV, Y106, WRVO, KNMO, KOIZ FM, KFRY, WHTT 39-33, KMEZ 32-29, WERZ 25-19.

AMY GRANT "Find A Way" (A&M) 125/25

Moves: Up 35, Debuts 17, Same 48, Down 0, Adds 25 including WFLY, WKFM, KZZB, KXX106, KBFM, KMBQ, WJXQ, KJ103, KQXR, K95, WGLF, KFRY, 940 27-21, WLOL-FM 24-19, WKEE 40-25.

DEPECHE MODE "People Are People" (Sire/WB) 121/40

Moves: Up 39, Debuts 19, Same 23, Down 0, Adds 40 including B104, WHYT, WNYS, Q107, KHTR, KWK, KOPA, KITS, KCI01, WZTG, WKHI, WYKS, K97, KMEI, 7-3, KRMW 36-39. See Parallels, debuts at number 39 on the CHR chart.

FOREIGNER "Reaction To Action" (Atlantic) 118/31

Moves: Up 21, Debuts 13, Same 53, Down 0, Adds 11 including CKOI, KEGL, WSPK, KZZB, WSKZ, KRBE, WKAU, KIIS, WZOK, WZON, WRKR, WNYS 36-31, BB 36-31, KMEZ 39-27.

GINO VANNELLI "Black Cars" (HME/CBS) 117/18

Moves: Up 48, Debuts 14, Same 37, Down 0, Adds 18 including WNYS, KOPA, WTIC-FM, WAMX, 98WY, 93Q, WSEZ, WKDO, KXRD, KGCR, KWTO-FM, CKO 11-8, WLOL-FM 33-27, KMEZ 23-19.

ANIMATION "Let Him Go" (Mercury/PolyGram) 113/27

Moves: Up 10, Debuts 14, Same 51, Down 0, Adds 27 including K105, Q105, ZZ99, KWK, KIMN, Q103, KS103, KWSS, KPLUS, WTLO, WZLG, KWTR, KTRH 40-34, KMEI 36-31, WOID 40-33.

DON HENLEY "Not Enough Love In The World" (Geffen) 109/29

Moves: Up 32, Debuts 17, Same 51, Down 0, Adds 29 including WKFS-FM, WCAU-FM, PRO-FM, 94Q, WNVS, KMEI, WSPK, KBBOS, KDMN-FM, KXRD 38-39, WKT 21-24, KTRH 30-25, WZOU 31-26.

KENNY LOGGINS "Forever" (Columbia) 107/24

Moves: Up 38, Debuts 11, Same 33, Down 0, Adds 24 including KIMN, WMAN, WPST, WBBO, KRBE, WKAU, WKFR, KBOZ, KAHY, 103CR, 94Q, KHF1, KZZB, WZLD, WSEZ, WZOK, KQ9, WGLF, KFYR, KKLS-FM, KOZE, KBFM, WKTI 25-18, KWDB-FM 24-19, KZIO 26-14.

MOST ADDED

COREY HART (82)

Never Surrender (EMI America)

TEARS FOR FEARS (79)

Shout (Mercury/PG)

POWER STATION (64)

Get It On (Bang A Gong) (Capitol)

RICK SPRINGFIELD (53)

State Of The Heart (RCA)

STING (53)

If You Love Somebody Set Them Free (A&M)

HOTTEST

PHIL COLLINS (147)

Susudio (Atlantic)

BRYAN ADAMS (142)

Heaven (A&M)

PRINCE (112)

Raspberry Beret (WB)

OURAN DURAN (106)

A View To A Kill (Capitol)

TEARS FOR FEARS (98)

Everybody Wants To Rule The... (Mercury/PG)

RICK SPRINGFIELD "State Of The Heart" (RCA) 94/53

KPLUS, WGLF, WSSX, WPST, KBEQ 23-21, WBBO d-33, KEGL, Y100, WHYT, KHTR, FM102, KWOD, WKEE, KQ9, WZLD, WGTZ, KNDQ, KQZD, KZOE, Y107 21-16, KMEI 21-19, KMEZ 11-8, KIIS-FM 34-17.

PAUL HARDCASTLE "19" (Chrysalis) 86/28

Moves: Up 30, Debuts 17, Same 10, Down 1, Adds 28 including KRGV, Y100, WHYT, KHTR, FM102, KWOD, WKEE, KQ9, WZLD, WGTZ, KNDQ, KQZD, KZOE, Y107 21-16, KMEI 21-19, KMEZ 11-8, KIIS-FM 34-17.

TEARS FOR FEARS "Shout" (Mercury/PolyGram) 83/79

KZPZ, KZK1, KS103, KMEI, WSTP, 195 4-35, KPLUS d-32.

TOM PETTY "Make It Better (Forget About Me)" (MCA) 64/32

Moves: Up 1, Debuts 2, Same 29, Down 0, Adds 22 including WKFS-FM, CKOK, PRO-FM, KPLUS, WTLO, WJZQ, KZPZ, KPOP, WQFM, WCMQ, WOMP, FM, WYKS, KQGD, KHTW, 93-3, KX104 d-29, WJXQ 33-20.

DEAD OR ALIVE "You Spin Me Round (Like A Record)" (Epic) 62/34

Moves: Up 43, Debuts 5, Same 27, Down 1, Adds 2, KBRE, OK100, KEGL 11-8, WNCI 33-30, KWES 12-8, KQ9 30-24, KMEI 16-13.

HOOTERS "All You Zombies" (Columbia) 69/11

Moves: Up 1, Debuts 3, Same 38, Down 0, Adds 11, CKOI, KHTR, WOKI, WSEZ, KO93, WCGQ, KISR, KNOE-FM, KKQV, Y94, KHTW, WCAU-FM 3-1, O100 13-9, Z106 2-3, WZLD 39-30.

TOM PETTY "Call Me" (Chrysalis) 80/22

Moves: Up 0, Debuts 3, Same 2, Down 0, Adds 34 including WCAU-FM, 98W, K99, WZLD, WGTZ, KMEI 27-29, KIIS-FM 18-20.

NATALIE COLE "Dangerous" (Modern/Atco) 59/8

Moves: Up 16, Debuts 5, Same 29, Down 1, Adds 8, WKEE, 93Q, KX106, WSSX, WNOK-FM, KITY, KF95, 99KG, WCAU-FM 38-32, KIIS-FM 19-21, KSTF 20-15.

SIGNIFICANT ACTION

JEFF BECK & ROD STEWART "People Get Ready" (Epic) 49/49

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 49 including WCAU-FM, KEGL, ZZ99, O103, KMJK, KUBE, WFLY, WVKC, K104, KWIC, WJZQ, KBRE, WKEE, WZLD, KGRV, KMEI, WZON, WZQX 38-34.

JERMAINE JACKSON "Closest Thing To Perfect" (Arista) 39/21

Moves: Up 0, Debuts 4, Same 14, Down 0, Adds 21 including Y100, KOPA, KPLUS, Q100, WKRZ-FM, KHF1, KBRE, WOKI, KMEI, WZLD, WGTZ, KMEI 27-29, KIIS-FM 18-20.

MENUDO "Hold Me" (RCA) 38/2

Moves: Up 16, Debuts 3, Same 16, Down 1, Adds 2, WKFS-FM, PRO-FM, K106 29-28, Y100 29-28, FM102 26-23, KMEL 28-25, O100 23-28, WLAN-FM 37-34, WJLQ 19-17, KZLW 19-17, KSET-FM 39-23, KTFM 14-13, KNBO 40-38.

PATRI TABELLE "It's Up It" (MCA) 34/23

Moves: Up 3, Debuts 2, Same 6, Down 0, Adds 23 including WCAU-FM, WHYT, K104, WLAN-FM, WTLO, KXX106, WZLD, Y107, WQDR, FM, KMGX, KQAO, 94Q 28-29, KPCP 38-34.

GEORGE THOROGOOD & THE DESTROYERS "Willie & The Hand Jive" (EMI America) 30/30

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 30 including WVKR, K104, KWIC, WZQX, KZQD, WWRK, WZLD, WFLY, WVKC, KMEI, WZLD, WGTZ, KMEI 27-29, KIIS-FM 18-20.

FREDIE JACKSON "Rock Me Tonight (For Old Times' Sake)" (Capitol) 30/13

Moves: Up 7, Debuts 3, Same 7, Down 0, Adds 13, WCAU-FM, 910, KMEI 21-16, WNCI 19-17, KSET-FM 39-33, KTFM 14-13, KNBO 40-38.

JEAN KNIGHT "My Toot Toot" (Mirage/Atco) 30/1

Moves: Up 12, Debuts 1, Same 6, Down 0, Adds 1, KHTW, WZQY 34-29, WFLY 30-31, WWSR 9-6, WZLD 30-31, KAMZ 18-14, KTRV 35-31, KTFM 17-14, KAQ 26-24, O100 39-38, WKSF 33-38, WJAD 35-33, Q104 27-17, WCLF 23-19, KTRS 27-28.

COCK ROBIN "When Your Head Is Weak" (Columbia) 28/12

Moves: Up 1, Debuts 1, Same 14, Down 0, Adds 12, 93FM, Q100, WRCK, WTLO, WBBQ, WZLD, WOAY, WVKC, WMEI, WZLD, WGTZ, WQDR, WKKM-FM, KTFM d-30, WPFM 30-31.

KLYMAXX "Meeting In The Ladies Room" (Constellation/MCA) 28/0

Moves: Up 16, Debuts 1, Same 9, Down 0, Adds 2, K106 26-25, WKFS-FM 29-26, WVKC-FM 31-27, WHYT 30-24, FM102 27-25, KTS 25-29, WTC-FM 26-28, WTLO 39-34, KZBZ 19-17, WFM 12-7, WABB-FM 21-19, WZKS 33-28, KAMZ 18-14, Z102 21-27, WCL-FM 6-33.

KIM MITCHELL "Go For Soda" (Bronze/Island) 22/5

Moves: Up 7, Debuts 0, Same 10, Down 0, Adds 5, WCAU-FM, PRO-FM, Z99, KX104, Z98, WNSY 34-22, Q100 34-27, KMEI 34-37, KTFM 30-39, WQDR 36-33, WZP 37-39, WZP 36-33, KZQD 39-31, WVKC 33-39, KQ95 20-17.

VITAMIN Z "Burning Flame" (Geffen) 21/7

Moves: Up 20, Debuts 2, Same 10, Down 0, Adds 7, KWIC, KTFM, WHOT, KQ93, WJAD, WFPM, KHTW, WXXS-FM, on, CKOI, WMEI, WZLD, WGTZ, WQDR, WKKM-FM, KTFM d-30, WPFM, KZBZ 33-39, KAMZ 27-25, KTFM 26-32, Y106 on-dp, WKDO 35-34, KISN on, K100 on, KFYR on, KIST on.

SISTER SLEDGE "Frankie" (Atlantic) 18/14

Moves: Up 1, Debuts 1, Same 3, Down 0, Adds 14 including Q100, K104, WTLO, WFPM, KTFM, WHOT, KQ93, WJAD, WFPM, KZBZ 33-39, KAMZ 27-25, KTFM 26-32, Y106 on-dp, WKDO 35-34, KISN on, K100 on, KFYR on, KIST on.

DOLLY PARTON WITH KENNY ROBINSON "Real Love" (RCA) 14/0

Moves: Up 4, Debuts 0, Same 10, Down 0, Adds 0, K104 on-dp, WFPM, KTFM, WHOT, KQ93, WJAD, WFPM, KZBZ 33-39, KAMZ 27-25, KTFM on-dp, KQ95 24-32, Y106 on-dp, WKDO 35-34, KISN on, K100 on, KFYR on, KIST on.

TALKING HEADS "Road To Nowhere" (Sire/WB) 12/12

Moves: Up 0, Debuts 0, Same 0, Down 0, Adds 12, K104, KBRE, WZP, WFPM, KISR, WIXV, WHSL, WBWB, 99KG, KDFV, KQOT, OK95.

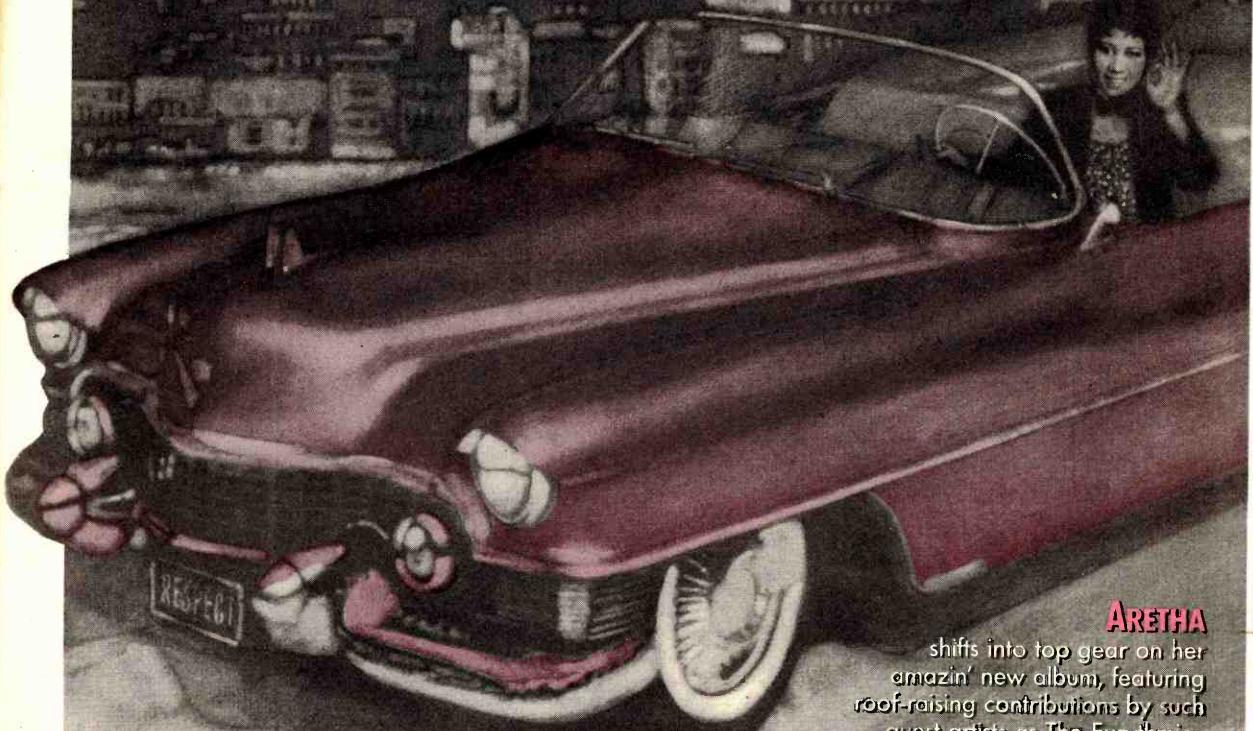
HUEY LEWIS & THE NEWS "Trouble In Paradise" (Columbia) 12/1

Moves: Up 4, Debuts 0, Same 4, Down 3, Adds 1, Q92, WLS on, WLS on, WLS on, KWK 5-2, WKDD 16-11, KAY107 37-31, WXLK 25-23.

New & Active includes songs reported by at least 50 of our CHR reporters. Significant Action includes songs reported by fewer than 50, but at least 10 of our CHR reporters. The two numbers following the artist/title (label) designation indicate the total number, how many added it for the first time this week. Moves indicate the type of activity this week. Up = forward chart movement; Same = for sideways or continued uncharted activity; Down = for downward chart activity. Adds = for the number is a sampling of individual station activity. Complete activity can be found in the Parallels. Points from high chart positions on those stations reporting them, to debut on the CHR National Airplay/40.

ARETHA ACCELERATES ON THE "FREEWAY OF LOVE"!

THE SMASH FOR THE SUMMER OF '85



ARETHA

shifts into top gear on her
amazin' new album, featuring
roof-raising contributions by such
guest artists as The Eurythmics,
Peter Wolf, and Carlos Santana.

"FREEWAY OF LOVE" THE 1ST SINGLE.

The wheels are in motion for Aretha's biggest across-the-board single of the decade. Produced and written by Narada Michael Walden, with The E Street Band's Clarence Clemons on sax.

"FREEWAY OF LOVE." FROM THE FORTHCOMING
ARETHA ALBUM **WHO'S ZOOMIN' WHO?**

This is one record you just gotta hear.

**ENCLOSED HERE...
PUT IN GEAR**

ALB-B286

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CONTEMPORARY HIT RADIO

Three Weeks Two Weeks Last Week

- 3 2 1 1 TEARS FOR FEARS/Everybody Wants To Rule... (Mercury/PG)
 8 6 3 2 BRYAN ADAMS/Heaven (A&M)
 19 11 8 3 PHIL COLLINS/Sussudio (Atlantic)
 9 7 4 4 HOWARD JONES/Things Can Only Get Better (Elektra)
 12 8 7 5 MADONNA/Angel (Sire/WB)
 21 15 11 6 PRINCE/Raspberry Beret (WB)
 13 9 9 7 MARY JANE GIRLS/In My House (Gordy/Motown)
 31 20 15 8 DURAN DURAN/A View To A Kill (Capitol)
 2 1 2 9 WHAM!/Everything She Wants (Columbia)
 15 10 10 10 KATRINA AND THE WAVES/Walking On Sunshine (Capitol)
 22 16 13 11 SURVIVOR/The Search Is Over (Scott Bros./CBS)
 30 24 16 12 EURYTHMICS/Would I Lie To You? (RCA)
 6 5 5 13 BILLY OCEAN/Suddenly (Jive/Arista)
 4 3 6 14 HAROLD FALTERMEYER/Axel F (MCA)
 14 12 12 15 KOOL & THE GANG/Fresh (De-Lite/PG)
 33 25 22 16 'TIL TUESDAY/Voices Carry (Epic)
 24 21 20 17 GLENN FREY/Smuggler's Blues (MCA)
 40 29 23 18 CYNDI LAUPER/The Goonies 'R' Good Enough (Portrait/CBS)
BREAKER 19 MADONNA/Into The Groove (Sire/WB)
 — 34 28 20 PAUL YOUNG/Everytime You Go Away (Columbia)
 38 30 24 21 JOHN CAFFERTY & BEAVER BROWN.../Tough All Over (Scott Bros./CBS)
 1 4 14 22 SIMPLE MINDS/Don't You (Forget About Me) (A&M)
 25 22 21 23 LIMAH!/Never Ending Story (EMI America)
 — 39 29 25 WHITNEY HOUSTON/You Give Good Love (Arista)
 — 36 25 BRUCE SPRINGSTEEN/Glory Days (Columbia)
 — 40 32 26 NIGHT RANGER/Sentimental Street (Camel/MCA)
 — 38 30 27 KIM CARNES/Crazy In The Night (Barking At Airplanes) (EMI America)
 — 34 28 BEACH BOYS/Getcha Back (Caribou/CBS)
 20 17 17 29 JULIAN LENNON/Say You're Wrong (Atlantic)
 5 13 18 30 SADE/Smooth Operator (Portrait/CBS)
 11 14 19 31 DAVID LEE ROTH/Just A Gigolo/I Ain't Got Nobody (WB)
 DEBUT 32 STING/If You Love Somebody Set Them Free (A&M)
 — 39 33 SUPERTRAMP/Cannonball (A&M)
 — 38 34 AIR SUPPLY/Just As I Am (Arista)
 7 18 25 35 MADONNA/Crazy For You (Geffen)
 17 19 26 36 REO SPEEDWAGON/One Lonely Night (Epic)
- DEBUT** 17 GRAHAM PARKER/Wake Up (Next To You) (Elektra)
BREAKER 18 DARYL HALL & JOHN OATES/Possession Obsession (RCA)
DEBUT 19 DEPECHE MODE/People Are People (Sire/WB)
BREAKER 20 DeBARGE/Who's Holding Donna Now (Gordy/Motown)

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ADULT CONTEMPORARY

- 8 6 4 1 SURVIVOR/The Search Is Over (Scott Bros./CBS)
 7 4 3 2 TEARS FOR FEARS/Everybody Wants To Rule The World (Mercury/PG)
 2 1 1 3 HAROLD FALTERMEYER/Axel F (MCA)
 1 2 2 4 BILLY OCEAN/Suddenly (Jive/Arista)
 16 11 10 5 MADONNA/Angel (Sire/WB)
 9 7 7 6 JULIAN LENNON/Say You're Wrong (Atlantic)
 4 3 5 7 KOOL & THE GANG/Fresh (De-Lite/PG)
 19 13 12 8 LIMAH!/Never Ending Story (EMI America)
 — 16 14 9 BEACH BOYS/Getcha Back (Caribou/CBS)
 14 12 11 10 ALAN PARSONS PROJECT/Days Are Numbers (Arista)
 10 9 9 11 REO SPEEDWAGON/One Lonely Night (Epic)
 24 19 16 12 WHITNEY HOUSTON/You Give Good Love (Arista)
 17 14 13 13 CHAKA KHAN/Through The Fire (WB)
 5 5 6 14 WHAM!/Everything She Wants (Columbia)
 — 24 18 15 15 AIR SUPPLY/Just As I Am (Arista)
 21 18 17 16 BRYAN ADAMS/Heaven (A&M)
 3 8 8 17 SADE/Smooth Operator (Portrait/CBS)
BREAKER 18 DeBARGE/Who's Holding Donna Now (Gordy/Motown)
 25 22 20 19 JOHN FOERTHEY/Centerfield (WB)
 6 10 15 20 MADONNA/Crazy For You (Geffen)
BREAKER 21 PAUL YOUNG/Everytime You Go Away (Columbia)
BREAKER 22 DOLLY PARTON w/KENNY ROGERS/Real Love (RCA)
BREAKER 23 AMY GRANT/Find A Way (A&M)
 DEBUT 24 GRAHAM PARKER/Wake Up (Next To You) (Elektra)
 DEBUT 25 KENNY LOGGINS/Forever (Columbia)

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AOR TRACKS

- | Three Weeks | Two Weeks | Last Week |
|--|--|---|
| — | — | 6 |
| 1 | 1 | 1 |
| 2 | 2 | ROBERT PLANT/Little By Little (Es Paranza/Atlantic) |
| 9 | 4 | 4 |
| 3 | SUPERTRAMP/Cannonball (A&M) | |
| 5 | 3 | 3 |
| 4 | JOHN CAFFERTY & THE BEAVER.../Tough All Over (Scott Bros./CBS) | |
| 2 | 2 | 5 |
| 6 | EURYTHMICS/Would I Lie To You? (RCA) | |
| 17 | 8 | 5 |
| 6 | NIGHT RANGER/Sentimental Street (Camel/MCA) | |
| 35 | 11 | 7 |
| 40 | 27 | TEARS FOR FEARS/Shout (Mercury/PG) |
| 14 | 10 | 9 |
| 'TIL TUESDAY/Voices Carry (Epic) | | |
| — | 37 | 14 |
| 10 | HEART/What About Love? (Capitol) | |
| 15 | 12 | 11 |
| JOE WALSH/The Confessor (Full Moon/WB) | | |
| 20 | 15 | 13 |
| HOOTERS/All You Zombies (Columbia) | | |
| 60 | 38 | 21 |
| DIRE STRAITS/Money For Nothing (WB) | | |
| 7 | 6 | 8 |
| PHIL COLLINS/Sussudio (Atlantic) | | |
| 38 | 17 | 16 |
| PAUL YOUNG/Everytime You Walk Away (Columbia) | | |
| BREAKER 16 TOM PETTY & THE HEARTBREAKERS/Make It Better (Forget...) (MCA) | | |
| 23 | 18 | 17 |
| GRAHAM PARKER & THE SHOT/Wake Up (Next To You) (Elektra) | | |
| 51 | 35 | 23 |
| DON HENLEY/Not Enough Love In The World (Geffen) | | |
| 31 | 24 | 19 |
| ERIC CLAPTON/See What Love Can Do (WB) | | |
| 18 | 14 | 20 |
| KIM MITCHELL/Go For Soda (Bronze/Island) | | |
| BREAKER 21 JEFF BECK & ROD STEWART/People Get Ready (Epic) | | |
| 8 | 7 | 10 |
| 22 TOM PETTY & THE HEARTBREAKERS/Rebels (MCA) | | |
| 29 | 23 | 19 |
| VAN-ZANT/You've Got To Believe In Love (Network/Geffen) | | |
| BREAKER 24 ROBERT PLANT/Sixes And Sevens (Es Paranza/Atlantic) | | |
| 25 | 25 | 27 |
| POWER STATION/Get It On (Bang A Gong) (Capitol) | | |
| BREAKER 26 RATT/Lay It Down (Atlantic) | | |
| 54 | 44 | 34 |
| DIRE STRAITS/Walk Of Life (WB) | | |
| BREAKER 28 MEN AT WORK/Everything I Need (Columbia) | | |
| 42 | 36 | 30 |
| PAUL HYDE & THE PAYOLAS/You're The Only Love (A&M) | | |
| 8 | 5 | 11 |
| MICK JAGGER/Lucky In Love (Columbia) | | |

Complete Tracks Chart
Begins on Page 99

BLACK/URBAN

- | Three Weeks | Two Weeks | Last Week |
|---|---|---|
| 9 | 6 | 1 |
| 1 | 2 | 2 |
| 2 | 1 | ROBERT PLANT/Rock Me Tonight, (For Old Time's...) (Capitol) |
| 33 | 13 | 5 |
| 3 | PRINCE/Raspberry Beret (WB) | |
| 1 | 1 | 4 |
| 4 | MARVIN GAYE/Sanctified Lady (Columbia) | |
| 21 | 15 | 10 |
| 5 | LOOSE ENDS/Hangin' On A String (Contemplating) (MCA) | |
| 5 | 4 | 4 |
| 6 | ATLANTIC STARR/Freak-A-Ristic (A&M) | |
| 11 | 9 | 7 |
| 7 | READY FOR THE WORLD/Deep Inside Your Love (MCA) | |
| 22 | 19 | 14 |
| 3 | PHIL COLLINS/Sussudio (Atlantic) | |
| 14 | 10 | 9 |
| 9 | NATALIE COLE/Dangerous (Modern/Atco) | |
| 2 | 5 | 6 |
| 10 | WHITNEY HOUSTON/You Give Good Love (Arista) | |
| 13 | 11 | 11 |
| 11 | CHAKA KHAN/Through The Fire (WB) | |
| 8 | 8 | 12 |
| 12 | CON FUNK SHUN/Electric Lady (Mercury/PG) | |
| — | 28 | 18 |
| 13 | RENE & ANGELA/Save Your Love (For #1) (Mercury/PG) | |
| 32 | 26 | 17 |
| 14 | MAZE /& FRANKIE BEVERLY/Too Many Games (Capitol) | |
| 25 | 22 | 16 |
| 15 | 12 | 16 |
| 16 | DEELE/Material Thangz (Solar/Elektra) | |
| 15 | 12 | 16 |
| 17 | WHAMI/Everything She Wants (Columbia) | |
| 3 | 3 | 17 |
| 17 | BILLY OCEAN/Suddenly (Jive/Arista) | |
| 20 | 29 | 20 |
| 28 | SKIPWORTH & TURNER/Thinking About Your Love (4th & Broadway/Island) | |
| 25 | 26 | 21 |
| 19 | KENNY G & KASHIF/Love On The Rise (Arista) | |
| 4 | 7 | 15 |
| 20 | SHANNON/Do You Wanna Get Away (Mirage/Atco) | |
| — | 30 | 24 |
| 22 | KLIQUE/Woman, A Lover, A Friend (MCA) | |
| 34 | 32 | 27 |
| 23 | RUN D.M.C./You Talk Too Much (Profile) | |
| 17 | 14 | 19 |
| 24 | BILL WITHERS/Oh Yeah! (Columbia) | |
| BREAKER 25 LISA & CULT JAM w/FULL FORCE/I Wonder If I Take... (Columbia) | | |
| — | 33 | 26 |
| 26 | COMMODORES/Animal Instinct (Motown) | |
| BREAKER 27 DEBARGE/Who's Holding Donna Now (Gordy/Motown) | | |
| 19 | 19 | 22 |
| 28 | PONTIER SISTERS/Baby Come And Get It (Planet/RCA) | |
| 23 | 23 | 23 |
| 29 | ASHFORD & SIMPSON/Babies (Capitol) | |
| 35 | 30 | 26 |
| 30 | JOHNNY GILL/Cant' Wait 'Til Tomorrow (Cotillion/Atco) | |
| BREAKER 31 GEORGE CLINTON/Double Oh-Oh (Capitol) | | |
| — | 38 | 22 |
| 32 | NILE RODGERS/Let's Go Out Tonight (WB) | |
| BREAKER 33 CAMEO/Attack Me With Your Love (Atlantic Artists/PG) | | |
| BREAKER 34 MIDNIGHT STAR/Body Snatchers (Solar/Elektra) | | |
| 38 | 31 | 28 |
| 35 | PAUL HARDCASTLE/King Tut (Profile) | |
| — | 40 | 36 |
| 36 | FORCE MD'S/Iitchin' For A Scratch (Tommy Boy/Atlantic) | |
| 37 | 35 | 29 |
| 37 | TINA TURNER>Show Some Respect (Capitol) | |
| — | 33 | 31 |
| 38 | PHILIP BAILEY/Walking On The Chinese Wall (Columbia) | |
| — | 38 | 35 |
| 39 | HOWARD JONES/Things Can Only Get Better (Elektra) | |
| BREAKER 40 SISTER SLEDGE/Frankie (Atlantic) | | |

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